

Strand 1.2.1 Budget 2013 "Cooperation measures" Short summary of projects proposed for funding

| Project number | Application Title | Compendium |
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| 536029 | TABUROPA - An International Theatre Project | <p>Designed to run for about 24 months, TABUROPA is an international research and theatre project on the topic of taboos that will be conducted in four selected countries: Portugal, Poland, Belgium and Germany. Based on their respective cultural traditions, these four countries each stand for a different set of experiences in dealing with taboos and thus exemplify the diversity of Europe.</p> <p>TABUROPA will stage about 16 extensive activities in the participating countries: In workshops, public rehearsals, performances and lectures, internationally experienced theatre producers, choreographers, actors and dancers will work together and explore across borders the cultural, historical and everyday significance of taboos in 'foreign' countries. How the topic is tackled artistically will be based on a trans-national research carried out by the participating artists. Country-specific experiences with taboos will be jointly analysed by them working together across borders and discussed with the public in performances.</p> <p>The aim of TABUROPA is: To encourage people in the participating countries to think about existing taboos, how they operate and the impacts that they have in everyday life. To facilitate the breaking of taboos in a real and aesthetic sense by having artists explore them as well as to promote active participation and an open, stimulating debate. To promote the comprehension and awareness of taboos as a manifestation of European diversity and thereby to stabilise the European integration. To create a platform where European artists with different approaches to their work and styles can meet and work together.</p> <p>In addition, the participating artists will compile their own 'artists' diaries', in which they capture their thoughts and observations.</p> <p>Through these activities TABUROPA will foster comprehension of a real-life European 'canon of values', of the foundation for patterns of social action that could promote the emergence of a European public.</p> |
| 536038 | A Laboratory On The Open Fields | <p>ALOTOF (A Laboratory On The Open Fields) is an action by the four core partners OKNO (BE), Yo-Yo (CZ), ECOS (FR) and Nadine (BE) as well as numerous others from Europe. Each partner considers the field of new media art as inspiration for connecting its activities to ecology and working in the open fields. ALOTOF is conceived as a distributed and dynamic outdoor creation lab with a strong anchorage in the gardens of every involved partner. By taking an ecological strategy to observing patterns in the open air laboratories and developing appropriate tools for outdoor creativity, poetic, playful and scientific methodologies will be used to explore the possibilities of ecological media art.</p> <p>The cycle of the 4 seasons as a subdivision of the year marked by changes in weather, fauna and flora or hours of daylight, serves as a concept for the ALOTOF time-line. By means of connecting all activities to 5 key approaches (constructing, measuring, working, experimenting and learning), ALOTOF is looking for new opportunities to experiencing the open field and to encouraging collaboration between people by adhering its overall concept to alternative outdoor creation systems.</p> <p>The input and resources of all the partners involved guarantee a rich environment for discovery and production. The outcomes will be artworks as interpretations of ecological relations within biological and social environments through the lens of system aesthetics. ALOTOF will e.g. access sonic and visual data from various ecosystems following a process-based methodology. Project activities will be archived and made visible through creative online databases documenting the entire collaboration process. They also will be interpreted in a critical artistic publication and tours across Europe conceived as mobile showcase of a laboratory in the open fields.</p> |

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| 536045 | LOCIS European Artists in Residence Programme | <p>LOCIS is an Artist-in-Residence Programme involving a rural local authority (IE), an arts centre in a large provincial town (PO) and an arts organization in a suburb of a capital city (SE).</p> <p>LOCIS provides artists with knowledge, resources and opportunities to broaden their practice and operate across borders. LOCIS encourages that high quality arts projects should, and can, be based anywhere, and that networking across borders can occur from anywhere in Europe. LOCIS also recognizes that projects which collaborate with the wider community provide innovative methods to integrate the thinking of artists from different countries into society and bring a greater appreciation of European artists to the general public.</p> <p>In both 2013 and 2014, Ireland, Poland and Sweden send one of their leading national artists to one of the other two countries to work with a group of 4 emerging artists (or established artists yet to develop an international practice). Each group consists of 2 artists from that country and 1 from each of the other 2. We call these groups 'Location Artists' as their main characteristic is the location where the residency is held.</p> <p>Each group discuss their different interests. The lead artist shares his/her approach to art, methodologies and motivations. They develop a work programme which relates to their interests and to the wider community. Each group operate with sufficient autonomy to follow the most appropriate direction for them, and for the type of interaction they have with the community.</p> <p>Each group meet for 3 periods of 1 week over 6 months. There is ongoing contact through www.locis.eu to devise work and provide updates for themselves, the other groups, the wider arts community and the general public. After 6 months, an exhibition and seminar is held in all 3 locations attended by all participants.</p> <p>In 2014, the order is reversed so that at the end of 2 years, each country has sent and received a lead artist to each of the other 2.</p> |
| 536046 | Unlimited Access | <p>The motto of this project is "Through whose eyes do we need to see the world?", valuing the specific niche of Disability Arts and the importance of valuing differences on the art scene and for audiences, as a genuine reflection of our societies in Europe.</p> <p>The project gathers European partners driven by a strong desire to value diversity in their arts practices and with a high experience of working on audience development. The partners are four Arts organisations and cultural foundations from Portugal, UK, Croatia and Greece. The project will examine cases for diversity across four European countries developing two specific strands of activities in order to promote inclusivity and diversity in the arts; to increase and improve transnational mobility of Deaf and/or disabled artists in Europe ; to enhance audience participation and appreciation of disability arts. The workplan includes 16 activities: 5 management tools, 1 study visit, 3 creative encounters, 3 showcases, 2 dissemination tools including a European Unlimited festival and 2 evaluation tools.</p> <p>The results will be a raised awareness of European cultural professionals and audiences on the disability arts scene in four European countries; increased and improved connections between European artists and partners and an wider community of audience; a better understanding of valuing differences and pushing boundaries through artistic and cultural projects; a a broadened and nuanced reflection on cases for diversity and disability Arts.</p> |

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| 536047 | European Citizen Campus | <p>The “European Citizen Campus” (EEC) will be carried out by 10 universities and student service organisations, from six different countries that all possess a long-term expertise in the promotion of student cultural activities. It highlights the vital role of these organisations in the development of a European identity amongst young people by fostering student art projects.</p> <p>EEC starts a creative process on different vision(s) of the European citizenship concept seen by student eyes with the purpose to stimulate debate on this issue with the wider audience. The project core is the establishment of an international art mobility and exchange programme that will give 144 students from different academic disciplines and 12 professional artists the opportunity to visualize their approach to European citizenship. The creative work will be carried out in trans-disciplinary laboratories that will be set up at university sites in Belgium, France, Germany Italy, Luxembourg, Portugal. Each laboratory is composed of four students from each consortium country and lead by two internationally renowned artists from two different art genres. The laboratories are dedicated to thematic variations of citizenship, namely identity, roots, home, freedom, conflict and dialogue.</p> <p>The works of art will be presented at local/regional exhibitions in the involved countries as well as at a main European exposition that will be shown at the occasion of the final dissemination conference in Brussels. In total, more than 50 performed artistic works will be circulated. The creation of a Europe-wide network of student art support organizations will come about as a natural effect of the joint work of project implementation. Crucial for the dissemination of project results are the European umbrella organisations “European Council for Student Affairs”, “European Student Union” and “University Network of European Capitals of Culture” which are officially supporting the project.</p> |
| 536059 | Work In Progress | <p>A bold and imaginative collaboration between three leading European independent artist-led companies, working with a range of diverse communities, the project creates an experience of art progressively transformed by its participants to reflect and respond to cultures both old and new European.</p> <p>Sharing and understanding established at local levels provide at Europe-wide level an innovative model of integrated artistic practice and transnational, transcultural cooperation.</p> <p>Intercultural dialogue is promoted in the most direct and practical way – through music and related arts - and mobility among artists across countries and between different cultures; moreover, it is built on the actual experience of those taking part, who come from many different cultural backgrounds, ranging in age from 8-80.</p> <p>The programme begins with a carefully planned series of workshops, sharing musical skills and cultures; continues by developing ensembles from individual cultures and combining cultures; and culminates in large-scale spectacular shows in three contrasted regions of western Europe – East London, the Gard Département in France and Greater Lisbon. Based on a common theme, each will involve over 200 participants of all ages drawn from the whole demographic of each region.</p> <p>The process will be documented, and a composite film created for general dissemination. Music is its most significant element, but other disciplines – dance, drama and multimedia techniques – are also employed.</p> <p>The interaction of people from a variety of cultural, educational and economic backgrounds - fostering community cohesion and understanding, encouraging future artistic collaborations and offering skills development to artists in each region - provide its sustainability.</p> <p>The diverse cultural background of participants is essential to the basic themes of trade, travel and migration; and the project is led by expert musicians from these cultures, who have a natural rapport with their own communities.</p> |

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| 536066 | <p>Freiheit! Gleichheit! Brüderlichkeit! - Eine Erinnerung an Europa Internationales Theaterprojekt nach 'Dantons Tod' von Georg Büchner</p> | <p>Das Deutsch-Französisch-Polnische Gemeinschaftsprojekt, basierend auf dem Drama „DANTONS TOD“ von Georg Büchner, ist eine interkulturelle, theatrale Recherche nach den Wurzeln einer gesamteuropäischen Kultur.</p> <p>„FREIHEIT! GLEICHHEIT! BRÜDERLICHKEIT“ – Mit den Losungsworten der französischen Revolution, der Wiege des europäischen Freiheitsgedankens, gehen wir der Frage nach, aus welchen kulturellen Fundamenten ein europäisches Selbstverständnis bestehen kann, das geeignet wäre, gerade in Zeiten von Wirtschaftskrisen, die Idee der europäischen Union nachhaltig zu stärken und weiterzuentwickeln. Um eine möglichst breite Öffentlichkeit in den Prozess zu integrieren, ist dieser von Beginn an öffentlich. Das Büchner-Gedenkjahr 2013 (200. Geburtstag) verspricht breites Interesse. Zunächst untersucht jeder Partner im Diskurs mit seinem Publikum vor Ort einen der Begriffe vor dem Hintergrund der eigenen Geschichte: Frankreich den der FREIHEIT, Deutschland die GLEICHHEIT, Polen die BRÜDERLICHKEIT. Ziel dieser Etappe ist, unterschiedliche, historisch gewachsene Perspektiven auf diese Begriffe herauszuarbeiten. Was unterscheidet und verbindet uns?</p> <p>Dieses Zwischenergebnis, entstanden im Austausch zwischen Künstlern und interessierten Bürgern gleicher kulturgeschichtlicher Prägung, bildet die Basis für die zweite Etappe: Hier verarbeiten die drei Ensembles ihre Erfahrungen zu einer gemeinsamen Aufführung, die anschließend im Rahmen einer Gastspielserie in Deutschland, Frankreich und Polen vorgestellt wird – begleitet von Symposien und Publikumsgesprächen. Eine multimediale Dokumentation soll Basis für weiterführende Projekte sein.</p> <p>Mit dem großen Europäer Georg Büchner sehen wir uns bewusst in Tradition des "Weimarer Dreiecks", dessen Gründer Genscher 1991 sagte, „dass dieses Europa mehr als eine Wirtschaftsgemeinschaft" sein müsse, und "dass das, was uns verbindet, die eine gemeinsame europäische Kultur ist, zu der alle Völker Europas Großes beigetragen haben".</p> |
| 536071 | <p>ITINERANCES, Migration des pensées, critique sociale et politique dans l'art de la marionnette</p> | <p>Notre premier projet «Vagabondages» nous a apporté la reconnaissance attendue et des retombées immédiates : nouvelles subventions, agrandissement de lieu ou évolution de poste. Dans un contexte de crise où l'on observe repli sur soi et coupes budgétaires importantes nous avons réussi à créer une dynamique de travail et d'échanges qui a parfaitement fonctionné. Nous voulons continuer à nous développer de façon viable et durable en tissant un réseau européen qui professionnaliserait la pratique de la marionnette, peu structurée à l'échelle de l'Europe. Elle n'est plus un art reconnu comparé à d'autres formes artistiques et tend à être de moins en moins pratiquée et enseignée en Europe Occidentale. Pourtant elle a été, à travers l'histoire de notre continent, un moyen d'expression important qui a favorisé le développement du sens critique et la liberté d'expression. Choisir la Belgique comme nouveau partenaire nous ouvre aux nouvelles technologies, modernise notre pratique et permettra aux populations défavorisées d'accéder à l'outil vidéo 3D. Outre ce partenaire, nos structures évoluent sur des territoires ruraux où la population est parfois très pauvre. L'offre artistique y est peu développée et l'accès à des représentations ou des expositions est souvent difficile. En diversifiant l'offre culturelle sur le territoire européen et en favorisant la formation et la mobilité des artistes et des œuvres, nous amèneront la culture sur ces territoires souvent dépourvus d'équipements culturels. Pour atteindre nos objectifs nous mettrons en place des actions de formation, de création, de diffusion, une exposition et des outils pédagogiques pour sensibiliser les publics à la conscience européenne que représente la Marionnette. Par ces actions nous souhaitons développer chez les publics touchés un sentiment d'appartenance à une culture et un territoire communs puis à long terme pérenniser les actions engagées et continuer à former et soutenir des jeunes artistes après le projet.</p> |

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| 536076 | Outreach Europe | <p>Outreach and access – social inclusion through cultural participation</p> <p>The project will map and research how museums, galleries and cultural institutions across Europe can engage with an audience beyond the traditional means of outreach a) how to reach the marginalised; b) investigating the link between cultural/social participation and health (well being); c) how to include volunteers from non traditional groups.</p> <p>The project will look at how best to work with groups that are often overlooked in outreach, inclusion and volunteering opportunities, including: Disabled people (physical disability, mental health issues, HIV), Elderly people, Working class, Ethnic minorities, Families, Homeless people.</p> <p>Objectives: Research the scope of outreach, access and inclusions opportunities available by cultural institutions in Europe• Collect data and identify the gaps in outreach and access opportunities in Europe• Contribute to make culture available to all, regardless of gender, sexuality, disability, religion and age• Enable people to contribute towards culture and give them a sense of ownership of cultural institutions • Break barriers for cultural participation via volunteering and reduce social isolation• Encourage links between key individuals who represent a wide range of communities- including those at grass root level, senior management and institutions.</p> <p>Aims • Create a website with learning resources for Best Practice guidelines in outreach, access and inclusion and case studies • Create resources to help cultural institutions to; work outside the institution; to reach out and include; create access in the broadest sense.</p> <p>Organise a conference (good practice and outreach projects) and workshops (how to work with and include different groups in activity i.e. learning, creativity and volunteering)•Encouraging the implementation of an institutional-wide approach to engagement with marginalised groups to increase diverse participation.</p> |
| 536077 | NE@XT2 - NEW EUROPEAN CREATIVE TALENT | <p>Outstanding graduate work from European art schools shows a blending of work of high artistic value that incorporates a genuine concern for environmental, political and social concerns. Passionate emergent artists engage with their audiences in different ways and tend to produce user-led content by actively engaging audiences in the creative process. NE@XT2 creates a dynamic pan-European environment of artistic performance/presentation, transnational exchange and cross border professional networking. Led by the Bergen Academy of Art & Design Norway in collaboration with the Faculty of Art of the University of Winchester UK , Utrecht School of the Arts, the Netherlands and the European League of Institutes of the Arts (ELIA), NE@XT2 brings hundreds of emergent artists into the European spotlights and raises the online and live visibility for what excellent art graduates have to offer to an international audience. Essentially the project entails an annual Online selection of excellent graduate work, combined with Live events in Amsterdam, the Netherlands in 2013 and in Umeå, Sweden in 2014, presenting the best graduate work in a range of creative disciplines. Capitalizing on best practice in audience development and social capital produced in and through the arts will be a specific strand resulting in capacity building and an Online Toolkit targeting graduates/ students, teachers and the European cultural and creative sector. NE@XT2 will also act as a broker for selected art graduates to present their work at European Capitals of Culture, festivals and at other European cultural spaces. In conjunction with the two Live Festivals, European Art Graduates & Teachers' Academies will bring together art graduates and teachers in challenging debate. The active, growing online network of alumni resulting from NE@XT1 ensures that entrepreneurial and digital skills, business creation and peer-to-peer mentoring become a distinct focus in all project activities.</p> |

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| 536083 | Work with Sounds | <p>Sound is essential when experiencing, exploring and understanding historical and contemporary societies. But sounds is seldom caught or preserved. The aim of the project Work with Sounds is to reconstruct and collect 'threatened' sounds of historical work and work places in Europe. The sounds will be publically available on the internet through a database and the use will be free. This project and source of historical sounds will offer 1) possibilities for educational institutions to promote intercultural dialogue and a deeper understanding of the European history, 2) possibilities for creative innovations and usage among European citizens, media producers, artists and entrepreneurs. The project has two objectives:</p> <p>1) Preservation by cooperation. The sound recording will be done in collaboration with people who knows how to recreate the environments and how to use the tools, technique and machines, i.e. people engaged in working life-, industrial-, technical- or social history museums. The sound database will offer historical facts and stories related to the sounds, which makes it richer in information than other sources of sound on the internet.</p> <p>2) Accessibility to educate and stimulate creative usage. By co-operating with schools and media producers the project will stimulate the usage of the sounds for school work and education in new and innovative ways. The free access on the internet will ensure the spreading of the sounds and the history related to them. It will also stimulate the public use for exhibits, media productions, storytelling, animations, artistic work, dance, performances, music sampling etc, as well as new creative innovations and products.</p> <p>The Museum of Work in Sweden coordinates the project and cooperates with five museums across Europe: Finnish Labour Museum Werstas, Technical museum of Slovenia, La fonderie Brussels museum of work and industries in Belgium, the LWL-Industriemuseum in Germany and Museum of Municipal Engineering in Poland.</p> |
| 536087 | "EXPERIMENTAL THEATRE ACADEMY" | <p>The project idea "EXPERIMENTAL THEATRE ACADEMY – FROM SCHOOL TO FIRST JOB" was inspired by European traditions of ancient, renaissance, enlightenment and postmodern techniques of knowledge transfer. Today's system of educating theatre workers is creating clones. Young directors find themselves at a new beginning after finishing school, unprepared for artistic and organizational challenges in a time of crisis. They have mastered methodologies, but lack live contact with creators. Their professors are university lecturers without much experience of working with actors and without the organisational skills of working in institutions. We offer young directors who have just finished school two weeks of intensive work with master directors, in established theatrical institutions. They will be monitored by top specialists, dramaturges and scenographers. The young directors' work will be presented in special events, attended by the media and a wide circle of the audiences of the theatres hosting the actions.</p> <p>We call the students of our experimental Academy the new generation; they are directors who are about to or have just graduated. The Academy's most important task is to lead young directors towards practical work. They are helped in this by established directors. Work with the latter will allow the young directors to get to know the institutions with which their more senior colleagues have already been cooperating for many years. The critical potential displayed by the young in the sensitive period between school and professional engagement should be exploited to help them develop so they can join institutions as the natural successors of the masters. Workshops, laboratories and ateliers at our Academy link teaching, the transmission of knowledge and skills, with research as the engine of innovation. The act of transmission must be performed in the context of the masters' research. Masters usually have two months available for research.</p> |

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| 536106 | INTEGRANCE: Inclusive Dance and Creative Movement | <p>INTEGRANCE experiments with creation and performance of inclusive dance with international artists, thus consolidating inclusive dance as a key element of performing arts in Europe.</p> <p>INTEGRANCE demonstrates what can be achieved in terms of dance and creative movement, when able bodies and diversely able dancers from different cultures are brought together over a 19 month period.</p> <p>Inclusive dance recognises that artists should be chosen, regardless of their disability or ability, on the basis of their talent. The highly experienced INTEGRANCE partners, Indepen-dance (UK), StopGap (UK), Micadanses (FR) and Platform-K (BE), have long worked with inclusive dance and have reached a position whereby the focus is not only on education and social inclusion, but also on high-quality artistic performance.</p> <p>To this end, INTEGRANCE:</p> <ul style="list-style-type: none"> • promotes dialogue and cooperation between organisations from different countries and cultures; • promotes capacity building in and creative interpretation of professional techniques and choreography for inclusive dance and creative movement; • showcases cultural works emerging from the cooperation process in a series of professional, multinational performances; • promotes awareness of the artistic value of inclusive dance among the wider public. <p>INTEGRANCE activities are structured into a progression of creative development among a core group of 16 dancers, 4 choreographers and 1 Artistic Director, which is shared with other members of partner organisations. In addition to international workshops, rehearsals and performances, dancers work at local level to consolidate the techniques learned, prepare input to the joint creative process and transmit their new skills to other artists in their organisation. This culminates in an international, Showcase performance and a tour of European venues. The artistic process is supported by communication activities, promoting engagement of key ambassadors and the general public at local, national and EU level.</p> |
| 536112 | GestArt – Artistic Gestures revisiting European Artistic diversity and convergence | <p>Artists at the beginning of the 20th century, from Dadaists to Cubists, were the first to acknowledge the merging of contemporary art and the artistic endeavor of non-literary societies. From later prehistory to the present, one artistic component has remained constant: objects/things with specific meanings, shared by people, indeed by all citizens. These meanings are constructed through dialogue between people/communities, artists and beyond, expressing different ways of thinking or being. Although perceived as intangible, meanings are rooted in objects and, most importantly, in the creation of new objects, creativity, aesthetics and emerging gestures (as witnessed through design intentionality and variations on a specific theme).</p> <p>One may recognize long-term traditions, not as a global set of meanings, but as a series of narratives shaped by gesture. This fundamental human trait recognizes in each historical period a convergence and sometimes the resistance of certain trends or traditions; this is GESTART.</p> <p>Tension between globalization and national or regional processes created profound dilemmas that Europe has to face and overcome. The project meets this by revisiting art as expressing the fundamental roles of insight, knowledge and action. It does so by fostering artistic dilemmas. It invites citizens to relate memory (heritage, knowledge, rigor and discipline) with artistic diversity (creativity, know how, affectivity and apparent indiscipline), enhancing converging dynamics that reinforce the European ideal, in times of uncertainty.</p> <p>In 5 European scenarios, over 30 mobile actors will gather object creators (artists and artisans) and, specialists (archaeologists and art historians) to create a visual discourse and to intervene in the cultural landscape, involving a public of at least 100.000. Mobility will foster interdisciplinary and intercultural stimuli and debate, designing an Ariadne’s thread, binding together past and future through present creativity.</p> |

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| 536115 | Celebrating European Cultural Intangible Heritage for Social Inclusion and Active Citizenship | <p>Intangible heritage related to traditional building crafts skills is an asset of exceptional value throughout the European Union, which contributes to the diversity of cultures at a national level and unites cultures at an international level, creating a sense of European Citizenship.</p> <p>The project will promote the preservation of cultural heritage by offering practical expertise in the maintenance and development of traditional skills in conservation and restoration of the historic buildings of Europe.</p> <p>It will be implemented by Co-Organisers experienced in the field of Cultural Heritage, from 3 EU Countries, and with additional Associate Partners will directly involve a total of 7 Countries.</p> <p>It will galvanise the experience, knowledge and skills of 3 Heritage Training Centres. Through this it will address a need to promote and re-establish the role of intangible building crafts skills in society. This will be achieved through the implementation of:</p> <ol style="list-style-type: none"> 1. European Heritage Festivals in each of the participating countries, involving an exchange of knowledge, expertise and craftsmen/artists. The festivals will offer new training opportunities in building crafts skills, develop educational and awareness programmes, and programmes of traditional decoration in heritage. It will involve professionals and trainees from a wide background, university students, disadvantaged groups and members of the public 2. European Heritage Days for School Children, targeting different ethnic groups, developing awareness of local heritage, using interactive activities to promote social inclusion and citizenship 3. Events Celebrating European Cultural Heritage through lectures, debates, concerts, guided tours and public celebrations 4. Crafts Days for Construction Schools to provide training in traditional furniture painting, plaster profiles, sgraffito, fresco 5. A wide dissemination programme involving traditional press/media events, social networks, web sites, and publications/exhibitions |
| 536120 | CATALYSE Culture & Creativity Activates Territories Attractiveness 2013-2014 | <p>CATALYSE - Culture & creativity Activates Territories Attractiveness is a European collaboration between Forum d'Avignon (France), Bilbao Metropoli 30 (BM30) (Spain), and the european centre for creative economy (ecce) (Germany) aimed at engaging key decision-makers, creators and the general public in Europe to make evident the positive impact of culture on European territories.</p> <p>Following the successful format of Forum d'Avignon (2008-2012) and Forum d'Avignon Rhur 2012, CATALYSE invites artists, creators and key players in the field of culture and the creative economy to share their experiences with key European decision makers, politicians and local and regional stakeholders. During these gatherings, they all share their vision of culture through interventions, performances, and informal encounters. They share their ideas and strategies with the attendees but also with the civil society as their interventions are broadcast online.</p> <p>The objective of CATALYSE is double. The direct result will be to foster the trans-national mobility and intellectual exchange of people working in the cultural sector and influencing cultural policies to underline the leverage effect of public and private investment in culture. The long-term impact of the project will provide evidences and increase the awareness of European decision-makers of the positive impact of culture and the CCI in their economic dimension and social dimension. Ultimately, this will have a positive impact on the cultural sector, strengthening the field and furthering partnerships with other sectors (innovation, social policies, urban development, etc...)</p> <p>Forum d'Avignon, BM30 and ecce will unify their forces to increase the outreach of their reflections and sensitize European cities and citizens, multiply and share the outcomes of their work and initiatives, and mobilize the decision makers of the fields of culture, economy and politics around the need for better integrated strategies in favor of culture in Europe.</p> |

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| 536126 | European Prospects | <p>European Prospects is a 24 month project involving a collaboration between key arts organisations in Wales, Germany, Lithuania and France to create new platforms for photographers and lens-based artists from across Europe to produce and exhibit their work, and through this activity to articulate the diversity of identity and experience in an enlarged European Union. The core partners are Ffotogallery in Cardiff, Fotosommer in Stuttgart, the Union of Lithuanian Art Photographers Association in Kaunas (known as the Lithuanian Photographers Association) and Le Chateau d'Eau in Toulouse, all based in European cities that have undergone major economic and social transformation. Each of the four core organisations has an established network of associate partners in different parts of Europe, and through the European Prospects programme this wider network will be extended and formalised to ensure reach, impact and sustainability beyond the life of the project.</p> <p>The basic proposition is for the partners to jointly plan and deliver an integrated programme of residencies, workshops and symposia, commissions, exhibition and publishing opportunities to enable artists and cultural professionals from across Europe to work internationally and creatively interact with their peers. Each of the four core organisations will host elements of the programme, working co-operatively within the European Prospects framework. In parallel, the partners will establish a new online platform, Prospectus, enabling photographic artists from across Europe to upload portfolios of work and have them reviewed by an international team of curators and programmers with a view to potential inclusion in exhibitions, projects and festivals. The online platform will also build awareness of the project activities and engage pan-European participation, and promote and disseminate information on wider opportunities for artist mobility across Europe.</p> |
| 536132 | WEAVING EUROPE: ARTEFACTS, VALUES & EXCHANGES Cycles of cultural events and ateliers to discover Culture and Art through Textiles and Fibre Artefacts in Europe | <p>WEAVING EUROPE: ARTEFACTS, VALUES & EXCHANGES Cycles of cultural events and ateliers to discover Culture and Art through Textiles and Fibre Artefacts in Europe aims to meet children (3-12 years old), families, schools, teachers, museums operators, University researchers, designers, fibre artists and students to promote Cultural Heritage through an innovative and non formal approach, learning by doing activities, hands-on experiences, art performances. The project aims to offer 3 cultural events in Amsterdam, Sofia and Rome addressed to families and schools who will take part to the creation of 3 textile artworks and to 12 fibre and textiles educational activities. The project will also offer training courses and a 4 languages teaching pack, 1 photographic exhibition, 12 free downloading video tutorials and 1 Best Practices Guide for teachers.</p> <p>The project involves 10 partner institutions from Italy, Netherlands, Bulgaria, Ireland, Turkey and The Former Yugoslav Republic of Macedonia whose operators will cooperate and exchange competences and expertise to give children, families, schools, museum audiences and museum facilitators a strong awareness about Textiles and Fibre Art and its history, features, traditions by an European perspective.</p> |

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| 536134 | Invisible Violence | <p>Invisible Violence is a multi-disciplinary project produced by three museums in Ireland, Spain and Serbia. This collaboration will result in three distinct but jointly curated exhibitions, a film program to accompany each exhibition, and series of conferences and workshops in partnership with local academic bodies and with particular subthemes in each context.</p> <p>The project documentation will comprise of a three exhibition guides, a joint catalogue to sum up the whole project, a reader gathering all subjects at conferences in all three venues, and an online platform launched at the beginning of the project and updated regularly.</p> <p>The project includes altogether fifty artists, whose work will be exhibited in three inter-related exhibitions that will each focus on the overall theme of “invisible violence” through the specific angle. Each exhibition will include six artists from respective regions (Ireland, Spain/Basque Region, Serbia) and the other will be European-based artists. Nine artists, three from each of the partner countries, shall be commissioned to make new artworks specifically for this project.</p> <p>In addition to the exhibition, conferences, publications and media discourses, strategic and inclusive means of audience engagement shall be activated. As series of discursive events will be developed in the three venues, generating critical dialogue with art professionals, and critically involving the general public in the discussions and related historical narratives.</p> <p>The socio-economic histories of each region has been researched in a collaborative fashion to open the topic into shared ideas and relationships.</p> <p>The background to this project is the cultural perceptions of the regions of Basque Country, Ireland and Serbia that have been “notorious” for violence and terror, and are continually haunting the public imagination. However, the project theme encompasses the experience and manifestation of “invisible violence” on a European scale.</p> |
| 536135 | Should I stay or should I go? - A collective storytelling project | <p>“Should I stay or should I go?” is a two-year interdisciplinary project in which five theatre companies from Germany, Sweden, France, Austria and Slovenia join to establish collective storytelling as a model of international cooperation and cultural exchange.</p> <p>Improvisation is a theatre technique and philosophy, collective storytelling is its wider form – it can be used and developed as a method to improve interpersonal communication and cooperation in other art fields, education, science, social sector, politics. The project partners will expand their know-how in the field of collective storytelling beyond their theatrical practice and make it accessible for broader international audiences by spreading it to different media and art forms. Thus, the project stimulates European integration and intercultural dialogue.</p> <p>The projects topic "Should I stay or should I go" questions the role of places and geographical affiliation for people's lives and self-images by artists researching this question in and with different local communities. They will develop connections between the collected single stories to create one big story.</p> <p>This is an inter-media project which transforms and expands theatrical performance into a feature film done collectively by five directors in five countries with an international cast traveling from one place to another. It is inspired by the results of the research and developed through live performance events in all five countries.</p> <p>To ensure the transmission of the artistic experience and the sustainability of the work, the project includes workshops and a book on collective storytelling. Besides, the making-of and the idea of the project will be made available as a documentary.</p> <p>“Should I stay or should I go?” builds international connections and intercultural encounters between artists, organizations, working sectors, audiences and local communities. It makes them move and thus helps them understand where they stay and where they want to go.</p> |

| Project number | Application Title | Compendium |
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| 536137 | Singular States | <p>Singular States is born out of a recognised need for European art institutions to re-think their modes of operation. An increasingly internationalised art world, dominated by biennials and art fairs that prioritize speed of transmission over sustained engagement, poses challenges to the structure and purpose of the European art institution. In Singular States we will look to artistic practice in order to help us think through these issues.</p> <p>This project will examine a group of artists from Europe and abroad who have created their own independent spaces through which they are able to take control of the way that their practice is produced and presented. These 'singular states' may be physical, conceptual or in the form of a network, but they all share the common characteristics of enabling the artist a medium through which they can negotiate with the world from a position of relative autonomy. This project will ask if the inventiveness, singularity, and breaks with convention that are associated with such artist initiatives can provide inspiration or possible models for our own ways of working as European art organisations.</p> <p>Singular States will take place through a number of activities. It will launch with a major workshop in Stockholm, followed by a period of research and exchange with and between the selected group of artists. The second year of the project will involve a public sharing of our findings with the widest possible audience during a year-long programme of exhibitions, events, screenings, a conference and through the production of a publication.</p> <p>By exploring the practices of an extraordinary group of artists, Singular States will arrive at a set of strategies to support the development of European art institutions. As much as offering ways forward, the project will also lead to a shared understanding, at a European level, of the challenges, changes and tasks that art institutions must undergo in order to secure their future.</p> |
| 536142 | Roots of the European Design | <p>The main intention of the project is to show the actual existence of the tradition and the effects of folk art on the contemporary European design and applied arts. We do not intend to organize traditionalist folklore events, but such travelling contemporary art program series that are based on the cultural traditions of the partner countries and at the same time reflect the everyday reality of our world today. First of all we want young artists to participate in the project, because we are interested to know what cultural identity and tradition mean to them, or rather how it appears in their art and their artistic products. We would like to offer a large scope for European artists and inspire the birth of new artistic products and make wider the value-conscious thinking (preserve the European identity and tradition in the European as well as in the national level).</p> <p>The main activities of the project:</p> <ul style="list-style-type: none"> - Traveling exhibition: we would like to organize a traveling contemporary design exhibition which based on the methods and ornaments of traditional European handicrafts. - Transnational workshops: we want to organize workshops for art school pupils and art university students. The workshop encourage to produce new artworks and design products on the European level. - Intercultural seminars: the specific objective behind this activity is to encourage meetings of artists, experts, and the general audience to discuss about the position of contemporary applied art and creations. It will show the artistic richness of the specific traditional sources and the inspiration they generate today in the field of modern applied art and design. - Research and knowledge base. This activity has two parts: interactive virtual exhibition and online European research centre with scientific and art-theoretical documents. |

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| 536148 | EUROPE CITY | <p>Architecture and public space are basic features of history, culture and social life in European cities. The fact that good quality architecture can contribute towards social cohesion by improving the habitat and the relationship between citizens and their environment gave rise to the creation in 2000 of the European Prize for Urban Public Space with the aim of its becoming a permanent observatory on the transformation and improvement of public spaces in European cities. Twelve years later, with a consolidated European network, it has accrued a very large collection of examples of good practice in the renovation of public space. It is now time to interpret, translate and analyse all this knowledge. This is the quantum leap represented by "EUROPE CITY".</p> <p>Four top-ranking institutions in the sphere of European public space – the Centre of Contemporary Culture of Barcelona, the Museum of Architecture and Design (Ljubljana), the Museum of Finnish Architecture (Helsinki) and The Architecture Foundation (London) – have decided to pool their knowledge and jointly take up the challenge of exploring, sharing experiences, interacting and generating discussion concerning the challenges of public space in Europe.</p> <p>This is to be achieved through the following activities:</p> <ul style="list-style-type: none"> - Co-production of the exhibition "Europe City: Lessons from the European Prize for Urban Public Space", to be shown in Ljubljana, Barcelona, Helsinki and London. - 6 series of debates and conferences of different formats in the different locations. - Organisation of 5 workshops in the headquarters of all partners to raise awareness of public space among new audiences (children and adolescents) and to explore the links between theatre and city. - Research interpreting the Prize archive. - Publication of the final results of research in the book Europe City - Publicising the results in 10 European cities. - Consolidation of the European network around the website www.publicspace.org |

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| 536150 | ENQuETE art - Experimental Nonpartisan Questioning of Enduring Technologies in Economy | <p>ENQuETE art - Experimental Nonpartisan Questioning of Enduring Technologies in Economy</p> <p>The project aims to improve living conditions, in particular of European citizens, through the deployment of art. Art can offer a viable way to overcome the moment when we realise that the rights and relations that we previously took for granted have been irrevocably effected by the “unleashed” force of the financial markets. for this purpose ENQuETE art invents a toolkit for a better future. these "tools" shall enable, sustain and improve our lives beyond the market.</p> <p>Following the idea of a “public inquiry”, an official review of events or actions ordered by a government body, ENQuETE art initiates a taskforce of imagination that searches for solutions in the areas of public and private life that have been dramatically distorted by a culture of greed.</p> <p>Invited artists develop enduring visions - with the help of citizens, scientist, politicians and entrepreneurs - in the following fields: financial system, food, health, labour, climate.</p> <p>ENQuETE art is a series of exhibitions, workshops, public conferences, public space actions and a media campaign in rural zones as well as in metropolises.</p> <p>the project therefor pools eleven co-organisers and partners from five European countries which work in such different cultural fields like art, social research, education and innovation. This diverse group of schools, NGOs, foundations, art organisations and development agencies and their wide range of low threshold, interdisciplinary activities targets at developing a diverse audience of citizens: from children to seniors, entrepreneurs to employees, officials to social activists.</p> <p>All activities encourage civil participation, stimulate creativity, help improving social skills and foster the construction of a responsible civil society. By an exemplary glocal approach they activate local communities to make people aware of the needs of their community guided by a sense of solidarity.</p> |
| 536154 | what's the deal? | <p>The project wants to artistically explore sustainability in connection with young urban cultures such as mural art, design, skateboarding, urban biking and digital media. 5 partners from 4 European countries (DE, NL, SI, AT) will collaborate for 2 years (2013 – 2015) across borders to strengthen the young urban scenes and make them more visible, but also to inspire them to create new perspectives and showcases on the subject of sustainability and sustainable lifestyle by using artistic methods. Each partner will focus on one of above genres and one scene and will actively engage (with) the major target groups, i.e. artists/cultural workers belonging to the urban cultures as well as the young scenes in general.</p> <p>Visual, media and interdisciplinary working artists and designers (chosen by each partner) will take on the role as change agents. At art intervention events they will link up with experts (scientists, protagonists) to receive inspiring and diverse input on the theme. They will collaborate with the existing networks of the young scenes to generate art work and installations that will showcase creative production, sustainable and collaborative consumption or social design. Additional mapping of the local scenes in each city will result in narrative reports on them, thus reinforcing their visibility. Local networks will be crosslinked through artist exchanges, artlabs and collaborations, aiming at ensuring the continuity of the artistic work beyond the project and on a Europe-wide level.</p> <p>To successfully circulate the idea among the young urban scenes, the project will predominately use digital technology such as social media and (alternative) methods (such as grassroots tactics). The results will be demonstrated in public events to a wider audience in all partner cities topped by a vibrant festival-like urban culture fair in Munich where all art work will be presented (again) consisting of art installations, talks, lectures, workshops, performances, videos.</p> |

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| 536168 | European LandArt Network | <p>With its initiative Springhornhof wants to intensify its hitherto loose cooperation with its network partners, and to step by step expand the network into other countries of the European Union. Through the cooperation the already high level in the artistic field will be strengthened by a constant exchange of information on new LandArt developments, and by the cross-border mobility of artists and LandArt ideas. Highlight will be 4 rotating partnership meetings in different hosting partner countries, where a new LandArt sculpture, created by an artist from one of the partner countries, will be presented in line with the continuous theme "Impact on Sustainability". The variation of this theme by different artists within the indigenous landscape of the hosting partner country step by step creates a European recognition value, which will become a kind of landmark for the network. During the rotating events the exchange of experience between the partners during the year will automatically be deepened and raised to a transnational level. The partnership meetings are rounded off by an international symposium, at which suggestions for more efficient cultural structures for rural areas are to be worked out. Transnational public relations will play a prominent role in the working programme of the network, where access to transnational media will have priority. The partners will also urge ahead with the admission of comparable LandArt institutions from other European countries into the network. The awarding of a European LandArt Prize in connection with a realization competition constitutes a medium-range task.</p> |
| 536169 | Urban Cooks Platform. Bottom-up urban planning. | <p>European cities have empty/neglected spaces, that could be bring back to life by citizens' initiatives . In some cases, this initiatives have been an innovative example of how public space could be managed and created. However, these citizen initiatives face diverse barriers that make difficult to develop and manage a project in the public space. The main problems are legal ones, security issues and lack of resources, which sometimes are due to citizens lack of technical knowledge and others due to the obsolete or nonexistent communication channels between citizens and the entities (private or public) that own the resources. For this reason, it often happens that the access to basic resources for the development of a citizens initiative are temporary solved by momentary, or even illegal, arrangements. In order to solve these problems, it is necessary to understand how participation channels are currently managed in each country. Being able to identify why they do not work properly are key to propose and implement new ways of management. The project that seeks to integrate the knowledge and the experience of professionals from various European countries, that together with citizen initiatives and the rest of the partners will design a common and exportable model to create local action platforms. Urban Cooks Platform will support citizens initiatives, that manage and create urban space, by mediating between their needs and the public administration and resource entities. Based on successful examples in the field of citizen participation, resources management and dialogue with institutions, the project participants would design an innovative methodology for bottom up initiatives. This methodology will be tested by each partner in their city through the real support of various citizen initiative projects of urban space management.</p> <p>The main goal would be defining the necessary conditions for their operation on a permanent basis in each city and moreover their replication.</p> |

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| 536179 | E-Motional: rethinking dance | <p>E-Motional: rethinking dance is an artist and manager-driven initiative, dedicated to exchange, research & artistic collaboration, co-production & touring, and audience development at European level. The guiding idea of this programme is finding the right language in the production of new cultural contents in the field of contemporary dance in the new Europe. The project cooperation scheme involves dance professionals and organisations from Romania, Latvia, Portugal, as well as from Ireland and Luxembourg, but it is also open to artists from more EU countries.</p> <p>The project embodies the processes of cooperation and mobility at European level for dance and movement, reflection, research and professional development, and their innovative translation into production. E-Motional launches a new concept of creative collaboration (the Reflection Platform) by generating a sharing, brainstorming and production format designed for mixed groups of dance professionals, and undertakes interdisciplinary artistic residencies, sharing formats for artistic processes, and performance programming. The production of new European artistic works, which trespasses contemporary dance scenes in each country, is also central to the project.</p> <p>The array of interlinked activities are generating an original eco-system of the European dance and a new model of interaction and cultural development that will function as a platform open to artists, cultural organisations and audiences.</p> <p>The project links small size, but highly dynamic and creative organisations in Europe, and supports them in order to extend their cultural and artistic reach across borders. E-Motional: rethinking dance acknowledges and advocates that it is their extensive contribution to the shaping of the local contexts for contemporary dance, their empowerment potential, and their function as both nests and flexible and growing pillars of European creativity, that make them essential to both European citizens and to European arts.</p> |
| 536182 | EUROPEAN VIDEO DANCE HERITAGE | <p>European Video Dance Heritage (EVDH) est un programme d'analyse et d'expérimentation de deux ans sur le thème de la conservation et la diffusion de la vidéo de danse, coordonné par la Maison de la Danse et co-organisé par Vo'Arte et Fabrica de Movimentos (Portugal), Fundacion Alicia Alonso (Espagne), Institut de Musique et de Danse (Pologne), Centre de Musique et Media (Autrice), Dachverband Tanz Deutschland (Allemagne). Il compte également sur de nombreux partenaires associés (ENICPA, EDN, Loikka Dance Film Festival, Teatro Stabile de Torino, Nu2s, Mercat de les Flors, DTB, Diehl+Ritter GUG et Tanzhaus NRW).</p> <p>L'objectif général de notre projet est de structurer une mémoire européenne de la danse à travers la vidéo et la transmettre aux jeunes générations, en prenant en compte ses dimensions politiques, économiques, techniques, légales et éducatives.</p> <p>Cette problématique concerne de multiples acteurs : les détenteurs ou gestionnaires des droits sur les œuvres (chorégraphes, réalisateurs, musiciens, producteurs, sociétés de gestion), les responsables de la diffusion des œuvres (les lieux de diffusion, les festivals, les diffuseurs audiovisuels sur toutes les fenêtres), les responsables politiques (centres nationaux de danse) et les publics finaux (grand public, jeunes, universitaires, professionnels, etc.).</p> <p>Plus concrètement les objectifs spécifiques du projet sont les suivants :</p> <ul style="list-style-type: none"> Sensibiliser les professionnels, les détenteurs de droits et les politiques à la nécessité de conserver et transmettre la danse, via la vidéo ; Mettre en commun et transmettre les connaissances et bonnes pratiques liées à la conservation et diffusion de la vidéo de danse ; Partager la mémoire de la danse européenne. <p>Pour cela, différentes activités sont mises en place dans les pays partenaires du projet : séminaires, ateliers, boîte à outil en ligne pour les professionnels de la danse, Channel européen de diffusion de vidéos de danse, kits pédagogiques en ligne et projections.</p> |

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| 536190 | Developing High Quality Street Art Exchanges | <p>The partner who all are networked in the European street art scene and who all are connected to a big local street art event share the holistic vision that street arts can be developed best with a fusion approach. So they aim to combine its social inclusive and artistic powers by bringing together different street art traditions and skills from street theatre, carnival and fire arts, costume and mask building or stilt art. To develop high quality in this field HiStArt initiates European street art master classes to set in motion an exchange of ideas, knowledge and techniques. As teachers, participants and reciprocal visitors leading artists can profit from different European cultural heritages and can combine its influences to create a new European street art style.</p> <p>One goal is to develop high class street art works which can be presented at the street art festivals and carnivals in the vicinity of the four partner. By organizing follow-up workshops for schools and creative interested locals HiStArt offers a low- threshold access to street art for all. Artist educated through the master classes will conduct this workshops and will bring the people in contact with European street art heritage.</p> <p>The project aims to professionalize the street art sector. It will support and strengthen the local creative industries related to the street arts by a lot of year round engagements, additional orders, consulting and advanced training services as well as through offering rooms for workshop activities.</p> <p>HiStArt rest upon long-term cooperation at an organizational level. The partners know eachother well for years. Within HiStArt they will foster this strong operating contacts inter alia through four conferences to evaluate and exchange their experiences. Together they will create an extraordinary space for exchange and high class European artistic development. In the end the project shall set a standard of excellence in European street arts.</p> |
| 536194 | October Children's Month | <p>October Children's Month is an event that aims to connect our youth to culture and cultural institutions. Every weekend in October museums, theatres, concert halls and creativity schools open their doors and organise special activities for the children from 4 to 13 years, free of admission. Introducing children and parents/grandparents to the arts and to cultural institutions, companies and individual artists in the cultural environment of children. Encouraging institutions to create special children's programmes. Connecting institutions as well as individual artists: on local, regional, national and international level.</p> <p>The partners represent a large high quality network of cultural institutions and individual artists. There is a cooperation agreement between the four agents from the four countries. Two agents are connected to the European Cultural Capitals of Riga and San Sebastian. During the project period the partners aim to set a quality standard for cultural activities for families during the October children's Month. For the communication one European website with links to social media will be constructed. Every country works with the same name of the project, the same logo (Okki and Dokki) and the same colours on the frame site.</p> <p>The project starts in 2013 with four partners. Our objective is an international October Children's Month in 15 European countries in 2020, and every country in the long term . The possibilities of international exchange of productions and persons and international dialogues will grow during this period. Artists and theatre groups will travel between the four participation countries. International dialogue is encouraged through conferences, meetings, workshops and publications.</p> <p>This will create a mutual experience of the European culture and stimulate children to reflect on their European identity. Sharing cultural experiences among countries emphasises our shared European values instead of our differences.</p> |

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| 536196 | Seeing Stories - Recovering Landscape Narrative in Urban and Rural Europe | <p>RELANUR focusses on urban and rural European landscapes and the narratives that animate and give meaning to the natural and human environments in interaction. Often these remain untold below the surface. By bringing together local and international dimensions, the project aims at enhancing and communicating a shared experience of place, so increasing mutual understanding and promotion of European landscape narrative in contemporary cultural and economic contexts.</p> <p>Project partners established in Scotland, Italy, Portugal and Germany will work on the achievement of the following shared objectives:</p> <ol style="list-style-type: none"> 1- Research and interpretation of European local narratives in urban and rural contexts. 2- Development of creative Storyguides shaped on European landscapes. 3- Development of the use of live oral storytelling as a method for promoting local narratives at a local and transnational level. 4- Support of the sustainability of the project at a national and transnational level by sharing its main outcomes with tourism sector, local governments and other cultural operators. 5- Support of the professional development of European cultural operators working in the field of storytelling and oral narratives. 6- Support of the professional development of European storytellers. <p>Main outcomes of the project will be: creative Storyguides; storytelling festivals; workshops; seminars; international network of cultural operators working in the field of storytelling/landscape narratives, web platform for sharing project resources and encourage further networking and collaboration.</p> |
| 536207 | Rando pour la Culture | <p>Les zones rurales et naturelles de l'UE ont un précieux patrimoine ethnologique qu'il faut sauvegarder et revaloriser pour éviter sa perte. Le projet est le fruit de l'union d'un partenariat sensibilisé à cette perte et qui propose qu'une coopération européenne créative soit la clé pour sa valorisation.</p> <p>L'objectif est de créer une plateforme européenne permanente grâce à laquelle les citoyens peuvent découvrir et expérimenter le patrimoine ethnologique, de la main de jeunes professionnels du secteur de la culture. Le projet propose de promouvoir l'accès actif et créatif à cette culture par le parcours de découverte du patrimoine, une activité accessible à tous.</p> <p>La plateforme diffusera des circuits de découverte, au long desquels des points d'échange culturel et créatif seront constitués comme des points de rencontres entre le visiteur et des jeunes artistes, artisans, etc.... pour partager des expériences créatives liées au patrimoine ethnologique de la région, soit par initiative publique ou privée. Ces points doivent devenir des centres de diffusion du patrimoine et d'exploitation de son potentiel économique dans la dynamique du développement durable, en impliquant acteurs publics/privés.</p> <p>La plateforme sera créée et animée par le partenariat du projet, mais elle doit être élargie par des adhésions au-delà du projet.</p> <p>Pour atteindre les objectifs et les résultats prévus, on mènera à terme, de novembre 2013 à octobre 2015, les actions suivantes :</p> <ol style="list-style-type: none"> 1. Gestion/coordination 2. Recherche sur le patrimoine ethnologique à vocation de découverte patrimoniale et culturelle et les acteurs intervenant dans sa valorisation. 3. Coopération créative : Points Européens d'Echange Créatif et Culturel, séminaires techniques, Échanges Créatifs Européens, Rando pour la Culture, Projet Éducatif « Grandir, randonner, créer ». 4. Communication/ promotion : Site Web, exposition, vidéo, dépliants, newsletter. 5. Pérennisation : Conférence finale, Plateforme Européenne Rando pour la Culture. |

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| 536209 | Sources of Culture: The Cafés of Europe | <p>In any spa town in the SOURCE project there is at the mythical heart of the place, one or more springs of thermal mineral water. These sources and the towns that arose from them have long been sources of inspiration and creativity for writers, artists, philosophers, scientists, and paved the way for new forms of society and tourism in Europe. Spa in Belgium became known as the “Café of Europe” and our project is inspired by this name to discuss and debate the origins and future of spa culture in prestigious, imaginative events, which are interwoven with new forms of writing, and set within some of Europe’s most interesting festivals.</p> <p>The SOURCE project has three strands, inspired by a rich history and common cultural heritage, which tackle the key themes that face spa towns as they examine their role in today’s Europe. The project invites participation in modern European Spa Culture, based on new means of communication and interaction, between the spa towns and people of all ages, who have yet to discover these famous towns, their health-giving healing waters, and varied cultural life.</p> <p>The SOURCE project will:</p> <ul style="list-style-type: none"> • Debate issues for the future of spa towns through a series of prestigious panel discussions called the “Cafés of Europe”, linked to festival events and broadcast online. • Celebrate "Sources of Inspiration and Creativity". Promote the rich variety of festivals and exhibitions in European spa towns, and set up new exchanges between festival organisers to prepare for future collaborations. Use the spa towns as “Sources of Inspiration” by engaging the present-day citizens with historic Europeans, through an interactive novel written via social media, and ranging across Europe, but with meeting points at the Café Events. These events and present day spa life will be documented through new specially-commissioned travel diaries. Celebrate the actual water sources. • Preserve documents and artworks, old and new, online, at a European “Centre des Sources”. |
| 536214 | HUNGER FOR TRADE | <p>Mit HUNGER FOR TRADE wird ein europäisches Theaternetzwerk - bestehend aus dem Teatrul Odeon, Bukarest, dem Royal Exchange Manchester, dem KVS Brüssel unter Federführung des DSH initiiert, das mit vier außereuropäischen Theatern – dem Acte Sept, Bamako/Mali, dem Indian Ensemble Bangalore/Indien, dem Cia São Jorge, São Paulo/Brasilien, und dem State Theatre, Pretoria/Südafrika - kooperiert. Ziel ist es, die Rolle Europas und die Folgen der aktuellen Entwicklungen auf dem globalen Lebensmittelmarkt in multiperspektivischer Erzählweise durch acht dokumentarische Inszenierungen, eine interdisziplinäre Konferenz und ein multimediales Abschlussfestival zu erforschen. Die acht sich aufeinander beziehenden Theaterproduktionen basieren auf parallel durchgeführten lokalen Recherchen, stellen die regionale Situation in einen globalen Kontext und werden von renommierten Autoren und Regisseuren am jeweiligen Projektstandort erarbeitet. Die Künstlerteams stehen in stetigem Austausch miteinander und erfüllen gegenseitig Rechercheaufträge. Eröffnet wird HfT mit einer viertägigen interdisziplinären Konferenz in Hamburg, bei der die Künstlerteams auf internationale Wissenschaftler und Experten treffen. Hier werden öffentlich in theatral-partizipativen Formaten (Planspiele mit Konfliktsimulationen, Lecture Performances, Gruppenarbeit mit szenischen Interventionen) Themen wie „Nahrungsmittelsicherheit“ und „europäische Verantwortung“ erörtert. Eine interaktive Plattform (WebDoc), die den Entstehungsprozess und die Recherchen dokumentiert, dient als Dialogforum und als Fenster zur Öffentlichkeit. Im Frühjahr 2014 werden alle Produktionen zur Uraufführung gebracht und mindestens zehn Mal gezeigt. Darüber hinaus präsentiert jedes beteiligte Theater die Arbeiten der sieben Partner in Sonderveranstaltungen (mit Live-Streams, Skype Interviews u.ä.) seinem Publikum. Ein Theatermarathon, bei dem in acht Ländern alle Produktionen live oder virtuell gezeigt werden, schließt HfT ab.</p> |

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| 536215 | Engaging Volunteers in European Heritage Discovery | <p>EVEHD runs through the European Years of Citizens / Reconciling Work & Family / Development & Cooperation & is relevant to all 3, supporting the positive elements of giving time & energy freely for the benefit of (European) society. The project brings together cultural actors from 6 partner states, UK, TU, IS, DE, RO & SK. Together they bridge West & East, bringing a mutually beneficial cultural exchange to & from one of the EU's most recently joined members & a pre-accession state. The partners have experience of engaging local people as volunteers for historical research that leads into local ownership & management of cultural assets, including restoration & ongoing care. The partners are from regions suffering economic depression & their cultural landscapes are assets that can be put to sustainable cultural, social & economic use through local people. The volunteering aspect is critical in these times of economic hardship. There will be plenary, mid-term & final meetings that revolve around 6 actions (1 per country) that engage volunteers in different aspects of cultural heritage research & realisation, including sacred well restoration, field archaeology, historical re-enactment, oral history, restoration of vernacular buildings & support of traditional skills. School children, their teachers, students & their lecturers will join actions as well as travelling partner staff & volunteers who will join local volunteers & interested stakeholders (including cultural business representatives & those from responsible Government Agencies). The products of EVEHD include the actions themselves that mobilise more than 200 individuals (50 international) , a booklet/publication that shows best practice in engaging volunteers, a blog plus 'facebook' page run by volunteers & an interactive web-page. There is a realistic dissemination plan involving all partners & a final dissemination action. Legacy through future training linking to the EU-LLP is a feature</p> |
| 536217 | TERRORismen | <p>TERRORismen</p> <p>Am 22. Juli legt ein junger Mann eine Bombe im Regierungsviertel. Wenige Stunden später erschießt er Jugendliche im Sommercamp der regierenden Partei. 77 Tote. In einem Manifest erklärt er die Beweggründe seiner Taten. OSLO 2011. Eine 35-jährige Frau geht nach der Vorbereitung des Essens für ihre Familie hinaus, um Reis zu holen. Als sie drei Tage später nachts zurückkommt, ist ihr Haar weiß geworden. HAIFA 2012. „Oley Hagardum“ warfen Bomben auf Busse und Hotels, brachen in Gefängnisse ein um Mitglieder des Untergrunds zu befreien, entführten britische Unteroffiziere um sie anschließend im Wald zu erhängen, wurden gefangen und nach einem Prozess exekutiert. TEL AVIV 1948. Heute sind Straßen nach ihnen benannt. Museen verewigten ihre Taten. Gavrilo Princip war siebzehn Jahre alt, als er am 28. Juni den Erzherzog Franz Ferdinand und seine Frau Sofia ermordete. Er war Dichter. Er war jugoslawischer Nationalist. Er verstarb qualvoll. Der Erste Weltkrieg begann. SARAJEVO 1914. NEW YORK 2001. Über Weihnachten, zwischen den Jahren, waren in überlangen Nächten die Gespenster der am Elften September in Ground Zero zu Nichts verdampften Existenzen ans Licht gestiegen, weltweit, in die Köpfe, die Hirne der Menschen hinein. Der Gedanke "Rache" hatte plötzlich unabweisbar Plausibilität, schrieb Rainald Goetz in seinem Roman. Wir leben noch immer inmitten dieser (und neuer) Gespenster.</p> <p>Theater aus Oslo, Stuttgart, Belgrad, Tel Aviv, Haifa und London nähern sich ihren TERRORismen. Von unterschiedlichen Standpunkten aus. Auf Unterschiedliches schauend, das heute auf ähnliche Weise unsere Gesellschaften bestimmt. Mit neuen Texten, die in den Partnertheatern inszeniert, zwischen ihnen ausgetauscht und am Ende zu einem Festival zusammengeführt werden. Die Arbeit wird eröffnet und abgeschlossen durch zwei wissenschaftlich-künstlerische Konferenzen zum Thema TERRORismen, begleitet durch Arbeitstreffen der Künstler und dokumentiert durch zwei Publikationen.</p> |

| Project number | Application Title | Compendium |
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| 536218 | Project Purpur - A European Opera Sound | <p>Like its preceding Project PurPur, the Project EOS is based on the practical and theoretic exchange of knowledge of different playing, sound and performance traditions, that is the musical cultural heritage of a huge range of European states. It has now been expanded to include the dimension of opera. It also deals practically with the singing and performance tradition of European opera houses. This work is taking place under the support and guidance of the best singing coaches and orchestra musicians of Europe (members of the Vienna and Berlin Philharmonic Orchestras and the Milan Scala). At the centre of the Project EOS are two operas by Joseph Haydn: 2013 ORLANDO PALADINO, a "dramma eroicomico" in three acts (Hob. XXVIII:11) and 2014 L'ANIMA DEL FILOSOFO, OSSIA ORFEO ED EURIDICE, a dramma per musica in five acts (Hob. XXVIII:13). These two operas are being implemented with young, ultra talented European singers and orchestra musicians, integrated into the Orchestra Purpur, which is a sustainable result of the previous project. For each opera, the implementation is taking place in two workshops and two production phases. Concertante and scenic performances will follow at the five partners. The workshops will deal intensively with the themes of sound, playing and singing traditions and with the fundamental issues of mobility (support with visa, insurances, working permits etc.). The work programme of the Project EOS includes also an "audience development" initiative, which it is not just about retaining the public, but winning over new audiences for the art. Our programme focuses on children, young people and tourists! For the latter, we are expecting a twofold effect: We want to attract them back to their holiday destination - as some of our partners live from tourism - and we are "sending" them back to their homeland with valuable cultural experiences, which can enrich the cultural landscapes there. In this way, a new form of Europe-wide mobility will develop!</p> |
| 536222 | European Middle Western Arts | <p>The European Middle Western Arts project, coordinated by 0090, driven by artists' demand for more contact and transnational exchanges and by the urgent need for an active support of the creative processes, wants to connect and facilitate encounters between artists and partners, resulting in artistic dialogues reflecting on the concept of the Middle West, a hybrid space between East and West. The involved partners from BE, NL, TU & GB and their artists are interdependent, continually inspire and stimulate one another throughout the entire creative process generated by individuals with a mobile, subconscious and sharp vision. Often coming from the margins and perceiving the world from a shifted position that is cutting edge and less veiled by custom and tradition, they are able to breathe life into new forms and to visualize new feelings, thoughts, shapes, textures, techniques, and technologies. The concept of the Middle West will be elaborated in dialogue. The surroundings themselves will have a significant influence and they can make the artist feel both at home and estranged. Directing its focus on the Middle East without taking an orientalist position, artistic practices will flourish, free of prejudice and beyond the 'exotic discourse'. This project focuses on the contemporary European art scene and on the migration movements, active within that scene, according to a contemporary vision on interculturality, taking the influence of the modern nomadic status on the artist as its main focus.</p> <p>The project will actively offer a range of services and mediate within artistic processes, especially where research, creation, residencies and presentation are concerned. For each of the 4 productions 4 performance locations are scheduled (in at least 3 countries). At the end of the project all productions will be presented in one international Festival in Istanbul (TU), inviting art programmers all over Europe.</p> |

| Project number | Application Title | Compendium |
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| 536225 | Dance Roads Open Process | <p>Through five strands (Research, Residency, Platform, Development, Tour) DROP aims to develop and expand the provision to the contemporary dance sector in Europe and form a coherent and comprehensive approach to supporting and examining intercultural dialogue, cooperation and artistic exchange.</p> <p>The project will enable one choreographer from each co-organiser plus Canada to work together and provide them with the exposure necessary to develop internationally focused careers. They will be led and guided by a highly experienced choreographer, who will artistically mentor them through group sessions, open rehearsals and presentations.</p> <p>A residency, hosted by the Coordinator in Cardiff during September 2013, will provide the initial starting point for the project that will be accompanied by a research project examining the differences and similarities of their individual working practice. The research will be designed and guided by the co-organisers and a group of professionals made up of the artistic mentor, a commentator, researcher and two academics. A second research project, a mapping study of existing networks for contemporary dance will provide a greater understanding of current provision within the European Union. The results of this study will be distributed widely (through an interactive digital tool) and examined during the Platform by an invited group of dance promoters, sourced through the study and the boarder contacts within the network.</p> <p>The development phase facilitated by each partner for their own representative artist will enable the choreographers to further enrich their cultural works and respond to the skills, knowledge and inspiration gained during the initial stages of the project.</p> <p>All five cultural works will then be toured and publicly presented within one programme at each co-organiser and associated partner venue. The performance package will be accompanied by promoter events, audience development schemes and educational tools.</p> |
| 536226 | [Circus] work ahead! | <p>Le champ du cirque s'est considérablement renforcé à l'échelle de l'UE, bien au-delà des seules France et Belgique, terrains historiques de son développement. Les langages de la création se sont enrichis et de nombreuses institutions généralistes ont intégré le paramètre « cirque » dans leur programmation. Mais de nombreux défis persistent : peu ou pas de liens pour les jeunes artistes entre leur formation et leur entrée dans la vie professionnelle, déficit de mobilité internationale des productions montées par ces mêmes artistes, déficit de diffusion du cirque contemporain au-delà des grands centres urbains, et auprès de publics qui ne connaissent du cirque que ses formes traditionnelles.</p> <p>[CIRCUS] WORK AHEAD! propose de développer ses activités à la croisée des réseaux de formation et de diffusion, au bénéfice des jeunes artistes circassiens embrassant une carrière européenne. Pour développer ses intentions, [CIRCUS] WORK AHEAD! s'appuiera sur les quatre objectifs suivants :</p> <ul style="list-style-type: none"> - conforter la mise en relation entre la sphère des écoles et les réseaux de création pour les jeunes artistes tout juste sortis de formation, et ainsi promouvoir la formation continue des jeunes professionnels par le biais de masterclasses ; - intensifier la mobilité et diffuser le travail produit par les artistes de cirque contemporain auprès d'un public décentralisé qui, parce qu'il n'est pas connecté à des réseaux de diffusion/programmation dans les grands centres urbains, conserve du cirque une expérience en décalage avec notre temps ; - évaluer et documenter la question des publics et des territoires dans la réception du cirque contemporain par la collaboration avec un centre de recherche universitaire ; - promouvoir en termes de diffusion (acteurs culturels) et en termes de politiques culturelles (décideurs locaux) la mobilisation de moyens financiers adéquats qui rencontrent l'économie particulière de productions circassiennes (matériel, équipes nombreuses) |

| Project number | Application Title | Compendium |
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| 536228 | Van den vos (About Reynard the Fox) | <p>Van den Vos is a large scale, multimedia artistic project inspired by the epic animal poem Van Den Vos Reynaerde. In this 13th century fable, cunning Reynard the Fox plays tricks on all the animals of the animal kingdom, including King Nobel. Completely unscrupulous but with the full sympathy of the listener, Reynard does exactly as he pleases. With this project, FC Bergman wants to explore what it is that makes 'immorality' attractive. Van den vos will consist of a theatre part, a musical part, a film part and a 'volunteers' project. All these aspects will come together in a music theatre production with a local touch in each venue, and in a publication.</p> <p>To this aim, a substantial crew will invest in the project: the young singer/composer Liesa Van der Aa, assisted by the up-and-coming German ensemble Kaleidoskop, will compose the music for the piece. Josse De Pauw, one of Belgium's most respected writers and actors, will provide the libretto. FC Bergman's six core members (Stef Aerts, Joé Agemans, Bart Hollanders, Matteo Simoni, Thomas Verstraeten and Marie Vinck) will design and direct this project and also appear as performers. They are joined on stage by the vocal artist Gregory Frateur and the actors Viviane De Muynck and Dirk Roofthoof. Van der Aa's score will be performed by the musicians of the Solistenensemble Kaleidoskop, currently in residence at the Radialsystem V in Berlin.</p> <p>Van den vos will have its première in the Bourlaschouwburg in Antwerp in December 2013 in a coproduction with Transparant and Kaleidoskop. It will then tour in various European cities, with each city providing 20 amateur actors who will be trained in a week's workshop on the spot by the FC Bergman crew. The support of these local amateur crews is vital for the project and will be an excellent platform of exchange both on artistic matters (acting, staging...) and on more philosophical matters (societal structures, different functioning of parliaments in the various countries).</p> |
| 536233 | ECLECTIS : European Citizens'Laboratory for Empowerment : CiTies Shared | <p>Within the ECLECTIS project, Prostoroz, SL; Expeditio, ME; Transforma, PT; Waag, NL; Idensitat, ES; Dedale, FR and EFAP, BE aim at implementing an innovative structuring European process to favour citizens' integration in the urban making, valuing European diversity, intercultural dialogue and new technologies as sources to stimulate creativity and new practices.</p> <p>6 Laboratories will be implemented through artistic residences and workshops based on local, participative and crossways approach, integrating complementary fields: art, urban planning, architecture, new uses and new technologies. In Amsterdam, Barcelona, Kotor, Ljubjana, Paris and Torres Vedras, multidisciplinary artists and citizens will be invited to answer local issues, through innovative and artistic projects, experimenting tools and methods to facilitate citizens' knowledge and action potential on urban environment.</p> <p>Artistic participatory events in public space will mobilise citizens, raising their awareness on urban issues and their action capacity, opening windows for sharing and dialogue between citizens, partners, local stakeholders, reinforced by the participation of a citizens committee.</p> <p>Co-organisers will conduct a reflection led by EFAP on their experimentations, to evaluate and put them into perspective, in an integrated approach, from local to political levels, in order to design tools and draft concrete political recommendations. These results will be shared with professionals from cultural sector, urban planning, citizens and political stakeholders during a final symposium. They will be the basis for the publication, to be disseminated to various European resource centres.</p> <p>Communication and dissemination strategy will be implemented at local, national, European and international levels, ensuring a wide visibility to the project and to the European Commission.</p> <p>ECLECTIS action will be extended by the creation of a European network on Citizens' empowerment in urban context.</p> |

| Project number | Application Title | Compendium |
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| 536237 | Future Fabulators | <p>Future Fabulators (FF) encourages European citizens to imagine, experience, explore & discuss living in a range of possible futures. It takes uncertainty as a creative challenge in creating cultural spaces in which visions of everyday life in the time ahead become tangible & debatable. FF merges the voices of futurists, scientists, artists, policy makers & economists with the voices of the experts of everyday life, aiming to raise awareness about the impact of future visions on contemporary culture & lifestyle.</p> <p>FF uses techniques from Physical Narration, Context Aware Narrative & Future Pre-enactment to translate future scenarios into storyworlds that are built as immersive situations in public & private spaces, designed to be playfully explored & enacted by a broad European populace.</p> <p>A Physical Narration is a space in which the visitor can explore the scene of a story in the same way that a detective investigates the scene of a crime in order to construct the narrative & the world in which it takes place. A Context Aware Narrative leads the viewer out into the physical world to explore story elements medially embedded in the environment, utilising the complete environment & media enrichment to explore a complex storyworld. Participants in a Pre-enactment event imagine how they would behave in a designed semi-fictional situation, paying attention to their habitual reactions to external pressures & uncertainties.</p> <p>Creating embodied forms of speculative futures, the productions open the eyes of visitors to the possibilities for the future & the repercussions upon everyday life. By integrating a broad spectrum of ideas about what Europe can be, we promote a plural & open vision of the future of the EU. The productions developed in FF involve themes which are relevant for the EU, plotting various future scenarios dependent upon changes such as work practices, migration, demographics, etc. FF offers a practice space for the exploration of possible futures of the EU.</p> |
| 536238 | LÉIM - a toolkit for the next generation of dance multi-players | <p>LÉIM – a toolkit for the next generation of dance multi-players</p> <p>LÉIM is a 2-yr leadership programme aimed at identifying, nurturing and investing in the next generation of dance multi-players, i.e. dance curators, programmers and managers. Five national cultural institutions with a strong international dance policy and practice come together to share their experience and to invest their pioneering knowledge in an emerging generation of cultural operators aware of the future content and formats in the artistic field and help them develop advanced skills to work with artists and audiences alike to promote and circulate high quality artistic works on a European level.</p> <p>LÉIM is an innovative piece of action research, offering participants specific valuable hands-on experience in organisations with a high degree of expertise in the field of dance both in their own countries and on EU level. The programme aims to build a Europe-wide community of cultural players capable to play multiple roles in different horizontal organisations (= multi-players) and to stimulate their creative development through exchange and interaction with institutions, artists and communities outside the usual cultural context in which they operate.</p> <p>The context LÉIM offers is one of support and encouragement as well as challenge and practical engagement. By having access to a modular system comprising practical management tool kits, think tank sessions and cumulative placements in a minimum of 4 different institutions, participants are free to pursue their own ideas by actively and concretely working on developing their own cultural projects. Built upon principles of sharing and exchange of artistic and managerial approaches in the development of dance practices, participants will have access to an extensive international network of artists, cultural operators and institutions through which they will get the chance to learn and present themselves as active cultural players.</p> |

| Project number | Application Title | Compendium |
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| 536242 | " Une Odyssée moderne: Mémoire et devenir des femmes migrantes" | <p>Pour les immigrants non européens, l'Europe est Terre Promise: l'immigration vers l'UE est en hausse depuis des décennies. Les migrants sont des femmes de plus en plus nombreuses et pourtant peu visibles !</p> <p>Le projet «Une Odyssée moderne:mémoire et devenir des femmes migrantes» met en avant une problématique peu analysée ou traitée localement: le statut des femmes dans l'immigration. Il s'appuie sur une coopération entre les structures de quatre pays : France, Roumanie, Turquie et Belgique.</p> <p>L'art est l'un des meilleurs moyens pour empoigner les questions sociales et politiques : l'immigration des femmes vue par les artistes, permet d'interroger les démocraties, l'Europe, les jeunes générations et de tester les messages à retransmettre. La relation Jeunes/Femmes migrantes sera transcrite par les expressions artistiques les plus variées (sonores, écrites, plastiques). Etudiants/lycéens, formés par artistes et « experts » attachés au projet, collecteront auprès des femmes migrantes la matière pour comprendre le périple d'une Ulysse féminine au XXIe siècle.</p> <p>Les « produits artistiques » seront présentés dans l'espace public. Pourquoi la rue ? Parce qu'elle rapproche les gens et constitue le lien politique reliant des millions de citoyens anonymes. Accessible à tous les citoyens, la rue sera le lieu pour enquêter et échanger sur les femmes de l'immigration afin de sensibiliser responsables/citoyens aux valeurs de tolérance et de respect qui permettront aux femmes de l'immigration de trouver leur juste place dans la société. Les urbanistes, sociologue et acteurs de la cohésion sociale contribueront avec leur savoir lors des colloques et débats.</p> <p>Le projet engendre un réseau durable qui poursuivra sa tâche sur la consolidation des droits des femmes migrantes dans les pays partenaires, en Europe et dans le monde. Les résultats seront soumis aux élus pour influencer sur la politique européenne en matière non discrimination, de droits des femmes migrantes et des femmes en général.</p> |

| Project number | Application Title | Compendium |
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| 536253 | European Art Science and Technology Network | <p>Alors que les technologies numériques occupent un rôle toujours plus important dans les arts, leurs concepts sont méconnus en raison de la profusion de possibilités et d'informations.</p> <p>Dans ce contexte, le projet EASTN a pour objectif de contribuer à rendre la création numérique plus accessible au public, en promouvant le développement d'une connaissance profonde des courants et outils artistiques actuels.</p> <p>Le projet soutiendra la création et la diffusion artistique à l'échelle internationale, encourageant ainsi le dialogue interculturel en dépit des situations économiques très contrastées des pays européens.</p> <p>Le projet sera organisé autour de 3 axes:</p> <ol style="list-style-type: none"> 1. Encourager la création artistique et l'échange de savoirs <ul style="list-style-type: none"> • 20 artistes européens sélectionnés pour un programme de résidence auront l'opportunité de créer des œuvres à l'aide d'outils de pointe, avec le support expert des partenaires hôtes (Act. 1). • 5 ateliers de création publics permettront aux participants d'apprendre de nouveaux outils, de réaliser de projets de création et d'échanger autour des évolutions actuelles des pratiques artistiques (Act. 2). 2. Mettre en œuvre des collections tangibles pour promouvoir la création numérique <p>Les partenaires développeront et expérimenteront des collections d'objets tangibles liés à la création numérique et étudieront comment cette nouvelle vague de technologies peut aider à amener le public vers la création en offrant des moyens plus naturels et incarnés d'interagir avec les médias numériques (Act. 3).</p> 3. Promouvoir la création européenne contemporaine auprès du grand public <p>Le projet diffusera les travaux artistiques et théoriques produits par ses participants :</p> <ul style="list-style-type: none"> • Par la participation à 7 événements artistiques (Act. 4) • Par la diffusion en ligne : site internet, réseaux sociaux, plateformes de partage (Act. 5). <p>En outre, le projet préparera la création d'un réseau européen durable qui supportera des activités étendues à partir de celles existant déjà.</p> |
| 536255 | EU-Play - L'unità d'Europa attraverso la musica | <p>The Romantic era (artistic, musical, literary..) of the 19th century unleashed cultural energies in the political field as well: think about early patriotic-nationalist turmoil and struggles for emancipation. New concepts such as patriotism, independence, fraternity, human progress, were absorbed and elaborated by prominent personalities. In many cases, it was the passion for music that gelled relationships where music was often composed and performed by they themselves. In short, the music of that period contributed much to the birth of the European cultural identity for its strength of 'global vehicle' that could go beyond boundaries of linguistic identities - thanks to the charisma and mobility of its performers. In their travels, musicians and composers were exposed to and tapped into the vast repertoire of famous operatic arias, folk songs, songs with patriotic themes that were popular for the times.</p> <p>Risorgimento, romanticism, chamber music are intertwined in the project 'EU-Play'. Taking a cue from important intellectual and political profiles like G.Mazzini (IT), C.Grey (UK) Adam J.Czartoryski (PL), F.Chopin (PL), the project aims to promote the cultural function of the popular music in developing the awareness of Europe at large. Moreover, the project stimulates exchange opportunities for young musicians and composers. An original format of musical/theatre event ('The Unity of Europe through music') will be shared and implemented in the partner countries: IT, PL, UK, with professional musicians playing together. In each country two competitions for young musicians (flute, guitar and piano) and composers will be promoted and widely publicized. Photo-audio-video original material from the events will be collected/recorded on the project web portal. A DVD will be produced and distributed at various levels. A final performance will be held in Brussels to award and perform original tracks from composers regarding the unity of Europe together with young musicians</p> |

| Project number | Application Title | Compendium |
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| 536258 | Fabulamundi. Playwriting Europe | <p>The project Fabulamundi. Playwriting Europe - promoted by PAV snc (IT), Off Limits (ES), National Theatre of Targu Mures (RO) and a European network of theatres, festivals in Italy, Spain, Romania, Germany and France - is dedicated to contemporary dramaturgy and has the aim to create a platform of cooperation and exchange among theatres, directors, actors and playwrights from the different countries in order to make stage presentations of translated plays and create occasions of encounter and discussion around the theme "The dangerous opportunity".</p> <p>We took inspiration from John F. Kennedy sentence "When written in Chinese, the word crisis is composed of two characters. One represents danger and the other represents opportunity". That meets our idea of the crisis as something that can destroy but also create.</p> <p>The project proposes translations of contemporary plays coming from the 5 countries; readings or stage presentation of these plays made by local directors and actors; open discussions with the audiences after the events and on the blog of the project around "The dangerous opportunity"; masterclasses held by the foreign playwrights to the students of Universities or Theatre Academies; the beginning of the creation of an international shared catalogue with information about the authors and their works</p> <p>Through the consolidation of the network of 14 theatres and festivals, along with 2 cultural enterprises in the 5 countries we want to explore the different national dramaturgies, in order to find points of contact and diversities.</p> <p>We know that in Europe the cultural diversities, the different traditions, the difficulties that come from the national languages create natural barriers to the communication, exchange and mutual understanding, but the diversity of languages and cultures is a richness too: Fabulamundi wants to promote European multilingualism and multiculturalism so as to provide more opportunities and multiple choices to answer to the crisis.</p> |
| 536261 | EL SISTEMA EUROPEAN DEVELOPMENT PROGRAMME | <p>El Sistema is a special music educational approach that started in Venezuela in 1975. It is based on the concept to offer and provide music education free of charge to every child and young person, and to practise - from the start and on a regular (daily) basis - vocals, instruments and dance in choirs, orchestras and dance groups to enhance and demand as well the individual talent of each child. In recent years, El Sistema has inspired a large number of remarkable new initiatives all over Europe: It has proved to be an effective approach to set up new opportunities of music education and to encourage the empowerment and the social inclusion of children and young people.</p> <p>The objectives of the project are to</p> <ul style="list-style-type: none"> o enhance music education for children and young people o utilise and develop the Sistema approach in Europe o combine cultural and social objectives o support best practice in music education and exchange experience o prepare network structures at a truly European level o cooperate with international (El) Sistema activities between Europe and overseas. <p>Led by the coordinator based in in AT, a consortium of 5 co-organisers from UK, IT, SK, BiH and Turkey and associated partners from 7 other EU countries will demonstrate best practice in starting local ES programmes in different countries of SE Europe in implementing joint programmes to qualify the music teachers according to the didactic requirements and prepare new structures for the European and international exchange of experience. The selected local education programmes in Slovakia, Bosnia and Herzegovina and in Turkey address target groups of children and young people and and promise to generate new experiences which will be very useful in other parts of Europe. Therefore, the project will form a new work group of European experts to establish Sistema Europe. The project will improve the access of children and youth to music and will present the results in public concerts</p> |

| Project number | Application Title | Compendium |
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| 536264 | European Glass Experience | <p>Circulation of artists and glass artworks and exchanges among operators of the European glass context is the main objective of the EGE project.</p> <p>Glasswork, an age-old craft, has developed into art in the 20th century. Today artists from around the world use this material which resembles nothing else.</p> <p>Insufficiently known in Europe, “glass sculptures” have not yet gained full recognition. This is what the EGE project wants to work forwards. By creating a network of museums owning relevant glass collections in Europe, EGE aims at contributing to give to glass a new recognition in contemporary art.</p> <p>The three internationally renewed glass museum partners, located in Murano-Venice (IT), in Riihimaki (FI) and in San Ildefonso (ES), with the support of a Scientific Director and of Promovetro, will design a “glass experience” itinerary composed of three exhibitions, one in each museum. The glass artworks to be shown will be chosen through a competition open to young artists: 40 artworks and 80 sketches will be selected.</p> <p>Each of the two first exhibitions will show 20 completed works and 80 sketches, that eventually can become part of the museums’ permanent collection. During each exhibition the public will be invited to vote for the best sketch and the 20 best ones will be produced in Murano and shown in the final exhibition.</p> <p>During the opening of the three exhibitions some events will be organised in order to promote the intercultural dialogue, through the collaboration among artists of various cultures and through the sharing, with the public, of the skills of making art with glass. Innovative tools, such as social networks and interactive exhibitions, will be used to involve actively citizens and to draw them into the glass creation world. This process won’t end with the conclusion of the project, but it will continue through the enlargement of the glass art operator network and the promotion of a biennial appointment dedicated to the latest trends in European glass art</p> |
| 536266 | The Art of Ageing | <p>Europe is at a crossroads with a dual demographic challenge – a declining and an ageing population. The Art of Ageing (AA) is thus a project of our time in that it seeks to question how public theatres react, interact and position themselves against this backdrop and develop stories for the stage mirroring the effects of ageing in the 21st century. Initiated under the umbrella of and in collaboration with the European Theatre Convention (ETC), 8 renowned European national state and city theatres from 4 countries, embark on a joint artistic research process to work with leading and emerging playwrights, directors, actors and artistic teams of their respective countries to develop new collaborative cross-cultural research and documentary theatre formats and nurture an intergenerational audience as part of the creative process.</p> <p>AA will run for two years from May 2013 and result in 6 new productions from 4 intercultural, multi-disciplinary artistic teams, which together with the research findings will be shared and toured between the participating theatres. The productions will be multilingual, incl. sign language and all teams will develop new outreach and educational life-long-learning programmes for their local audiences. In addition, an artistic prologue by the project’s patron and an AA partner conference will be organised. A scientific symposium and festival will be designed and delivered in collaboration with the geriatric medicine field, to conclude the project. A multimedia documentation project will also emerge which will both allow those following the project to engage from anywhere in the world, as well as be the basis for a knowledge-based exchange platform offering valuable peer-led learning on the coproduction process for public theatres, specifically regarding working cross-culturally in confronting and sharing vital global issues. The results of the multimedia documentation will also be presented as an exhibit and book during the 2015 symposium.</p> |

| Project number | Application Title | Compendium |
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| 536278 | EUROPEAN CULTURE EXPRESSED IN SACRED LANDSCAPES | <p>VISION The ECSLAND vision is to consider the sacred landscapes of Europe as an essential component of our cultural heritage, including the unique character, identity and value they hold for European citizens.</p> <p>GOAL The project focuses on sacred landscapes and cultural heritage of Europe as interlinking key expressions of European culture. The main goal is to raise awareness of the cultural heritage inherent in European sacred landscapes. Their history, classification and identity, with related archaeology and architecture, will be explored by experts in several European countries with the support of the network of the Governance and Spiritual Circles of the project.</p> <p>CULTURAL ACTIVITIES OF EXCELLENCE 1. European sacred landscapes history 2. European sacred landscapes characterisation 3. European sacred landscapes identity 4. European sacred landscapes architecture and archaeology 5. European sacred landscapes network: Governance and Spiritual Circles 6. Dissemination 7. Coordination and management</p> <p>OUTPUTS Project outputs will be provided for the conservation and culturally-oriented development of European sacred sites from website, wiki and e-tools to mapping, travelling exhibition, workshops, conference and a book.</p> <p>PARTNERSHIP OF EXPERTS COORDINATOR 1. IT - IUAV University of Venice COORGANISERS 2. GB - CCLP University of Cambridge 3. PT - FCSH New University of Lisbon 4. SE - KTH Royal Institute of Technology 5. IT - CITERA Sapienza University of Rome</p> <p>ASSOCIATED PARTNERS: GOVERNANCE CIRCLE 6. IT - CNR National Research Council 7. GB- EH English Heritage 8. LX - EICR European Institute of Cultural Routes SPIRITUAL CIRCLE 9. IT - LOCVEC Local Council of Venetian Churches 10. GB - CC Canterbury Cathedral 11. IT - VR Vicariato di Roma, Ufficio Pastorale Universitaria</p> <p>OBSERVERS: 21 European countries and 12 International Organisations ENDORSERS: 3 from France and Italy</p> |

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| 536284 | Bauhaus - Networking Ideas and Practice | <p>The main objective of the project is to thoroughly explore and present the activities and interrelations of artists from South-eastern Europe, who were schooled at the renowned international school of architecture, design, and visual art – Bauhaus and its impact on the artistic practices in 1950s in South East Europe.</p> <p>The mainstay of the project Bauhaus - Networking Ideas and Practice are the aesthetic and pedagogical concepts of the Bauhaus school, which were applied to all visual art disciplines, design, architecture, theatre, and even multimedia experiments. The other essential determinant of Bauhaus's educational activity is the synthesis of art theories and practice, both through creative courses and school workshops on the one side, and individual practice of artists on the other. A special segment of the project is directed at the research of art groups and tendencies during the fifties of the 20th century in South East Europe, which developed under direct influence of ideas and practice of the Bauhaus, as well as the legacy of geometrical abstraction and avant-garde movements of the first half of the last century. During the last few years, the theory and practice of Bauhaus are again in the focus of interest. The activity of Bauhaus students from South-eastern Europe, their strong impact on the development of the artistic expressions as well as the general idea of Bauhaus and its impact has not been represented till today, neither presented. Therefore, now is the right time to research and present it integrally as an artistic and cultural phenomenon of utmost importance, as a movement aiming to sharing life and work between teachers and students, synthesis of theory and practice in the learning process, experimenting in different art media, mobility of artists and networking ideas and practices. The project will be developed through several complementary segments: research, digitalization, on line database, exhibitions, conferences, workshop.</p> |
| 536287 | Green Art Lab Alliance | <p>Trans Artists and Julie's Bicycle have developed a partnership with cultural organizations in Europe dedicated to promoting environmental sustainability and how that can be challenged in practical, ethical, and artistic ways, across arts' and cultural communities across Europe. We believe it is time that arts and culture takes responsibility in its own innovative and artistic ways. This project will investigate what environmental sustainability exactly implies for the visual arts and design on different levels in close collaboration with designers, artists and scientists across Europe.</p> <p>We will achieve our objectives by approaching the issue on two symbiotic levels.</p> <ol style="list-style-type: none"> 1. Workshops; environmental impact measurement for the arts, reductions, technologies and innovations for cultural organizations and artists. The workshops will cover the core environmental impact areas: energy, water, waste and have a special focus on mobility. The workshops are curated by Julie's Bicycle. 2. Labs; innovative, experimental and creative research for artists and arts organisers in which to address through their artistic work key components of environmental sustainability. The labs are curated by Trans Artists. <p>Working with these two alliances will ensure that the creative and practical opportunities are embedded into the programme from the outset, thereby ensuring that the unhelpful schisms between art and industry, theory and practice, creative compromise and ambition are avoided and environmental sustainability is intrinsic to the artistic process. The 'artists' perspective' will feed directly into practical workshops, and the other way around.</p> <p>By doing this project we aim to address a global problem and identify realistic steps we can take towards solutions; a vision for a healthier, more artistic and more sustainable future for the citizens of Europe.</p> |

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| 536297 | CULTURE @ WORK | <p>The Culture@Work Project aims to develop a platform for the circulation of artistic work and for the collaborative training of professionals in the cultural sector. It aims to deepen transnational perspectives by (1) fostering a Europe-wide exchange between professionals in the cultural sector (e. g. artists, curators, cultural managers, programmers), (2) training programmes in the arts, hence promoting an intellectual and artistic exchange, and (3) creating a platform that will promote practice-based strategies and interdisciplinarity in academia and artistic research.</p> <p>The project brings together four stakeholders in the field: The School of Human Sciences at the Catholic University of Portugal (PT) and its collaborative M.A. and PhD Programme in Culture Studies; the Barcelona Museum of Contemporary Art (ES), the University of Copenhagen (DK) and the Centre Nationale de Littérature du Luxembourg. All partners have been individually engaged in long-term collaborative projects in the training of artists and professionals in the sector and have pursued cooperation projects in the past. The originality of the platform stems from the deliberate intent to foster a sustainable collaborative network, bringing together Northern and Southern European practices and traditions in the collaboration between academia, the art world, and distinct artistic discourses. The main goal is to produce a strategic programme for the mobility of artists and training of professionals in the cultural sector. In order to do this, the project will organize a set of different activities in different locations: three artistic residencies, two workshops and two Summer Schools, all based on the collaborative research and practice model. As outputs the project will produce:</p> <ul style="list-style-type: none"> - A sustainable web-based platform - 3 artworks - 10 research papers - 2 printed volumes - 6 dissemination videos. <p>A lasting output will be the impact of the concept on artistic practices and research in future projects.</p> |
| 536299 | BAMBOO | <p>The project BAMBOO aims at stimulating the development of an innovative artistic proposal addressed to children from 3 to 12 years old and to their families.</p> <p>BAMBOO enables 6 European partners to join their forces to support and promote the co-production and the trans-national circulation of new works for young audiences created by 7 European artists coming from different artistic fields (performing arts, visual arts, music, illustration, design).</p> <p>The project aims at proposing a new perspective on the relation between contemporary arts and childhood; for this reason the artists involved in the project are not necessarily used to work with or for children.</p> <p>The selected artists are invited to create a new production especially conceived for an audience of children.</p> <p>The network provides to artists: 1) financial footing, 2) artistic residencies, 3) consulting and production management, 4) circulation and international visibility in the frame of festivals or events organised by the partners.</p> <p>An ongoing research is developed in order to contribute to define a structural, methodological and conceptual foundation setting of these new ways of working with children and contemporary arts. The network extends and deepens this reflection through public meetings with artists and conferences with European and local experts for professionals but also for a general public programmed on the occasion of the events.</p> <p>Through the European cooperation the 6 cultural organisations involved in the network have the opportunity to exploit their full potential, to contribute to the renewal of artistic proposal for children and to invite artists to tackle new challenges. Furthermore, the trans-national circulation of the realized works contribute to increase the awareness of Europe and of European identity among the new generations, the future citizens of tomorrow.</p> |

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| 536307 | IDENTITY.MOVE! Research Platform for Contemporary Dance in the Eastern Belt of the European Union | <p>IDENTITY.MOVE! offers a transnational platform for theoretical and artistic research in the field of contemporary dance and related performing arts, focusing on the „Eastern Belt“ of the European Union, i.e. the countries stretching from the Baltic Sea down to the Mediterranean. IDENTITY.MOVE! provides a forum for exchange and artistic production to young emerging artists and curators of the involved countries and thereby links the local scenes to the experience of Western and Southern European protagonists. The idea originated from ongoing interdisciplinary discussions on the ‚authenticity‘ of regional contributions to the multiplicity of European artistic production in the 21st century. In the past two decades after the fall of the Iron Curtain, substantial progress has been accomplished: a number of dance centers have been founded, networks created and a growing number of younger artists are struggling to find their authentic voice amidst the choir of European contemporary dance. Naturally they find their orientation marks in the highly developed and differentiated dance scenes of Western Europe, where the discourse on body politics has led to elaborate artistic results in the last decades of the 20th century. Dance, using the human body itself as a means of communication, is the most direct way of artistic research on identity issues, both individually and collectively. In the title IDENTITY.MOVE! both components are expressed: Move ahead searching for your own identity! And: do it by moving, i.e. dance. To materialize this idea and encourage creativity on the local level, a complex structure has been developed that includes an initial symposium of experts and practitioners, a series of labs with changing participants and a final presentation of the results to a wider audience in the form of a bazaar of ideas and shows.</p> |
| 536308 | Connected. Things about future, cities and people | <p>The project investigates the future impact of the new technologies upon the European urbanities. Developing concepts like smart city or smart community, the research seeks to reveal the future social and cultural mutations that tend to better valorize individuals and communities together with their human, creative and entrepreneurial potential. As proposed through narrative and dramatized visions, the European space appears like a dense interconnected territory defined by complex rules and sophisticated standards of human interaction. While the linguistic barriers are probable to be spectacularly overcome through technology and the spaciousness to be diversely perceived due to highly increased future mobility, how this immense space is going to look like and how could Europe be redefined from the cultural and urban points of view? Given this framework, how are we going to use the cultural richness and diversity of Europe, when the globalizing technologies bring progressively more alienations as well as compartments' and practices' levelling?</p> <p>The project includes an exhibition opened simultaneously in Bergen, Amsterdam, Bucharest and Stockholm. The 4 parallel events will be interconnected through video transmissions. The members of the trans-disciplinary groups involved in the project will keep lectures and debates (on City Thinking, Futurology, Art, Architecture, Technology, Design). A trans-disciplinary documentation on this subject will be produced and disseminated through a collection of articles published in magazines and a dedicated web platform. A booklet distributed in partnerships with international transport lines will help collect additional ideas and opinions from the general public, in order to be presented in the exhibition. A mobile application will stand for the exhibition guideline.</p> |

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| 536313 | Crossing Stages | <p>The arts possess the ability to interfere with different cultures or social fabrics within a community. They lead to individuals forging relationships with the past and present, with the surrounding environment, and with the community itself; in short, with others. CROSSING STAGES is a project created by the Aula de las Artes at the Carlos III University of Madrid with the idea of building a great "ship" of European university artists, a metaphor for the stage project to be performed at each "port", breaking down boundaries and providing visibility for experiences of life and art which will bring together their "navigators" and reduce cultural and social distance.</p> <p>The aim is to promote intercultural dialogue between generations and social exchange, or a sort of barter process, seeking the creation of links between individuals and culturally distanced European groups, making them all part of the same experience where a project all together will turn into the art of relating what is different, giving it visibility and enabling communication based on coexistence, empathy and reciprocity. As an artistic principle we shall use the recreation of universal myths and their individual interpretations in each region, with special emphasis on the ones that can be linked up with the social reality being experienced in Europe today i.e. inspiration from a myth will serve as a pretext to research into a European reality which can be understood on a more general level from the different viewpoints of each participating country.</p> <p>It is important for us to talk about the difficulty of considering ourselves Europeans in a world where there is increasing migration and displacement: by staging a common heritage of myths and culture we seek to shed light on the conflicting elements of today that hinder effective integration between our countries, and with this clear in our minds, achieve a truly joint, much-needed and useful artistic dialogue.</p> |
| 536316 | Match&Fuse - International Community of Musicians | <p>The aim of the project "Match&Fuse - international community of musicians" is to initiate the artistic exchange network of noncommercial musicians from all around Europe. Exchange will be conducted by groups from Poland (Owls Are Not), UK (World Service Project), Italy (Neo) and Norway (Synkoke) who will produce and perform together. It aims to form the audience and professional community in above mentioned countries.</p> <p>During the exchange we plan to run following activities:</p> <ul style="list-style-type: none"> - six collective concerts of Owls Are Not, World Service Project and Neo in Poland (16-22.05.2013) (module I); - four collective concerts of Synkoke and Owls Are Not in Norway (12-17.06.2013) (module II); - five collective concerts of Owls Are Not, World Service Project and Neo in UK (20-25.06.2013) (module III); - four collective concerts of Owls Are Not, World Service Project and Neo in Italy (18-22.09.2013) (module IV); - production and release of the collective record of Synkoke, Owls Are Not, World Service Project and Neo, consisting from mutual remix works of each band and records from the concerts (05.2013 - 04.2014) (3 albums) (module V). <p>Concerts will take a shape of music dialogue, during which bands will also perform in a joint lineup. Each concert will consist from three parts and gave a space for collective improvisations and musical exchange.</p> <p>The idea of cultural exchange also implements the dialogue and exchange on the level of production technique. Members of Owls, WSP and Neo remix the records of each other, which develops the idea of exchange at the level of music production. The effect will be released in 2014.</p> <p>Project is the part of the international net of artists' exchange Match&Fuse, in which musicians from France, Netherlands, Great Britain, Italy, Ireland took part since 2011. Match&Fuse aim is to develop the network for the non-commercial artists from all around the Europe. Above mentioned bands are starting the mutual collaboration in the net of Match&Fuse.</p> |

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| 536319 | Parallel Lives - 20th Century through the Eyes of Secret Police | <p>Parallel Lives – 20th Century through the Eyes of Secret Police is an international project whose aim is to CREATE AND TOUR 6 DOCUMENTARY THEATRE PRODUCTIONS based on the study of materials contained in the ARCHIVES OF SECRET POLICE operating in the territories of FORMER SOVIET BLOC COUNTRIES during the era of communism.</p> <p>The project aims at creating a PLATFORM FOR ARTISTS FROM VARIOUS COUNTRIES and stir CONFRONTATION OF THE DIFFERENT CREATIVE METHODS and methods of working with documentary material within various national cultures or personal artistic approaches.</p> <p>The countries involved in the project are: DE, CZ, HU, RO, SK and PL.</p> <p>The project's nature is: INTER-DISCIPLINARY - it intertwines artistic methods with methods of historical, political-science and sociological research; - it connects theatre makers with theatre production houses and memory institutions, as well as art theoreticians; INTERNATIONAL - cooperation of artists and theatre institutions from the participating countries leads to the creation of new networks which can help ensure future cooperation; - the project engages memory institutions from 6 countries encouraging exchange of information and experience between them; - an international platform is created where artistic teams present their methods and the results of their work, which will enable discussion between participating artists and offer a more complex view and REFLECTION OF THE METHODS OF DOCUMENTARY THEATRE IN THE COUNTRIES OF CENTRAL AND EASTERN EUROPE.</p> <p>PROJECT OUTCOMES: - 6 documentary theatre productions created and toured in 6 EU countries based on a research of documents in secret police archives - Mobile Parallel Lives minifestivals in 6 countries: DE, CZ, PL, HU, SK, RO - featuring the documentary theatre productions accompanied by discussions, lectures, exhibitions, meetings with experts - PLL Reader of stories from archives - PLL Publication - Website - PLL Documentary videofilm</p> |
| 536322 | EUROPEAN SCENE MARKET | <p>The ESMARK project includes the launching of an open platform for commercialization of European performing arts, the establishment of a common programming between well-known European Festivals, and the development of new audiences with the main goal to attract the rest of European countries in the medium term. In this way three cultural organizations made available its experience gained through the organization of different theatre events (Festivals and Fairs) where they gather European and international companies on an axis of understanding and dissemination of the common cultural heritage. The objective is to facilitate the mobility of the artistic production in performance arts through exchanges and co-productions that can meet both the current as well as the new audience. Without losing sight of freedom in artistic creation, the project aims to match in a common space, to public, artists and producers/agents in order to make possible a dialogue through knowledge and experimentation and so bring about the creation of new artistic production in order to continue adding value to the common cultural heritage. For being able to channel this movement it will be available an online platform of free access for the 3 target groups: audience (citizen), artists and cultural agents (intermediaries, producers, public and private bodys, etc.)</p> |

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| 536323 | Visualize the Invisible | <p>Co-ordinator: ArtAgent, Sweden Co-organisers: Performing Pictures, Sweden / Croatia, Refraction Association, Albania, Media Artes, Macedonia</p> <p>In the project Visualize the Invisible; organisations in Sweden and Balkan, will implement participatory art projects in Sweden, Croatia, Albania and FYROM. The project will start 1 May 2013 and run for 20 months. The artists will use different art forms as video, installation, performance and dance in co-operation with people in residential areas, roman communities, in social institutions as prisons, schools and cares institutions and reach a wider discussion about arts impact for a societal change. All participants will be a part of a mutual artistic creative process, both the artists and the people they are interacting with. An important aspect in the project is to wider the art-market in the specific area and make it visible in an European context. The artists will share their experiences with each other through workshops in Balkan and finally in an international exhibition and book release in Sweden. The outline will be to examine arts role in the society, to give artistic tools, concept and theories and to build interdisciplinary and international networks. There are many advantages in bringing artists to take place in institutions, communities and working places. In this project, art can act as a different role model; the relationship to the artist will be more equal rather than to someone in authority. The artists will inspire and give confidence to the participants with new approaches and provide extra "tools in the tool box". Countries as Albania, Croatia and FYROM have low funding for cultural organizations and artists and the access of culture for all citizens is still at a low level. To Visualize the Invisible means realizing cultural rights and ensuring that everyone possesses them despite their gender, social, ethnical, religious and cultural background.</p> |
| 536327 | European Ministry for Favorite Songs | <p>Europa erhält eine neue Behörde: Das Europäische Ministerium für Lieblingslieder (EMFFS). Es öffnet Büros in sieben europäischen Ländern, die von zehn Institutionen getragen werden. Das EMFFS sammelt Lieder - und mit ihnen verbundene Geschichten. Seine Büros sind offen für jeden, Besucher können ihr Lieblingslied berichten oder einsenden. Musik und Bürokratie sind die beiden Pole dieses Projektes: Musik ist mit Erinnerungen verbunden, ist interkulturell. Bürokratie hingegen wird oft als lebensfeindliche Institution erlebt. Das Sammeln von Lieblingsliedern ist jedoch nur eine Seite des EMFFS. Die zweite, ebenso wichtige ist die Produktion künstlerischer Ergebnisse aus diesen Liedern und biografischen Episoden. In den beteiligten Ländern entstehenden unterschiedliche Produktionen, Grundidee dabei ist, daß jemand eine Geschichte abgibt und später ihre Umsetzung in einer Performance erleben kann. Geplant sind Tanzperformances, Interventionen an bürokratischen Orten, partizipatorische Workshops und Inszenierungen für Kinder und Jugendliche, Recherchen zur Geschichte der populären Musik in Europa, ein virtuelles soziales Netzwerk und "Die Lebende Juke-Box", eine fahrbare Performance-Maschine. Sie fährt durch die beteiligten Länder, besucht beteiligte Städte. Diese künstlerischen Aktivitäten finden in einem kollektiven, transnationalen Prozess statt, sind aufeinander aufbauend. Beispielsweise der Erkennungs-Song des Ministeriums: Wie drehen ein Video-Clip, in dem dieses Lied durch Europa reist und sich alle beteiligten Partner vorstellen. Außerdem führt das EMFFS "meeting points" durch, Konferenzen und Künstler-Treffen mit Gesprächsrunden, Workshops und öffentlichen Aufführungen, um einen transnationalen Verbund für kleinere Institutionen im Genre Musiktheater aufzubauen. Zum Abschluss findet Anfang 2014 in Valencia ein Festival statt, bei dem sechs Produktionen aus dem EMFFS präsentiert werden, ein Dokumentarfilm über das Projekt und eine gemeinsame Abschlußperformance.</p> |

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| 536336 | IRREGULAR TALENTS | <p>Irregular Talents project aims to foster social inclusion via an artistic immersive experience which promotes transnational mobility of artists, artworks, intercultural dialogue and exchanges. Its aim is to bridge the divide between art and the so called 'outsider art' or 'irregular art', meaning the art produced by people somehow outside from contemporary art circuits. Irregular Talents will offer a new approach towards these artists, by leaving aside the traditional focus on biographies and marginalization aspects, and start looking at them and at their artworks with artistic criteria. The focus will be on the "poiesis" processes rather than on expressive "praxis". This emerges also in the consortium of partners: Oberösterreichische Landesmuseen (OOLM-Austria), Stowarzyszenie Międzynarodowe Centrum Zarządzania Informacją (ICIMSS-Poland) and Nazareno Società Cooperativa Sociale (Coop. Nazareno-Italy). They are different organizations active at different levels in art, culture, disability and "disadvantage" sectors. The implementation consists of 2 cross-country macro-actions: production of monographs regarding the artworks of artists with disadvantages and the organization of an itinerant art exhibition in Italy, Poland and Austria. Every country will choose a team of art experts who select 4 artists with a kind of disadvantage (social, mental, physical or whatever). The artworks of these 12 artists will be studied by renowned art experts with artistic criteria and the output of this research-work will be the publishing of multilingual monographs about them. At the same time, these artists will realize artworks about a common shared theme, which will be the theme of the itinerant art exhibition, where the works of the artists involved in the project will be shown together with other artworks from 'regular' artists. The monographs will be enclosed in the multilingual catalogue of the exhibition which will be published and disseminated internationally.</p> |
| 536340 | Religion in the Shaping of European Cultural Identity | <p>Religion and Culture in the Shaping of Europe is an integral project that seeks to explore the idea that European identity is not only found in political issues but also has a religious dimension. By religious dimension we understand not simply the role that faith communities have played in history, but the current, real role that individuals and communities play in the European landscape today and also in cultural dimensions.</p> <p>The participating partners - Fundació Blanquerna / Observatory on Media, Religion and Culture (Spain); The Sigtuna Foundation (Sweden) ; The Slovene Museum of Christianity (Slovenia) and The University of Edinburgh / Centre for Theology and Public Issues (UK)- contribute to the project objectives covering different religious influences (Lutheranism, Anglicanism, Catholicism) but also providing different domains of expertise in the sphere of Religion and Culture . All 4 partners have decided to pool their knowledge and jointly take up the challenge of exploring, sharing experiences, interacting and generating discussion concerning the contribution of Religion to the European cultural identity, in view of offering new perspectives on the discussion about the sacred, its cultural heritage and the idea of Europe.</p> <p>This will be achieved through the following activities:</p> <p>Elaboration of a "Global Report" on Media, Religion and Culture with local and global insights. 9 series of debates and conferences in Barcelona, Stockholm, Edinburgh and Ljubljana Exhibition on Christianity artefacts. Co-production of the European Cultural and Religious Calendar with contributions from Sweden, Slovenia, Spain and UK. A Spiritual Film Festival and a cineforum Guidelines with recommendations on religion and culture production . Production of the first Directory on Media, Religion and Culture Profiles and Institutions in Europe European Week large dissemination final event. Consolidation of the European network around the website www.risecei.eu</p> |

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| 536345 | Heaven on Earth? | <p>'Heaven On Earth?' is a performing arts project engaging artists from Greece, Spain, Turkey, the UK, France and Italy, inspired by famous novelist, playwright and activist Jean Genet. It focuses on the artistic interpretation and research of Genet's works and philosophy as well as the exploration of issues stemming from his cultural legacy. The proposed Project Coordinator and Co-organisers believe that Jean Genet, as a major figure of the 20th century European cultural history whose challenges to art, culture and politics remain relevant today, is an ideal focus a European Union Culture Programme co-operation measures proposal. Each one of the partners will respond individually and collaboratively on specific aspects of Genet's stage craft, politics and humanity in order to understand them more deeply and to promote trans-European research and skills development in the performing arts. Through this artistic and social quest through theatre, all project participants will direct their efforts toward joint activities, exchange ideas and co-operate creatively, engaging in the following tasks: intensive seminars/workshops, short film production, playwriting, exhibition of photographs, site-responsive performance production, conferences, development of a website, production of a project DVD. Our mutual objective is to produce a range of outcomes that research, explore, help to understand, demonstrate and reflect artistically upon issues that concern people across Europe and globally. These issues, stimulated by Jean Genet, resonate powerfully in the values and ideals of our contemporary world. The project addresses to artists, performing arts experts and students, cultural workers, vulnerable and minority community groups, as well as members of the general public internationally. The 'Heaven on Earth?' project is expected to have a lasting impact, as results will be communicated and disseminated on European populations, supporting cultural interchange.</p> |
| 536348 | Performing Gender | <p>Performing Gender is a project created in partnership between Comitato Provinciale Arcigay Il Cassero / Gender Bender Festival (Italy), Dutch Dance Festival (The Netherlands), Paso a 2 Plataforma Coreográfica Asociación Cultural (Spain) and Domino / Queer Zagreb (Croatia).</p> <p>Performing Gender uses artistic and cultural tools to open up a civil reflection on gender and sexual orientation differences, seen as sources of values and richness for the whole European society.</p> <p>The project does so by inviting sixteen artists from four countries to carry out an international dialogue on these topics, investigating through different art forms the representation of these new political and cultural identities. The first year, four international workshops are dedicated to research, exchanges and confrontations. The second year the artists are asked to produce performances to be staged in established and renowned European museums, as part of their collection, in order to portray these new forms of identities in front of to the wider possible audience.</p> <p>During the two years the artistic process is opened up and challenged in several different ways: the artist meet local community groups, listen to the stories witnessed by representatives from the LGBT community and interact with the museums curators and collections, in an interdisciplinary approach.</p> <p>A wide dissemination is assured, through audiovisual products (photo and documentaries) touring among the partner cities and a final "Performing Gender Catalogue" build in collaboration with the associated museum partners. The reflection goes on also on the internet thanks to a web platform for artists and critics. A final international symposium will be the occasion to share the outcomes of the project with citizens, associations and institutions.</p> |

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| 536349 | Retreating Ahead: artistic and curatorial speculations | <p>Two major new bodies of work by artists Gintaras Didziapetris ('Colour and Device') and Melvin Moti ('The Fourth Dimension')</p> <p>Six exhibitions, two in each of the three host countries that will present and adapt the two new works to the contrasting institutional contexts of CAC Vilnius and Kunstverein Haburger Bahnhof, and Pavilion, that presents work outside of the formal art gallery space, in Leeds, UK.</p> <p>An events series in the form of a three part 'free school': This forum will be hosted for a week in each country and will draw out ideas being explored through the two new works via contributions from philosophers, art historians and critics. It will also include mentoring for young artists and be a space for self-organised activity to flourish.</p> <p>Two artist publications that will illuminate and extend the visual art works produced.</p> <p>A culminating publication that will document and expand upon the project through new commissioned writing, reproduced essays, interviews with artists and images.</p> <p>Professional development: A small network of young artists/ curators from the three participating cities will be selected and supported to take part in the free school structure.</p> <p>Touring network: The project will establish a tripartite touring network between the organisations that would have the potential to create an ongoing structure for the circulation of new work between like-minded organisations.</p> <p>A curatorial network. The three curators leading on the project will meet six times over the course of the three years to devise and run the project. Through these meetings we will formalise a pan-European curatorial network that will bring together organisations from West, Central and Eastern Europe together in intercultural dialogue. Following the end of the project the network will be solidified and meet annually for in-depth curatorial exchange.</p> |

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| 536351 | Migrating Art Academies. DISPLACE | <p>Migrating Art Academies (MigAA) is a platform for innovation and exchange in arts, teaching and research. It is a network of universities and NGOs across Europe (including Finland, Norway, France, Germany, Lithuania, Estonia, UK and other countries). The model uses the concept of migration – of resources, people, competencies, disciplines – as a method of producing knowledge which aspires to expand traditional artistic and educational systems.</p> <p>This new project MigAA.D aims to test and develop these impacts further exploring the concepts of space, place and location. A key factor in MigAA.D will be the involvement of non-academic partners and the impact on teaching and research this enables – expanding artists' agency and exploring our understanding of artistic practice and research.</p> <p>MigAA.D aims to organise a series of collaborative laboratories across Europe, each involving participants from different countries. These laboratories are used as intermediary platforms to trigger artistic creation, to connect emerging artists with real-life situations, and develop a sensory awareness of location. They serve multiple objectives:</p> <ul style="list-style-type: none"> - to expand educational systems and create innovative pedagogical methods while sharing transnational knowledge; - to engage emerging artists in collaborative artistic research within intercultural environment; - to evaluate and reflect the aesthetic and social quality of the art making processes at international level; - to build on partners' interdisciplinary expertise; - to investigate and activate location through artistic practice. <p>Academic institutions will gain new understanding of societal impact and a real connection with non-academic art practice and emergent forms of artistic agency. This will enable them to develop their programs accordingly. For non-academic institutions involved the benefits include acquiring new relevance for their work and benefiting from the research done in the academic context.</p> |
| 536358 | No Borders - No Nations. Exhibition and concerts | <p>The interdisciplinary project "No Borders - No Nations" encompasses two distinct but intertwined cultural activities: an art exhibition in seven ex-YU cities and concerts of the No Borders Orchestra (NBO) in three ex-YU cities. The project was conceived by the Artistic Director of the NBO Mr. Premil Petrovic, together with the curator Mr. Miroslav Karic (Remont Art Gallery, Belgrade). Partners in the project are the Montenegrin Music Center in Podgorica, Montenegro and the Zagreb Concert Management, Croatia, which are responsible for the production of concerts and exhibitions in their respective countries.</p> <p>Mr. Karic has invited six curators from the region who were asked to suggest one artist to represent their contemporary visual arts scene (with Mr. Karic selecting an artist from Serbia). The first introductory meeting of curators and artists takes place on 3 - 4 May in Kanjiza, town in the Serbian province of Vojvodina known for its multicultural, multi-ethnic and multi-confessional population. In Kanjiza they will discuss the given topic and consequently decide on the sort of art they are going to create together and which media they are going to use. In the following months, the artists will envisage their contribution to the exhibition "No Borders - No Nations". The actual working session for them will also take place in Kanjiza from August 14 - August 28 2013, when artists will produce their works and the curators will prepare texts for the catalogue and engage in one or more open discussions with public, related to the same topic. The exhibition will be presented in seven cities from September 2013 till February 2014</p> <p>The concerts of the No Borders Orchestra with the conductor Mr. Premil Petrovic will take place in: Kanjiza (Serbia) on August 14, in Kotor (Montenegro) on August 16 and in Dubrovnik (Croatia) on August 17. The soloist will be the renowned classical guitarist and lutenist Mr. Edin Karamazov from Bosnia/Croatia.</p> |

| Project number | Application Title | Compendium |
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| 536382 | THEATRE CAFÉ 2014-15 - a pan-European movement of plays for young audiences | <p>THEATRE CAFÉ 2014-15 is a pan-European movement addressing the problem that the best new plays for young audiences are often seen only in the country, and language, in which they were written. 4 European theatre companies will select 16 contemporary play texts and 4 full productions for young audiences, from a total of 15 countries, to translate and circulate around Europe. At events in 5 cities, the plays will be presented to young people and theatre professionals.</p> <p>Play texts will be presented as staged readings in specially-designed 'theatre cafés', where audiences sit in café-style seating and actors 'pop up' around them - an informal and intimate way for young people to experience new plays. The concept has been evolved through 9 previous Theatre Cafés, including 2007's Theatre Café Europe, funded by the Culture 2000 Programme.</p> <p>After the readings, post-show discussions will open up intercultural dialogue around subject matter, form and how plays cross borders. Industry Symposia will foster new professional relationships. And a European Writers Lab will commission new plays from 4 emerging European writers, assigning each a mentor from another country.</p> <p>Ambassador schemes will directly involve local young people and the programme culminates in an International Youth Encounter, in which young people from 4 countries stage the plays developed through the European Writers Lab. Meanwhile, Theatre Café Digital, a new online resource, will host a library of plays in multiple languages and connect artists across Europe.</p> <p>Timetable February 2014: Theatre Café London March 2014: Theatre Café Oslo December 2014: Theatre Café Berlin December 2014: Theatre Café Frankfurt May 2015: Theatre Café Amsterdam August 2015: International Youth Encounter, Berlin Each event lasts between 2 and 7 days.</p> <p>The long-term goal of THEATRE CAFÉ 2014-15 is a new movement around cross-cultural collaboration, creating and circulating the very best new theatre for young audiences.</p> |

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| 536390 | European Puppetry Knowledge Exchange | <p>Partners of the EPKE project believe that this project not merely reflects our own wishes for realizing common creative and educational puppet agenda, but also offers solutions or facilitations of larger, European-wide issues. EPKE project is contextualized within cultural, educational and social dimensions. We offer educational solution to social problems within culture field.</p> <p>To ease the growing problems of puppet-making profession deficiency and lack of knowledge transfer between generations as well as between different cultures, we propose the EPKE project. The project includes:</p> <ul style="list-style-type: none"> -exchanges of local knowledge of puppet-making, -transnational circulation of cultural workers as a way to get experiences, -research and work on productions, -educational seminars and networking of puppet professionals. <p>These activities will result in puppet-makers being better equipped with traditional and contemporary knowledge, vocational reader being published, new network being established and three truly joint co-productions of puppet performances being realized, so also our audiences could enjoy participation of other partners' cultures, skills and knowledge in their favorite local venue. At the same time, project EPKE will follow innovative promotion ideas and try to facilitate labour market access to young puppet-makers.</p> <p>LGL, DRAK and NUKU form stable partnership, capable of realizing proposed activities and meeting project aims. At the same time partners can also see strong potentials for further development and follow-ups of the EPKE project and the partnership, oriented toward educational and cultural fields on European and international level.</p> |
| 536391 | CREATIVE APPROACHES TO LIVING CULTURAL ARCHIVES | <p>The project CAPTCHA_Creative Approaches to Living Cultural Archives creates via a Europe-wide exchange of experiences and teamwork of media-producers and –scientists the basis for a long-lasting, forward-looking collaborative cross-border project. Center of attention is the interactive work on a living and creative solution to uncomplicatedly present content that can easily be discovered.</p> <p>Producers, artists and scientists will together develop a multimedia-archiving-tool with the aim for making content of this archive (and therefore to culture) better accessible. Different ways of data-visualization (temporal via timelines and narrative presentations/spatial via geotagging, open-street-maps/semantic, time-layered maps) will be tested, presenting a series of authentic video- and audio-productions. The prototype will offer performers, multi-media producers and Community-Media-protagonists an incentive to present their productions creatively and to arouse interest in experiencing culture, past and present.</p> <p>To guarantee a successful implementation, the consortium of networked partners in the project will introduce the intention and results of the project to cultural protagonists, public-law-media-producers and discuss functional archiving solutions, debate qualitative aspects of editing und uploading just as knowledge about legal questions that still differ from country to country will be exchanged. An extensive research will analyze existing cross-border initiatives regarding positive/negative experiences and present the results via an interactive project-website and hard copies/leaflets.</p> <p>The project builds on the participation of volunteers and offers assistances in various formats (print and online) that become relevant for multimedia-performers, and people active in media of any kind that want to present their products to a world-wide public just as for cultural studies. A widespread dissemination (printed series on the project, press-releases, social media public</p> |

| Project number | Application Title | Compendium |
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| 536393 | Changing Tracks | <p>CHANGING TRACKS will commission contemporary visual/digital artists from the participating countries of the United Kingdom, Ireland and Spain to create innovative new artworks that explore and respond to the shared European economic and cultural theme of former railway lines, from their original purpose and revolutionary impact on Europe's natural and economic landscape and its citizens, to their current form, function and association with domestic tourism and healthy lifestyles.</p> <p>The artists, of national / international calibre, will each deliver an artwork concept that responds to the identified common European themes, which will then be produced through artist-led workshops, talks, seminars or related activity in conjunction with local community groups, students and/or participants from each Partner region, creating nine new site-specific contemporary visual/ digital artworks.</p> <p>The artworks will be located primarily in accessible outdoor rural settings on identified former railway lines and are aimed at increasing public access to art among existing walking, running, cycling and other outdoor recreational groups and heritage audiences. Access to all artworks will be free.</p> <p>The artworks will be supported at location and online through appropriate printed and digital information that relates to the artwork and the aims of the CHANGING TRACKS project in addition to artist-led walks / talks, VIP / stakeholder events and local / national media coverage.</p> <p>Highly experienced project managers will support the artists and the delivery of artworks in each Partner location, in addition to coordinating local/national marketing and communications, project monitoring and evaluation.</p> <p>As part of the evaluation and dissemination process a series of three seminars will also be held in each participating Partner region aimed at reviewing what the project has achieved and disseminating associated learning among creative and cultural professionals and students.</p> |
| 536395 | European Illustrated Glossary for Conservation Terms of Wall Painting and Architectonic Surfaces | <p>The mobility of conservation specialists in Europe and the tenders of contracts on the European level are increasing at the same speed as the public's interest in their cultural heritage and the preservation measures shown e.g. at the European Heritage Days. But communication is still difficult because the conservation terminology is not yet standardised in Europe and the dissemination to the general population not sufficient.</p> <p>As a result, this consortium of seven institutions from seven different European countries with different languages - supported by associated partners and external experts und with another four European languages - intends to develop a richly illustrated glossary, including informative photos and sketches: concise texts and demonstrative illustrations are designed to help readers quickly grasp and understand each term, even across language barriers. In the end, the glossary will be available to the general public as an inexpensive, not-for-profit print publication and as a free download on the internet.</p> <p>The project specialises in wall paintings and architectonic surfaces because this terminology is of great significance for the most part of our heritage, i. e. historic buildings, their surfaces and decorations: a completely different sector compared with museums and collections.</p> <p>The main activities during the 24-months duration will be to clarify the terminology of the conservation of wall paintings and architectonic surfaces amongst leading European conservation and restoration specialists to get an excellent translation of the terminology in eight, maybe up to twelve European languages (English, French, German, Croatian, Italian, Turkish, Spanish, Romanian, and probably - provided as a voluntary contribution by the associated partners) done by the conservation professionals themselves, to illustrate the terminology and – at least – to communicate this information to the general public, the building trades and the scientific community.</p> |

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| 536401 | COCINA DE CUENTOS: EUROPA A LA CARTA | <p>Il existe plusieurs façons de voyager et de découvrir autres pays comme par exemple à travers les contes traditionnels qui thésaurisent le patrimoine immatériel des différentes cultures ou à travers la gastronomie: marque des différentes identités culturelles, les ingrédients, les saveurs, les odeurs conforment l'histoire et le caractère d'un pays. Beaucoup de contes de la tradition orale ont la nourriture comme élément principal et c'est à la suite de cet argument que naît LA CUISINE DES CONTES, où on voyagera en Europe... à la carte!</p> <p>L'EUROPE À LA CARTE est une initiative multidisciplinaire avec une volonté interculturelle qui explore, auprès du jeune public, les relations entre la littérature et la gastronomie et entre la gastronomie et la tradition orale, la musique et l'art. Ce projet encourage les enfants à connaître l'Europe depuis un point de vue ludique, à travers l'art, les sens.</p> <p>Pontevedra, Vigo, Lugo, Madrid (ES), Lisbonne, Cascais, Beja, Óbidos (PT), Varsovie, Cracovie, Toruń (PL) et Bologne (Italie) sont certains des endroits où auront lieu les ateliers: illustration, cinéma, activités gastronomiques et littéraires, musicales, rencontres entre cuisiniers, auteurs, illustrateurs...</p> <p>On développera aussi des concours d'illustration européenne pour créer une version de Hansel et Gretel et un concours de narration orale. Les écoles, les bibliothèques et les institutions de bienfaisance participant à l'initiative recevront un «Garde-manger de contes», une bibliothèque gastronomique et littéraire qui inclura des albums, des recettes et des propositions didactiques pour travailler en classe la connaissance de l'Europe et le dialogue interculturel par le biais des contes, de la gastronomie et de l'art. Ce «Garde-manger» inclura aussi une adaptation cinématographique avec la version filmique du conte traditionnel européen LA SOUPE À RIEN.</p> <p>À la fin de l'activité, une publication numérique interactive recueillera les matériaux réalisés pendant les ateliers.</p> |
| 536406 | WALLS-SEPARATE WORLDS | <p>Our history is marked by walls, some of them have fallen down, some others are still standing, even in Europe. Are new walls under construction? The question is strong, but not unfounded.</p> <p>Walls may take different shapes connected to nationalisms, xenophobia, racism. New frontiers can be built despite the big efforts made to the advancement of reconciliation and inclusiveness. Culture, indeed, plays a pivotal role in the comprehension and recognition of the other, as an indispensable factor of dialogue, integration, social cohesion in diversity. The project is related to the necessity of facilitating the encounter of artists and people from different countries, backgrounds, cultures in order to promote reflections, debate, common artistic work about diversity and mutual knowledge. The work focuses on a reflection about old and new walls in the European area, that may endanger mutual recognition and trigger separations and exclusion.</p> <p>The activities aim at the encounter and common work between artists, cultural operators, social scientists, young people, local population with different cultures and languages, coming from involved countries. A combined path of social research, theatre workshops, artistic residencies in mobility is realized in the 6 involved countries, respectively in Şirince (Turkey), Zakynthos (Greece), Berlin (Germany), Paris (France), Lecce (Italy), Nicosia (Cyprus). The artistic residencies foresee: intensive theatre workshops finalised at the creation of joint multilingual performances with the international groups of artists participating to activities, sessions called "International encounters between audience and artists-performativity and dialogues" with performing events and round-tables. A publication and a video are finally issued to give evidence to the activities results.</p> |

| Project number | Application Title | Compendium |
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| 536470 | Mediterranean Ancient THEatres NEtwork | <p>ATHENE project aims to contribute to intercultural dialogue and cultural cooperation, through the revitalization and valorisation of Mediterranean Ancient Theatres (Greek and Roman legacy). Actions to be developed in order to achieve this goal directly address the 3 specific objectives of the Culture Program:</p> <ul style="list-style-type: none"> • CULTURAL MOBILITY OF CULTURAL/ARTISTIC PRODUCTS: Definition and implementation of a joint international ATHENE Festival in different disciplines. It aims to recover and valorise the ancient Greek and Roman culture and legacy in the construction of the identity and values of the contemporary European citizenship, and to promote intercultural dialogue making visible the shared roots, values and culture throughout the Mediterranean basin, from East to West. • MOBILITY OF THE CULTURE PROFESSIONALS: Encouraging mobility through stays and good practices exchange workshops of culture managers of Ancient Theatres, aiming at improving their skills on culture management and on heritage and tourist valorisation of Ancient Theatres. • INTERCULTURAL DIALOGUE: Identification, characterization, selection and dissemination of artistic and cultural performances that promote intercultural dialogue among Mediterranean peoples, through the creation of a database and programming of joint festivals, and the setup of the foundations for the creation of a Mediterranean Ancient Theatres Network. <p>To that end, the project will be implemented by a partnership composed by 4 co-organisers, coming from 3 different countries, representing both the Eastern (Croatia) and Western side (Spain and Italy) of the Mediterranean basin. Co-organisers represent both direct managers of Ancient Theatres on such locations, as a partner specialized on the management of EU projects, which will ensure its smooth implementation.</p> |
| 536473 | FolkMus - Young musicians and old stories, folk music in musEUms and more | <p>Starting from the results of "FolkMus - Folk music in MusEUms, Young musicians and old instruments" the project will widen and enrich the aims and activities, increasing geographical richness and musical traditions with a larger partnership. Objectives:</p> <ul style="list-style-type: none"> - Spread and enhance the FolkMus experience and folk traditions at European level, participating in festivals, fairs and live performances; - Investigate each Country tradition and find common features in terms of instruments, tunes, tales and stories. The drone instruments will be again the link among countries; - Produce a joint concept multimedia product, involving young musicians and the partnership as large; - Produce a joint concept show; - Implement educational activities in schools and cultural centres with the aims to support the intercultural education by the music. <p>Based upon some folk traditions, a concept album enriched by graphic-video booklet and a concept live show will be realised. Those creative products will be built up by a group of young musicians and cultural operators coming from different EU countries: they will share music, instruments, tales and legends beyond their own traditions. An Artistic director will lead the group along the project that will include: artist-in-residences, live performances, recording sessions. Musicians will have the opportunity to gather, play together, work in remote. This mutual understanding will lead to decompose each musical piece and reconstruct it in a new and original product that should represent contemporary Europe, multicultural rich and appealing. The concept album and the live performances, and educational planned will reach various audiences in different Countries, sharing this collective work, carried out in a context of cooperation that links young musicians and professionals from various corners of Europe. For all musicians and professionals involved and for the audiences FolkMus will be an opportunity to growth and widening of the horizons.</p> |

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| 536487 | Dance Moves Cities | <p>Dance Moves Cities is a two year international artistic project, focusing on the potential of urban spaces to become inspiration sites for contemporary dance creations and international collaboration as a mode of production. It is centered around opposite notions of „international/local“, “experienced/emerging“, “solid/temporary“, “dance spaces/non-dance spaces“, “community/individual” and aims to re-think the capacity of contemporary dance to take place outside traditional venues.</p> <p>At the core of the project there is a series of city residencies involving experienced international choreographers leading teams of local young dance artists in three cities on the edge of European dance territory – Riga in Latvia, Terni in Italy and Krakow in Poland. The residencies and creation process will take place in different urban sites, away from traditional dance venues or performing spaces, and produce each time a new creation for the city. This first step of the project will be followed in the next stage with a final gathering in Riga where the young artists of the project will meet and mix among themselves and in a course of one week develop their own artistic proposals to be carried out in the city spaces. The results of both project stages will be presented to wide public locally and internationally.</p> <p>The project is based on the strategy of turning existing limits and disadvantages into advantages. It will play with the restrictions that are found in the surrounding circumstances in the four project cities and turn them into a resource.</p> <p>The activities will involve a number of young generation dance makers in each of the three partner cities, several leading international dance artists (from outside the project countries) and address wide city audiences that will become the witnesses of urban dance creations.</p> |
| 536495 | Parol! writing and art beyond walls, beyond borders | <p>Professional writers and artists give creative writing and art workshops in 13 prisons in Belgium, Greece, Italy, Poland and Serbia. Prisoners under the guidance of workshop educators will convert “word” into “image”, into art works. ‘Border’ becomes the theme and inspiration source of the project.</p> <p>We want to set prisoners to writing and art practice for its personal benefits and aid with reintegration in society. We aim for core competences for self-realisation and development of the individual, for active citizenship and social inclusion. We stimulate multiple literacy as a social skill.</p> <p>Art works will be collected in Art Boxes and exchanged among European prisons. Work of art will also be sited in prisons and public spaces as material cultural heritage. During cross border venues artists will give workshops, swop skills & expertise, discuss planning, production, evaluation & promotion.</p> <p>We plan for extensive on-line/off-line visibility of the project and works of art, including transnational exhibitions. This will culminate in a European exhibition displaying a selection of art work and the methodology and creative process used. An interactive on-line multi-media ‘map’ of actions and outputs will reinforce the European network. Visibility will also take shape through creative writing by prisoners, reading aloud, performance, promotional material and (printed) books/catalogues/e-books.</p> <p>We aim to build creative bridges between the arts, culture, penal systems & society to promote: artistic/cultural work & intercultural awareness; collaboration & inclusion/citizenship; reintegration of prisoners at European level; social responsibility, of the prisoner to society & of society towards the prisoner.</p> <p>Parol! links with the European Year of Citizens, for cultural inclusion, access, self esteem and lifelong learning.</p> <p>We believe that this project will raise wide interest at community level, academics and media level.</p> |

| Project number | Application Title | Compendium |
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| 536497 | Private Nationalism | <p>The series of events that is Private Nationalism will approach the topic of nationalism from a unique, Central European perspective with the tools of contemporary fine arts and its reactive-critical attitude towards societal-cultural processes and conflicts. This unique point of view thematises the nationalist discourses that have gathered strength in the post-Socialist countries in the last 20 years. Nationalism as such has different character here than in Western Europe – one example is the differences in immigration in the two regions. The goal of the project - apart from casting light on conflicts and problems - is to propose arguments and visions that promote the symbiosis of cultures living next to each other, the beauty of acceptance, of peaceful co-existence, and to seek to solve societal challenges and cultural conflicts.</p> <p>The project will be led by an 8-member international curatorial team and will comprise 40 artists from 15 countries. The main goal of the project is to finalise a traveling exhibition presented in six countries.</p> <p>An international artist-in-residence programme will offer an interesting "frame" to the project, comprising 15 artists from all six countries (partners receiving residents: SpaceGallery, SL, ApartmanProjekt/TR, Ostrale/DE, AAA/HU)</p> <p>Workshops and a conference will offer a discursive background to the project, and will contextualise the phenomenon of nationalism from art-historical, aesthetical, anthropological, sociological, gender, political scientific points of view.</p> <p>The exhibitions will be complemented and by a museum paedagogical - artistic communication programme (workshops for kindergarten-age, primary school children, adults). The professional materials will be elaborated jointly with the partners through a workshop/seminar.</p> <p>We will discuss the experiences of the project during an international conference in Pécs.</p> <p>Several independent media surfaces will be created – web, social web, catalogue, CD-ROM, flyers.</p> |
| 536505 | New Renaissance in Europe | <p>The immense cultural heritage left to Europe by the Renaissance is famous across the world. But do we, as EU citizens, know enough about its European value both in historical terms and as a foundation of our present day union?</p> <p>RenEU intends to make the most of the cultural heritage related to the Renaissance by strengthening the European dimension of the phenomenon and linking the common historical roots of the Old Continent to contemporary Europe by highlighting the values that characterised that period and the features that have become our common traditions.</p> <p>Through the development and integration of a series of itineraries in 5 EU countries – Tuscany Region (IT), Patronato de la Alhambra y Generalife (ES), Villa Decius Association (PL), Setepés (PT), Musée National de la Renaissance - Château d'Ecouen (FR) – RenEU partners, with their associated partners, aim to create a common European Itinerary on Renaissance.</p> <p>Itineraries will be both physical spaces to visit, as well as remotely accessible through web-tool and online contents, which will be integral part of the common EU itinerary.</p> <p>RenEU foresees the mobility of cultural operators and an intense promotion and circulation of cultural and artistic works and involvement of a variety of target groups across Europe (citizens, students, academics, foreign residents, tourists) thanks to the creation of the web-tool with itineraries, as well as to a full programme of diversified dissemination activities implemented in accordance to each itinerary and territory.</p> <p>Activities of RenEU project will allow to:</p> <ul style="list-style-type: none"> • create cultural itineraries, which bring the local and European nature of the Renaissance to life • enable intercultural dialogue among European citizens by linking the role of Renaissance in building up a common cultural background in Europe • raise awareness on our common European past by promoting a reflection and a debate on the EU dimension of the Renaissance as a phenomenon shaping our contemporary Europe. |

| Project number | Application Title | Compendium |
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| 536510 | "Media Art for Inclusion" | <p>Culture has an important role in the creation of economical and educational opportunities for young citizens, especially young immigrants. The cultural project "Media Art for Inclusion" is aiming to contribute to a successful integration of immigrants in the EU. By improving digital key competences, communication competences and the individual artistic creativity of young citizens with immigration backgrounds, their employability and their inclusion will be raised. The project will increase the role of intercultural and inter-religious communication to all levels of life by using art and digital media as tools. Digital media (TV, WEB-TV, Video, Photo) is an optimal tool to foster inclusion, intercultural dialogue and stimulating public debates on integration as a way of realizing the potential of migration in Europe.</p> <p>The project is aiming to promote the intercultural dialogue as a process in which young immigrants can improve and develop their skills to deal with the actual cultural and social situation in their society and to express themselves. The guideline of this project is to support artistic creativity in combination with intercultural communication by using digital media tools. The project "Media Art for Inclusion" will realize training seminars, workshops and youth initiatives in the field of medial and artistic creativity and intercultural communication for multipliers and young immigrants in Germany, Poland, France, Denmark and UK. The best of all art work will be presented on intercultural events in all partner countries. People will see, hear, feel, talk and learn about cultural diversity by imaging ways how to overcome social exclusion. All art works, activities and exhibitions will be documented in the TV-magazine "Inclusion Now!" and disseminated by Internet-TV worldwide (www.europeanweb.tv,) and in Open Channels TV / Community media in Europe.</p> |
| 536512 | Schwob - A European Gateway To The Best Unknown Books | <p>'Schwob – A European Gateway to the Best Unknown Books' gathers knowledge about forgotten modern classics, creates a European library of such books for readers and publishers, and promotes its visibility and the publication of the translated titles by means of online tools, live events, personal networking, visitor programmes, a media presence and promotional campaigns. The project starts on 1 May 2013 and continues until 30 April 2015. The partners are literature foundations based in the Netherlands, Spain, Finland, Poland, the United Kingdom and Belgium, and SeuA from France.</p> <p>In every language there are beautiful books that are utterly unknown abroad. A Schwob title is a modern literary classic that can travel both through time and between languages. Like a truffle, it is delicious but requires considerable effort to find.</p> <p>The partners will approach their international network of translators, authors, publishers to collect modern classics that are part of the European heritage with the aim of building up a library of forgotten twentieth-century masterpieces.</p> <p>More than sixty publishers and translators will be invited to attend the visitor programmes organized by Schwob. In this way the partners will be creating a dynamic of exchange between professionals, thereby drawing in significant additional expertise in the field of European literary heritage and promotion.</p> <p>Publishers will be approached personally with tailored advice on titles that fit their respective lists. Schwob aims to sell a total of fifteen titles within a period of two years.</p> <p>Bookshops, libraries and literary venues will bring their expertise and cooperate in the promotion of titles. Twenty-five authors and translators will act as ambassadors in five countries at public events.</p> <p>The selected titles will be promoted on a website with sample translations and on a mobile app for tablets and smartphones. The project as a whole will be promoted via social media, in newspapers and on the radio.</p> |

| Project number | Application Title | Compendium |
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| 536537 | Participatory Investigation of Public Engaging Spaces | <p>Can the spaces of daily life and communication engage public in a creative manner? The project aims to have an innovative look at the communication formats that enable universal creative expression across distances, bridge real and virtual domains, and last but not least cross borders seamlessly. We will bring together artists, designers, communication theorists and technologists in order to realize mobility-led creative processes while developing new visual communication tools, producing artistic and educational events on- and off-line, as well as delivering sustainable models of public engagement that is creative.</p> <p>The leadership of ZKM Center for Art and Media targets an outstanding achievement in producing participatory communication scenarios for wide audiences. This PIPES project will be an investigation that will involve not only creative professionals and cultural agents but will turn everybody into a creatively communicating and expressing individual.</p> <p>It is not a “public art” project, it is a participatory investigation of public engaging spaces of communication with highly creative and technologically innovative ambitions. Concrete results of this initiative will be: New visual language-driven communication platform using advanced social and networking technologies; Participatory events engaging cross-border spectrum of participants and turning them into creators; Accompanying artistic installations and performances connected also with educational workshops; Documentation and visible promotion.</p> |
| 536539 | HOST | <p>HOST establishes a network of 6 independently run organisations and 1 media partner, from 5 countries (Portugal, United Kingdom, Belgium, Netherlands and France). These organisations will work collaboratively in activities within the contemporary visual arts field.</p> <p>The project is primarily focused on the idea of hosting as a tool for constructing a solid European citizenship and it targets the development of models of sustainability for small-scale cultural organisations. These core issues are questioned on a thematic program that will be fulfilled on a diversity of co-productions, mobilizing artworks, artists and curators. Five kinds of activities will be achieved from co-production and cooperation processes between the organisations involved: 8 exhibitions, 3 conferences, 4 publications, a digital platform and a short documental video.</p> <p>HOST explores thinking the idea of Europe through the experience of hosting and being hosted. The host of each artist will be an artists’ community, and the hosted artist will participate, by creative and critical actions, in the life of that community. The experience of working within a community enables the creation of artistic and economical models of sustainability, since each individual contributes with its specific skills to make things work altogether as a holistic model and an organic unity. Therefore, HOST develops a sustainable model of collaboration based on the specific resources and strengths of each partner (i.e. space, infrastructures, artists, curatorial team, promotion skills, etc). By doing so, HOST creates a rich pool of resources, a valuable tool to deal with the intrinsic complexity of contemporary art practices.</p> <p>HOST will extend its outreach by involving associated partners from a variety of professional sectors that will enhance access to larger communities, fostering its promotion and maximising the accomplishment of its implementation.</p> |

| Project number | Application Title | Compendium |
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| 536542 | Archéologie et Cultures de l'Âge du Fer en Europe | <p>Le projet vise à rendre tangible, instructif et ludique le parallèle entre trois « cultures » de l'Âge du Fer (1er millénaire av. J.-C.) dans l'Europe du pourtour méditerranéen : lapodes (Croatie), Ibères (Catalogne) et Gaulois (Sud de la France), à une époque-clé de la structuration (fondation de villes, routes commerciales...) de l'espace sud-européen. L'outil de cette prise de conscience est l'archéologie, dont les découvertes ont révélé au grand public la continuité culturelle de l'Europe.</p> <p>L'originalité du projet est de s'appuyer sur un outil de médiation numérique innovant, un « simulateur » dédié à l'archéologie, en l'associant à des outils de médiation traditionnels : deux expositions itinérantes et des invitations lancées à de jeunes européens.</p> <p>Simulex'Archéo est un « simulateur d'archéologie » grand-public : une interface ludique, collaborative, multi-utilisateurs, permet d'expérimenter la conduite d'une mission archéologique sur un terrain virtuel (créé à partir d'éléments réels) sur support tactile (en musée), tablette et PC. Chacun des trois « terrains » : le site de Lattara (Languedoc), le site de Segestica (Croatie), le site d'Ullastret (Catalogne), sera « traduit » en terrain virtuel avec ses propres structures et artefacts.</p> <p>Deux expositions seront créées : une sur les lapodes (territoire de l'actuelle Croatie), montée à Lattes et Ullastret, une sur les Ibères de Catalogne, montée à Zagreb. Elles présenteront, entre autres, les « vrais » objets, structures et traces culturelles à découvrir dans les « terrains » virtuels du simulateur, créant ainsi des passerelles virtuel-réel : joueurs « archéologues »-terrains virtuels-objets et restitutions réels-visiteurs de l'exposition- joueurs invités sur site.</p> <p>Lors du montage des deux expositions, les dix meilleurs jeunes « archéologues virtuels » des régions concernées seront invités à visiter le « terrain » réel du site de l'exposition : les Français et Catalans en Croatie, les Croates en Catalogne.</p> |
| 536552 | Circus Art Research & Exchange | <p>CARE is an artistic research network based on international collaborations, on an artistic level, with established and upcoming contemporary circus companies with different backgrounds. Most of the networks existing for circus arts are run by and for administrators and producers. It is very important to create meetings built around the actual artistic work that the whole circus cultural system lies upon. In CARE the focus is on a very fundamental level of circus arts: how is the art created. Without focus on artistic research the work created ends up repeating old practices and patterns. Work without research behind it only answers the question 'what'. Research brings up many new questions and the process of working around these questions gives the work depth and strength, like when weaving a net. The commitment to artistic research roots the artist and the company stronger in to the topic of the work, the history of the art-form and the artistic community around them.</p> <p>CARE makes it possible for international artists to meet and collaborate in interdisciplinary labs, artistic network meetings, seminars and residencies. The partners want to find innovative ways to approach their future artistic work with contemporary circus through the artistic network meetings and through physical research. The importance of multilateral interaction is vital for contemporary circus. The very essens of circus is international (both historically and today). The circus educations around the world have students from all over the world and the ensemble of a circus performance very often have artists from several countries.</p> <p>CARE can help to strengthen the creative practices and provide a platform where new tools and approaches can be shared by the different artistic partners. Since the partners are "key-companies" from their own countries with a lot of local contacts these experiences will be spread wider.</p> |

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| 536553 | Glass is Tomorrow II, Experimenting and Sharing Glass Creativity in Europe | <p>GLASS IS TOMORROW is a European network which aims at establishing a more fluid exchange of knowledge and competencies between glass and design professionals in the north, south, east and west of Europe. The first phase of GLASS IS TOMORROW – GIT I was launched on 1 June 2011 and will last until the end of May 2013. Supported by the 'Culture' (2007- 2013) Programme of the European Union, GLASS IS TOMORROW promotes a high level of craft and design in contemporary glass. Glass aesthetics and techniques will be explored by tandems of designers and glassmakers to develop new typologies of everyday objects. In its first phase, the project has opened up new potentialities and has generated dialogue about the conception, production and distribution of glass pieces. In its second phase, GLASS IS TOMORROW – GIT II will aim at collaborating with high end design brands specialized into glass design in order to increase the quality of glass production in Europe and the awareness of the European glass culture, tradition and innovations. The evolution of the project will enhance both the education and the profession of glass designer and maker . There will be a series of production residencies at the partners' glass factories (CIAV, Glass Factory i Boda), which will be organized parallel to a series of postgraduate workshops within specialised design schools and glass research centers (School of High Education in Art and Design of Saint-Etienne, Royal College of Arts in London, Domaine de Boisbuchet with the 'Glass Lab' of the Corning Glass Museum). Europe has become once again a center of excellence for glass design and blowing, with some very strong glass centers which are developing a differentiated contemporary glass design mindset. GIT II wants to promote the future of this know how and potential collaborations and diffuse it towards the professionals, the trained and upcoming glass makers and designers and a wider audience, incl. the youth through pedagogical activities.</p> |
| 536559 | Dede Korkut | <p>Der Sagenzyklus „Dede Korkut“ ist als identitätsbildender Mythos für viele Türkvölker von großer Bedeutung. Er wird Ausgangspunkt für ein Projekt, das nicht nur eine Brücke zwischen verschiedenen Genres wie Musik, Film, Tanz und Bildender Kunst schlagen wird, sondern sich zum Ziel setzt, an einer Nahtstelle von europäischer und asiatischer Kultur Verbindungen zwischen Traditionslinien aufzusuchen oder herzustellen. Wir werden den Zyklus weiter führen in die Gegenwart, ihm eine weiter Deutung hinzuzufügen. Dede Korkut ist zunächst ein Musiktheater, das zeitgenössischen Tanz, Audio- und Videoinstallation sowie den zeitgenössischen Umgang mit traditionellen Instrumenten umfasst. Gleichzeitig ermöglicht das Projekt den Austausch zwischen Künstlern aus Europa, der Türkei und Zentralasien. Unsere Beschäftigung mit diesem Sagenzyklus ist ein Zeichen der Verständigung und Hochachtung aber auch geleitet durch den Wunsch nach einem gemeinsamen kritischen Hinterfragens der ideologischen Kraft von Mythen und der Verbindung von kulturellen Idiomen und von nationaler Identitätsbildung, die immer einher geht mit Exklusion, Ausgrenzung – mit einem nationalen mainstreaming. Gleichzeitig wollen wir eine breitere Öffentlichkeit für ein Projekt interessieren, das sich nur scheinbar in einem mehr oder weniger exklusiven Kreis der Hochkultur bewegt. Deswegen wird eine ganz wesentliche Zielvorgabe des Projekts sein, ein neues Publikum für eine vermittelte, künstlerische Auseinandersetzung zu gewinnen, die keine einfachen Antworten bereit hält. Dazu dienen die Hauskonzerte, in denen wir mit unseren Musikern und Experten die Menschen dort aufsuchen, wo sie ihren Lebensmittelpunkt haben. Dazu dienen Theaterprojekte, in den Teile des „Dede Korkut“ außerhalb der klassischen Theaterräume gemeinsam mit Jugendlichen umgesetzt werden. Dazu dienen die Vortragsreihen, Gesprächsrunden, die ebenfalls den Theaterraum verlassen oder ihn öffnen für die Anliegen marginalisierter Gruppen.</p> |

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| 536571 | Un Pays, des Peuples / One Land, Many Faces | <p>Comment construire une identité européenne alors que l'essentiel des nations de l'Union s'interrogent sur leur propre identité ? Quand la crise exacerbe les tensions, quelle histoire les peuples d'Europe veulent-ils écrire ensemble?Rêvent-ils de fusion,de fédération ou d'indépendance ? Enfin, quel regard le monde porte aujourd'hui sur cette Europe en quête d'une identité nouvelle, entre multi et interculturel ?</p> <p>Ces questions vont être saisies par des artistes et des citoyens pour être transposées sur scène. Le spectacle comme moyen d'interroger le monde, mais aussi comme outil d'échange pour permettre l'écriture et la création. A chacun, la question sera posée de son sentiment d'appartenance à un peuple, une nation et enfin à l'Europe. Quelle identité nous sommes nous forgés jusqu'ici, et quelle histoire sommes nous prêts à nous raconter, à rêver, quelle utopie ?</p> <p>Six auteurs vont ouvrir le bal de ce processus. Trois auteurs européens associés à trois auteurs du monde, chacun issus de cultures touchées par la question de la coexistence des peuples et par la division. Ensemble, ils vont faire l'expérience d'ateliers théâtre avec des jeunes européens, de rencontres universitaires et de dialogues avec des politiques pour puiser l'inspiration d'une écriture nouvelle. Avec ces textes, une équipe artistique va prendre le relais et créer un spectacle. Venus Belgique, Espagne, Grande Bretagne, Allemagne, Hongrie et France, ces artistes vont composer un Cabaret mosaïque, prolongeant l'écriture sur scène en histoires et en chansons. Au travers d'une expérience partagée, des artistes et des citoyens d'Europe vont essayer de s'affranchir de leurs frontières identitaires, géographiques, historiques ou même psychologiques pour interroger ensemble leur identité européenne. Avec ce projet, les initiateurs vont aussi tenter l'expérience d'une citoyenneté artistique renouvelée en Europe. Comme une forme d'alternative au militantisme politique, une quête d'émancipation par la création</p> |
| 536574 | VOIX VIVES de Méditerranée en Méditerranée - rencontres poétiques itinérantes | <p>Les pays du Sud de l'Europe partagent avec leurs voisins en Méditerranée une identité culturelle historiquement inscrite dans un long passé d'échanges mutuels. Les cultures méditerranéennes d'Occident comme d'Orient sont proches et naturellement ouvertes les unes aux autres par un patrimoine commun riche, nourri de multiples et réciproques influences. Aujourd'hui, le Bassin méditerranéen est torturé par de nombreuses crises. Les pays du Sud de l'Europe subissent de plein fouet une crise économique et sociale. Les espoirs de démocratie et de liberté des printemps arabes se sont assombris. C'est dans ce contexte mouvementé qu'est né le projet de coopération VOIX VIVES de Méditerranée en Méditerranée – rencontres poétiques itinérantes. Conçu comme une vaste plateforme d'échanges et de partage, ce projet a pour objet de permettre au plus grand nombre de découvrir la poésie méditerranéenne contemporaine et, à travers la voix des poètes, un immense espace de dialogue. Des poètes venus de toutes les rives, grands noms et voix émergentes de la poésie, offriront une représentation simultanée de tous les pays de la Méditerranée comme autant de passerelles entre les cultures et les peuples, une pluralité des lectures et des rencontres comme autant de partage d'une parole poétique plurielle. Une intense circulation des artistes et des œuvres favorisera la diffusion et la promotion de la poésie en Europe et en Méditerranée par l'oralité mais également par l'accès au livre. Des rencontres poétiques VOIX VIVES s'installeront à Sète (France), Gênes (Italie), Tolède (Espagne), et El Jadida (Maroc). Ce projet est porté par des structures qui bénéficient d'une solide expérience en matière d'organisation d'événements culturels et de coopération internationale. L'association Libre Culture (France), coordonnera les actions en concertation avec la Ville de Sète, l'association El Dorado Activismo Cultural, l'association Circolo dei Viaggiatori nel Tempo et la Province d'El Jadida.</p> |

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| 536575 | PROMOTING CULTURAL NETWORK SEE AND CONNECTING LOCAL PROJECTS IN SOUTH-EAST EUROPE | <p>The aim of the project is to continue and expand the work of the project started in may 2012. With the great response of the students, mentors and media we organized first International music workshop in August 2012 in Brežice, Slovenia we set the foundation for Accordion Orchestra of South-East Europe. Through the international organization Cultural Network South-East Europe established in October 2012 we are keen to promote and expend the Network. The project relates to all tree objectives of the Culture Program 2007-2013. As previously stated, the accordion plays a very important role in the traditions and the folklore of Europe and surely one of the parts where its distinctive sound is still felt very strongly is south east Europe. Although it was and still is played across the continent, through different historical and cultural influences, accordion-playing was developed in many different musical directions and even though it is still present in both popular and classical music, we will focus on its role in traditional music. Traditional music in south east Europe, as well as most of the other forms of folklore, is rapidly losing popularity and very little, if any, young people are interested in preserving traditions which have been present in these regions for centuries and which present a direct connection to their ancestors. Since we know the process of organizing a good structure for preserving and promoting cultural aspects of music (primarily accordion with all complementary folk instruments as tambour, bas, etc) we set the priorities for next period.</p> |
| 536581 | Circus as a way of life | <p>There is no sustainable opportunities for new circus and street theatre in the Balkan region. The aim of this project would be to provide opportunities to people in the Balkan region that already have some experience to advance and to support marginalized and underprivileged young people, in particular Roma, through its social, educative and professional integration by means of social circus work and street theatre. This project connects the art of circus and street theatre art, with social work. During the year young people will experience new way of life and exciting challenges through demanding workshops and through public performances at street festivals. Based on our previous experience we firmly believe that if we allow them to learn and explore their individual skills and possibilities, it will make them stronger and motivate them to create their lives in society in an active way.</p> <p>This project brings together young people and organizations from Serbia, Croatia, Bosnia Kosovo and Albania dedicated to the idea of social work through performing arts. We want to exchange experiences and start a new story that will reaffirm our commitment to tolerance and humanity in the region. Circus is a global entertainment form, which as it is not reliant on the spoken world has always easily incorporate performers of different nationalities and cultures. Through workshops and lectures that will fully integrate contemporary circus, street theatre, physical performances, creative thinking and career know-how this project will professionalize about 80 young people. The project will also include the creation of one new, international group, which will be composed of 20 best workshop participants from Serbia, Croatia, Bosnia, Kosovo and Albania. The group will perform at several festival during the project (The Street Musician Festival in Serbia, Spancirfest in Croatia, IST fest in Greece, Imaginarius in Portugal etc.) and will be able to continue working and performing together</p> |

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| 536586 | Singing Cities | <p>SINGING CITIES is a project for the innovative and sustainable advance of singing within and across European cities, a first-time focused cooperation between singing organisations, concert halls, music educators, researchers and local communities.</p> <p>SINGING CITIES aim to bring back singing as a communal experience and to promote the voice as universal instrument for dialogue, health and community. The involved artists and cultural managers travel across Europe, share artistic and cultural works and engage in intercultural dialogue.</p> <p>The consortium of SINGING CITIES brings together a variety of transnational partners who develop deeper content and stronger long-term impact than if they were all of the same kind. They come from 6 countries and cooperate across singing disciplines, focused for the first time on such a transformational project. During 2 years they will develop a pragmatic approach for yearly events and continuous activities, communicate their progresses and results, and bring back singing at the heart of 4 cities.</p> <p>The long-lasting impact of SINGING CITIES lies in coordinating the sustainable transformation of Berlin, Brussels, Newcastle-Gateshead, and Namsos into SINGING CITIES, in sharing inspiring best practices – advocacy, education and performance – with other European cities, and in contributing to other European music initiatives.</p> <p>The European added value of SINGING CITIES lies in the network of project partners, grass-roots organisations and citizens who promote the project activities, recruit participants and disseminate results, in the cooperation of people and institutions from different countries and cultures and in the use of a European song repertoire.</p> |
| 536587 | Close-up: creative tools for new criticism | <p>Close-up: creative tools for new criticism is a collaborative initiative by six contemporary art centres from Central and Eastern Europe to establish a platform for networking, education and exchange of contemporary art organisations on a European level with an overall focus on criticism in contemporary art of the region.</p> <p>With focus on the importance of education in contemporary art practices, the Close-up platform gives artists and cultural workers the opportunity to disseminate their knowledge and ideas, increase their visibility and thus enhance general understanding of contemporary art and its most pressing themes. The platform has multiple layers that all aim to support circulation of people and works as well as to increase intercultural dialogue. The contributions will be cross-referenced and available for wide dissemination beyond the culture of their origin.</p> <p>On the long term, Artyčok.TV platform is designed in order to facilitate communication and networking between organisations devoted to contemporary art in most diverse fields with special focus on participation and dialogue between organisations devoted to visual and contemporary art in order to overcome the boundaries inherent to the current discourse in these fields. The platform is projected towards constant growth and expansion on a European level by enabling and encouraging participation of new partner organisations from all over Europe.</p> |

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| 536589 | SPECTRUM - Light Interaction in Public Spaces | <p>The project "Light manifestations" is a succession of five European light festivals, each exploring the medium of light and the beauty and benefits that its advancement can bring. The project will be a trans-national, collaborative production between Portugal, Estonia, Latvia, Germany and Slovenia. Each partner organization will have substantial responsibility in the production and development of the project. The light artists from three countries will create site-specific light installations which are inspired by the cultural heritage, art and architecture of the environments of participating cities and countries. The light artists work closely with local artists' communities and art students targeting educational and interactive aspects. The festivals aspire to reach new audiences and interact with thousands of EU citizens, giving them an active role in cultural experience. Six additional lighting designers/artists with a group of students each work on six different sites in the hosting cities in PLDA workshop. The designers/artists teach the students to use advanced lighting technology to the fullest, share their experiences and create unique installations that demonstrate benefits and opportunities that the new technology brings. The workshop will last five days and the installations will be opened to the public on the first day of the festivals to form part of the city-wide lighting sensation. Over the course of the festivals, different seminars, workshops, exhibitions and laboratories serve interested people and professionals with fresh knowledge and ideas.</p> <p>A website will be created to showcase the final artworks done by the artists/designers and public/EU citizens in the public space. The website is an open window to the world (including all EU countries) showcasing art created by thousands of people in EU cities.</p> |
| 536591 | MusMA Masters on Air: European Broadcasting Festival | <p>Contemporary classical music all over Europe is often perceived as an elitist art sector in terms of practitioners and of audience. That has an impact also in touring possibilities, which are much more restricted than for classical repertoire. The risk to create a gap in the fruition and interest on the future cultural heritage in music, which is supposed to build itself from contemporary production, is a real one. Aiming to enlarge the public who can understand and appreciate contemporary classical music, 8 European Festivals, EFA members, joined forces through MusMA to provide a platform for this new, less experienced, accessible form of music. As first result of this platform a new generation of composers will receive commissions for new works locally after a selection process, so that contemporary music will be present and promoted in festivals; secondly, through the platform those creations and composers will be assured to be presented abroad. In order to increase even more the audience, MusMA partners agreed on collaborations among festivals and broadcasting stations. Each festival establishes an agreement with their respective broadcasting channels nationally; they will record/broadcast the works hosted in the festivals and composed by foreign composers. Online streaming of the radio channels and podcasts will add further occasions of promotion on a longer period of time. The support of the European Festival Association (EFA) and of the European Broadcasting Union (EBU) will enhance the European communication and strategy dimensions of MusMA with the ambition of moving people to more deeply discover the diverse sounds of new classical music. The reference to a "year theme" for compositions is a strategy to facilitate communication to classical music audience and new audiences. To ensure good interpretation and allow a dialogue on different approaches of the composers, a collective annual 3 days atelier is organised to facilitate exchanges of artistic, management views</p> |
| 536594 | RECOVERY THE STREETS | <p>The RECOTS proposal promotes a unique collaboration between Urban Art Groups, whose main purpose is to design a participative way of intervention on degraded areas and urban landscapes from different environments, as well as to promote the mobility of Urban artists in order to stimulate them artistically and to share new techniques and creative concepts at a European level. Participants in different cities will participate in workshops with other local artists to interact with social and cultural agents.</p> <p>A travel journal from each artist will contribute to detail their experience as artists and workers that take the benefits of mobility.</p> <p>The project will involve an average of three participants from each partner: Spain, Croatia, France (Toulouse and Besançon) and Germany. The intermediate goals are: On one hand; European Mobility of Urban artists for their professional development. Through this program, artists will be received in host countries for the work periods (5-9 recovery days) where they develop the local urban landscape recovery project with the purpose also to value the architectural spaces of the cities.</p> <p>The final meeting will be open to other agents who might be interested, and will be devoted to sharing the methods used by the different cities to manage urban art in their cities: access to walls, relationship with creators and training. This event will reinforce the social and intercultural dialogue.</p> |

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| 536601 | Transkaukazja - Caucasian trails in Europe | <p>Transkaukazja works with contemporary artists from Europe and the Caucasus for impulses toward an understanding of a new Europe, which we name "Newrope". Through this we have two main topics - migration and confederation – we realize a cultural campaign with so called "department walks" and "soundsgood music" events in eight European countries (PL, DE, AT, CZ, FR, PT, UK, SE). Presentations and presented art works often will mix different genres of art, and always include Caucasian, European and local inspirations, mostly in connection with our chosen main topics.</p> <p>In addition we want to create and promote a webcast system called "Radio Newrope" that includes the most exciting stories from all participating countries and from the Caucasus in the frame of our two topics and connected with the events.</p> <p>By this, our main goal is to enable citizens in Europe to participate in art events and to listen to "Radio Newrope" in order to inspire a dialog of self-reflection and self-definition in Europe by presenting Caucasian and European contemporary art. Transkaukazja is a contemporary art project that focuses very much on social and political problems in society and give opportunities for European citizens to participate in the project.</p> |
| 536609 | IMAGINE EUROPE | <p>IMAGINE EUROPE- Europas langer Weg zum Selbst Im Mittelpunkt des Projektes steht die Durchführung von Theaterprojekten in Deutschland Polen und Frankreich . Mit Mitteln des Open Air Theaters , das Bildende Kunst mit Schauspiel, Tanz, Großgruppenchoreografien, Projektkunst und Livemusik verbindet, werden folgende Aspekte beleuchtet: die Ursache/Wirkung kriegerischer Auseinandersetzungen, die Auswirkung der Aufklärung in Europa und deren Einflüsse auf die Identität Europas , zur Entstehung des europäischen Gedankens und auf den langen Weg zur Einheit Europas. Das Projekt entstand auf Initiative des Theaters Titanick und der Stadt Leipzig. Es vereint deutsche, französische polnische, portugiesische und niederländische Partner. Eingebettet in dieses Theaterprojekt werden soziokulturelle Projekte organisiert, in denen europäische Künstler zusammen mit Bürgern und sozialen Initiativen den Fragen über die Wurzeln und Werte Europas und die akute Gefährdung nachgehen, aber auch welches (kulturelle) Potenzial Europa beinhaltet. (Erstellung von Comics, Graffiti , Trickfilm, Beteiligung am Theaterprojekt).</p> <p>IMAGINE EUROPE setzt 2 Aktivitäten um. - Ausarbeitung und Durchführung eines Theaterstückes anlässlich des Gedenkens der Völkerschlacht bei Leipzig und des Gedenkens an den 1.Weltkrieg vor 100Jahren in Frankreich. Theateraufführungen finden in Leipzig, Marseille + Poznan /Polen statt. - Begleitend und ergänzend dazu ein Rahmenprogrammen von multimediale Theaterereignisse und soziokulturelle Projekte in 3 europäischen Ländern ,in denen folgenden Themen nachgegangen wird: Verführung zur Gewalt, das Individuum und die Masse, Kriege und Geld versus der europäischen Idee, die Vision „Einheit in Vielfalt“ .</p> <p>Durch dieses Rahmenprogramm wird eine breit Öffentlichkeit/ Brüderbeteiligung für die Theateraufführungen gewährleistet und Amateurschauspieler für die Aufführungen gewonnen.</p> <p>Vorgesehener Projektstart 1.5. 2013 Projektende : 30.4.2015</p> |

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| 536614 | CUNE Comics-in-Residence Programme | <p>CUNE Comics-in-Residence (CiR) is an exchange programme for European comic artists. In 2013–2014, CUNE CiR will arrange 16 residencies in Helsinki, Malmö, Riga and Tallinn and hold 6 international seminars on new cross-cultural co-operation measures at major European comics festivals. In addition to solo exhibitions, CUNE CiR artists will exhibit jointly at Helsinki Comics Festival 2013 and Erlangen Comics Salon 2014. CUNE CiR is coordinated by the Finnish Comics Society and co-organised with Latvian comics journal kuš!, the Swedish Comics Association and the Estonian Comics Society.</p> <p>The aim of CUNE CiR is to produce new, high-quality comics art and to create future working opportunities for European comics artists. The CUNE CiR residencies will be an opportunity to draw inspiration from new environments and to find alternative ways to create comics through cultural exchange. The programme will also arrange networking events for the artists with local publishers. The adjoined seminars will focus on developing new international projects between European comics organisations and establishing comics residencies in new locations.</p> <p>The four organisers are part of CUNE (Comics Union of Northern Europe), a network of comics organisations, festivals and individual professionals who aim to create actions that benefit the European comics life all-inclusively. The CUNE CiR programme is the network's first venture to kickstart sustained cross-cultural collaboration within the industry and establish new working conventions that can be expanded to include the whole field of European comics in the future.</p> |
| 536625 | SONGS OF MY NEIGHBOURS | <p>Songs of my Neighbours envisages to spur inter-cultural dialogue between communities that have a critical issue with each other (in Cyprus between Greek Cypriots and Turkish Cypriots, in Italy between Italians and the Roma population in the Panareo camp outside Lecce, and in Poland between the Catholic majority and the Jewish minority).</p> <p>During the project's first phase, artists receive training on empathetic listening (listening with no prejudice or preconceived notions, intently, trying to understand the Other's motives), before they embark on a journey to meet their Neighbours (the Other in their own country, the migrant, the enemy, the vulnerable community), listen to, learn their traditional songs and share their own. Traditional songs can be vessels of identity, history, culture and memory of a community, and trying to understand and learn them will begin a necessary (and presently absent) dialogue.</p> <p>In the second phase of the project the national teams plan performances, concerts, exchanges, conferences and literary events dealing with the issues between their communities.</p> <p>The third phase facilitates the exchange on a European-wide level with the national teams meeting for the "Jam it Up!" Residency during which they will exchange their own songs with the other teams, starting a dialogue between them and on European Identity. They will also receive specialized training on the body and voice, and creative direction on how to use songs as raw material for original 3 theatrical performances (whose rehearsals and presentations constitute the fourth phase). The project's final phase plans for a symposium and the completion of: a video, a web site, an archive, and a book.</p> |

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| 536633 | Politik der Form - Die Wiederentdeckung der Kunst als politische Imagination | <p>Europa ist in Aufruhr. Seine Bevölkerung erobert die Straße zurück. Es sind Formen des zivilen Ungehorsams oder der schlichten Präsenz, durch welche sich die Bürger Sichtbarkeit verschaffen. Dies gilt für Solidaritätsbekundungen nach den Massakern des Massenmörders Breivik ebenso wie für den Protest gegen Stuttgart 21 oder die Demonstrationen in Spanien, Portugal oder Griechenland. Wie kann oder soll sich die Kunst hierzu verhalten? Das Projekt geht von dem utopischen Potenzial der Kunst aus und favorisiert die Imagination eines politischen Subjekts in Formen und Formaten, die über das Genre kurzlebiger Agitation hinausgehen. Im Austausch zwischen den Partnern und weiteren Beteiligten werden künstlerische und theoretische Entwürfe zu einer Politik der Zukunft in Form fiktiver, realer oder dokumentarischer Kommunikationsräume, Interventionen und/oder Werke entwickelt.</p> <p>In Wien findet als Auftakt des Projektes im Rahmen der Wiener Festwochen ein Workshop statt, an dem die Partner und weitere Akteure teilnehmen. Dabei sollen u.a. konkrete Ergebnisse in Form von künstlerischen Produktionen bzw. Entwürfen erzielt werden. Diese Produktionen werden in Bergen im Rahmen eines während der Triennale „Bergen Assembly“ eingerichteten temporären künstlerischen Forschungsprojektes („Institut für Anti-Formalismus“) weiterentwickelt. Schließlich fließen sie nach einer erneuten Überarbeitung in die Ausstellung im WKV Stuttgart ein. Die Werke durchlaufen somit einen transkulturellen Dialog, der auch die unterschiedlichen politischen wie kuratorischen Kontexte spiegelt. Die beteiligten KünstlerInnen stammen aus diversen Regionen in Europa (und der Welt) und arbeiten in den Bereichen bildende Kunst, Theater, Tanz, Musik u. Literatur.</p> <p>Das Außergewöhnliche des Projekts ist zudem seine Anbindung an drei verschiedene Veranstaltungsformate – einer Triennale (Bergen), einem Festival (Wien) und einem Ausstellungshaus (Stuttgart).</p> |
| 536635 | Exchange of Community-engaged Theatrical Practices | <p>Project EXCEPT aims to fortificate tradition of social theatre in Europe, by several interwoven threads of knowledge-transfer between NGOs involved in social-arts activities.</p> <p>We are to construct shared knowledge through common creative work in new “vehicles” capable to move underprivileged youngsters and their communities from hopeless, idle states towards positive, initiative manners of being. We are going to apply the same methodology of with the artists crew, as with the target communities: common creation - the most efficient way of learning and human development. Mobility is the chance for the outcoming products - performances - to foster development in the visited communities. For the professionals and dilettante artists facing audiences offers the outmost learning.</p> <p>We are waiting for applicants from all over Europe for our open workshop call. Sharing with outsiders the newly built model, requires a new look on the process. The conscience urge many of us to influence directly the lives of people living in deep distress. We anticipate applications from social workers, pedagogues, artists.</p> <p>In the countries of Europe - especially in the underdeveloped regions - is a general challenge for artists to reinterpret the role of art in the human lifespan - this lies at the core of our project - experimenting with languages of immediate connection - to turn directly towards people without the cultural filters.</p> <p>EXCEPT is about unifying various competences that social arts may require and sharing them. We are willing to achieve this in many different ways: by learning from each other, by teaching other partners, by co-producing social theatrical performances, by the application of common knowledge in real settings, work with groups of youngsters and to facilitate the multiplied level mobility of artists, participants and performances, making a film and organizing a conference about the findings of the project.</p> |

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| 536644 | TOQQORTUT - Circus Effects Network | <p>TOQQORTUT is a grand site specific performance in Greenland where Greenlandic storytelling tradition and mask work meets pyrotechnics, innovative air rigs, ice, fire, clown and circus ”</p> <p>It is a project where inspiring shows and educational workshops around rigging, pyrotechnics, circus and fire will lead to the creation and performance of a grand site specific show in the bay of Nuuk in Greenland in 2014.</p> <p>The fusion of different elements will be something completely unique especially with Greenland as creation and performance location. The theme will be based in Inuit history, present and mythology. Conflicts between modernity and tradition, between nature and technology and the global warming effects which is very topical in Greenland. To process these themes in a performance with a combination of spectacular expressions, some of which springs from the Greenland tradition feels like a unique, pleasurable and enter state project.</p> <p>A hybrid project of different artforms and influences, a trip and a goal with equal value. A process where learning and perspectives gained during the creation are of as much value as the final show itself.</p> |
| 536649 | WeCurate | <p>The title of this project 'We Curate'(WeCu) refers to the search for the changing role of art organizations in society. We believe that new concepts of citizenship urge us to redefine this relationship and develop new tools for participation to interact with local citizens in our daily practice. During this project our consortium want's to exchange our knowledge of existing forms of audience engagement, absorb new working practices developed by our associated partners, and implement our findings in a traveling exhibition. With a concluding symposium at Leiden University we will feedback our experience to a scientific community and museum professionals.</p> <p>The outputs of the project WeCu will enable our organizations to provide people with the tools to both critically assess and shape culture. The participating organizations – Leiden University (NL), Framer Framed (NL), Layers in the Arts / Freies Museum (DE), Centre for Contemporary Culture Strozziina (IT), Mediations Biennale (PL) and SPACE (SI) – all share the vision that a democratic society needs culturally articulated citizens who in all their diversity feel part of and be able to create culture.</p> <p>We Curate aims to:</p> <ol style="list-style-type: none"> 1. Stimulate institutional reform through dialogue and participation. All parties are embarked on this project to exchange and implement each others knowledge and practices in the field of audience engagement. 2. Provide people with the tools to critically assess and shape their personal future and cultures. 3. Curate an exhibition that reflects on European citizenship from different local perspectives and implements deliberative techniques, new forms of participatory democracy and audience engagement. 4. Create intercultural dialogue through an exchange program, traveling exhibition, symposiums and website/social media. 5. Will feedback the acquired experience to a community of scholars and museum professionals with a concluding symposium at Leiden University. |

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| 536656 | Rivers of Europe | <p>RIVE – Rivers of Europe is a combined project of research, implementation and presentation. The project's first aim is to research and understand the connection between geographical units, rivers and culture in Europe. The involved artists - representing different fields of art from all over Europe - are exploring the impact of rivers (especially the ones connecting different countries) on culture. The rivers can divide nations, countries, empires, like Danube did it many time during the history, as well as connect communities, cultures. We can find the presence of rivers in literature, fine arts from the remained culture of Mesopotamia till the contemporary arts.</p> <p>Our aim is to redefine the rule of rivers and channels crisscrossing our continent in the cultural development in Europe. We are also exploring how to use water in artistic ways also during a performance or visual arts, we collect good examples from the past also to develop them further.</p> <p>Our research program in music, dance, theater, visual and applied arts as well as in cultural heritages of the area are focusing to form a common program for audience living along the Rhine, Danube, Oder and Elbe. The program includes not just a performance, but also a presentation of visual elements, exhibition and open workshops for children. All these activities are bringing closer also the audience to the influence of rivers on our culture.</p> <p>We are preparing a vessel to be a venue, which is not connected directly to an exact place, country or cultural circumstance. The program will reach audience from eleven different countries along the involved rivers, where we organize 52 program days. During our program we involve different cultural institutions from all the cities, reached by our program, forming a unique network of 'Riverbank Cultural Institutions', what will be a further possibility for creating programs connected to rivers.</p> |
| 536658 | Réseau Européen de Danse Urbaine | <p>Le projet de Réseau européen de danse urbaine, s'inscrit dans la continuité du projet précédent intitulé Laboratoire de danse hip-hop. Le projet poursuit les objectifs suivants :</p> <ul style="list-style-type: none"> - Former et professionnaliser des danseurs hip-hop européens en les intégrant à des créations chorégraphiques professionnelles - Oeuvrer au dialogue interculturel en favorisant des créations transnationales - Inscire durablement les esthétiques hip-hop dans le paysage culturel européen grâce à la participation d'un chorégraphe internationalement reconnu - Développer et élargir le réseau européen des professionnels des cultures urbaines afin de créer un marché durable pour les futurs professionnels <p>Ces objectifs seront atteints par les actions suivantes :</p> <ul style="list-style-type: none"> - Mise en réseau, rencontres professionnelles et comité stratégique (tout au long du projet) qui permettront aux partenaires et à des professionnels invités d'évoquer les processus d professionnalisation et de diffusion des oeuvres hip-hop en Europe - Résidences croisées et masterclass : Un chorégraphe européen viendra travailler auprès d'un groupe d'un autre pays partenaire pour créer une proposition artistique qui sera tournée à travers l'Europe lors des plateaux de danse hip-hop. Pendant le temps de résidence, le chorégraphe interviendra sur les structures pour mener une masterclass de sensibilisation - Plateaux de danse hip-hop : Présentation lors d'une soirée européenne des résultats des résidences devant un large public et des professionnels invités - Création d'un spectacle professionnel par Mourad Merzouki et Kader Belmoktar : 10 danseurs issus de tous les pays du projet participeront à une création professionnelle (décors, musique, lumière, accessoires) et tourneront le spectacle dans des lieux culturels européens. La présence du chorégraphe Mourad Merzouki donnera une visibilité (et donc une capacité de diffusion) à la création et favorisera sa diffusion en Europe. -organisation de rencontres professionnelles publiques |

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| 536660 | NOS TERRES...réflexions artistiques interculturelles sur les notions d'espace et de temps | <p>"Nos Terres" est un projet de réflexion artistique et sociale autour des notions universelles pour toutes les cultures humaines que sont l'"espace" et le "temps" qui s'appuie sur l'expérience inter-culturelle de chacun des partenaires reliés ici. A travers la création et la diffusion de deux spectacles multidisciplinaires, l'un sur le thème des migrations clandestines, l'autre sur le thème des conflits inter-religieux, qui s'accompagnent d'ateliers de sensibilisation dans les écoles de chaque pays partenaire, ce projet a pour objectif de sensibiliser les publics européens à la diversité et au dialogue inter-culturel, pour favoriser via le développement culturel une meilleure cohabitation de toutes les cultures présentes en Europe. Les partenaires comme les publics sensibilisés comportent une mixité des origines et des nationalités. Les membres de l'équipe sont de formations artistiques différentes et complémentaires, alliant danseurs, comédiens, conteurs, poètes, scénographes, philosophes et pédagogues, ainsi qu'une équipe administrative et des partenaires techniques compétents. Des ateliers d'expression non-verbale auprès d'un public adolescent seront menés tout au long du projet afin d'étudier sur leur terrain la naissance et la construction des préjugés. De cette expérience découlera une analyse et des outils d'intervention que les différents porteurs de ce projet s'échangeront entre eux au cours de deux workshop professionnels communs.</p> |
| 536670 | Gazing and dancing | <p>L'objectif de Gazing and dancing (Voir et danser) est de créer une plateforme européenne de recherche et de création autour de la question du regard en danse et dans le spectacle vivant. La danse transgresse les frontières du langage et peut être regardée par tout individu dans le monde. Elle fonctionne comme un excellent outil de dialogue. Mille Plateaux Associés (France), Zagreb Culture Centre (Croatie), et Frenák Pál Társulat (Hongrie) se réuniront dans une approche résolument interculturelle afin d'explorer différentes dimensions du regard en danse. Le projet intégrera des chorégraphes et des danseurs, des metteurs en scène, des plasticiens, un cinéaste, des neurobiologistes, des théoriciens de l'art et des philosophes. Il fonctionnera comme un laboratoire théorique et pratique où de multiples points de vue s'exposent. Il favorisera les échanges et les expérimentations entre des personnes provenant de différentes cultures et esthétiques.</p> <p>La problématique du regard est largement étudiée dans de multiples domaines, notamment dans les Visual culture studies, mais elle est trop peu traitée dans le champ des arts du spectacle. Il importe de s'en emparer pour privilégier l'analyse des regards et de leur construction. La dimension européenne est indispensable pour travailler sur la dimension culturelle du regard. L'acte de voir est souvent majeur dans la vie de tout individu, mais comment regarde-t-on ? Le regard sur l'autre est au cœur de la construction européenne. Il sera également au centre du projet : regard de l'artiste, du spectateur, du citoyen.</p> <p>Gazing and dancing sera composé de cinq grands événements organisés dans cinq villes européennes : Zagreb, Vitry-sur-Seine, Belgrade, Budapest, Paris. Le projet se concrétisera par des performances, des séances de travail en commun, des workshops, des conférences, la réalisation de questionnaires autour du regard, la publication de textes et la constitution de ressources audiovisuelles.</p> |