

A new Culture Programme brochure, made to coincide with the conference, will showcase all 35 projects. They include:

### **Enhanced danceWEB-Europe – Austria**

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

### **Investing in a new dance generation (DEPARTS) – Belgium**

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

### **Creative mobility (MAP XXL) – France**

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

### **European Jazz Orchestra, Swinging Europe – Denmark**

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

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

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

### **The Chamber Orchestra of Europe – UK**

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

### **Cultural Intersections, Mobility, Education and Tradition (CIMET) – Slovenia**

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

### **European Festivals Association — Giving festivals a voice! - Belgium**

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

### **Circostrada Network – France**

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

### **Mobile Lab for Theatre and Communication – Latvia**

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

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

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

### **Revealing culture between sound and silence: Cultural mobility of deaf artists of Europe – Slovakia**

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

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

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

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

### **Creative ways to Mozart – Belgium**

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

### **gau:di (Governance, Architecture and Urbanism: a Democratic Interaction) – Belgium**

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

### **The Great Dragons parade – European myths and Legends – Poland**

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

### **Revitalising built heritage – Romania**

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

### **Repairing Armenia’s musical instruments heritage – France**

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

### **A syncretic heritage – France**

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

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

This project centred on Jiří Kroha, a versatile artist, architect, designer and a leading protagonist of the inter-war Czech avant-garde. It examined his personal development and the role he played after the Second World War, when he placed his talent and creativity at the service of the Czech state. This project not only looked at Kroha’s role in cultural

developments during this period, but also contributed to a better mutual understanding of post-war cultural developments among a broader public.

### **Take a look at Mediterranean gothic architecture (GOTHICMED) – Spain**

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

### **U.R.M.E. – Urban Remembrance and Memory of European Heritage – Romania**

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

### **An opportunity to LEarn by LivIng our past (REALITY) - Italy**

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

### **Promotion of a Cultural Area Common to European Rural Communities – Sweden**

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

### **The International Yehudi Menuhin Foundation – Belgium**

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

## **History after the fall. The indeterminacy of the short twentieth century – Hungary**

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

## **Land of human rights: Artistic analyses and visions of the human rights situation in Europe - Austria**

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

## **The power to elect: 100 years of women's suffrage – Germany**

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

## **Theatre reflecting world citizens – France**

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

## **The future from a different perspective: Rencontres théâtres quartiers d'EUROPE – Belgium**

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

## **Cultural diversity in action: Banlieues d'Europe – France**

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

### **TEMPS D'IMAGES - France**

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

### **Inside installations: Preservation and presentation of installation art – The Netherlands**

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

### **European mobile lab for interactive media artists – Greece**

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

### **European Network of Cultural Administration Training – Belgium**

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