MUS.NET. MUSEum NETwork

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<tr>
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**Original Budget**: 325.299,00 €  
**Maximum Grant Awarded**: 195.178,00 €  
**% Awarded**: 60,00 %

MUS.NET., is a project about Audience Development devised for a network of European culture institutions which manage small museums complying with the first priority of the 2015-2018 EU Work Plan for Culture for “Accessible and inclusive culture, with regard to the research and marketing to reach out to new audience groups”.

It is also a project fulfilling the requirements of the second priority “Cultural heritage, referring to the awareness-raising activities of citizens on their cultural background”.

In fact MUS.NET aims to preserve the cultural heritage and develop the cultural awareness of new community members. Partners want to offset the decrease of visitors in small museums that produces heavy consequences on the financial and economic sustainability, undermining the social and educational development of the communities.

MUS.NET addresses the third priority: “Creative economy and innovation will be effectively put into practice with the creation of new skills and innovation methods in communicating and reaching the prospective visitors” because the training of the museum staff and volunteers shall point at applying technology to capture the attention of visitors and create a bond with them, to bring back visitors, to customize the museum tours, to communicate and use successfully the social network, to take advantage of the medias and the websites.

The key of MUS.NET audience development is technology that will transform the museum experience, get people to visit and to interact with the exhibits.

The fourth priority “Promotion of cultural diversity, culture in EU external relations, and mobility, spreading the results of the MUSNET across Europe and strengthening the bond among the project partners” shall be at the core of the reinforcement of the relations between the MUS.NET museums and the sharing of activities, researches and visitors.
RAPPORT is a 31 month cooperation project aimed at promoting integration between host and refugee communities, using and developing collaborative community arts practice between four European partners. The project has been developed using learning from two previous projects - ‘REACT’ and ‘Storytelling Without Borders’ - both funded through EACEA Refugee Integration call (2016-18).

RAPPORT involves companies from UK, Spain, Poland and Sweden who use community arts to work with vulnerable people, and as a way of improving refugee/migrant integration. RAPPORT will use arts as a tool to challenge preconceptions and negative attitudes towards migrants/refugees, and to celebrate and confirm shared humanity and the positive impact of integration. The project will achieve this by co-creating arts projects with individuals from host and migrant/refugee communities in each country, with all four partners cooperating to create an innovative collaborative multi-arts performance in year two using practice in theatre, dance, digital art, film and puppetry. RAPPORT will raise the profile of integrated refugee/host artistic collaboration, share and develop practice, diversify arts workforce, and create a sustainable, practical legacy to assist the continuation and development of integration through the arts.

Essential elements:
- Range of art forms and practice in collaboration
- Audience development with marginalised communities
- Integrated refugee/host community workshops and projects throughout
- Refugees in training as artist/facilitators – part-time or freelance
- Mobilities of partner staff to share/learn practice and develop collaboration
- Performances in all partner countries (years one/two)
- Larger collaborative project to include live and digital content (year two) – with performances in each partner country
- Dissemination strategy: 4 national seminars; Publication and documentary film; use of digital arts and social media to widen impact
Shape It proposes a new model for developing dance performance for young audiences. It is a partnership of four leading dance organisations in Europe: The Place (UK), Comune di Bassano del Grappa (Italy), Annantalo (Finland) and Tanec Praha (Czech Republic).

We will test the following hypothesis: there is existing performance work made for adults which is suitable for a younger audience with some adaptations. By supporting dance makers in a dialogue with young people about their work, we can open up the best dance being made in Europe to young audiences, without investing in making new work from scratch.

We are motivated to widen the audience for contemporary dance, and in order to make this change happen, we must begin by introducing audiences to dance at a young age. We can’t rely on existing, traditional narratives which are the staples of children’s theatre, to build new audiences. Rather, we need new ideas for an ever-changing world, and we should embrace questions which are urgent to children and families in Europe today: for example, migration; gender; sexuality; and health.

The model will be tested and developed through:

- Skills exchange Labs with local artists
- Residencies with young people in host countries
- Touring work beyond urban centres, to audiences marginalised in their engagement in arts and culture
- Showcasing work & disseminating our learning in order to ensure a legacy for the project
European Music Managers Mentorship Activation

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Original Budget: 99,870,00 €  
Maximum Grant Awarded: 59,922,00 €  
% Awarded: 60,00 %

European music managers organizations - working together under the banner of the European Music Managers Alliance (EMMA) - are launching a project to improve the business and financial skills of Europe’s music managers with a mentoring and networking programme. The role of music manager has changed dramatically as the industry has diametrically shifted towards a digital world. As revenue streams in music have increased and many are shifting more directly towards artists, managers are also benefiting and are thus able (and necessitated) to invest increasingly in artists. This decentralizes the culture of the major labels and shifts the balance of power in the music industry ecosystem back to artists. With this shift, however, comes a need to support manager through funding and education.

This need to build capacity through training and education of music managers, across national borders in a globalized industry has all but erased the geographic borders that previously contained music markets. European regions have different ways of adapting to the changing models and a cross-spectrum of management models and prototypes will be of great benefit to others across Europe.

Additionally, this programme will enable international cooperation amongst music managers as well as open up career opportunities not only for them, but for their artists, thus also facilitating the promotion of cultural heritage (music) by European creators across the continent.

The Mentorship aspect of the programme will take advantage of the experienced, diverse “expert” managers in EMMA (as mentors) and connect them to a developing cohort of younger, less experienced managers, pairing them in a year-long programme that includes Skype meetings twice a month and a series of structured face-to-face learning opportunities. The Networking aspect of the programme will serves as outreach to music managers across Europe to create new professional opportunities and grow their business.
The project entitled 'Act for Global Change: a global conversation from the arts to the world' (ACT) has the ambitious goal to build bridges between different fields of actions, being the artistic, social, political and business world. To this, it aims in a first phase to enable and facilitate a global inclusive conversation and critical reflection between festival managers from different art disciplines, origins, generations and social backgrounds on the role that arts, culture and more particularly festivals, can play in a fast changing world. The strategy towards reaching positive change consists of a series of new training modules, digital toolkits and a fund system for refugees.

In a world increasingly polarized by inequality and lack of intercultural dialogue, our project contributes towards more cultural diplomacy and informed, skilled leaders and activists with global perspectives, acting in solidarity to effect change on the local, regional, national, and international level.

Furthermore, the digital revolution and the ongoing economic instability ask for the development of new sustainable business models and exchange of knowhow between different stakeholders on a policy, business, philanthropist and social level.

In this project, attention will be giving to the digital opportunities and range of social media to reach out to different audiences and communities in civil society. Several training formats will be combined with networking tools, funds for refugees and social outcasts will be organized and the development of digital toolkits will be set up to enable broad access to the gained knowledge. A partnership development with a series of global actors will facilitate the networking and sustainable community for ongoing conversations, contacts, actions and collaborations.
BUZZ Network is a 3-year project which enables 5 European partners to share and develop best practice in Youth Theatre across Europe for the first time. They will host 7 specialist Labs for Artists and Cultural Leaders in Scotland, Ireland, Norway, Belgium and Germany and 5 strategic Network Development meetings. These exchanges will engage 116 professionals from over 20 European countries.

The Partners will undertake the first ever mapping research of Youth Theatre across Europe which identifies sector-leading venues and practice and will create a new website portal which increases awareness of cross-border opportunities and solidarity for over 28,5000 European Youth Theatre participants and professionals. By delivering BUZZ Network’s activities, the Partners will help cross-pollinate Europe’s Youth Theatre sectors with knowledge, skills, contacts and resources and establish a new pan-European network of Youth Theatre collaboration and development for the sector.

OBJECTIVES
1. Increasing knowledge and awareness of Youth Theatre practice and structures across Europe.
2. Defining, exploring and sharing leading Youth Theatre practice between partners and across Europe.
3. Developing the artistic practice of Youth Theatre Artists and Cultural Leaders, broadening their networks, and increasing their professional confidence of working at a European level.
4. Enabling young people from partner countries to be exposed to and work with professionals from other European countries.
5. Youth Theatre practice from partner countries benefits as a result of the project activities
6. Establishing a network model for exchange and mobility of Youth Theatre Artists and Cultural Leaders that can be expanded across Europe.
7. Increasing the visibility and positioning of youth theatre as a professional sector, internationally recognised practice and artform that is key to arts policy and provision.
Given the rapid social changes and climate change taking place globally, most traditional housing models seem outmoded. Until the 20th century, most housing models primarily assumed inhabitants who, structured in families, would often live and work in one and the same place for an entire lifetime. Yet current upheavals in the demographic structure (birth rates, life expectancy, migration etc.), in the working world (restructuring of working conditions etc.), in the family unit (single parents, one-person households, patchwork families etc.), and in social relations (changing gender roles etc.) create – in Europe as much as in Southeast Asia – new living models, which create new housing needs and therefore require new forms and typologies of housing. While these transformations and their consequences are frequent subjects of discussion, satisfying solutions remain rare. Furthermore, the debate around what future housing models should and could look like in a globalised 21st century – in their concrete material manifestations as well as their impact on the structure of urban conglomerations – has only just begun.

How can architecture and design contribute to future and humane housing?

This core question is the point of departure for the planned interdisciplinary project LIVING 2060 (architecture, interior design, town planning, etc.), which seeks to provide first answers to and visions for this global challenge through transcultural analysis and reflection on European and Southeast Asian living styles. Deliberately, therefore, experts and artists from Europe as well as (culturally and socio-economically equally heterogeneous) Southeast Asia are earmarked for the project; especially as today the significant parameters of the subject matter have global relevance; poverty can today (albeit on a different level) also be found in (Eastern) Europe, and suburbanisation has become an issue also in Southeast Asia.
Genius loci is the connection of women and men with their ambience, culture, desires, it is the expression of a community. We are convinced there is a Genius Loci of Europe which is expressed through its arts, its cultures, in their multiple and diverse expressions, for an open, more inclusive society. The project gathers 7 organizations from 5 European countries: Eufonia- Astragali Teatro (Italy) as Leader and the Partners, University of Salento- Department of History, Society and Human Studies (Italy), International Theatre Institute Directorate General (France), Constanta State Theatre (Romania), Fundación de la Danza ‘Alicia Alonso’- University Rey Juan Carlos (Spain), Municipality of Zakynthos, Theatro Tsi Zakynthos (Greece).

The project aims to promote cultural cooperation and intercultural dialogue by connecting artists with people, cultural heritage with places and social contexts, through the implementation of international artistic residences in four different locations: Zakynthos (Greece), Segovia (Spain), Constanta (Romania), Lecce and San Cesario (Italy), including the realization: of co-working of European artists, finalized to an international, multilingual, site-specific theatre production; of audience engagement activities; a research on European performing arts. European artists, scholars and citizens collaborate for new forms of citizenship through cultural best-practices, mobility, exchange of ideas and debates, bottom-up artistic initiatives involving communities, fostering the love for culture in its multiple expressions.
The main objective of Awakening Sleeping Instruments in Europe (AWAKEN) is setting up a transnational cooperation mechanism, made of public and private cultural operators, in order to recover, recreate and to promote musical instruments from the Middle Ages, a common cultural heritage of several EU countries. By achieving this goal, the project will reconnect European citizens with their common past, transmitting important values, spirit, traditions and stories of the Middle Ages Europe through the magic of music and its instruments. AWAKEN involves the recreation of the instruments depicted in wood or other means, with professional musicians from CY, ES, FR and IT making them sound again to a wide and new public. This project will enable at least 50 musicians and singers to travel abroad and perform in front of wide and international audiences, while exploring new professional opportunities through a significant number of meetings with cultural agents. 80 concerts will be organised around emblematic medieval monuments to attract visitors’ attention, which will be complemented by awareness raising seminars and educational workshops about the reconstruction of instruments. Special remark to the VR travelling exhibition, projecting tangible heritage from the 4 countries during the concerts and shows. The whole strategy will be supported by a sound communication and dissemination strategy, including the edition of 1000 pedagogical CD-Books with live recordings. Another key output is the Online Educational Platform, where 20 music teachers will provide training to at least 500 people interested in medieval music and history. Finally, the Final Congress will deliver main project conclusions and recommendations, inviting key European stakeholders to know more about the main project research and outputs. This Congress will be supported by the final and biggest AWAKEN concert.
The evidence is that women performing artists still earn less, get less funding and are under more time-pressure than their male peers and are under-represented within publicly funded organisations.

Over the next three years Kultur i Väst (Sweden), Theatre Forum (Ireland) and the Agencia Andaluza de Instituciones Culturales through the Escuela Pública de Formación Cultural de Andalucía (Spain) will collaborate to help correct the balance.

Our goals are to:
- support professional women artists across Europe to further develop their careers
- raise awareness within the performing arts sector of the gender-based patterns that govern our decisions
- prompt change by initiating practical action around bias and gender equality in cultural programming
- develop the international links of women artists.

We will deliver:
- Centre Stage | Core: two-years’ training/coaching for 24 mid-career women performing artists and creatives.
- Centre Stage | Programming for Diversity: discussions resulting in practical action around gender equality in cultural programming initiated by:
  - 3 Symposia for artists, programmers and venue managers
  - 3 Seminars for policy makers, artists, artistic leaders, and managers
  - showings of a Reflective Film at conferences across Europe
- Centre Stage | Online: online training for women performing artists across Europe

resulting in:
- 824 women artists and creatives gaining the skills, knowledge and self-awareness to develop their careers transnationally
- greater understanding of bias and gender equality in cultural programming among 190 cultural policy makers, managers and creatives in Sweden, Ireland and Spain and a further 3,000 current and future cultural decision makers across Europe
- the three partners and the associate partner are equipped with new knowledge and training techniques to support artists and creatives
- other organisations delivering cultural training are aware of effective teaching methods that engage artists and creatives.
mAPs - Artistic Projects in Migration - is a transdisciplinary cooperation between 5 European countries - France, Italy, Greece, Germany and Finland -, associated with a strong international network.
mAPs aims to produce a collection of screendance projects composed of 4 short screendance productions and 1 feature danced documentary on a major social subject in Europe. For its first 2019-2022 edition, mAPs will focus on the theme of POWER, broken down by country:
• POWER & IDENTITY in France,
• POWER & MEDIAS in Italy,
• POWER & MUTATIONS in Greece,
• POWER & ENVIRONMENT in Finland,
knowing that the danced documentary produced by Germany will deal with the theme from different angles, while analyzing the artistic development process specific to mAPs.
This groundbreaking danced documentary will show how the innovative methodology designed by mAPs links to the creations development process:
• a high-level mentoring programme for artist teams, based on mobility and the sharing of skills, in conjunction with leading international professionals,
• an inclusive dynamic of indigenous and migrant populations residing in the creations territories, for an intercultural dialogue conducive to better living together and to the strengthening of European citizenship,
• intense distribution at European and world level, extended to the dance, digital and audiovisual markets, not only of the screendance collection but also of mAPs as a quality label, committed to a new artistic approach, socially responsible and accessible to the largest publics.
The expansion and diversification of audiences, combined with the recognition of mAPs as the spearhead of dance for screen by the international professional community, will make it possible to build a new sustainable economic model with a view to creating a European production company dedicated to societal dance-for-screen genre.
Emerging Professionals: Internationalisation of music Careers

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<tr>
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Many youth ensembles are active in Europe, providing emerging musicians with invaluable skills and professional experience that complement their formal training, and can help them boost their career at the national level. Yet, entering the international market requires specific intercultural work methods, networking and business skills, etc.

In the field of collective music, this need for an effective internationalisation of careers has been identified in the extensive networks of the partners and associate partners.

The vision of the EPIC project is to:
- prove the value and impact of auditioned youth music ensembles for the professionalisation and internationalisation of careers,
- improve the training of emerging professional,
- foster the creation of new ensembles across Europe.

It will test and validate new approaches that could be eventually disseminated and implemented at a larger scale, to benefit the mobility of artists in Europe over a generation.

This project is supported by an action plan articulating five main lines:
- A data collection, mapping the career path of former members of auditioned youth ensembles (orchestras and choirs).
- An involvement of the EuroChoir and the World Youth Choir as laboratories for providing new skills through capacity building, active networking with stakeholders and with peers.
- The networking of existing and potential National Youth Choirs’ organisers, to exchange best practices and cooperation opportunities. We’ll set up specific ateliers gathering the singers themselves in an international context.
- Online capacity building sessions for emerging artists
- Dissemination of the results along events gathering relevant stakeholders.

Collective music making is a powerful tool to bring people and nations together. As Europeans, we have a duty to foster the circulation of the next generation of artists in a sustainable, systemic way. The EPIC project is a first milestone along this promising path.
Every Story Matters (ESM) is a project that consists of a close collaboration between 6 European partners - from Flanders (Belgium), Croatia, Germany, Portugal, Slovenia and Germany - that all have a different role and perspective within the literary field. The goal of ESM is to increase the creation, availability and promotion of inclusive books for children and young adults in the EU and by doing so engage a broader and more diverse reading audience. The project aims to nurture the cultural sensitivity of all young European citizens, while also handing book professionals (e.g. publishers, librarians, …) the tools and strategies needed to become more inclusive. ESM wants to stimulate the creative potential of talents who are traditionally left out of scope through a talent development programme. This programme will guide authors and illustrators to generate inclusive content that will be pitched to publishers at international book fairs (Frankfurt, Bologna) in order to share their stories with the world. The books resulting from ESM will also be inspired by the lived experiences and needs from young people participating in school and library workshops. ESM will stimulate publishers to become more inclusive by organising a fellowship and developing a charter and toolkit that offers them effective and endurable ways to reach writers and illustrators as well as readers from minority groups. Inclusive stories will be presented to readers by inviting authors and illustrators to festivals, bookfairs, schools, libraries,...where they will serve as solid role models for a young and diverse audience. By increasing the amount of inclusive books that is published and presented each year, ESM wants to invest in a culture of tolerance by gradually making diversity in children’s literature mainstream. With the support from Creative Europe it will be possible to create broad public awareness and to have a endurable impact on the book trade in the EU.
DanceMe UP is an action-research and production-based project focused on contemporary dance and digital media. It aims to develop and improve models of co-creation involving dancers, audiences and cultural organizations on an equal footing. The project will foster the development of sustainable creative relationships between performers, audiences and organizations at both a local and transnational level through a range of on-line and off-line actions. Finally, we will develop and launch a sustainable tool for the virtual mobility of dancers and their audiences.

The on-line platform in its first desktop version has been listed as a best practice within the Access-to-Culture platform's compendium "Access to Culture in the digital era: a citizen's right" (December 2011).

It is our belief that the most effective strategy for audience building is the active involvement of audiences in curatorial and creative decision-making processes and the development of closer relationships between dancers, cultural institutions and audience members.

The project will consist of:
- the co-production of 6 new dance pieces and at least 6 video-dance works presented across the partners' venues. They will be developed through more than 180 days of creative residencies in 6 countries involving dancers and audiences from the partners' countries;
- 5 creative workshops that will engage the performers and the spectators in a process of learning and skill development;
- the improvement and upgrading of the DanceMe App using state-of-the-art available technologies, providing an online creative space for performing artists and audiences;
- open rehearsals, the production of a video-essay and a report analysis (distributed to European networks) and other appropriate activities for promotion and dissemination of the project;
- Participation in three dance Festivals.

The use of ICT and the mobility of professionals and artists will encourage ongoing dialogue throughout the project.
Education from Below

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**Original Budget** 329.175,00 €

**Maximum Grant Awarded** 197.505,00 €

**% Awarded** 60,00 %

Education from below is a two year collaborative project of three different art and cultural institution: an artist residency programme, Rijksakademie from The Netherlands, a curatorial collective, What, How & for Whom/WHW from Croatia and a museum of contemporary art, MACBA from Spain. In the frame of the project partners will create new models of art education based on collective learning and will generate a network of institutions and professionals for sharing methodologies and practices. The project will consist of a rich programme of seminars, study groups, art residencies, exhibitions, series of lectures, an international conference, a collective reader and a common web platform. The project will address young artists, curators and cultural workers from all artistic disciplines as well as to policy makers and local communities. The aim of the project is to activate critical thinking in order to reflect on the challenges Europe is facing today, in a moment of high political, economic and ecological instability. Often excluded from official curricula, critical knowledge produced through the project will foster cultural exchange and intercultural dialogue. By stimulating lively dialogue and critical exchange among artists, cultural workers, educators and local communities from various European regions, the project will connect local and international artists and cultural workers to various local communities, such as various ethnic groups, associations from non-governmental sector working in feminism and human rights.

EIB will promote transnational mobility of cultural professionals and artists and will enable young artists and students to gain new skills that will enrich their professional life, improve their employability and open new channels both on local and international level.
**Women on Women**

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<tr>
<td>PAR</td>
<td>Tiiiit! Inc. - Skopje</td>
<td>MK</td>
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"Gender equality is a matter of human rights. It is the foundation of democratic societies and good governance, and the cornerstone of inclusive sustainable development."

The WoW Project is a two year cooperation project on the periphery of Europe, between four partners in four European countries that are on the so-called Balkan route and as an immigration destination - from Macedonia to Ireland.

It is a project by women on women - it addresses burning issues of gender equality in a diverse and multicultural Europe, through a historical and contemporary perspective - promoting girls and women’s empowerment by strengthening their voices and participation, and providing a new model of social and economic integration of migrant, refugee and minority groups of women.

By creating narratives that can enrich our societies and can counter the growing tendencies of nationalist, supremacist, racist and patriarchal ideologies that flourish on our territories - in a Europe that established itself as a model for equality, freedom and women’s rights - the project highlights women’s achievements in the past and present, researches women’s cultural heritages and gives voice to various communities of women by telling missing stories of women’s trajectories.

Through campaign, public actions, collective artistic projects, open calls to artists and the curation of artistic programs aware of the need for multiple, intercultural, interracial representation, the WoW Project stimulates citizens to actively participate in affirming values that prevent exclusion and discrimination.
The main objective of the Micro and Macro Dramaturgies in Dance project is to develop new skills for choreographers in dramaturgy and to train a future generation of dance dramaturgs. The project is focused on three major areas. First, capacity building in the form of training (workshops) generating new soft skills in dance dramaturgy, with the aim to enrich artists’ professional lives and open new channels for international exchange. Second, audience engagement through the creation of a dialogue between local communities, including migrants and other minorities. A particular focus of the dramaturgical reflection and tools will be how to apply them beyond the field of dance to sustain the building of community, deepening relations with artists. Third, transnational mobility and international collaborations of mid-career choreographers with emerging dance dramaturgs, artistic directors and members of the scientific team, with a common respect for diverse cultures in different local contexts.

The gathered experience and knowledge of the project will be shared with a large international, professional community, both in the arts and education, through digital technologies.
Reading Balkans: Borders vs. Frontiers is a continuation of the project Reading Balkans that was supported by Creative Europe in 2017. This time we have put in the focus topics of borders and cooperation with refugee writers – at the time when old wounds from Balkan Wars have not yet been healed, the question of our borders still not solved, new politics of fear and nationalism is built when refugees are crossing our region (and actual border walls are built as well) – through our activities we want to work on dialogue, debate and deeper understanding of our actual problems. More than ever, crossing of the borders for artists and books is important: the core of the project are residency programs for writers (42 residencies in 7 countries, each for 4 weeks), 8 festivals with 2 main topics: Borders vs. Frontiers and Exile in Language and video storytelling project Borders vs. Frontiers (creative writing and performance workshops for refugees will result in 5 videos made by refugee writers in Ljubljana + 5 videos of first class Balkan authors).

Important part is intensive international promotion of all writers participating in the project (at least 72) through the digital platform (web page readingbalkans.eu and mobile app: presentation of all authors in Eng. + short text newly translated into Eng./Ger. for at least 52), through the work of the Literary Agent/promotor visiting 14 international book-fairs (networking and promoting writers in the project) and through readings at Balkan Nacht event at Leipzig book-fair. International visibility is important as a capacity building: small national literatures need to cooperate closely to achieve success in the global market, new professional opportunities for writers included in our project can be opened. The project encourages mobility of literary works all over Europe and better exchange of first-class authors also within Balkan region (the Western Balkans being underlined as a priority in A New EU Agenda for Culture).
Sounds of Our Cities takes place in duration of 20 months in October 2019-May 2021. It is a collaboration between 4 partners: the City of Roeselare, BE; Idensitat, ES; Dear Hunter, NL; Aalborg University, DK. 3 associated partners are involved: Impact VZW, Belgium; Struer Tracks / Struer Municipality, Denmark; and Bohm Bohm Room, Sweden.

To the project priorities (Transnational mobility and Capacity building – Digitisation) respond the project aims to:
1. Promote the transnational mobility of artists through cross-border artistic production and networking, as well as through the development of a technology which facilitates their artwork to reach new and wider audiences.
2. Build bridges between different cultures through social mapping, cross-border artistic production and local cultural activities within the target localities which reinforce mutual understanding between diverse groups of artist/audience/city/inhabitants.
3. Develop and present a digitally mediated system for the delivery of public art in order to promote the transnational and transdisciplinary circulation of site-specific cultural and creative artwork.
4. Contribute to innovation in the field of culture by facilitating the digital consumption of creative works in order to heighten the access and meet audience engagement challenges in the digital age.

The project will produce 2 public outcomes in the form of 2 sound art exhibitions, in Roeselare and Barcelona that will consist of installations of individual sound artworks by a group of 10 European sound artists. The exhibitions will be experienced through a digital interface/application implemented by the participating artists and facilitated by the AAU/SMC research group. The process of developing the artworks focuses on the locality, consideration of the local audience and reflecting on cultural identity and the artistic creation is preceded by social mapping. An interactive online ‘game’ version of the exhibitions will be created.
### Paint the Change

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<th>Maximum Grant Awarded</th>
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#### Role | Organisation Name | Country
---|-------------------|--------
APP | Off-Centre Productions Limited | UK
PAR | FONDACJA FOND B92 | RS
PAR | IMPACT HUB LABS | EL

#### Compendium

Last several years have seen a worrying rise in disassociation of vulnerable and marginalised youth from the cultural, social and political processes in Europe. Across the continent we have witnessed growing xenophobia and religious, ethnic and cultural intolerance that have managed to find outlets in hate crime and violent extremism. Street art has shown great potential in engaging young people and raising awareness by breaking through stereotypes and delivering powerful thought-provoking messages.

The three partner organisations have worked successfully to engage young audiences in cultural discussion and learning that promotes core European values of tolerance, respect and inclusion. We wish to test a curriculum that will engage marginalised and vulnerable youth in examination of causes and consequences of intolerance and extremism, concepts of artistic expression, and means of positive engagement and advocacy. Our aim is to increase the diversity of young people participating, attract those least engaged and increase the depth of their experience through active participation in developing street art concepts. By focusing on the values of tolerance, inclusion and respect for diversity, our goal in tandem is for the programme to contribute to civic life through significant advocacy training element.

Focusing on audience development and capacity building, our project will result in:

- Nine emerging street artists gaining skills in concept development through audience engagement
- Nine educators gaining experience in cross-disciplinary curricula testing and delivery
- 270 members of young audience engaging with art and its power to discuss social issues, gaining social action skills
- Nine murals in prominent public spaces sustaining general public discussion and awareness of issues of tolerance, respect and inclusion
- Partners equipped with template curricula for young audience development; improved skills for cross-border collaborations.
Sustainable food, an eminently cultural, societal and ecological subject, is a major issue throughout the European Union. Our program The Table and the Territory, aims at capitalizing the know-how in participatory research-creation on a European scale with a wide network of actors, scientists, cultural professionals and local inhabitants as well as to create the conditions of a synergy at European level. It is about highlighting the importance of a socio-ecological transformation of the territories integrating the contributions of culture in the participative approaches, encouraging the dialogue and the citizen mobilization on the stakes of a renewed culture of food and inventing new fields of action and funding for culture through the demonstration of Cultural Based Solutions (as we speak of Nature Based Solution).

From innovative initiatives in the sustainable food sector in France, Spain, the Czech Republic, Greece and Italy, artists, scientists and citizens will conduct research-creation on innovative fields and share the results of their experiences with participatory arts productions, public meetings, a digital platform, a festival, a publication and some learning and training sessions. Our goal, after a first 30-month program, is to build a sustainable network and to integrate other European actors and initiatives to structure a real network to grow a culture of sustainability, to make embody other artistic, scientific and political stories of Earth's transformation.
European Outdoor Arts Academy will deliver five ‘School of Participation’ 8 day training into production schools, presented in five partner cities between 2019 and 2020. Each school will bring together 26 creative practitioners together from the 10 partner cities in 9 European countries, to gain new skills and experience in co-creating an outdoor participatory arts event. All schools will be delivered by a team of outdoor arts experts drawn from across the core partnership. Each school will result in the creative practitioners collaborating with each other and 20 local community participants in each school hosting city to deliver an “end of school” outdoor participatory arts event to the public. The programme will underpin the development of a transnational talent pool in European participatory creative practice and contribute to the strengthening of participants’ creative careers. It provides a practical opportunity to build capacity and create a programme of “action learning” for cultural organisations and practitioners in cities who have, plan to apply or are building to the delivery of European Capital of Culture or similar major cultural programmes.

The project will be led by Walk the Plank (UK) in partnership with small to medium sized European Capitals of Culture, candidate cities and UK City of Culture; Fondacija Novi Sad 2021 (Serbia), uniT - Verein für Kultur an der Karl-Franzens-Universität Graz (Austria), Municipal Foundation Plovdiv 2019 (Bulgaria), Kaunas 2022 (Lithuania), Limerick City and County Council (Ireland), Institute for Contemporary Art: ARé Festival (Armenia), Tartu 2024 (Estonia), Municipality of Town Veszprém 2023 (Hungary). It will serve to grow sustainable outdoor participatory arts capacity in small to medium sized, culturally engaged European cities. It will also exchange models of audience engagement through participatory practice in public space. Learning will be shared across the European Capitals of Culture network and beyond.
Trasna Na Line

Original Budget | Maximum Grant Awarded | % Awarded
--- | --- | ---
411,254,00 € | 200,000,00 € | 48,63 %

Role | Organisation Name | Country
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APP | STIFTESEN MOOMSTEATERN | SE
PAR | Blue Teapot Theatre Company Ltd | IE
PAR | Fundacja Teatr 21 | PL
PAR | GROUPEMENT DES ASSOCIATIONS PARTENAIRES D ACTION SOCIALE | FR
PAR | Stichting Theater Babel Rotterdam | NL

To effect lasting change on how the mainstream performance sector understands and works with artistically-led performance made by learning disabled (LD) artists, Trasna Na Line (TNL) will create a strong network of organisations, artists and audiences which recognizes and celebrates their talents. To achieve this we’ve set 4 TNL objectives:

1. To show the quality of our work, create 5 new touring theatre productions, made with professional LD theatre makers, for presentation at mainstream festivals & venues.
2. Establish deep, lasting relationships between companies and artists in the partner countries, so that we can generate more opportunities to develop skills, learn from each other & make work together.
3. Involve companies from other countries in Europe and beyond so that new opportunities emerge for more LD artists and companies.
4. Raise the profile of LD artists & their work across Europe & beyond, via focused national dissemination activities, so that more people understand, support and know about it.

Each partner’s trans-nationally focused artistic programme of theatre production and artist workshop residencies will provide the creative engine for the project: a driving force of European encounter towards an enhanced mobility of artists usually denied access to mainstream transnational opportunities.

The sector will gain:
1) A sustained European cultural collaboration which addresses inequality of opportunity for LD performers.
2) A pan-European network/platform to give visibility and continuity to the transnational mobility of LD performing artists.
3) As part of Galway European Capital of Culture (ECOC), 2020 we will produce an ECOC first– a festival showcasing the quality of performance work from learning disabled people, with artist and audience engagement and capacity building at its core.
4) Longer term, CE investment in TNL will bring about a sea-change, with performances featuring performers with LD becoming more mainstream & commonplace.
The main objective of the project is to develop and spread innovative, engaging and practical audience development approach that relies on the creative methods and techniques of improvisational theatre and contemporary dance and their shared potential. The project aims to address the main audience development challenge of steadily declining popularity of theatre and dance, especially among the young.

The project will accomplish this by developing innovative cultural and artistic education programme that roots in techniques and tools of this fields. Methodology of programme will be delivered in all 5 partner countries to key target groups in creating audience development and cultural education programme for the young: theatre and dance professionals, pedagogues, youth workers and other important cultural operators in the field. Partner network consists of 5 cultural institutions, from different geographical parts of Europe, with focus on the four at-risk countries of Southern and Eastern Europe (Slovenia, Serbia, Poland, Romania), where Eurobarometer research shows the lowest audience interest in theatre and dance and one expert partner from France, which is one of the countries with biggest audience interest for cultural events. The partner institutions involved in the project all share their mission to co-create quality cultural education for the young: Pionirski dom - Center za kuluro mladih, Slovenia; Dečji kulturni centar Beograd, Serbia; Elckie Centrum Kultury, Poland; Opera Comica pentru Copii, Romania and CNC Danse, France.

Partner consortium will develop and implement attractive and engaging audience development approach, that will merge two of the most neglected art forms in curriculum-based cultural education for the young - theatre and dance. By combining two methods that encourage creativity, freedom of expression and active participation of everyone involved, we are inventing new capacity building tool: Impro Move.
TRAINART - Building new skills for innovative business models in the performing arts sector

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TRAINART addresses the need of artists/cultural operators to shape their entrepreneurial mindsets, to ensure the financial sustainability of their activities, to turn their talent into a profession and to become fully able to make a living from their art. Thus, the project aims at strengthening the competitiveness of the European Performing Arts sector and shaping new skills for cultural operators interested in developing innovative business models in the Cultural and Creative Industries (CCIs). To reach these objectives, a peer learning community will made up of creative partners coming from Italy, Spain, Sweden and Serbia and supported by Associated Partners also coming from Ireland, will address two particular fields of CCIs A_the innovation of management models for partners cultural spaces and B_the introduction of innovative services in their performing art portfolios (i.e. live performances in non-conventional contexts). Project strategy will firstly lay on the assessment of the missing professional skills needed in both the fields at local levels. Secondly, it will implement a blended-long term Capacity Building for a pilot group of 24 artists/cultural operators from Theatre, Dance and Music sectors. Beneficiaries will participate in 120 training hours delivered via MOOCs (60h), to foster transversal skills in management, business and marketing common to both the CCIs fields and through transnational mobility schemes (60h) specifically tailored on field A or B. 6 Training Hotspots will be hosted by project partners during the project lifetime to provide beneficiaries with training sessions led by business models experts/mentors, capitalization visits and peer networking initiatives, hotbeds of creativity for new co-production ideas and cross-fertilizations among economic sectors. Finally, to test and evaluate learning outcomes achieved through TRAINART programme, 8 new models of revenue, management and marketing will be piloted in the local CCIs.
### European Roma Theater - Contemporary Cultural Heritage Shapes Our Future

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<td>Asociatia pentru Promovarea Artelor Contemporane</td>
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<td>National-cultural association &quot;Amala&quot;</td>
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<tr>
<td>PAR</td>
<td>Romano Svato Verein für transkulturelle Kommunikation</td>
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- **Original Budget**: 331,445,00 €
- **Maximum Grant Awarded**: 198,867,00 €
- **% Awarded**: 60,00 %

**We show the values of the century old and Europe wide active but hardly known Roma theater through international festival, guest performances and a digital archive, which will rescue the values of the Roma theaters, the ‘art of the present’ from disappearance.**

Our partners and other Roma theater artistic groups present their performances in different countries, show a new image of Roma theaters and communities to the majority and empower the Roma people, too. Inspire intercultural and intersectorial discourse when involving and educating not just the artists but also university teachers, art producers and cultural decision makers, who will get informed about the values of Roma theater and have influence on the future artists and artistic initiatives. The Roma artistic groups will build network with each other, show their performances in new countries reaching and sensitizing new audiences and build their own capacities through workshops and mentoring process in order their work can be more efficient and reach more people. The artists and groups will draft the strategy of the European Roma Theater Network together, which will ensure partnership opportunities for Roma theaters in Europe. Their work will be available in different languages, in professional videos and receive creative and academic reflections, too. The Roma Theater will be known and highlighted as an entire part of the European Cultural Heritage, which is a value of Roma and non-Roma communities, too. So we will convince the everyday people and the decision makers as well that the Roma theater is a tool of cultural inclusion and the artistic groups are mature enough to get sustainable institutional frames for their cooperation. The examples of Roma dramatic heroes will inspire citizens’ activity and bring closer the artists, cultural experts and society members from different geographical, professional and ethnic backgrounds.
Biofriction. Cultural transformations through Hybrid Spaces

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<tr>
<td>PAR</td>
<td>ZAVOD ZA KULTURO, UMETNOST IN IZOBRAZEVANJE KERSNIKOVA</td>
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Transdisciplinary relationships between Art, Science and Technologies have led to the generation of hybrid contexts that, not only have provided new conceptual and practical framework for artistic research, but have also led to paradigm shifts affecting other areas of knowledge/cultural areas. Bioart is defined as an art practice working with biomaterials, such as live tissues, bacteria, living organisms. The so-called Bioart and Biohack practices offers a substantial change in the relationship between art, science, technologies and society, especially between art and biology.

In the interaction between art and science, it is remarkably common that artists and scientist taking part in this type of interdisciplinary projects, coincide to highlight recurrent barriers and problems which jeopardise effective collaboration.

Biofriction partners will cooperate to:

- Address the need for common tools and approaches in the intersection between Bioart, biohacking and biotechnologies, in order to generate Hybrid Spaces for artists, curators, scientists and social agents
- Stimulate transnational cooperation between artists and scientists, building bridges of communication between the different areas of technical, scientific, social, artistic and transcultural knowledge, in a hybrid framework of cultural production through an international programme encompassing workshops, residences, summer lab and exhibition,
- Explore transhackfeminist approach and perspective as an innovative methodology to stimulate artistic research, cultural transformations and transnational production in the domain of bioarts and biohacking,
- Promote transnational mobility of artists, experts and international circulation of works making bioart and biohacking accessible to anyone by means of residencies, exhibitions, talks and workshops programs.
- Collect lessons elaborating codes of Good Practices in the domain of transdisciplinary practices, in order to replicate them beyond this partnership
Moving Classics Sonic Flux is a 33 month project using music, new media, & live events to build on the EYCH creating new work from the heritage of displacement across Europe - redefining what new music can be in a socially engaged setting.

Residency actions will enable mobility & upskill our artists allowing them to undertake experimental projects with AV specialists developing skills and practice, while a series of large actions will aim for large audience reach & growth, high quality art, & an activation of intangible cultural heritage of internal and external migrants using arts production.

A new label will be established to represent & promote the artists/works across online, installation, & live performances providing a new business model for artists to develop & deliver works hand in hand with communities.

It follows the trajectories of people, stories & culture to explore how all countries share the condition of being in a constant state of flux – both within & outside. Bringing communities together with writers, musicians, composers, event & online producers, & festivals, it will use collaboration in experimental & electronic music to explore new methods of storytelling through immersive experiences - both physical & virtual.

Building on MCLASS (www.movingclassics.eu), MCSF will allow artists to escape both the classical ‘chamber’ & the record industry bottom-line by converging the digital & live experience, appealing directly to online audiences, develop licensing opportunities by resourcing innovative creative collaborations (that can be experienced both online & as live events), & achieve larger live audiences by presenting the final works within festivals & programmes of much broader appeal than contemporary music events.

The core of MCSF will remain a residency artist development project, but with a more embedded community focus, attention to creating new markets for the work & dedication to creating longevity in the collaborating artists’ work.
FESTIVALS OF THE FUTURE shines a spotlight on and seeks to develop the ‘next wave’ of contemporary performing arts festivals, which were founded in or shortly before the financial crisis. Small in scale but bold in ambition – these festivals are light of foot and independent, with nimble set-ups and staff teams. They are primarily female and founder led, with the self-starting visionaries who run them all too often overlooked and undertrained.

The festivals involved are united by their progressive qualities, commitment to the next generation of artists and audiences, and their trailblazing spirit in turbulent times. During this programme, they will work together to intensively examine their models and to achieve a greater long-term sustainability and security. At this same time, they will inform and develop the wider sector, creating a ‘blueprint’ which can act as a resource to support the development of festivals around the world.

This two-year capacity building programme focuses on new business models. Containing aspects of transnational mobility and audience development, for the intentions of developing new business models. Prioritising collaboration, exchange and dissemination as necessary tools for the organisations of tomorrow, the programmes model includes cross-border meetings, festival retreats, research expeditions, business and income model development, artistic outcomes, audience focused events, satellites projects, public talks and workshops as mediums by which to develop and interrogate festival models.

Shining a spotlight on Europe’s rich performing arts festival sector, the project focuses on those reinventing the concept of a festival itself through the development of an innovative, collaborative and replicable capacity building model. The programme will identify the vital ingredients required to create the festival of the future.
Idea of the collaborative project REMAIIN is to produce artistic presentations and commissioned works that reflect extra-European/outside musical influences in European and western innovative music and thereby to display the fertile ground that are nourished by cross-cultural contacts. This is a creative response at a time when isolationism and xenophobia sweeps across the Western world - REMAIIN, don't leave. Focus is on one of the more beneficial outcomes of globalization at the time of general cultural and identity unease. Project is for a group of experienced music and sound art organizers and producers that have in common an interest in innovative and exploratory music, but also have diverse approaches genre-wise, as well as diverse spaces - galleries, music halls, public spaces. European culture, and innovative music in particular, has accumulated numerous outside influences – to name a few, such examples as Asian influences in minimalism and drone, African, Indian and Arab influences in avant-garde jazz, Balinese or Javanese traits in compositions of Messiaen, Buddhist influence in theory of John Cage, Middle Eastern traits in Bella Bartok's works or currently practicing Europe-based artists from other continents that blend their own national and Western styles. It seems purposeful to explore and remind of those influences in an era when separation into "us" and "them" is sharply pronounced and populist and isolationist sentiments are taking hold. In some cases, new cross-cultural exchanges will be initiated (for instance, annual commissions), but in others– already established forms of European innovative and experimental music (pre-existing works or musical projects) can be re-examined to emphasize their "non-European" aspects that are fundamental and inherent to them, thus further questioning the division between "ours" and "theirs". We focus on innovative music - a product of Western modernism and an immediate indicator of developments and changes.
Swinging Europe Network is a project that aims at further developing the European swing culture and the related economic sector and local societies and will be implemented by 5 organizations representing some of the most rapidly growing swing societies and recognized festivals.

The number of European musicians that choose to perform primary in the domain of swing styles is growing each year, creating the variety of the Union’s musical scene composed by many small and few big swing bands. Currently there is a swing dance society at different stage of development in every European country.

This project’s general objective is to strengthen the professionalization of the European Swing music artists, event organizers and promoters by improving the cooperation between them and their managing, networking and pedagogical skills.

Additional project objectives are:
- To improve the cooperation and the understanding between swing musicians and dance performers;
- To provide opportunities for swing musicians and performers to develop their career internationally and to create multinational collaborations and projects;
- To create a professional network of Swing Dance festivals at European level;
- To develop the swing events’ audience;
- To provide sustainability of Creative Europe program actions;

Those objectives will be reached by the following activities:
- Professional workshops for musicians, dancers and dance teachers;
- Online based performers contest;
- Transnational Swing mobility program;
- Encounters with local schools;
- Mobile App and Digital training tool;
- International Swing Conference.

Among the expected results of the project are: 35 swing Showcases and 21 swing band concerts; online artists platform with more than 250 profiles; professional networking event gathering more than 30 swing organizations, increase of the swing audience, creation of artistic projects and co-productions.
CONTESTED DESIRES uses contemporary visual arts as a tool to explore our shared colonial histories and the impact this has had on our understanding of European Culture.

CONTESTED DESIRES is a platform for discussion and learning, production and exhibition, revealing the complex and deep-rooted reverberations of colonisation, occupation and annexation. CONTESTED DESIRES uncovers the untold markers of identity and belonging, and the contesting desires that define and redefine our heritage.

Through transnational co-operation between artists and cultural managers within and outside Europe CONTESTED DESIRES will increase understanding of our shared colonial heritage, improve and grow the capacity of artists and cultural operators within and beyond the project and promote greater intercultural dialogue between local and international artists and audiences.

CONTESTED DESIRES represents countries whose history and culture has been shaped by colonisation and includes a heritage training expert ECCOM, (IT) residency and producing organisations, D6 Culture in Transit (UK), LAC, (PT), La Bonne (ES) and Fresh Milk (Barbados [BB]) and a festival, Xarkis (CY), each well-networked nationally and internationally and positioned to deliver an outstanding programme.

The programme includes: Residencies for 9 artists in PT, the UK, ES, BB and CY; it includes an Artist Film Programme from a global call out to reach beyond the geographies of the partners; exhibitions in PT UK and ES and a festival in CY. An integrated capacity building programme for the artists, managers and local stakeholders frames CONTESTED DESIRES and digital training extends the participants skills to create a hybrid and experimental digital platform to extend the project’s creative potential and audience reach.
INFRA, Inclusive Network for Refugee Artists, is the meeting of 6 structures of the cultural sector and the performing arts sector: Latitudes Contemporaines (France), Vooruit (Belgium), Short Theater (Italy), Music and Drama Theater (Georgia) and partners partners are the National School of Visual Arts La Cambre (Belgium) and MIR Festival (Greece). The objective of INFRA is to work for the social integration of migrants by committing to the professionalization of exiled or refugee artists.

Exiles and refugees face many challenges: isolation, language differences, unfamiliarity with the functioning of the host country, precarious housing. Their journey of integration and their individual construction are issues for the respect of their rights. Many studies prove that work is the most integrative axis in a society, but for refugees or exiles, it is often inaccessible. The professionalization of exiled and refugee artists is complex and sensitive. They require special attention, support that enhances their skills and talents.

That is why in order to facilitate the inclusion of exiled or refugee artists in Europe, the partners of the INFRA network have decided to set up a synergy of actions, of which the main axes are:

- an individual professional accompaniment of the artists including periods of creation in order to contribute to the development of their careers,
- a two-year training cycle that includes sharing of knowledge and artistic backgrounds to foster the acquisition of skills and mutual understanding, meetings with the public to encourage participation in cultural and social life and the creation of intercultural spaces,
- the analysis of professional practices in order to improve the methodologies of accompaniment and the drafting of a methodological guide in order to disseminate them.
The Ulysses' Shelter: Building writers-in-residence network 2

Original Budget | Maximum Grant Awarded | % Awarded
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263,514,00 € | 158,108,00 € | 60,00 %

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**Compendium**

Ulysses' Shelter: Building writers-in-residence 2 is a literary residency network of five partners from Croatia, Slovenia, Serbia, Greece and Wales. The idea of the programme is to combine literary residencies for young literary authors with a strong supportive programme for local target groups. The residency programme, with the priority of transnational mobility, will give young emerging authors an opportunity to work, perform and present themselves in different social and cultural contexts. The programme will try to reach this objective by giving the residents new transnational experiences and motives for their work by:

- enabling young writers and translators to gain an insight into literary scenes of another two European countries, which will increase their chances of future transnational mobility
- improving transnational networking between young participants of the creative process in the literary field, which might lead to future transnational collaborations
- connecting the residents with local communities and other residents through project activities and the website Tovar.hr, which will post information on the project activities, video interviews with writers in residence and their reflections on their experiences during the residency programs and expected outcomes of the project
- inspiring other literary authors, translators and editors from these and other European countries to participate in similar transnational programs in the future

The priority of audience development will be implemented through numerous public talks and readings held by residents and other established authors, and literature-related workshops aimed at local target groups such as the elderly, population of socially isolated areas, immigrants, children and students, who will be learning how to run the local library on Mljet, and participating in creative writing and translation workshops in Belgrade, Ljubljana/Bled Lake, Aberyswyth and Larissa.
The European fashion sector represents a substantial and vibrant part of the European economy, characterised by a prevalence of SMEs and micro-enterprises, whose unique competencies, techniques and know-how are often not translated into competitive strengths. Design, creativity, and innovation are at the core of the EU's fashion business models. Designers often lack practical knowledge related to manufacturing processes and have difficulties in finding European manufacturers to produce their collections. On the other hand, manufacturing SMEs face difficulties to integrate innovative design knowledge and to work with designers and produce short runs of productions.

The main objective of the project is to build upon and deploy design and specialised skills and capacities of designers and creative people so to facilitate the integration of design knowledge and competencies in SMEs in the fashion sector. The project’s expected results will be as following:

- Deeper integration of creativity, design and new technologies in SMEs
- Development of new and innovative products with high-added value and profitability
- Upgraded knowledge, skills and competencies of young designers and creative people
- Promotion of the intercultural / inter-generational dialogue and a better understanding of cultural diversity between young designers and creative people
- Strengthen networking and communication skills of young designers and creative people.
- Improved chances to enter new markets and better market positioning of young designers.

Partners have a strong cooperation history within the ACTE network. The partnership is well balanced geographically and composed by two local authorities, a fashion design school and by a business support organization in the fashion sector from four different EU countries, as following:

- City of Boras (Sweden)
- Municipality of Prato (Italy)
- Catalan Cluster of Fashion – MODACC (Spain)
- Strzemiński Academy of Art Łódź (Poland).
Let's Sing Oratorio Music!

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"Let’s sing Oratorio Music!" is the first cultural inclusive multidisciplinary project devoted to develop the Audience of the Oratorio music genre towards European kids linking, with innovative and engaging methodologies starting from the common language of Music.

The European kids and young students (7-14 year olds) who will participate to LetSing not only will improve their music skills but they will also become more open-minded among different cultures and faiths and - using the universal language of Music - they will raise awareness that all of them are part of one and only Geographical and Cultural Body: Europe.

The most visible element of LetSing will be the ACTIVE PARTICIPATION TO THE SHOWS!

Kids and students will not be simple audience of the Oratorio. They will become the CHOIR of each production in Oratorio style and they will participate with painting (best of them edited in a video as scenography). They will go on stage and will be involved with proper scenic movements and ALL the students WILL SING!

It is foreseen Chorus of hundreds of kids and students for each performance to reach a breakdown of 10.000 young participant for year and a similar quote of adults.

The teachers will receive the necessary training and didactic tools in dedicated workshops and every student will have book or E-book, and CD to learn enjoying themselves!

LetSing will merge creative, social and learning development of the students.

LetSing will produce:

a) 2 new International co-productions with 40 live shows for around 20.000 students and public in 2 years
b) 2 editions of SMIC’s Festival
c) 2 books in 4 languages
d) 2 Audio CD
e) Workshops for teachers, students & young artists.

The expected benefit will be:

1) Strong strategy for Audience Development
2) Improving musical education in kids
3) Interact with local Communities
4) International career opportunities for young artists
5) New European professional network
6) Generate intercultural dialogue
The European Chamber Music Academy Leipzig (ECAL) is an important milestone in protecting chamber music for future generations. Chamber music is very much restricted by economic mechanisms, which are considerably explored. The resulting processes can be monitored in the field very clearly. The sources of chamber music tradition are in the bourgeoisie of the 18th and 19th century. To keep this rich tradition with its impressive musical heritage, the actors in this field – especially the ensembles – need to get able to survive economically on the market. One important key is to build up reputation. Reputation ensures the needed media attention and the willing to pay adequate fees by the audience.
**Intimate Bridges**

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<thead>
<tr>
<th>Role</th>
<th>Organisation Name</th>
<th>Country</th>
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<tr>
<td>APP</td>
<td>APS RESIDENZA IDRA - INDEPENDENT DRAMA</td>
<td>IT</td>
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<tr>
<td>PAR</td>
<td>ASSOCIACAO RENOVAR A MOURARIA</td>
<td>PT</td>
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<tr>
<td>PAR</td>
<td>CARITAS DER ERZDIOZESE WIEN - HILFE IN NOT</td>
<td>AT</td>
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<tr>
<td>PAR</td>
<td>ENTROPIA</td>
<td>EL</td>
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<td>PAR</td>
<td>PROSPETTIVE TEATRALI</td>
<td>IT</td>
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Intimate Bridges aims to exchange, study and foster the best innovative practices in Europe, which have been able to build a cultural bridge between the refugees and the European native populations through performing art tools, in order to engage a new audience in innovative ways.

These projects share the same three main commencements:
1. **co-creation**: the active involvement of the migrants with the local population is one of the key features thanks to which has been possible to overturn false stereotypes.
2. **intimacy**: only through an intimate relation between creator and audience it has been possible to avoid the common preconceptions and cliches and to promote a real and honest intercultural dialogue.
3. **new generation**: the projects focus on the ones who are more fragile so the teenagers and young adults both refugees and coming from a second generation of migrants.

The project wants to structure these experimentations into a model. Through a mutual exchange it intends to test co-creation workshops matrix which should be capable of effective and appropriate self-regulation so as to adapt to any changes, secondly to experiment this matrix in different countries like live “workrooms”, finally to summarize the results and carry for a proper dissemination throughout Europe, thanks to a free and downloadable booklet. The project contributes to create a more inclusive cultural ecosystem where artists, institutions, and audience will be strongly integrated thus increasing the artists’ opportunities in the labour market.
Generation Z is formed by young people that grew up during the last years of the economic crisis, mostly born between mid 90’s and 2010. They represent 25% of the world population and have a strong influential capacity that make them a decisive target, particularly for Cultural and Creative Industries (CCIs) and institutions. It is considered as the first generation to be digital natives, having grown up permanently connected in a multi-screen environment, and being familiar with anything related to Internet or digital multitasking. Due to their digital profile, many traditional cultural institutions and artists are facing difficulties in attracting and engaging them.

The objective of the project is to develop artistic experiences and exchanges to explore how traditional and analogue artistic expressions can involve and attract a younger audience from Generation Z, and how young people can contribute to the development of such subsectors through co-creative processes towards the development of Digital Transmedia Storytelling products.

In that framework, Z Elements will implement a series of activities in order to pursue the following objectives:

- Audience development
  Through the involvement of some 75 young volunteers in co-creation and co-curation of works, their participation of in workshops with artists and conversion into e-reporters.
  The project will also develop some research to identify and map Good Practices and trends towards the e-distribution of cultural goods that better reach young people.
- Mobilities
  Through the participation 20 artists from different fields to 4 artistic residences for the production of works inspired by the classical elements (Water, Fire, Earth and Aether), and the posterior distribution of the work through Social Networks and platforms
- Capacity-Building–New digital skills
  Training of participants on Digital Transmedia Storytelling through ad hoc workshops and “Learning by doing” tutored transformation processes.
### 21st Century Children

<table>
<thead>
<tr>
<th>Original Budget</th>
<th>Maximum Grant Awarded</th>
<th>% Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>180.678,00 €</td>
<td>108.390,00 €</td>
<td>59.99 %</td>
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</table>

**Role** | **Organisation Name** | **Country**
---|---|---
APP | HANDS ON! INTERNATIONALE VEREINIGUNG FUR KINDER IN MUSEEN | AT
PAR | SLADOVNA PISEK OPS | CZ
PAR | STADT FRANKFURT AM MAIN DER MAGISTRAT | DE

21stCH, a project initiated by Hands On! International Association of Children in Museums, developed with 2 important European children museums, Junges Museum Frankfurt (Germany) and Sladovna Písek (Czech Republic), is driven by the idea that museums strongly engaging children have great potential of reshaping education for children of 21st century and of natural social inclusion.

The main objective of this project is to tackle the potential of the unique quality and character of European children’s museums for benefiting European society and to support effectively children museums in their mission.

Specifically it aims to:
1) re-market them as future oriented, 21st century learning spots, to identify standards of their quality, to label and promote them and to create a reliable source of information on them in the European scale.
2) foster their economical sustainability by introducing shared marketing tools
3) foster start-up children museums with complex and practical information on basics of “museums engaging children” operation.
4) share the know-how and build up abilities and capacities relevant to the recent socio-economic challenges as socially and culturally diverse audience and “digital shifted children, youth and families”

The project leader concentrates on developing marketing tools, their implementation, communication campaign based on shared values and labeling good quality institutions in Europe and its dissemination. It also produces set of self-training on-line sources.

The partners organize 2 major conferences with rich program - targeted on training artists and museum professionals. The Junges Museum Frankfurt has a responsibility for text editorial for on-line training sources, Sladovna Písek has a responsibility for the evaluation of the project.
Stories Behind Cities (Novi Sad, Rijeka and Timisoara)

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<thead>
<tr>
<th>Role</th>
<th>Organisation Name</th>
<th>Country</th>
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<tbody>
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<td>RS</td>
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<tr>
<td>PAR</td>
<td>FUNDATIA JUDETEANA PENTRU TINERET TIMIS</td>
<td>RO</td>
</tr>
<tr>
<td>PAR</td>
<td>MELTING PRO LEARNING SOCIETA COOPERATIVA</td>
<td>IT</td>
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<tr>
<td>PAR</td>
<td>Udruga za scenske umjetnosti Prostor Plus</td>
<td>HR</td>
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</tbody>
</table>

Stories, narratives, and storytelling are central aspects of all cultures. Stories provide people with a sense of history, a sense of community, a sense of generations, a sensitivity to oral language and its importance to heritage. They play an important role in how other nations see us and how we see ourselves. Croatia, Serbia and Romania have experienced a common history marked by conflicts, changing borders, and totalitarian regimes. Those 3 countries have not yet succeeded in creating new narratives that would distance them from the negative stereotypes that determine them especially in the Western European countries. Postconflict identity narratives are very difficult to change. Clearly, we need new stories, stories that highlight human rights discourse and practices in Serbia, Croatia and Romania. In the coming years Rijeka (Croatia), Timisoara (Romania), and Novi Sad (Serbia) will be European Capitals of Culture in 2020 and 2021. This title has been used by many cities (especially those in the transition) to change or reshape their earlier narratives. This project aims to reflect on the connections between urban narratives and city making in an interdisciplinary way. It deals with mapping new resources (urban stories, myths etc.) which will enable Rijeka, Novi Sad and Temisoara joining visions, data and actions to tell new stories. Cities will also explore their common heritage and stories that connect them through history. This approach will provide multiple perspectives and will empowered us to read our cities differently, and to rethink our blinkered and biased views. This project contains a research, educational and artistic part. The research part of the project is about exploring urban narratives through community involvement, the educational part will deal with developing new skills and storytelling techniques, in order to provide models of use of these narratives, and the artistic part will deal with creative ways of their transnational promotions.
SONOTOMIA is a 32-month long project developed in Portugal (Alentejo region), Hungary (Budapest district) and Spain (Albarracín, Aragón). This project focuses on capacity-building on the use of digital technologies and on other complementary competencies for applying sounds and soundscapes in space for the promotion of tangible and intangible cultural heritage (music, biodiversity, historic sights and buildings). Capacity-building is provided in the form of residencies with cross-border elements, taking place in the project countries, where residents co-create cultural outputs (works of art) using such technologies. The core technology to be used in the project is the 4DSOUND system of 4D Sound Studio Ltd. It is an advanced sound distribution system integrating a chain of sound processing and physical modelling to create and perform with space. Through this system, the sounds collected in the different contexts of the project will be explored in spaces of cultural heritage. The selected sites for the residencies constitute distinct places in terms of sounds, cultural heritage (incl. biodiversity, music, historic sites) to be promoted through the cultural outputs co-created in the capacity-building sessions. The residencies will also integrate a business modelling component to allow exploiting the co-produced innovative cultural outputs. The 5-day residential activities will be complemented by several months of online collaboration, mutual learning, coaching activities to help the 30-50 residence participants reinforce the skills acquired at the residencies and exploit the co-created cultural outputs. The results of the residencies, incl. capacity building tools, will be promoted to further international professionals to be engaged into the project via SONOTOMIA public events and other communication and dissemination channels (eg. the SONOTOMIA Digital Platform, social media, such as Youtube/Vimeo, SoundCloud, partner networks & European sectoral organisations)
Wires Crossed - Head, Heart, Balance

Ecole de Cirque de Bruxelles (BE), Galway Community Circus (IE), The Serious Road Trip (RO) and the Laboratory of Neurophysiology & Movement at the University Libre de Bruxelles (BE) have come together to support the continuing development of funambulism as an artform.

The partnership supports:
- the creation of a new funambulism ensemble of professional artists where new work is created in an interconnected and independent circus of professional artist and amateur;
- that funambulism as a circus art is accessible and enjoyable to all; and
- that this unique activity, which requires both body and brain to be fully engaged, provokes a sense of wellbeing which can be proven by Neuroscience.

Wires Crossed - Head, Heart, Balance is a truly relevant project in a European context.

It develops new skills for circus artists.
It grows creative and professional pathways in funambulism for circus artists.
It brings people together from diverse backgrounds and cultures.
It supports cultural participation for all at the highest artistic level.
It supports a sense of belonging in a safe and accepting environment to a developing and growing transnational community of funambulists.
It is scientifically proven to be beneficial for health and wellbeing.
It is challenging, supports personal and collective responsibility to ensure excellence and resilience.

Wires Crossed - Head, Heart, Balance allows us all to dream big on a tiny wire.
The project is the first European event dedicated to new forms of contemporary art institutions. It is based on the emergence of artistic practices that materializes otherwise than into works of art. By acting through other economic sectors than art, these artistic practices incorporates dynamics of exchange and external values to art, from which the institution could reformulate itself.

The project proposes to experiment new ways and configurations for art institutions. The project will be an opportunity for the audience and committed artists to reformulate 3 European art institutions through their own practices in order to question how the institution can rearticulates toward the 21st century society.
REgeneration of disused Industrial Sites through Creativity in Europe

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<thead>
<tr>
<th>Role</th>
<th>Organisation Name</th>
<th>Country</th>
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<tbody>
<tr>
<td>APP</td>
<td>COMUNE DI SANTO STEFANO DI MAGRA</td>
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<td>PAR</td>
<td>Associazione Culturale Gli Scarti</td>
<td>IT</td>
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<td>PAR</td>
<td>DRUSTVO ZA SODOBNO UMETNOST X-OP</td>
<td>SI</td>
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<td>PAR</td>
<td>KLANGHAUS UNTERGREITH KULTUR + EVENTVEREIN ZUR REALISATION VON INTERMEDIATEN PROJEKTEN IN UND FÜR DEN ÖFFENTLICHEN RAUM</td>
<td>AT</td>
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<tr>
<td>PAR</td>
<td>KulturTragWerk Sachsen e. V.</td>
<td>DE</td>
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</tbody>
</table>

Original Budget: 330,000,00 €  
Maximum Grant Awarded: 198,000,00 €  
% Awarded: 60,00 %

RESCUE aims at giving an insight into the work history linked to the local former industrial sites located in participant countries, involving young students and cultural companies in a program of study, research and artistic interpretation of life and events in those places. It will last 24 months involving 4 participants from EU countries IT, DE, AT, SI. Main activities will be: School research workshops actively involving students to investigate on the complex relation between the local industrial heritage, its history and perception of local citizens about it, script development and production of artworks/performances in all partner countries; a joint transnational residence for coproduction/workshop; analysis & tools for new strategies of urban regeneration of disused industrial sites through creativity; exchange of best practices regarding the regeneration of disused industrial sites through creativity and sharing of an innovative management model for the enhancement and regeneration of disused industrial sites through arts; public events for spreading the knowledge about European history of workforce and preservation/valorization of the industrial heritage; audience development, communication & dissemination tools/actions.

Main Target groups: secondary schools’ students, artists and cultural professionals, citizens and immigrants, cultural experts and social promotion associations, public administrations.

Expected results: Revitalization of disused industrial sites through visual or performing arts; Increased artistic and professional skills; Increased and diversified audiences; Better knowledge of the history of places; Opening and visit of disused sites; Increased perception about the value of industrial heritage and its preservation/revitalization; increased and wider audience reached; Increased awareness of local communities on the importance and potential of industrial heritage.
**Free man Walking – theatre as a tool for detainees’ integration**

<table>
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<tr>
<th>Role</th>
<th>Organisation Name</th>
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<tr>
<td>APP</td>
<td>TEATRO DEI VENTI A.P.S.</td>
<td>IT</td>
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<td>PAR</td>
<td>AUFBRUCH GBR SYRBE &amp; ATANASSOW</td>
<td>DE</td>
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<tr>
<td>PAR</td>
<td>FUNDACJA JUBILO</td>
<td>PL</td>
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<tr>
<td>PAR</td>
<td>Sdruženie Obedineni profesionalisti za ustoichivo razvitie</td>
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</tbody>
</table>

**Original Budget** | **Maximum Grant Awarded** | **% Awarded**
---|---|---
332,510,00 € | 199,506,00 € | 60,00 %

**COMPENDIUM**

Free man Walking–theatre tools for detainees’ integration (FreeWay) aims at improving the effectiveness & sustainability of theatre work in prison, as a mean of social & personal rehabilitation for detainees, tackling the problems hindering the implementation of theatre activities in this context. One of the main objective is to strengthen the skills of cultural operators running prison theatre. This will translate into better organised & more effective theatre work with detainees & facilitate their rehabilitation & integration upon release. This work will focus also on migrant detainees who might face double discrimination as foreigners with a prison sentence. To this end, FreeWay foresees transnational mobility & training activities for theatre professionals, actors/detainees, theatre operators & the production & staging of theatre performances with a common theme focusing on the inheritance, the transmission of knowledge & emotions between generations which is a theme belonging to all cultures. FreeWay aims to develop prison theatre audience, still limited due to institutional obstacles & prejudice. The strategy includes transnational mobility & involvement of active spectators; IT tools for audience interaction; meetings with detainees & theatre operators; creation of a EU Prison Theatre Awareness Week to stress the importance of this activity and put the public in contact with the prison system.

**Main outputs:**
- National training workshops for detainees & theatre operators;
- Performances;
- Transnational mobility for directors, theatre operators & spectators;
- Joint Audience Development Plan;
- EU Prison Theatre Awareness Week;
- Several tools for the involvement of audience.

**Main results:**
- Improved theatre operators & detainees’ skills;
- Realization of performances;
- Increased & sensitized audience;
- Valorisation of prison as producer of cultural/social/philosophical contents;
- Higher visibility for prison theatre;
- Increased opportunities for detainees’ reintegration.

FreeWay lasts 24 months & involves 4 organizations from IT, DE, PL, BG.
The organizations of 5 European countries participating in the MUSIC BRIDGE Art Project have undertaken to focus the attention on the important values of European culture, particularly the CLASSICAL MUSIC HERITAGE OF EUROPE.

The project is designed primarily for children and young people to create attractive classical music programs where musicians entertain the youth to the world of music by encouraging their activity. The young audiences participating in the concerts become active members of the “music productions” by singing, clapping, improvising, sounding percussions and musical instruments.

The professional team of partner organizations with incentive methods engaging youth - children with special needs, underrepresented social groups - into their art programs.

The aim of the project is also the creation of communities based on personal relationships, covering different social groups, where through good human relationships, mutual understanding can support social integration.

During the project are implemented 172 music audience development programs for youth by the music ensembles of the partner organizations. 79 concert in the project partners’ cities and 93 in small villages, with 28 disadvantaged or culturally disadvantaged settlements.

There are also 20 more concerts with about 7 800 audiences. Various festival programs are expected to be visited by 24 500 people.

At the 3 international conferences and local workshops, scientific lectures show how the music can form a human being and how it affects the society.

In the activity of the various art groups of the project (from partner cities and their associated ensembles), 380 musicians and 710 folk dancers are involved as active participants. 80% of them are young people.

The project implements the international distribution of the classical values of European culture by sharing the knowledge, experiences, methods and good practices of participating organizations.
"NOT YET WRITTEN STORIES – WOMEN ARTISTS’ ARCHIVES ONLINE"

Original Budget | Maximum Grant Awarded | % Awarded
---|---|---
287,757,00 € | 172,652,00 € | 60.00 %

Role | Organisation Name | Country
---|---|---
APP | FUNDACJA ARTON | PL
PAR | LATVIJAS LAIKMETIGAS MAKLAS CENTRS | LV
PAR | SCCA, CENTER FOR CONTEMPORARY ARTS-LJUBLJANA | SI
PAR | URED ZA FOTOGRAFIJU | HR

The project’s leading motive will be examination and popularization of the creations of women-artists of the 2nd half of the 20th century and the problem of discrimination of women in art.

The project will begin with workshops in 4 countries (PL, HR, LV and SLO) for 37 students of art-related study majors (to increase their research, curator's and digitization skills). The workshops will be conducted with the use of an international on-line repository created under the “Forgotten Heritage” project (from Creative Europe program). The workshops will be accompanied by in-depth studies on the archives of women-artists. A result of the research and workshops will be exhibitions (approx. 2 months long) in 4 countries (PL, HR, LV and SLO), the co-authors of which will be workshop participants. Then, the archives of women-artists discovered again during the research and workshops will be digitized (approx. 1550 items) and made available to the public on-line in the international digital repository. No archives from LV and SLO have been available so far in this repo. The project's culmination will be an international, 2-day conference in Warsaw for approx. 50 specialists in avant-garde art of the second half of the 20th century and gender and women's studies. The conference will address the following subjects:

- use of new technologies in digitization
- challenges related to complementing the picture of the European art, which is incomplete in connection with inadequate presence of the creations of women-artists in discourse and circulation
- the problem of mutual links and penetration of avant-garde art of the 2nd half of the 20th century in different European countries and transnational cooperation in this area.

The conference will end with a publication distributed in 3000 copies among specialists, students and general public interested in these problems from different European countries.
EASTERN SUGAR - international, interdisciplinary, contemporary visual art project with strong educational mission which intends to examine recent facets of European history through the case of sugar industry in Central Europe. By the means of artistic research, curatorial cooperation, creation of new artworks, five international group exhibitions, participative installations, public & educational programs, & a comprehensive interdisciplinary publication the project investigates the “clearing” process of the European sugar production. Thus, sugar can be understood as a metaphor for the notion of Europe under constant transformation.

30 years after 1989, we intend to reflect on what impact had these changes on the Central European countries and Europe as such – especially considering the economic conditions, the aftermath of the so-called wild privatization of the early 1990s, the sudden shift to capitalism, globalization & adapting to the rules of the free market, as well as rules & regulations coming with the accession to the European Union.

Taking the sugar industry in Slovakia as a starting point, a case study or a metaphor, we invite to expand the discussion & critical reflection of the impact of socialist & neoliberal economics in the countries of CE & beyond. Impulse for this undertaking is the already started research & exhibition of Ilona Németh at Kunsthalle Bratislava that calls to be broadened on an international scale.

Using the language of contemporary arts, we want to shed a light on the social consequences of past political & entrepreneurial decisions, to pose the question of responsibility, to diagnose the roots of the present crisis. But most of all, this project intends to explore possibilities for better understanding of such procedures in the present & their future consequences. We hope by learning about & understanding of our common past, we can reinforce a sense of belonging to a common European space & prepare ourselves for a better future.
Creative Accessibility Network (CAN) is a collaborative European network passionate about finding ways to make live music performances both more immersive and more accessible to a broader audience.

We bring live music performances to the next level, transforming them into multisensory events. By adding scent, taste, sight and touch, musicians take their audience on a journey of the senses. A journey through the emotions present within the music. An immersive experience, that offers the audience a deeper understanding of the music. Making the live performances also accessible to people for whom hearing sound is not naturally given, attracting a broader audience than ever was possible.

Four ambitious and experienced European partners are at the helm of this project. Together with selected musicians and sense experts, we explore the possibilities of sensory effects at live music events.

The importance of live performances for musicians has increased. There is a need for improvement. Also, people with certain disabilities are socially excluded from music performances. By adding sensory effects to live music performances, they will become more immersive and more accessible. This way we will tackle both these issues.

Training and education is at the core of CAN. Musicians and aspiring sense composers will get a deep insight in immersion, accessibility and sensory effects. Insight they will use to transform their performances into multisensory experience.

But who are we to assess the accessibility? So we will compile focus groups of people with disabilities to learn more about how they experience accessibility in the performances.

We want actors in the music and disability sectors all across Europe to join us on our journey of the senses. By sharing our experiences and knowledge with them through both conferences and an online, interactive platform, we inspire and inform them. To ensure that the network continues to grow, even beyond the lifespan of this project.
“Artists at Risk (AR) - A European Network of Safe Havens” (AR-ENSH) is an expression of a new European-level response to the growing crisis of freedom of expression in times of resurgent global authoritarianism and instability. It establishes a European platform uniquely positioned at the intersection of human rights and the arts to face these critical, democratic challenges.

The work of AR-ENSH encompasses the mapping and selection of art professionals “at risk”, addressing their practical needs and advancing their artistic practice and social integration in a professional environment.

To achieve this, selected candidates are granted 3-month residencies at Artists at Risk (AR) Safe Haven residencies - not as asylum seekers, but as honored visiting art professionals. These are artists at risk which not only greatly enrich their European host cultures, but may be at the heart of rebuilding their often conflict-torn countries of origin. The parallel programme for “immigré artists” opens a gateway for artist-newcomers already within Europe, likewise enabling their inclusion in professional European art systems.

AR-ENSH unites a diversity of partners - from Finland to Tunisia, from ground-level associations to state-level institutions - in building Safe Havens. It faces the critical challenge of demonstrating the true value of free art - a spark of enlightenment. This positive model in the European discourse on refugees and migrants is realised through a variety of pluricultural community-level workshops (2+ per 11 residents), specialist symposia (3+), popular concerts/screenings/performances (5+), AR/IA resident productions & presentations (11), exhibitions (2) and publications (2).

AR-ENSH establishes a new European-level capacity to face these challenges with the long-term objective, together with overlapping partner-networks, to develop a form of “PEN-International with residencies” to guarantee the freedom of expression in the 21st century.
Green Revisited: Encountering Emerging Naturecultures (GREEN)

Original Budget | Maximum Grant Awarded | % Awarded
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300,000,00 € | 180,000,00 € | 60,00 %

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<td>LV</td>
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<td>PAR</td>
<td>AALTO KORKEAKOULUSAATIO SR</td>
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<td>Association Emmetrop</td>
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<td>OSLOMET - STORBYUNIVERSITETET</td>
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<td>STICHTING BALTAN</td>
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<td>PAR</td>
<td>ZAVOD PROJEKT ATOL</td>
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GREEN project aims to build new European digital art and culture platform for critical discussions, artistic interventions and transcultural dialogue addressing the complexity of our relations with the environment. GREEN project takes a challenge to shape a new discourse of "naturecultures" which is more inclusive and capable to overcome the dualism between the human and nature.

The long dominated notion that humans are beings outside of nature is ultimately harmful and should be challenged. This situation no longer can be ignored due to climate change effects. GREEN project urges to reconsider our notion of the 'green', as despite its usually positive connotation, it serves the context for increasing technical manipulations and exploitation of living systems, ecologies, and the biosphere at large.

GREEN is not just another project about the art and ecology, but well-grounded collaboration in which several lines of earlier developments by partners have come together – “techno-ecological” perspective by RIXC and Greenness studies by Jens Hauser, curator of the exhibitions of this project, and experience by other partners: OsloMET/NO, LiepU MPLab/LV, Emmetrop/FR, Biofilia/FI, Projekt Atol/SL, Baltan/NL.

Partners will be organizing series of WorkLabs with Creative Workshops and Production Residencies, taking place throughout the Europe. Larger gatherings and public manifestations of “naturecultural” art – Conferences and Exhibitions with Participatory Education and Public Engagement program will take place organized by core partners in Bourges, Riga and Oslo, ensuring circulation of artworks, artist mobility and exchanges, and reaching new audiences.

Network management activities will include Apprenticeship Exchanges and Trainings for developing and testing in practice new hybrid business models, involving young artists and cultural workers and feeding back this experience to the network, as well as benefiting the transnational European cultural field at large.
Objects are all around us every day. They can be useful, or beautiful. We often use them in a careless and automatic way. About 1 century ago with the rise of contemporary Design, objects became an expression of social imaginary, material shapes of the Zeitgeist as well as of the views of their designer: a vehicle of culture. Thanks to the intuition of a specific branch of puppetry, which we will call “Object & Figure Theatre”, objects can also be storytellers. They thus transcend their material and utilitarian dimension to earn a soul, a life, a destiny of their own.

The Puppets & Design project (P&D) aims to emancipate everyday objects from their utilitarian feature, instead lifting them up to the role of meaning and artistic expression conveyers, communication and intercultural dialogue tools. P&D will interweave the paths of puppet theater artists and of designers. The designers’ competence can help puppetry to renew itself; puppetry and object animation will help designers to rethink objects and give them a soul by giving them specific shapes. P&D will innovate the Puppetry practice and increase its popularity with adults, children, families, schools by cross-fertilization with design practitioners (professional designers, scholars, students) through a set of cultural, educational and promotional EU activities.

P&D involves 3 puppet theatres (from IT, CZ, SI) and a higher education school of design (from ES). The project will provide new artistic and professional inputs to both puppetry and design practitioners, and to the audience, whom the project aims to expand and diversify by focusing on objects which could belong to everyone’s daily experience yet can provide self-produced artistic experiences. The project’s dissemination events strategy will foster knowledge of the historical and cultural heritage of the “Object & Figure Theatre”, often wrongly confined to the children’s world, gaining to it an increasingly widespread and diverse audience.
OSCaR is a project that fosters eco-design and resource efficiency in the management process of opera sceneries in Europe.

Its first purpose is to provide science based and easy-to-use environmental knowledge about opera sets footprint to technical departments of European opera houses so that they can take better informed decisions while they are in the phase of design and construction.

Improving sets environmental footprint is certainly not only about technical skills and manufacturing processes. It also refers to production management. This leads us to the second purpose of the project. OSCaR is proposing to confront production management with design methodologies, to see if and how these methodologies could help production and technical departments of opera houses to better integrate environmental sustainability in their production management.

The project gathers three opera houses, Lyon, Göteborg and Tunis. During two years, they will work in very close relationship with experts of different topics: Cité du design, CIRED (International Resource and Information Centre for Sustainable Development), UNESCO Chair of ESCL-UPF on Life Cycle Assessment & Climate Change, and AdMaS (a research centre on building materials).

Along these two years the working group will share the results of their studies and experimentations, with technical and production departments of European opera houses at the first place. They will also reach a larger scope of stakeholders such as set designers, other creative sectors, public and private organisations involved in eco-design and circular economy, through round-tables, conferences and publications.

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<th>Role</th>
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<td>APP</td>
<td>OPERA DE LYON</td>
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<td>PAR</td>
<td>CITE DU DESIGN-ECOLE SUPERIEURE D'ART ET DE DESIGN</td>
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<td>ESCOLA SUPERIOR DE COMERC INTERNACIONAL</td>
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<td>PAR</td>
<td>GöteborgsOperan AB</td>
<td>SE</td>
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<tr>
<td>PAR</td>
<td>THEATRE DE L’OPERA</td>
<td>TN</td>
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The project was influenced, inspired by historic locations—a vital community resource, a creative power of social and economic development. The aim of the project is to develop and promote European heritage and cultural diversity in a creative and collaborative way through trans-sectoral and innovative practices.

This project will embrace the concept that the transnational circulation of cultural and creative works, combined with the mobility of cultural operators, performers and artists has an immeasurable capacity in promoting understanding and diversity within the European Union.

The project will focus on combining artistic innovation, crafts skills, traditional and new technologies, will strongly reinforce the ability and capability of cultural/creative players (artists, creators, tech-savvies, makers with different disciplinary background) to operate internationally through understanding new skills/artistic techniques, being given the opportunity to transpose those to culturally varied situations.

The project will involve participants from at least 8 countries and will offer opportunities to young and innovative artists/creators/craftsmen/performers/makers to enhance personal abilities and international networking/professional career development, will engage also children, young audiences and, their families in heritage-related activities.

The project is led by the Transylvania Trust, an organisation with a history of over 10 successfully implemented EU financed projects. The co-organisers are: Commarca del Maestrazgo, Spain, a public institution, Archikidz, Go, Ukraine, and Gjirokastra Foundation, Albania, involved with the preservation and revitalization of the UNESCO WHS.

The project proposes a series of diverse activities which will involve professional and amateur artists and creators, who will develop new skills through transnational exchanges, capacity building for reshaping historical sites through contemporary interventions.
PUBLIC PLAY SPACE promotes innovative and creative practices for the co-design of inclusive, cohesive and sustainable public spaces, through the use of games and digital technologies, in a transnational and European perspective, fostering the process of placemaking.

Participation of citizens in the design of the public space is recognized as fundamental to build inclusive, cohesive and sustainable public space. As local governments grow more and more interested in civic participation, it becomes important to explore available methodologies addressing challenges related with participatory processes. Games have been proposed since the 1960s as a means of facilitating participatory processes by enabling cooperative environments to shape and support citizens’ interaction. The change led by Information and Communication technologies opens the debate on how advanced technologies, from video games to Virtual and Augmented Reality can help to open the process of co-creation to new audiences, enhancing citizen participation, both with respect to the design and space usage.

PUBLIC PLAY SPACE aims to explore the process of development and use of innovative video-games for public space co-design through a wide range of actions targeted at education, knowledge production, debate rising and audience development; it will focus on the following actions:

- On-line platform development;
- State of the art book development;
- 3 Creative & Capacity building workshops on advanced video-games co-development;
- 3 Open-Game Events / Public space co-creation workshops with citizens (T: Neighbourhood associations, young people, citizens);
- A Co-created touring exhibition on Games for placemaking, taking place in 6 cities;
- 1 symposium on games for co-design;
- Public Play Space experience book.
Classics in the Graphic Novel: A pilot model of new high school culture education through graphic novels

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Going to theatre is among those activities that are losing popularity the most, declining for 4% in last years, with only 28% of Europeans have been in the theatre at least once in the last 12 months. This percentage is especially low among younger population. On the other hand, graphic novel as a genre is (re-)gaining popularity, especially among children, youth and young adults segments.

Also, Cultural education has only started to grow as important societal subsystem – how to set it up as a course, as a tool, or as a method, remains the most significant challenge in cultural sector in partners’ countries.

This project aims:

- To produce and publish joint international original graphic novel series focusing on European drama classics, and thus diversify the artistic and contextual means of theatre expression.
- To engage top graphic novel writers, illustrators, designers and theatre experts, and enable them international collaboration, job opportunities, and recognition on international level.
- To engage new young audiences to European drama classics and similar theatre performances and raise their interest in theatre and reading.
- To contribute to culture education by developing a pedagogical dramatics program for schools by using produced graphic novel as a teaching tool

Target groups: high school pupils, students, teachers, pedagogos, graphic novel and theatre fans, artists.

Key activities: 9 produced and translated graphic novels, based on 3 common European theatre drama classics; 3 educational programs, developed with 9 high schools via international cross-genre and cross-sector focus groups and creative residencies, 1 Virtual Exhibition.

The project will be implemented by partners from three (3) EU Countries. The leading partner is the Slovenian Theatre Institute (SLOGI). The two cooperating partners are the Theathre Institute (TI) from Slovakia and Adam Mickiewicz Institute from Poland (AMI). All partners are respected cultural public institutes.
**WeBEUnited - West-Balkan and Europe united, musical synergies for young artists**

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<td>APP</td>
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<td>ASSOCIAZIONE MUSICALE HARMONIA GENTIUM</td>
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<td>EUROPA JOVOJE EGYESULET</td>
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<td>PAR</td>
<td>Stowarzyszenie Przyjaciol Choru Kameralnego Uniwersytetu im. Adama Mickiewicza</td>
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**Original Budget** | 365,000,00 € | **Maximum Grant Awarded** | 200,000,00 € | **% Awarded** | 54,79 % |

The project WeBEUnited (WBEU 1/9/19-31/9/21) is a mutual joining of forces & experiences between EMJ, EJE, UC & GZ to build a large international CCS (Cultural & Creative Sector) platform for pros & young artists. Composers & young artists from the project partners’ homelands BE, HU, PL & IT and 6 W-Balkan countries ME, RS, MK, AL, BA & XK have the opportunity to create new songs & engage, work & learn from a cultural network of >5000 artists & pros from >25 countries. The project's aim of evoking via music the highest EU cultural interest to artists & pros and creating a long-lasting cultural bond, is based on an international professional contribution & belief in the ever increasing “united through diversity”.

Profs & young artists receive, via WeBEUnited and Creative EU, ways to prepare themselves to become EU CCS members. All project partners are experienced in organizing cultural actions but never assigned compositions to composers from the 6 W-Balkan, EU candidate, countries. They'll all create in their native language folk, sacred or contemporary vocal compositions for children/youth choirs. Next to creating these compositions, WeBEUnited also offers ways to execute these W-Balkan songs on a large professional & EU scale in BE, HU, IT, PL. Children- & youth choirs from the W-Balkan countries will be immersed in the EU music since they'll be commissioned to sing the songs composed by the BE, HU, PL & IT composers. EU boundaries will be opened to W-Balkan artists & vice versa at >10 events, >100 (evaluation) concerts & >100 peer to peer meetings, all offering ways via which the pros & artists can help to professionalize young artists' careers. And by communicating on a large scale & in a long period of time & by specific activities that lever their professional artistic experience & potential, all CCS pros & young artists are given the chance to meet & exchange with colleagues & pros from all over EU. EU boundaries are opened to the W-Balkan artists.
The project goal is to develop new processes, activities and networks to support cultural institutions in partnering with stakeholders from health, science and urban development to create innovative approaches, engage new audiences, and raise awareness on the challenges that urban dwelling and a fast paced life pose to the physical, emotional and mental health, by exploring the potential of arts to enhance individual and community well-being. It involves three artistic partners and one research institution from four countries in a work programme that mainly benefits cultural players and audiences in: Belgium, Romania and Slovenia, with the following objectives:

O1. To highlight the importance of health and emotional and mental well-being in contemporary society
O2. To support cultural and urban actors to take an active role promoting culture and well-being in their communities
O3. To facilitate a better understanding of the ways in which culture and cultural participation contribute to individual and collective well-being
O4. To support European artistic co-operation and mobility of artists and of artworks benefitting health and psychological well-being
O5. To innovate and pilot multidisciplinary and participatory artistic and cultural interventions that contribute to individual and community well-being

Project activities include capacity building and advocacy, delivered through 3 artists and scientists in dialogue workshops and two international forums; research and the establishing of an Arts & Well-being Think. It implements an experimental artistic programme: “Space. Co-Creation. Access”, that consists of: 3 spaces for arts, body and mind, 12 new artistic productions with relevance to well-being and 3 cultural prescriptions pilot projects, involving around 150 artists and other professionals and an audience of 30000 in Brussels, Cluj, and Maribor
Visa pour la Danse is a project aiming to 1) train 5 professional dancers (Tunisians, French, Belgians) to choreography by great choreographers, so that they act as trainers of young dancers from underprivileged backgrounds, 2) train, by these 5 trainers, 30 dancers (20 Tunisians, 5 French, 5 Belgian) to dance, 3) recreate 5 choreographies of great European choreographers with these 30 dancers and 15 performances in Tunisia, France, Belgium ... etc. The project is therefore entirely centered on dance as a means of artistic and social development of young Tunisians, French and Belgians from disadvantaged social backgrounds. It is also a vehicle for intercultural exchange and mutual understanding between Europeans and Tunisians through dance.
Heritage for PEOPLE

Original Budget | Maximum Grant Awarded | % Awarded
--- | --- | ---
395,050,00 € | 197,250,00 € | 49.93 %

Role | Organisation Name | Country
--- | --- | ---
APP | UNIVERSITAT POLITECNICA DE VALENCIA | ES
PAR | CRATERRE ASSOCIATION - CENTRE INTERNATIONAL DE LA CONSTRUCTION EN TERRE | FR
PAR | FUNDACAO CONVENTO DA ORADA-FUNDACAO PARA A SALVAGUARDA E REABILITACAO DO PATRIMONIO ARQUITECTONICO | PT
PAR | UNIVERSITA DEGLI STUDI DI CAGLIARI | IT
PAR | UNIVERSITA DEGLI STUDI DI FIRENZE | IT

The project “VerSus+ / Heritage for PEOPLE”, focuses on the transmission of knowledge to all branches of society and the general public in order to build awareness that constitute the basis for the conservation of the material and immaterial heritage as well as for a more sustainable contemporary architecture.

The project pays special attention to children and young people as well as local, regional and national authorities in charge of heritage management including specialists and experts in the field of architecture, craftsmen and companies in the construction and tourism sectors, cultural, social and educational associations. It also intends to include migrants and refugees as a way to introduce them to the local culture. This in-depth transmission of the lessons from vernacular heritage to future society is to be carried out in specific defined contexts, such as islands and archipelagos (geographically limited territories with accessible collaborators and administrative, technical and social agents), where vernacular heritage is under pressure, subjected to the transformations of contemporary life, in particular mass tourism.

These pilot experiences should serve as a real testing ground for the implementation of actions for social participation, diffusion, education, communication and promotion in different contexts and through different media.

The present project intends to outreach to society showing the sustainable qualities of the identified examples, through the establishment of an operative approach that can be adjusted to different contexts. The experiences on each island will later have repercussions throughout the region and, in turn, throughout the country in question, improving the perspectives and opportunities starting from best practices, and promoting the development of local skills.

In addition, promotion and support from associate partners will make it possible to apply these experiences in other similar European and international contexts.
Cultural heritage damaging due to natural disasters represents a loss of artistic and historical materials and in the same time is an immaterial loss of memory and people identity. One of the most impacting events both on communities and on cultural heritage was the 2016/2017 Central-Italy earthquake. In Marche Region, the most affected territory, 1664 historical listed churches and 1223 listed buildings (castles, palaces, archaeological areas, etc) were damaged or destroyed. From those listed buildings more than 13000 movable artworks with different levels of damage were removed and stored in temporary conservation centres. In terms of landscape impact, 285 historical villages were damaged and evacuated. The OPHERA project concept is based on the awareness that the restoration of this cultural heritage is a long-term process that will last more than 30 years, and will be therefore dedicated to next generations. The project idea is therefore to make accessible part of the damaged cultural heritage and cultural-artistic contents associated to the restoration activity throughout the restoration process by mean of traditional and advanced interactive methods and tools. OPHERA project aims to reveal the restoration process cultural values, which are characterized by a rich pattern of skills and creative steps usually shared among restoration professionals (architects, artwork restorers, researchers, art managers, historians,etc) including the most advanced knowledge about preventive methods for heritage conservation in order to increase the people culture of prevention. The project, through the training of a European team of cultural operators and artists and the organization of two Open-days in the restoration sites, aims to foster a cultural exchange between restoration professionals and a wider audience represented by citizens, visitors, local administrators, students, cultural association in order to transform the restoration process in a cultural event.
Moving Borders is a cooperation project among seven European production houses, festivals and public bodies in the sphere of performing arts.

During the project lifespan of 24 month this group of partners will examine new ways of producing performing art projects while approaching and involving a broader spectrum of individuals and communities focusing on so far underrepresented groups. People of different origins and social milieus in their cities become co-creators and potential new audiences for cultural projects.

"Moving Borders" uses artistic methods to initiate encounters between people of different origins and social milieus that would be unlikely to happen in real life. In a process of collecting and inventing stories, people who would never meet develop and establish a new hybrid cultural practice. In seven European cities with very different, cultural, demographic and historical backgrounds, seven different editions of a Community Art project are created.

The project has the potential to be a role model project, because the basic artistic concept can be adapted to any city or region, also after the actual running time of the project and its European co-funding.

The topic "borders" resonates in different ways in the framework of this project: it reflects the visible and invisible social and cultural segregation that threatens to tear our communities and the project of the European Union as a whole apart, it tries to conceive "borders" as the constitutive element of a potentially joyful diverse society - no diversity without "borders" that define certain cultural and social territories - and it takes a closer look on the "borders" that keep large parts of our cities communities away from our theatres, venues, activities - borders we want to overcome with concepts, inventions, practices, activities we are going to develop and implement during the lifespan of our project and beyond.

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<td>Fundacja Instytut Sztuk Performatywnych</td>
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<td>Kultur im Ringlokschuppen e.V.</td>
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<td>MAILLON, THÉÂTRE DE STRASBOURG</td>
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<td>STICHTING SPRING</td>
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The overall objective of the project is:

To connect European Deaf performing arts by building stronger theatres, through an exchange of experiences, develop artistic content and engage audiences. We will create an International Sign Dramaturgy that will develop "Signings" as a common language for European stages.

- Strengthen each partner through capacity development in co-production, audience engagement and organisational skills.
  - This will be achieved through a series of meetings between the partners. Exchange of experiences, studies on audiences, mapping on the conditions of Deaf Culture and Deaf performing arts in each country.
- Create a dramaturge function that will translate existing productions into international sign.
  - The IS dramaturgy will work on five productions “translating” them from national sign language to International Sign. All partners will bring in their own experiences and one external dramaturgist will be hired.
- Meet the audience with “Signings”
  - We will try out the how each of the productions works artistically and we will use them for audience development (interaction with the audience through surveys and interviews).
  - Advocate for a stronger support and engagement for deaf performing arts.
  - Using the mapping and knowledge on the conditions for Deaf performing arts that comes from the project we will identify key issues in policy to be addressed both on a national and European level.
- Reach out to other deaf performing arts organizations in other parts of Europe at the biannual Clin d’Oeil Festival in France
  - The project (if selected) will be announced in the 2019 festival and end at the 2021 festival Clin d’Oeil. At the last festival we will perform the five “Signings” during the festival, present the findings of the project and open up to new partners to the network. The ambition is to continue the network in a larger scale with more partners and IS performances that can be toured around Europe.
MIGRATORY MUSIC MANIFESTO

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The Migratory Music Manifesto aims to promote the languages and cultures of migrants and refugees in Europe through music.

During this project, the partners will create tools for cultural and intercultural mediators (artists, producers, presenters, mediators, librarians, teachers of formal and informal education, etc.), some of whom have the task of facilitating intercultural dialogue and the integration of migrants and refugees.

This project brings together:
- world and traditional music professionals
- social organisations specialised in the integration of migrants
- researchers and journalists.

Their knowledge of world music and tools for the promotion of minority cultures has encouraged the partners to work on the development of tools for the promotion of mother tongues, and therefore of their cultures, and thus to fight against glottophobia.

In two years, the partners will produce a collection of educational "e-malettes" in 5 languages, distributed by the European network ENCC in the cultural and educational sector.

To do this, they drive:
- international residencies with musicians, singers (refugees) and an immigrant audience. These residencies take place at the Rocher de Palmer/FR, Abusuan Intercultural Center/IT, Muziekpublique /BE Alba Kultur/ DE
- the collection of data concerning the musical heritage (nursery rhymes, song lyrics, films, TV5 show monde, journalistic knowledge and mondomix articles, interviews, play lists with commentaries...) with journalists Patrick Labesse (Le monde), François Bensignor (France Inter, Culture, RFI Musiques...)
- a mentoring cycle on tools for enhancing the languages and skills of migrants and refugees (Edra/GR, University of Strasbourg/FR, Ramon Llull/ES Foundation)

The evaluation of the project is conducted by ARI-EHESS.
**NuFolk Global Connections**

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<td>ASSOCIAZIONE CULTURALE DARSHAN</td>
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<td>MiraMundo</td>
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<td>PAR</td>
<td>Nordboerne, Kelterne &amp; Økologerne</td>
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<td>PAR</td>
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**Original Budget** | **Maximum Grant Awarded** | **% Awarded**
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173,400,00 € | 104,040,00 € | 60,00 %

**Objectives:**
- Promote the transnational circulation of original productions of contemporary folk music;
- Promote the transnational mobility of folk musicians of the contemporary scene;
- Spread folk music traditions of the partner countries at European level;
- Strengthen European cultural and creative organisations cooperation.

**Creative output of the project:**
- Creation of an original production of contemporary folk music, which will be born from the fusion of the respective languages of traditional folk music of six different countries and from the union of traditional instruments of the six countries.

**The Planned ACTIVITIES will be:**
- WP 1: PROJECT MANAGEMENT
- WP 2: ARTIST-IN-RESIDENCE IN CATANIA
- WP 3: INTERNATIONAL TOUR OF THE ORIGINAL PRODUCTION IN HUNGARY, DENMARK, BELGIUM, SPAIN, LATVIA
- WP 4: COMMUNICATION AND DISSEMINATION STRATEGY
- WP 5: AUDIENCE DEVELOPMENT STRATEGY

**Expected outcomes:**
- **Impact**
  1. Opportunity to improve personal, professional and transversal competence development, consistently to the principles of lifelong learning;
  2. Achieve external recognition
  3. Audience development
  4. Social and cultural impact on the local communities by encouraging listening, musical knowledge, creating new opportunities for recreation and socialization;
- **For the hosting organisation:**
  5. Gather experience and develop long-lasting relations internationally. Make links through the artists, to wider networks and partnerships of international artists and cultural organisations
- **For the local community**
  6. Social and cultural impact on the local communities by encouraging listening, musical knowledge, creating new opportunities for recreation.
This project will connect fashion and textile designer-makers with digital fabrication technology skills to create new product solutions for the challenges facing an active aging EU population. It will engage with active aging citizens in the research and design process, and support job creation in the fashion and textile creative SME sector. The project intends to energize fashion and textile designer-makers to co-design with active aging citizens, utilize digital fabrication technologies within craft heritage processes, and apply this learning into their creative enterprise to drive innovation. It will link different age generations in an exchange of old heritage and new making skills, processes and ideas. Specifically, it will enhance access to digital design and fabrication methods, and reach out to wider non-making communities by empowering active aging citizens themselves to reconnect with making in textile heritage crafts, using new digital fabrication skills. This project responds purposeful to the legacy of the European Year of Cultural Heritage 2018, and to the challenges facing an aging population within the context of the Europe 2020 strategy for job creation. This project will focus on the fusion between mature traditional textile makers with their tacit knowledge and heritage skills, with new digital fabrication technologies. This heritage and digital fabrication skills exchange between old and new will take place in a suite of international master classes providing a cultural and skills exchange interchange.
Birth Cultures: a Journey through European History and Traditions around Birth and Maternity

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<td>FRAUENMUSEUM HITTISAU</td>
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<tr>
<td>PAR</td>
<td>Kharkiv Regional Nongovernmental Organization «Kharkiv Regional Gender Resource Centre»</td>
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Cultural anthropological research and museum work worldwide have for longtime ignored relevant experiences of pregnancy and birth, not taking into due account the knowledge of both women and mothers as regards the beginning of life. The project “Birth Cultures: a Journey through European History and Traditions around Birth and Maternity” addresses the current deficit of instruments, such as historical research and exhibitions, which have the power to make these topics accessible to different publics and audiences. With the objective to preserve and transmit, through arts and culture, birth and maternity traditional knowledge and practices as part of European intangible cultural heritage, the project will conduct research on traditions, stories, objects and artworks; organize intercultural birth cafés where women can share their experiences; and invite women’s museums and artists to contribute with stories, objects, artworks and information to a travelling interactive exhibition on the topic of birth and maternity in Europe. With the material collected, the project will design and create this exhibition, which will be held in the 4 target countries. It will strengthen the capacities of and collaboration between women’s museums in Europe to raise awareness on women’s health and sexual and reproductive rights; enhance intercultural dialogue and artistic co-creation around values and practices related to culture, birth and maternity and compare EU and non-EU practices; improve access of different audiences including migrants to European cultural and creative works and intangible cultural heritage. An online virtual catalogue will reach a wider audience. Migrant and women organizations, medical and non-medical professionals, artists, (migrant) women and men will be the main beneficiaries of the project’s activities, which will be adapted to local context and values, taking into account the diversity and richness of European intangible birth cultures.
30 years after the Pan-European Picnic on the Hungarian-Austrian border - the “first brick taken from the Iron Curtain” - we launch a collaborative investigation around the hopes and potentials of freedom connected to the System Change exploring their relevance today.

The project brings together perspectives of people from countries on both sides of the former Iron Curtain, from border zones and social peripheries, from Western welfare states and multi-ethnic Central European regions, including artists, filmmakers, researchers, elderly and young people who were not even born in 1989. We want to overcome usual narratives about progression and divisions and open an investigation on present challenges to freedom.

The title and inspiration of the project stem from the popular nature discovery series “One and a half million steps in Hungary” (on television from 1979 to 1988), which showed a small camera crew hiking across the country. The series depicts Hungary “from below”, adopting the perspective of a tourist group. Our project will similarly take hiking as a tool of learning in a slow pace, a physical experience of the environment and a way of creating polyvocal narratives beyond usual ways of representation. We undertake border crossings not just physically along the Iron Curtain, but also between institutions, artistic fields and heritage interpretation.

The main research and presentation tool is a wandering TV studio, which functions as a theatrical toolbox, a nomadic and self-driven research format as well as a trompe-l’oeil: a critical and satirical reflection on contemporary mass media which is, rather than connecting publics, dividing them into social bubbles. The project links hiking as a learning method with traditions of wandering theatres. It connects with initiatives and formats locally thereby interweaving community performance with academic research, video interviews and practical research workshops into collectively-produced wandering talk shows.

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<td>PAR</td>
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</table>
The ITHACA project plots out a new axis that links the West, the East and the South, thus deconstructing the binary thinking that keeps forcing us to choose between East and West and between North and South. This new axis is still political in nature: it is a line of migration, marked out by pontoons full of refugees drifting by the shore, and illegal crossings of ever higher border walls in trucks heading towards lands that had been promised. It is an axis along which people are seeking a place for themselves, eternally wandering in search of a home.

In Ancient Greece, stories about gods and heroes, religion and history – what we now call mythology – set boundaries that mortals were not allowed to cross. But even though it imposed norms, this tradition and its teachings were always open to debate and critical discourse. Freedom to explore and express new ideas encouraged artistic creativity. All these elements helped shape European cultural heritage and the codes of communication still used within its civilizational sphere.

Such a take on the theme of migration in a time of crisis exposes the cultural clichés related to the foundation myths, rooted in the cultures of Antiquity, which underpin the contemporary history of Europe. It calls into question the visible and seeks to look under the surface. Rejection of the symmetrical dynamic obtaining between these two extremes can open up a space for the establishment of a performative social laboratory where collective history will encounter the personal experience of young artists. In the intervals between performances of artistic narratives developed by the international team assembled by Krzysztof Warlikowski, there will be created a workshop space for the modern-day Telemachus and Penelope, whose motives can sometimes be hard to fathom. This will be performative reckoning with European tradition and remembrance, exploring the ways in which people respond to one another and take responsibility for themselves.
The project is focused on the use of music to enhance mutual understanding, respect for other culture and to foster the social and professional integration of migrants and refugees musicians working on three main axes: co-creation, circulation and skill sharing. The thematic focus of the project is the co-creation of transcultural music.

General Objective
Strengthening transcultural music creative processes enhancing the artistic contribution of migrants and refugees by increasing the opportunities of co-creation, circulation and skill sharing.

Specific Objectives
1) To provide opportunities of cooperation and co-creation among musicians with different cultural backgrounds.
2) To increase the number of transcultural music productions
3) To increase the international mobility of culturally diversified ensembles and the cross-border circulation of co-created repertoires.
4) To develop transcultural music audience
5) To improve the cross over co-creation skills of musicians
6) To educate young people to cultural diversified musicality
7) To establish a music agency specialized in transcultural and co-created music projects

General Objective
Strengthening transcultural music creative processes enhancing the artistic contribution of migrants and refugees by increasing the opportunities of co-creation, circulation and skill sharing.

Activities
1) Local co-creation's incubators of transcultural music in Berlin, Bologna, Sevilla and Gent.
2) Mobility program for musicians in Germany, Italy, Spain, Belgium and Greece
3) Masteclasses for musicians and workshops for youngsoters held by refugees and migrant musicians
4) Soundroutes booking agency
5) Audience Development through digital Circulation and radio broadcasting

Outcomes
38 sessions of local incubators
75 concerts
30 music workshops
30 masterclasses
Soundroutes booking agency
Soundroutes online platform and web-portal
The HERIT-US project aims to develop and implement competences for sector operators and potential users of cultural heritage. It particularly applies to accessibility to cultural heritage for two main categories: sensory accessibility for special needs users and cognitive accessibility for developing new audiences in order to promote an innovative perceptual approach to the infinite benefits of awareness of our collective surroundings. The project aims to make the community the protagonist and reach citizens outcast by elitist cultural practices. The democratisation of access to heritage is the founding principle.

Each of the 4 Fairs belonging to the European Network of Heritage Fairs will create, during their respective events, a series of sub-events exploring the two main categories of sensory and cognitive accessibility. The sub-events (2 per partner) may be seminars, conferences, workshops, presentations of new technologies, artistic performances and meetings discussing new educational trends and approaches with the aim of creating connections that can be shared between participating countries and operators in the cultural field.

The partners are the non-profit association Palazzo Spinelli for Art and Restoration (organiser of the Florence Art and Restoration Fair); the exhibition center Messezentrum (organiser of Monumento Salzburg); the Autonomous Region of Castilla y Leon (organisers of AR&PA International Biennial for Iberian Cultural Heritage – Spanish Edition); and Spira, a company specialized in the design, execution and production of projects for the revitalization of local assets linked to cultural heritage (organisers of AR&PA – Portuguese Edition).

The output of the project is a multi-lingual interactive platform of the best practices for sensorial and cognitive accessibility to heritage presented during the events, divided into scientific research; new technologies; education and training; cultural mediation; and audience outreach and development.

### HERIT-US INTERACTIVE PLATFORM FOR CULTURAL ACCESS

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### COMPENDIUM

The HERIT-US project aims to develop and implement competences for sector operators and potential users of cultural heritage. It particularly applies to accessibility to cultural heritage for two main categories: sensory accessibility for special needs users and cognitive accessibility for developing new audiences in order to promote an innovative perceptual approach to the infinite benefits of awareness of our collective surroundings. The project aims to make the community the protagonist and reach citizens outcast by elitist cultural practices. The democratisation of access to heritage is the founding principle.

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The output of the project is a multi-lingual interactive platform of the best practices for sensorial and cognitive accessibility to heritage presented during the events, divided into scientific research; new technologies; education and training; cultural mediation; and audience outreach and development.
The BredaPhoto International Talent Program is a long-term support program for emerging talents that tracks young artists from the art schools into their international professional career. The ITP has a strong tradition of scouting talent, talent support and bringing talented emerging photographers in contact with big names and internationally recognised photographers. Top meets Talent is an important sub-line in the programme.

The goal of the International Talent Program is:
• to scout new talents,
• give them a stage to present themselves,
• and to support them in their professional career.

To achieve this goal ITP developed partnerships with art schools, first in Holland in Belgium, and now also with partners in Germany, Czech Republic, Finland and Hungary. Together with 7 art schools the International Talent Program is given continuity and impact. It became an important steppingstone for talents who found their way in the international photograph market.

The experience that has been built up during the past 4 editions underlines the importance of this type of cooperation and exchange of knowledge, network and art. Not only the students and alumni that participate in the program, but also the institutions in general benefit from the results of the International Talent Program.

The outcome is 26 exhibitions of 26 young talents from 7 different art schools from 5 different countries in Europe. Presented on the BredaPhoto International festival, one traveling exhibition presented in 5 different countries, Est. 160,000 visitors, a catalogue (5000 copies), two 7-week residents with each 7 alumni from 5 different art schools from 5 different countries in Europe. Lots of new connections, possible initiatives en new forms of collaboration contribute to the flourishing European photography and art world.
Today in the fast-changing environment than ever, driven with rapid development of technology, new ideas, change of communication and habits of people, all industries faced a moment in which they will either refuse to adapt to new circumstances and eventually struggle on market, or they will embrace those changes and take advantage of it. This applies to all business today, same as it applies to culture and art. Surrounded with those changes contemporary art and culture remained distant from ordinary citizens. Problems in their relation appears two levels: WAY of COMMUNICATION between cultural operators and young people and INNOVATION in sense of offered CONTENT. Both of which need to become more attractive and more appealing to them. There are new business strategies offered, communication models, and even new events in this field, however none is offering to cultural operator all of it in one “package”. Consequently, as sustainability of culture and art depends on the audience, consumers and buyers who are not attracted, we have situation in which artistic community is facing existential problems. The “BITE of Art” project is about using pan-European + comprehensive + multi-stakeholder approach for introducing of innovative business model in contemporary art which will ensure financial sustainability of the cultural operators by using new management and marketing tools in attracting new young audience. It represents a joint vision of cultural and artistic institutions and organizations coming from Spain, Slovenia and Serbia to bring innovative practices into work of cultural operators, shaping a path of mainstreaming contemporary art among young citizens. BITE CABM combines modern marketing, business and communication expertise with innovative contemporary artistic events and performances, creating a comprehensive package which aim to redefine approach of contemporary art to the market in its core, targeting young people as new audience of contemporary art.

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**BITE - Introduction of new business model into European contemporary art operators to generate new young audience**

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<tr>
<th>Original Budget</th>
<th>Maximum Grant Awarded</th>
<th>% Awarded</th>
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<tr>
<td>336,447,00 €</td>
<td>200,000,00 €</td>
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Green Europe Experience (GEX) is a three-year-long Living Lab based on fostering capacity building in the music sector. The main goal of GEX is to create, test and assess a sustainable production and evaluation model for European music festivals and provide professionals and relevant stakeholders with adequate skills and competences to tackle the change. The project aims to strengthen a complex system of replicable practices for promoting the implementation of the circular economy model in music festivals and the cultural sector, thanks to offline and online actions and strategies. GEX aspiration is to become the first European network of sustainable music festivals, able to foster sustainability principles in music festivals and the whole cultural sector. Its members are 4 European music festivals and 2 non-profit environmental organisations based in six different European countries (France, Belgium, Germany, United Kingdom, Slovakia and Portugal), with a strong background and expertise in sustainable management and evaluation of music festivals. GEX Living Lab will be built around two main topics (Sustainable Scenography and Food), structured in three phases (Reflection, Experimentation and Evaluation) and implement a number of methodologies (Learning-by-doing, Peer Learning and Mentoring), with the aim to bring about change and innovation in the music festival sector and beyond.

The modus operandi of GEX could be summarised in this sentence: Think Globally, Act Locally, Change Collectively. Reflections and knowledge sharing are managed at a global scale, while real-life testing happens at the local level, taking into account territorial diversity. Simultaneous experimentation in different European music festivals allows for a glocal comparison of experiences, aimed at sharing replicable best practices. Finally, change is collectively-led, since we believe that only the implication of diverse stakeholders could bring about innovation and societal transformation.
### The KASPAR Machine. Awareness raising and participation in the performing arts for social inclusion

<table>
<thead>
<tr>
<th>Role</th>
<th>Original Budget</th>
<th>Maximum Grant Awarded</th>
<th>% Awarded</th>
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<td>APP</td>
<td>Nikolaos Chatzipapas MON.IKE</td>
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<td>PAR</td>
<td>ASOCIATIA FOA FUSION OF ARTS</td>
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<td>Stowarzyszenie Teatralne Teatr Biuro Podrozy</td>
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<td>PAR</td>
<td>SYMVOULIOI ANAPTYXIAKOU SCHEDIASMOU EREVNAS KAI ORGANOSIS ETAIREIA PERIORISMEMIS EFTYNIS PRISMA EPE</td>
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<td>PAR</td>
<td>TEATRO DEI VENTI A.P.S.</td>
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The project aims to provide an artistic space for professional actors, students and amateur actors to try different forms of performing, outside the conventional theatre genres, exploiting physical movement and sounds, and incorporating improvisation and street theatre forms and techniques into the design of a performance, thus contributing to the revival of the European heritage of street theatre, which has been strong in many European countries since the mediaeval era.

The central product of the project is a play, designed to be shown in an outdoor public space, such as old deserted industrial buildings, quarries, harbour piers, refugee camps, rugged landscapes, and of course in streets and squares. Its performances will address the issues of oppression and social exclusion and will invite amateur theatre associations, young actors and drama schools as well as members of marginalized and vulnerable groups to join professional actors, creating a spectacle that will be partly improvised, with a strong educational and awareness-raising element, both for the performing individuals and the audience. The play will be staged in 3 different countries and will be jointly produced and acted by the project partners, thus enhancing the exchange of experience, skills and knowhow among the participating artists, and will be supporting their mobility across the countries of the partnership with a view to building up their capacity for international cooperation and career development.

The project also plans to develop complementary activities, such as an art exhibition and an education and awareness raising package, to strengthen the audience development effort and expand its message and artistic outcomes. The project partners include 3 street theatre companies for Greece, Italy and Poland; a cultural organisation from Romania and a research organisation with cultural activities’ experience in Greece. The project is coordinated by the Greek theatre LABILLUSIONS.
I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?” This dramatic statement -written by Clara Wieck-Schumann- is at the same time very tragic and false. Unfortunately it expresses an opinion that has existed for ages, though even before these words were written by this promising woman composer, at least a dozen excellent female composers had created valuable musical works. However, they never circulated enough and fell unfairly into oblivion. Musique est une femme intends to change this state of art. We have united passionate artists and cultural organizers from Belgium-Handelsbeurs Ghent, Greece-Molyvos International Music Festival, Latvia-Cesis Concert Hall and Poland-Foundation TAK to enhance the legacy of European women composers. We will present their music at different concerts but also let it circulate online via a dedicated youtube channel. We hope to increase its visibility using the power of videos created for our short video competition. This competition will engage a broad audience (with a focus on the young generation) into our topic. We want to inspire them, to let them search for the content and context, to place the topic somewhere in their knowledge and consciousness. Biographies of women composers are always very exciting since they were outstanding personalities who had to struggle for their artistic identity. On the other hand, we believe that some participants would like to identify stereotypes about the composing capacities of women in a deeper and broader manner and put them under a question mark. And finally we intend to inspire other artists and organizers to join our mission. This way hopefully the music written by European women composers in the past will permanently enter concert halls.

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**Musique est une femme**

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<td>51,663,00 €</td>
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**COMPENDIUM**
Beyond Quantum Music is a project exploring the connection between art and quantum physics. Its main purpose is broadening and developing production, educational and artistic aspects of the pilot project Quantum Music, completed in 2018 - but this time not only with respect to music, but also to visual and digital arts. The primary goal of the new consortium is audience development in four partner countries, but also in the broader European context. The secondary goal is transnational mobility and establishing a network of organizations and individuals that would continue to perform and promote quantum music and thus secure the long-term sustainability of the project. The project will encompass theoretical concepts and experiments in the domain of quantum acoustics; musicological work related to the study and expansion of the new genre of quantum music, created in the pilot project; expansion of the open access sample library of quantum sounds and their artistic use; composition of new music pieces based on the principles and sounds of quantum physics; further development of the Quantum Link Technology necessary for connecting acoustic and quantum-mechanic domains; design and production of new hybrid instruments based on the Quantum Link Technology. Beyond Quantum Music will also encompass a competition for artists from the domains of music, visual arts and digital interactive art, who will submit works inspired by the quantum world. The next step will be production of a new multimedia event "Quantum Music 2.0" that will incorporate awarded works by composers, visual and digital artists, as well as works by local artists from partner countries. It will performed in all partner cities (Linz, The Hague, Hannover and Belgrade). We will also create a dedicated Internet portal where the complete library of quantum samples, as well as all previous artistic and scientific results of the Quantum Music project, would be offered to users worldwide (open access).
The 27-month project “One Europe One Caucasus” represents the synergy of all partners (from Austria, Georgia, Poland and Portugal) experience in work with migrants and refugees, creative education, projects aimed at social inclusion and international art initiatives with the unique festival and program called One Caucasus – which is implemented in borderland of non-EU country – Georgia, but the same time is authentic laboratory for realizing European values.

The project will consist of three modules of actions:
1. One Caucasus Program and Festival - in this module we will use a unique space (that brings together youth from Caucasus - across the conflict lines - and beyond) for developing new international, interdisciplinary art and educational initiatives in Kvemo-Kartli, most multiethnic region of Georgia (in the borderland of Armenia and Azerbaijan). The module will consist of two editions of an international festival of a new format (free-access, participant-oriented, multi-actor festival with participatory architecture initiatives) and a long-term education program led by teams of artists and educators.
2. "Inter3Labs" - interdisciplinary research-based initiatives where artists and experts will work together with particular social groups at risk of social exclusion (with special focus on migrants and refugees) will be organized in Poland, Austria and Portugal.
3. OEOC multimedia and follow up - will include creating and promoting 5 documentary films (presenting two editions of One Caucasus Program and Festival and 3 Inter3Labs) and 5 educational animations (presenting know-how used and practiced in framework of the project in format of attractive and accessible step-by-step animations for artists, educators, architects, local governments and musicians.
Out of War Experiences – Hope for the Future

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<th>Role</th>
<th>Organisation Name</th>
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<th>Organisation Name</th>
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Original Budget: 332,772,00 €
Maximum Grant Awarded: 199,662,00 €
% Awarded: 60,00%

The motivation of WE-Hope is to promote multiculturalism through sharing experiences of surviving conflict across generations, thus bringing ‘old’ Europe and ‘new’ Europe closer together in a common framework of hope for the future. We will build an interactive website/repository of stories, told by those who experienced conflict during the Second World War and by those who have fled conflicts more recently. Bringing these stories into dialogue will contribute to a recognition of shared experiences that can promote a sense of common humanity and citizenship. There is also an intergenerational dimension, an intended dialogue between elders and younger generations. We will encourage engagement with this repository in various ways. Firstly, we will create an artwork inspired by the stories and by the cantastoria tradition, which will visit sites across Europe: engaging audiences and promoting inclusivity thereby come together. Secondly, we will create educational resources for informal and formal learning, which will be available on the website. Through these activities, multiple audiences will add and reuse/share content. We will work with (not for) migrant and refugee communities and other underrepresented groups in order to valorise their multiple voices in the making of a common European cultural heritage. Finally, to celebrate the achievements of the project and to leave a lasting resource for our many participants and wider publics, we will produce and make available a video documentary of all its activities. We will seek to contribute to strategies for inclusion based on cultural heritage, and to this end will produce research outputs based on our findings.
Diverse developed in Europe, the market of the contemporary circus is badly identified and unbalanced in view of the whole territory. It remains narrow and competitive.

= All obstacles to mobility.

Consider circulation as a common project, shared by programmers and companies, in the perspective that everyone and each show finds its proper place, taking into account the various contexts and issues.

Open the market to generalist professionals outside the sector.

-> These shifts in perspective may prove promising for promoting the mobility of contemporary circus.

CircusLink will focus on meeting the needs of companies and programmers (from the circus sector and beyond).

The experiment will be conducted for twenty-four months, from September 2019 to August 2021.

Based on the development of a collaborative working method, it will bring together the consortium partners (four festivals and a network dedicated to contemporary circus), four companies selected collectively, and programmers (sector and generalists) chosen according to their reflecting the disparities in the market, and invited to participate in the experiment.

This will focus on the articulation of cooperation "in the presence" (during meetings, programming shows ...) and online. For this, a digital collaborative platform will be developed around a dynamic database and cartography documenting the distribution structures, companies and tours that are going on or developing; an online dialogue space will allow the continuity of exchanges between participants in the experiment.

At the end of this, a vade mecum documenting the collaborative working method developed, and a documentary film on the project will disseminate the results.
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1989: Thirty years ago the fall of the Berlin Wall opened Europe to the East. In the same year, thousands of Albanians crossed the sea to arrive on the Italian coast, giving rise to one of the most massive migrations. Today, new walls are raised against other migrants crossing the sea to Europe. What has changed in the last 30 years?
European Nomad answers a double problematic: the co-construction of new practices for professionals of the culture through transnational cooperation and the professional insertion of migrants into the cultural ecosystem in their host countries.

For this purpose, we are relying on a current experiment tied to our pedagogical national program “artistic and cultural production” in which we integrated an asylum seeker and the founder of the association “Exilophone”. We are also partners with multiple social associations working with migrants (Singa, Techfugees…)

“European Nomad” is willing to develop a professional training program deeming culture as an integration vector. It is about giving this “non-chosen” mobility of people a reason, a dignity and a coherence back through a project carrying common european values. The project is going to allow the migrants to obtain knowledge of their host countries’ ecosystems, to obtain competences tied to the territorial and cultural specificities, and to be reintegrated into a network encouraging their professional insertion.

The expected impacts of this professional training program are the development of: new practices coming from the exchange of knowledge between european professionals and migrants directed to the publics and migrant publics specifically; the professional insertion of migrants in the cultural field of the home country; a network of cultural initiatives tied to the question of the insertion of migrants in european countries.

“European Nomad” wishes to answer to the urgency of the professional transformation of the cultural sector as well as answering to the world challenge of migrating flux via a training program which goes beyond its own sector and the borders of its consortium. Because the added european value stands in a transnational cooperation for a more global, fast and efficient resolution and long-term, world problematics.
Acoustic Commons

As a collaboration between four small cultural organisations with a shared interest in environmental sound, their innovative work to date has included an interactive map of live sounds, radio broadcasts following the dawn chorus around the globe, artist residencies and sound and ecology festivals. The project will develop shared creative resources for a growing number of artists, scientists and citizens who are increasingly drawn to sound as a medium to make and explore environmental connections.

The project consists of three strands:

1. Streaming technology
   We will create an innovative set of digital tools that allow people to share the sounds around them in real time; an online interface where these sounds are available live and tools for using these sounds within installations, performances, games, scientific research and for environmental advocacy.

2. Innovative public events
   We will extend a model of networked micro-festivals (soundcamps) across and beyond Europe, creating inclusive ways for people to engage with the environments around them through arts activities outside of conventional cultural venues. We will also further develop the unique Reveil 24 hour radio broadcast that crowdsources live sounds of daybreak around the globe on International Dawn Chorus Day and commission new public artworks for exhibition with each partner.

3. Audience development
   We aim to widen and diversify our live audiences and listenership for these activities through the creation and implementation of a shared audience development strategy. This will include training, shared marketing, knowledge sharing and an end of project colloquium.

Together, these elements will lay the ground for an emerging Acoustic Commons, with artists and cultural operators working with audiences to co-produce a new field of artistic practice, alongside new ways to recognise and value soundscapes as part of Europe’s intangible cultural and environmental heritage.
European Design Upgrade: Transnational Capacity Building

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<th>Role</th>
<th>Organisation Name</th>
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<td>APP</td>
<td>Charitable Fund &quot;K.Fund&quot;</td>
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European Design Upgrade: Transnational Capacity Building (EDU) – is a skills and mindset elevation interdisciplinary programme. Through Pan-European cooperation it enables cultural and creative players to promote their capabilities to their respective markets. The cultural dialogue established between the participants is called to cross-link designers, artists, IT-specialists, scientists, and entrepreneurs for joint qualitative response to the global challenges projecting local level solutions for business, culture and creative industry (CCI), local society.

The requested funds are to be allocated for the full cycle of 3-stage project preparation and implementation in Ukraine, Belgium and Finland concurrently, concluding with global exhibition at DDW 2020. After 3-month Skills Progression session and 3-month Design Lab challenge the participants will meet investors and influencers, either find partnerships for their rapid CCI ideas implementation.

The project main goal is to enhance the capacity building of young artists and designers by means of hybrid involvement approach aimed at the very core of innovation process. It encompasses progressive transfer of participants from theory to practical application allowing them to think and act like creative entrepreneurs. Advancement to such a level makes synergy of designers and other stakeholders at local level more probable as well as increases the designers’ competitiveness providing resource for European and Ukrainian markets.

This project is the pilot version of the mentioned innovative concept. The lessons and conclusions drawn from the results of the project implementation, feedback from all project participants will be the basis for the analysis of the proposed concept, its improvement and modernization for subsequent iterations. The total duration of training activities of the project does not exceed 1 calendar year. Thus, such courses can be successfully repeated both in the project partner countries and beyond.
Independent Radio Exchange (IndieRe) project aims to promote unrecognized local indie and urban music production across multiple European countries in order to increase transborder mobility of music creativity and improve the capacity of cultural operators for long-term, sustainable intercultural exchange. Due to technological developments, music selection and distribution has become dominated by large corporations using AI algorithms, which means that local European artists remain relatively unknown outside of their immediate (regional) surroundings.

To tackle this problem, four independent radio stations from four European countries (France, Germany, Italy and Slovenia) have formed a partnership consortium which will utilize the radio medium as the primary dissemination channel for promoting unrecognized local European music across numerous geographical regions of the EU, enabling them to circumvent the over-saturated mainstream channels of music distribution and consumption, dominated by anglo-saxson production.

Therefore, the IndieRe project will form a platform through which partner radios will produce and exchange radio broadcasts of music reviews, playlists and interviews during a period of two years. Furthermore, the partnership will reinforce its promotion and transborder exchange of European local indie artists and cultural operators by organizing international music festivals. These activities will introduce selected artists to new audiences, provide them with necessary international experience and also enrich the cultural landscape of participating countries.

In order to ensure the long-term sustainability of project’s activities, the partnership will also facilitate capacity building of independent radios through transborder mobility of cultural operators. This will be achieved with residency exchanges of music journalists and editors among partner radios and with organization of expert conferences intended for knowledge and best-practice sharing.
With the constant development of digital means and technologies and the emergence of new uses and distribution channels, the digital revolution directly concerns cultural stakeholders and creatives. From museums, heritage sites to performing arts venues, they all require, produce, co-produce or invent new content and new forms of mediation that are ever-more immersive. While, practices and public financing are ever-changing in these sectors, our project aims to strengthen capacity building within the European digital culture market and build a transnational network of businesses, cultural institutions and content creators who are gearing up towards new opportunities and new channels for culture and knowledge dissemination.

This « transnational co-creation incubator for digital installations enhancing capacity building in the cultural and creative sector » advocates for the recognition that innovation does occurs through collaboration. In addition to increasing the engagement of audiences, digital installations integrate new innovative scenarios of immersion in museums’ spaces, enhancing the visitors’ experience and transforming information visualization, access and interaction with arts, culture and heritage.

The objective is to foster opportunity for European creators, together with a small group of experienced Canadian creators and few artists in exile, to reinforce skills, capacity, knowledge sharing through a process of co-creation/co-design as the way of the future for all innovative activity in the field of digital mediation, in association with value-chain partners. The project will gather 24 participants from different creative backgrounds (digital arts, new media producing, virtual reality, augmented reality, mixed reality, multi-platform storytelling, video mapping, spatial 3D sound, animation, scenography/museography) to propel new digital installations ideas exploring intercultural dialogue and social integration of migrants for a museum in Greece.