

2014



2020

Creative Europe 2014-2020
Culture Sub-Programme: Lithuanian Projects



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Thank you to all the organisations and artists who have been successful in delivering such inspirational projects to Lithuanian and European audiences throughout 2014-2020. We wish you all the best in your future creative endeavours.

We hope to welcome you and new applicants to the Creative Europe programme 2021-2027.

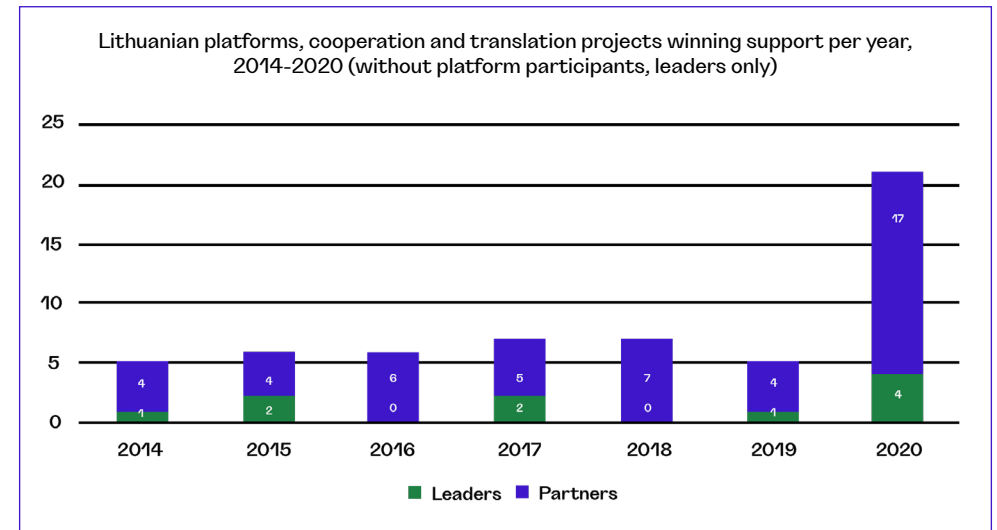
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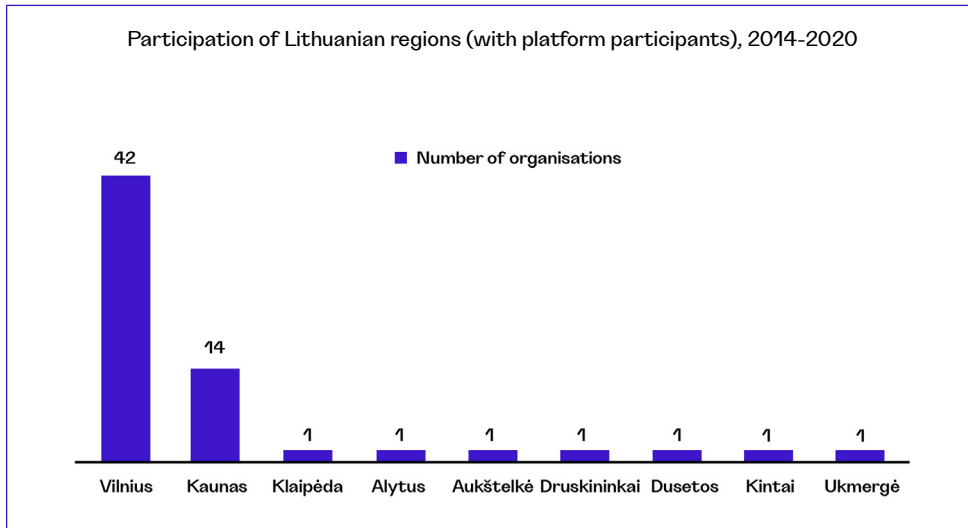
Lithuania's participation: trends and numbers

LITHUANIA'S PARTICIPATION: TRENDS AND NUMBERS

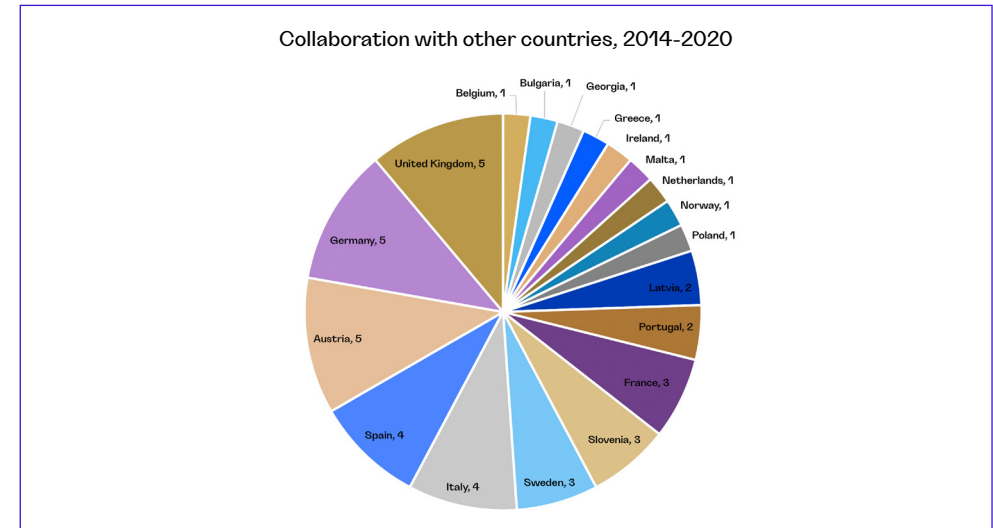


The period from 2014 to 2020 was the third time Lithuania participated in the Creative Europe programme. Compared to the previous phase, Lithuania's participation stayed roughly the same. Over the seven years, Lithuania was part of approximately eight projects per year, including cooperation and literary projects, and as platform leaders. Overall, 34 Lithuanian cultural and educational institutions joined smaller-scale cooperation projects. Eighteen institutions collaborated in larger-scale cooperation projects. Four publishing houses received support for 5 literary projects so that Lithuanian readers could enjoy European literature in their native language. Four cultural entities became members of 5 platforms; 4 of which were partners and 1 was a leader. Ten projects were led by Lithuanian institutions. The number of Lithuanian organisations winning support peaked in 2020 when the Creative Europe co-funding scheme assisted 21 organisations in their cultural activities. Project grants awarded for Lithuania totalled €2,924,934.57.





As for the geographical range of participating cultural organisations, it is evident that the capital city Vilnius surpassed other cities in Lithuania. Kaunas, the second largest city, takes second place in the frequency of participation in the programme. Other larger cities do not distinguish themselves on the chart. Klaipėda, Alytus, Aukštaitė, Druskininkai, Dusetos, Kintai, and Ukmergė all joined one project over the seven years. In comparison to the last seven-year funding period of 2007-2013, when Druskininkai was the only small city participating in the programme, the current number of partners outside of large cities shows a growing trend of town involvement in transnational collaboration.



The collaboration trends show that Lithuania most frequently joined projects that were led by Austria, Germany, or the United Kingdom. Lithuania also participated in projects whose coordinators were Spain or Italy, with four projects each per lead country. Three projects each were coordinated by Sweden, Slovenia, and France. Overall, Lithuania collaborated with 19 countries, two of which were its neighbours (Poland and Latvia). Compared to the last funding period of 2007-2013, a stark difference can be seen in the decrease in collaboration with the Baltic countries and a significant increase in shared projects led by Austria, Italy, Slovenia, Spain, and Sweden. This may be at least partly explained by the stricter requirement for funded projects to cover a wide range of European regions in terms of project partners.



The chart of participating organisations per country shows that 61 Lithuanian institutions joined or led cultural projects funded by the programme. From the Baltic countries, Lithuania leads Estonia, while Latvia surpasses both. Although it is not surprising that organisations from larger European countries such as Italy, France, Spain, Germany, or the United Kingdom dominate the chart, slightly unexpected examples of high participation in the programme include organisations from Slovenia and Croatia, whose populations are comparable to Lithuania's.

SUPPORT FOR EUROPEAN COOPERATION PROJECTS

The call for European Cooperation Projects is the largest under the Culture Sub-Programme and is at the very heart of European funding for culture. This call offers funding to cultural organisations to collaborate across borders with the aim of developing the sector and reaching new audiences across Europe. Over the period of 2014-2020, both small- and large-scale cooperation projects needed to address the overall aims of the Creative Europe programme by addressing at least one of the programme's five priorities:

1. Promote the transnational mobility of artists and culture professionals; transnational circulation of cultural and creative works; promotion of cultural exchanges, intercultural dialogue and understanding for cultural diversity and social inclusion.

2. Strengthen audience development which aims to directly engage people and communities in experiencing, enjoying, and valuing arts and culture resulting in accessible and inclusive culture.

3. Foster capacity building which assists cultural operators to develop their skills and internationalise their careers particularly in the areas of:

- a. Digitisation
- b. New business models
- c. Education and training

4. Enhance intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures, thereby contributing to the social integration of migrants and refugees.

5. As a legacy to the European Year of Cultural Heritage, **raise awareness** of common history and values, and reinforce a sense of belonging to a common European space.

Artistic Multi-Sensorial Experiences 2017-2019

About the organisation

Dusetos Cultural Centre and Art Gallery is a place for classical and popular music concerts, cultural meetings, movies, performances, and fine art projects. The cultural centre has a team that organises exhibitions, symposia, publications, art albums, and concerts. The art gallery was established in 1995 to promote artists who are recognised on an international level.

Website: www.dusetukultura.lt

About the project

Artistic Multi-Sensorial Experiences (AMuSE) aimed to create new readings and a better understanding of the content of the senses – such as somatic senses – and their role within the arts. The main goal of the project was to provide new research in the arts by focusing on the concept of the inter-sensorial as an essential text for the creation of art and culture. This project blended visual arts with applied arts and traditional local traditions, shedding new light on the artistic facets and customs that are usually overlooked. AMuSE sought to create a platform for transnational mobility between emerging and established artists, develop new audiences, stimulating new interest in the ways in which the senses and aesthetics relate with cultural heritage.

Project website:

<https://fb.com/Artistic-Multi-Sensorial-Experiences-AMUSE-439761703051856/>



PROJECT LEADER

Malta Society of Arts, Manufactures & Commerce (Malta)

PARTNERS

Associazione Le Terre dei Savoia (Italy),
Kultūros Centras Dusetų Dailės Galerija (Lithuania),
Stichting Hanzehogeschool Groningen (Netherlands)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€28,969

MAXIMUM GRANT AWARDED FOR THE PROJECT

€182,554

CREATIVE EUROPE CALL PROJECT REFERENCE

583760-CREA-1-2017-1-MT-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Artist-Run Network Europe (ARNE) 2020-2023

About the organisation

Lithuanian Interdisciplinary Artists' Association, established as an association in 1997, is an artist-run organisation with over 140 members. The association unites both young and acclaimed artists who have received the Lithuanian National Art and Culture Prize, other awards, and have participated in the Venice Biennale, as well as other prominent international and local exhibitions. The association organises and produces exhibitions, events, and residencies, publishes various publications, and represents artists in various socio-political situations.

Website: www.letmekoo.lt

About the project

Artist-Run Network Europe (ARNE) is a European project with a focus on artist-run initiatives. In the course of two and a half years (October 2020-April 2023), the project will host a range of activities, including exhibitions, conferences, workshops, and lectures. ARNE aims to strengthen the self-organised artist-run sector in Europe devoting attention to local and international cooperation, and to create a simple information framework for art professionals and art students, namely through a collaborative online platform, Artist-Run Resource Centre (ARRC).

Project website:
<https://artistrunnetworkeurope.eu/index.html>



Photographs by Bon Alog



PROJECT LEADER
Candyland (Sweden)

PARTNERS
Lietuvos Tarpdisciplininio Meno Kūrėjų Sąjunga (Lithuania),
Ormston House Company Limited by Guarantee (Ireland),
Stichting The Naked (Netherlands),
The Syndicate of Creatures (Denmark),
Top Verein zur Förderung kultureller Praxis EV (Germany),
Totaldobre (Latvia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€26,760

MAXIMUM GRANT AWARDED FOR THE PROJECT
€197,920

CREATIVE EUROPE CALL PROJECT REFERENCE
616633-CREA-1-2020-1-SE-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

A Woman's Work 2018-2021

About the organisation

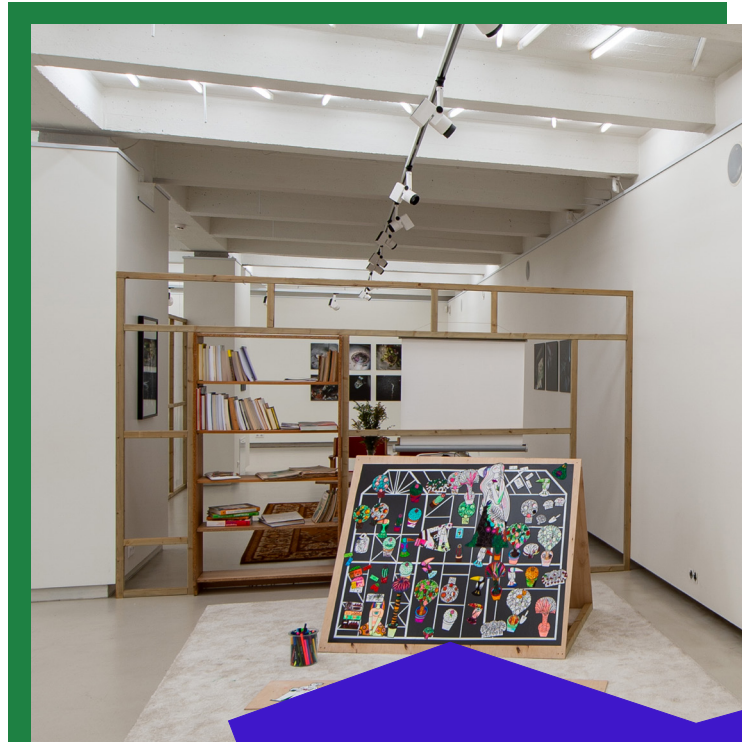
The Kaunas Photography Gallery is one of the most active Kaunas city galleries and has been disseminating and representing art photography in Lithuania and on an international scale for over forty years. The gallery aims to enhance the importance of photography and foster creative processes. To this end, the organisation holds educational activities for children and emerging photographers, showcases the works of Lithuanian and international photographers for local audiences, publishes art photography books, and offers a residency programme for artists and curators.

Website: <https://kaunasgallery.lt/en>

About the project

A Woman's Work sought to challenge the dominant visual representation of women in the industry and show the current changes in representation in contemporary Europe. The project employed photography, arguably the world's most democratic and accessible medium, combined with digital media, print and online publishing. The project sought to uncover new insights, document the social and cultural processes at work, and share individual perspectives with a wider audience (physical and virtual), stimulating debate and dialogue about the issues facing contemporary Europe.

Project website: <https://www.europeanprospects.org/a-womans-work>



PROJECT LEADER
Ffotogallery Wales Limited (United Kingdom)

PARTNERS
La Photographie Au Château D'eau (France),
Irish Gallery of Photography Designated Activity
Company (Ireland),
Lietuvos Fotomenininkų Sąjungos Kauno Skyrius (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€45,000

MAXIMUM GRANT AWARDED FOR THE PROJECT
€198,000

CREATIVE EUROPE CALL PROJECT REFERENCE
597707-CREA-1-2018-1-UK-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



Baltic Light Chain 2015-2016

About the organisation

The creative non-profit community house BEEpart (meaning “Be a part”, “bee art” or “bee” in a sense of “common work”) has been established as a platform for cultural and social innovation in the Pilaitė district in Vilnius. It aims to improve the local social climate, promote dialogue, inspire people to be engaged in cultural activities, and foster social innovation.

Website: <http://www.beepart.lt/en/home/>

Project website:
<https://www.facebook.com/e.lightchain/>

About the project

The Baltic Light Chain project idea was born to encourage cooperation between the institutions that organise light installation festivals in the Baltic Sea region (Poland, Lithuania, Latvia, Estonia), to reach new audiences, make festivals more professional through cooperation, and to help artists from the Baltic countries to internationalise their careers. Common problems such as a lack of high-quality creative ideas, lack of education for light designers, and a lack of management experience in audience development motivated the idea to create a long-term network of light festivals in the Baltic countries in order to balance the supply and demand side in the region by constantly increasing the quality level of the festivals, providing mobility and international career opportunities for artists, and increasing awareness and understanding of the target audience. The project included activities that helped art students in the region become better acquainted with new and innovative techniques for working with light design and promote their careers internationally. The main event of the project was the Baltic Light Chain tour, featuring interactive installations, projections, and mapping projections.



PROJECT LEADER
Rīgas Dome, Izglītības, Kultūras,
un Sporta Departaments (Latvia)

PARTNERS
Instytut Kultury Miejskiej (Poland),
Kūrybinės Dirbtuvės Beepart (Lithuania),
MTU Valgusfestival (Estonia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€26,358

MAXIMUM GRANT AWARDED FOR THE PROJECT
€193,443

CREATIVE EUROPE CALL PROJECT REFERENCE
559756-CREA-1-2015-1-LV-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

B.R.A.N.D. NEW 2020-2024

About the organisation

Centre for International Cultural Projects, founded in 2002, has evolved over the years into a multifunctional cultural institution. The institution focuses on three main fields of activity: organising international professional music competitions and various other performing art events, acting as a sheet music store and information centre, and organising concert tours around the world.

Website: <https://www.facebook.com/music-competitionsinlithuania>

About the project

The Centre for International Cultural Projects, the UGDA Music School and EMCY brought together young European musicians travelling by train from Kaunas (European Capital of Culture 2022) to Esch-sur-Alzette (European Capital of Culture 2022) and then to Brussels. A rather unusual train departed Kaunas station on Sunday, 5 June 2022. With this train, which connected two capitals of culture – Kaunas and Esch-sur-Alzette – the Railways Brass Quintet began their journey. Musicians from Lithuania traveling by train performed for spontaneous audiences in various places such as train cars, railway stations, city parks, and squares. Their itinerary was: Kaunas - Marijampolė - Białystok - Warsaw - Berlin - Cologne - Esch - Brussels. During the trip, the Railways Brass Quintet performed works by Lithuanian composers. On Friday, 17 June, the Railways String Quartet, with members from Denmark, Serbia, Slovakia, and the United States met the Railways Brass Quintet in Esch, and together performed concerts in Schengen, Luxembourg City, and Brussels.

Project website:
<https://emcy.org/projects/brandnew/>



PROJECT LEADER

Europäische Union der Musikwettbewerbe für die Jugend – European Union of Music Competitions for Youth – EMCY – EV (Germany)

PARTNERS

École de Musique de l'Union Grand-Duc Adolphe (Luxembourg), Förderverein Musik der Jugend (Austria), Junge Norddeutsche Philharmonie EV (Germany), Kulturstiftung Hohenlohe SDBR (Germany); Veronika Lemishenko Charity Foundation (Ukraine), Natų Knygynas (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€15,000

MAXIMUM GRANT AWARDED FOR THE PROJECT

€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE

616871-CREA-1-2020-1-DE-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

COMMON GROUND 2020-2023

About the organisation

The Lithuanian Artists Association (LAA) is one of the largest organisations of professional artists in Lithuania. The main objectives of LAA are the development of cultural projects and international exchanges, representation and promotion of modern and contemporary art by organising solo, group, curated and survey exhibitions, stimulating and protecting free creative practices, providing for the development of professional art, representing the creative practices of LAA members in the local and international field, and undertaking artists' copyright protection.

Website: <https://www.ldsajunga.com/>

About the project

Migration movements are at the centre of global attention. In recent years, Europe has had to respond to the most acute migratory challenge since the end of the Second World War. The idea of the project was initiated in Iceland, where artists – founders of the Academy of Senses – noticed that even though migrants constitute a great part of society, they are still not visible on the artistic scene. This led them to deeper reflection on our sense of belonging and what makes us feel at home. The main interest was intercultural dialogue. This seeks to establish linkages and common ground among different cultures, communities, and peoples, promoting understanding and interaction. The project is focused on three major areas: intercultural dialogue, which is about creating common goods, shared knowledge and spaces for exchange; transnational mobility and international collaborations of artists and members of the scientific world; and capacity building in the form of training (gathered workshops) generating new soft skills for cultural operators.

Project website:

<https://www.ldsajunga.com/common-ground>



PROJECT LEADER

Centrum Sztuki Współczesnej Znaki Czasu w Toruniu (Poland)

PARTNERS

Akademia Skynjunarinnar (Iceland),
Lietuvos Dailininkų Sąjunga (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€50,051

MAXIMUM GRANT AWARDED FOR THE PROJECT

€197,951

CREATIVE EUROPE CALL PROJECT REFERENCE

616901-CREA-1-2020-1-PL-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects



ePublisher 2015-2017

About the organisation

Soros International House opened in 1993 as a centre for language teaching and teacher professional development. In 2000, the institution became involved in international educational and cultural projects.

Website: <https://sih.lt/en>

About the project

ePublisher aims to contribute to audience development by improving access to poetry, promoting innovative ways of publishing poems by professional and amateur poets, and helping them to enlarge their readership. As part of the project, a website <https://epublisher-platform.eu> was created. It serves as a multilingual international platform for users (professional and amateur poets and translators) to set up their profiles, publish their poems, translate them, participate in collective online poetry creation and translation, and evaluate the work of others. Anyone accessing the website can also collectively participate in poetry writing games. ePublisher also included local poetry promotion events in public libraries and the organisation of international poetry festivals in each partner country.

Project website:

<https://epublisher-platform.eu>



PROJECT LEADER

Soros International House (Lithuania)

PARTNERS

Município de Lousada (Portugal),
Turun kansainväliset kulttuurimarkkinat yhdistys ry (Finland),
Związek Stowarzyszeń Multikultura (Poland)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€67,986

MAXIMUM GRANT AWARDED FOR THE PROJECT

€199,987

CREATIVE EUROPE CALL PROJECT REFERENCE

597707-CREA-1-2018-1-UK-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

EU Contemporary Puppetry Critical Platform 2020-2023

About the organisation

The Vilnius Lėlė Theatre, founded in 1958 in Vilnius by the puppeteer and director Balys Lukošius, is a state repertoire theatre. The theatre has two halls, a creative studio, and a permanent exposition of the Living Puppet Museum. Performances are based on Lithuanian and world folk fairy tales and plays by famous Lithuanian and international authors for children and adults. Theatre performances have won awards from the Lithuanian Ministry of Culture and international professional theatre festivals.

Website: <https://www.teatraslele.lt/en/>

About the project

By exploring the potential reach of contemporary puppetry, the four partners contribute to the development of the artistic field challenging the common preconception that puppetry is an art form for children and thus an inferior art form. Within the frame of the project, the partners are granted a chance to systematically nurture a specific segment of puppetry criticism and reflection and foremost to devote a special and systematic effort to introduce specific audience groups to contemporary puppetry. Many project activities are centred on audience development devised to enable and encourage the audience to engage in peer-to-peer dialogue, provide them with the opportunities to process their own responses alongside those of others, enhance their knowledge and theoretical background, improve their articulation skills, broaden their understanding of contemporary puppetry, and increase audience member engagement in and enjoyment of contemporary art events.

Project website:
<https://www.contempupuppetry.eu/>



PROJECT LEADER
Lutkovno Gledališče Ljubljana (Slovenia)

PARTNERS
Puppet Animation Scotland (United Kingdom),
Sveuciliste Josipa Jurja Strossmayera u Osijeku,
Akademija za Umjetnost i Kulturu u Osijeku (Croatia),
vVilniaus Teatras Lėlė (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€44,300

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
616717-CREA-1-2020-1-SI-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



European Libraries of Emotions© (LOE): a new path to capture audiences and support social transformations in Europe 2020-2022

About the organisation

The Kaunas Municipal Vincas Kudirka Public Library, founded in 1925, is the main library in Kaunas, Lithuania's second largest city, and is one of the oldest municipal public libraries in Lithuania. During the long years of its existence, the library has repeatedly changed its premises and name. The library was opened in the current premises in 1960. In 1988, it regained the original name of Vincas Kudirka. The library now consists of five functional departments that were established after the centralization of public libraries, and 20 branch libraries, located in different areas of the city. The main activities of the library include reader services, building collections, information services, cultural education, and project arrangement and implementation.

Website: <https://www.kaunas.mvb.lt/>

About the project

Adapting the practices of the European Public Library Network to the digital environment, the project supports libraries' mission to promote reading, establish innovative ways of reading, celebrate cultural diversity, combat social discrimination, and enhance cultural heritage. Libraries of Emotions connects the European network of the four public libraries involved in jointly developing new skills and approaches and encouraging the placement of emotions at the centre of the reading experience.

Project website:
<http://librariesofemotions.eu/>



PROJECT LEADER
Love for Livres (France)

PARTNERS
Public Libraries 2030 (Belgium),
Bibliothèque de l'Espace Carême (Belgium),
Kranj City Library (Slovenia),
Biblioteka Miejska (Poland),
Kauno miesto Vinco Kudirkos viešoji biblioteka (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€12,728

MAXIMUM GRANT AWARDED FOR THE PROJECT
€192,403

CREATIVE EUROPE CALL PROJECT REFERENCE
616883-CREA-1-2020-1-FR-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



European Music Trails 2018-2020

About the organisation

Opened in Vilnius on 22 September 1995 (on the 120th anniversary of the birth of M. K. Čiurlionis), the M. K. Čiurlionis House is a memorial cultural centre and a landmark historic building in the Old Town of Vilnius, where the Lithuanian composer and painter Mikalojus Konstantinas Čiurlionis (1875-1911) lived and worked from 1907 to 1908. The Čiurlionis House offers educational programmes and organises exhibitions and other cultural events.

Website: <https://mkcnamai.lt/en/>

About the project

European Music Trails (EUMUT) is a project about the connective power of music in multinational Europe. It looks both at our European musical history and how it is connected to our lives today as well as at how we can transfer this heritage into the future. In its first instalment of 2018-2020, European Music Trails designed its activities around three composers, one from each of the partnering countries. In the 19th and 20th centuries, Edvard Grieg from Norway, Mikalojus Konstantinas Čiurlionis from Lithuania, and Clara Schumann from Germany – all artists of particular importance to the three countries and who initiated critical changes in the field of music. The project aimed at diversifying audiences and stimulating the transnational mobility of artists and experts.

Project website:

<https://www.europeanmusictrails.eu/>



Photographs: courtesy of Čiurlionis namai



PROJECT LEADER
Notenspur Leipzig Ev (Germany)

PARTNERS
Mb Classics (Norway),
M. K. Čiurlionis Namai (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€63,349

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000.00

CREATIVE EUROPE CALL PROJECT REFERENCE
597327-CREA-1-2018-1-DE-CULT-COOP1

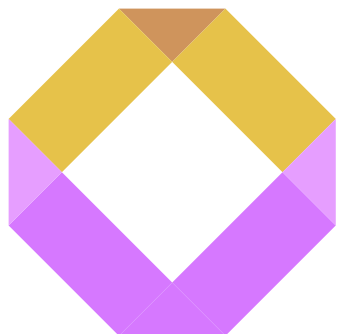
PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

European Outdoor Arts Academy: School of Participation 2019-2021

About the organisation

The mission of Kaunas 2022 is to be a mediator and networker in the journey of Kaunas becoming the European Capital of Culture of 2022. The organisation seeks to unify cultural organisations and creators in the Kaunas region, Lithuania, and Europe with a common goal of revealing the diversity of European cultures and local identities therein.

Website: <https://kaunas2022.eu>



About the project

The European Outdoor Arts Academy delivered five School of Participation 8-day training sessions to production schools, presented in five partner cities between 2019 and 2020. The first edition of the project has enabled artists and community leaders to challenge many assumptions about art and communities. This includes finding ways to develop a community cultural programme that avoids the feeling of imported events being done to a community. This demonstrates that it is possible to avoid creating a gap between community and major events, instead showing how it is possible for major events and capacity-building to go hand in hand.

Project website: <https://walktheplank.co.uk/learning/european-school-participation/>

**Šančių paradas
Kėdė
ŠANČINĖS**

1. Susitikimo vieta - A. Juozapavičiaus pr. / Mažeikių g.
Eisenos pradžia - 12 val.

2. Eisenos pabaiga - Panemunės tiltas
Piknikas - 13 val.
„ATVARYK - PASĖDĖSIM“

Organizatorė: Žemųjų Šančių bendruomenė
Rėmėjai: Lietuvos Respublikos švietimo, mokslo ir sporto ministerija, Lietuvos Respublikos kultūros ministerija, Lietuvos Respublikos turizmo departamentas, Kauno apskrities savivaldybė, Kauno miesto savivaldybė, Kauno rajono savivaldybė, Šilutės rajono savivaldybė, Alytus miesto savivaldybė, Plovdivo miesto savivaldybė, Novi Sad miesto savivaldybė, Coventry miesto savivaldybė, Europos Sąjungos programos Pasveikimo fondas.

Partneriai: Walk the Plank, Lietuvos Respublikos švietimo, mokslo ir sporto ministerija, Lietuvos Respublikos kultūros ministerija, Lietuvos Respublikos turizmo departamentas, Kauno apskrities savivaldybė, Kauno miesto savivaldybė, Kauno rajono savivaldybė, Šilutės rajono savivaldybė, Alytus miesto savivaldybė, Plovdivo miesto savivaldybė, Novi Sad miesto savivaldybė, Coventry miesto savivaldybė, Europos Sąjungos programos Pasveikimo fondas.

**2017
Rugsėjo 16 d.
12 val.**

PROJECT LEADER
Walk the Plank (United Kingdom)

PARTNERS
Coventry City of Culture Trust (United Kingdom),
Fundacija Novi Sad – Evropska Prestonica Kulture (Serbia),
Kaunas 2022 (Lithuania),
Obstinska Fondatsia Plovdiv 2019 (Bulgaria),
Unit – Verein für Kultur an der Karl-Franzens Universität Graz (Austria)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€12,218

MAXIMUM GRANT AWARDED FOR THE PROJECT
€195,000

CREATIVE EUROPE CALL PROJECT REFERENCE
607421-CREA-1-2019-1-UK-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

European Outdoor Arts Academy – School of Spectacle 2016-2018

About the organisation

The Community of Žemiejai Šančiai is a municipal body established in 2014 in the Kaunas District. The organisation seeks to give a voice to the community, care for the environment, unite residents of the neighbourhood, foster equality, promote cultural heritage, expand knowledge about culture, sustainable environment and health, promote small local businesses, and represent the community in public institutions.

Website: <https://sanciubendruomene.lt/en/>

About the project

The European Outdoor Arts Academy – School of Spectacle aimed to democratise the cultural expertise of outdoor arts in small European Capitals of Culture host and candidate cities. Five Schools of Spectacle provided intensive week-long outdoor arts training and networking opportunities for almost 100 creative practitioners from eight European cities. Six civic and community celebrations were delivered from training in the production model. The project provided a platform for international cross-border exchange in outdoor arts, resulting in ongoing inter/national collaborations. Five partner and four site visit meetings provided a forum for intercultural dialogue. Co-creation models were interrogated and disseminated to 19 European cultural networks. The project shared models of outdoor arts that embed the participatory practice in order to engage with new cultural audiences.

Project website:

<https://sanciubendruomene.lt/lt/bendruomenes/zsb/sancines/bendruomenes-menas/sancines-2017/>



PROJECT LEADER
Walk the Plank (United Kingdom)

PARTNERS
Dvimiesčio Kulka (Lithuania),
Limerick City and County Council (Ireland),
Obstinska Fondatsia Plovdiv 2019 (Bulgaria),
Organismos Politistikis Protevousastis Evropis – Pafos
2017 Limited (Cyprus)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€18,500

MAXIMUM GRANT AWARDED FOR THE PROJECT
€199,836

CREATIVE EUROPE CALL PROJECT REFERENCE
570764-CREA-1-2016-1-UK-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Flowing Connections 2020-2023

About the organisation

Kaunas 2022 was established by the Kaunas City Municipality, the Kaunas District Municipality, and the association Kultūros tempo akademija as the main organisation responsible for the implementation of the Kaunas European Capital of Culture 2022 programme. The organisation's main goals are closely connected to the city's strategic development plan and include the involvement of society in changemaking and addressing some of its key challenges. Since its establishment, the organisation has been highly focused on local and artistic community engagement for the research, interpretation, promotion, and preservation of modernist heritage, as well as the development of international partnerships among modernist cities. Building up to the title year of 2022, the current activities of Kaunas 2022 comprise a range of international and local projects, including an international heritage summer school, heritage related conferences, and the development of the online heritage platform modernizmasateiciai.lt, among others.

Website: <https://kaunas2022.eu/>

About the project

Connecting four cities with a close relation to water and building bridges between two ECOC cities among them – Dresden in Germany by the river Elbe, Budapest in Hungary by the river Danube, Rijeka (ECOC 2020) in Croatia on the Adriatic coast, and Kaunas (ECOC 2022) in Lithuania by the Nemunas and Neris rivers – the project Flowing Connections (FLOC) explores the artistic, ecological, and cultural questions of waterside living, the rivers and seas that nourish and threaten the cities in equal measure, divide and unite people, nationalities and landscapes, and the caring or abusive relationships with them. With an international curatorial team including curators from each partner country, FLOC established a pool of some 160 artworks from and around the partner countries and from all around the world culminating in three exhibitions of various scale in Germany, Hungary, and Lithuania.

Project website:

<https://flowingconnections.eu/>



PROJECT LEADER

Ostrale - Zentrum für Zeitgenössische Kunst EV (Germany)

PARTNERS

Art Quarter Nonprofit KFT (Hungary),
Kaunas 2022 (Lithuania), Slobodne Veze,
Udruga za Suvremene Umjetničke Prakse (Croatia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€22,874

MAXIMUM GRANT AWARDED FOR THE PROJECT

€196,264

CREATIVE EUROPE CALL PROJECT REFERENCE

616694-CREA-1-2020-1-DE-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects



From Complicated Past Towards Shared Futures 2020-2023

About the organisation

The Lithuanian National Museum of Art is an institution of national importance. Its collection spans Lithuanian art from the Middle Ages to today and presents temporary exhibitions on Lithuanian and international art in its programme.

Website: www.lndm.lt

About the project

The project seeks to explore and communicate the entanglements of past and present, and searches for new ways of raising awareness through art and culture for a broader audience and influence. The main goal of the project is to understand the difficult pasts of different times and origins through activities organised by artists, art scientists, curators, education professionals, and other specialists, as well as to share experiences on the development of educational programs while trying to involve more diverse audiences. In order for the central topics of the project to reach the widest possible audience, various types and scales of activities are implemented during the project: exhibitions and their public programmes, regular internal meetings, as well as public workshops, discussions, and symposia. The newly acquired information during all project activities will be collected and published on the project's online platform.

Project website:
<https://sharedfutures.eu/>



PROJECT LEADER
Latvijas Laikmetīgās mākslas centrs (Latvia)

PARTNERS
Lietuvos Nacionalinis Dailės Muziejus (Lithuania),
Malmö Stad (Sweden),
Muzeum Sztuki w Łodzi (Poland),
OFF-Biennale Egyesület (Hungary)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€32,000

MAXIMUM GRANT AWARDED FOR THE PROJECT
€199,999

CREATIVE EUROPE CALL PROJECT REFERENCE
616756-CREA-1-2020-1-LV-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Give Music a Future 2016-2018

About the organisation

Balio Dvariono paramos ir labdaros fondas (Balys Dvarionas Charity and Support Foundation) nurtures the heritage of the Lithuanian composer Balys Dvarionas and stimulates cultural activities and the creative artistic self-expression of youth. It also seeks to promote musical talent in the pre-professional field on a national and European level.

Natų Knygynas has a long tradition in national and international educational events for children and young adults. Among the current and upcoming events for youth is the anti-piracy project, which raises awareness for the protection of music copyrights through seminars at the major Lithuanian music schools.

Website: <http://www.dvarionas.com/#%21d-varionio-paramos-fondasen/c11t3>
<https://natos.lt/en/index>

About the project

Give Music A Future promoted 108 young European musicians with performances in seven countries, providing them with the essential skills to engage with different audiences throughout Europe. To achieve this, Give Music A Future proposed a diverse set of activities: international workshops about audience communication; interactive performances; reach-out sessions with young refugees, immigrants, traveller children, disabled people, and underrepresented groups; musical theatre for families; and online competitions. These activities took place in Lithuania, Luxembourg, Germany, Spain, the Netherlands, the United Kingdom, and online. At the end of each session, the activity was assessed and the data gathered was used as a basis for audience development guidelines. The data included the experiences of performing musicians, project and local partners, and audiences.

Project website:
<https://emcy.org/projects/give-music-future/>



PROJECT LEADER
 Europäische Union Der Musikwettbewerb Für Die Jugend (Germany)

PARTNERS
 Balio Dvariono Labdaros ir Paramos Fondas (Lithuania),
 Confederación de Juventudes Musicales de España (Spain),
 Ecole De Musique De L'union Grand-duc Adolphe (Luxembourg),
 Özel Bt Muzik Ve Tiyatro Kurs Merkezi Limited Sirketi (Turkey),
 Stichting Musonia (Netherlands),
 The Flying Gorillas (United Kingdom),
 Natų Knygynas (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
 €17,911 (Natų Knygynas),
 €11,957 (Balio Dvariono Labdaros ir Paramos Fondas)

MAXIMUM GRANT AWARDED FOR THE PROJECT
 €200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
 570500-CREA-1-2016-1-DE-CULT-COOP1

PROGRAMME
 Creative Europe; Culture; Action: Cooperation projects

MArteLive 2020-2022

About the organisation

Kintai Arts is a cultural institution whose main mission is to stimulate, develop, and explore the unique tangible and intangible cultural and natural heritage of the Pomeranian region and to foster creativity, reflection

Website: <https://kintaiarts.it/en/>

About the project

MArteLive is a European talent hub, contest, and tour for emerging artists selected through a Call for Artists (18-35 years) in 16 artistic fields: music, painting, theatre, dance, literature, circus arts, photography, digital visual arts, VJ, DJ, cinema, video art, fashion & recycling, handcrafts, comics, and street art. The project includes three national art contests, an artist residency programme, and a final Biennial exhibition in Rome.

Project website:
<http://www.martelive.eu>



PROJECT LEADER
Procult (Italy)

PARTNERS
Fundacja Artnova (Poland),
TUZLA LIVE (Bosnia and Herzegovina),
VŠĮ Kintai Arts (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€41,709

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
616959-CREA-1-2020-1-IT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Modernism for the Future 360/365 2020-2022

About the organisation

The mission of Kaunas 2022 is to be a mediator and networker in the journey of Kaunas becoming the European Capital of Culture of 2022. The organisation seeks to unite cultural organisations and creators in the Kaunas region, Lithuania, and Europe with a common goal of revealing the diversity of European cultures and local identities therein.

Website: <https://kaunas2022.eu>

About the project

The project Modernism for the Future 360/365 united four European cities (and an additional partner – Liebling House-White City Centre, Tel Aviv) that have a shared legacy of the modernist era. As a result, eighteen local and international artistic interdisciplinary productions were successfully engaging with heritage owners and professionals. The project was finalised with an exhibition and publication on contemporary interpretations of modernism. The project was a part of a wider programme of the Kaunas European Capital of Culture 2022.

Project website:

<https://modernizmasateiciai.lt/en/portfolio-item/mofu-360-365/>, <https://modernizmasateiciai.lt/en/paroda-mofu360-365/>



PROJECT LEADER
Kaunas 2022 (Lithuania)

PARTNERS
Intercommunale Leiedal (Belgium),
Komunalna Ustanova Instytut Strategii Kultury (Ukraine),
Vaizard z.ú. (Czechia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€105,000

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
616858-CREA-1-2020-1-LT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



Murals for Communities

2018-2020

About the organisation

The Kaunas University of Technology (KTU) Faculty of Social Sciences, Arts, and Humanities is an important actor within the field of academic research on intercultural communication linked to cultural and artistic expression forms.

Website: <https://en.ktu.edu/>

About the project

The Murals for Communities project seeks to explore, capture, and formalise the potential of mural arts as a tool for community engagement by creating mural artworks through community involvement and co-creation between community members and mural artists. Moreover, the project seeks to transnationally expand the possibilities of mural artists and seeks to strengthen their position and capacity within the European cultural scene.

Project website:

<https://www.muralsforcommunities.eu/>



PROJECT LEADER

Waterford City & County Council (Ireland)

PARTNERS

Kauno Technologijos Universitetas (Lithuania),
Stichting Street Art (Netherlands)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€49,799

MAXIMUM GRANT AWARDED FOR THE PROJECT

€199,845

CREATIVE EUROPE CALL PROJECT REFERENCE

597272-CREA-1-2018-1-IE-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Networking European Festivals for Mental Life Enhancement (Nefele) 2015-2017

About the organisation

The Olimpikas Association works with people with mental and physical disabilities. Their fields of activity include arts, sport, handicrafts, and other creative activities.

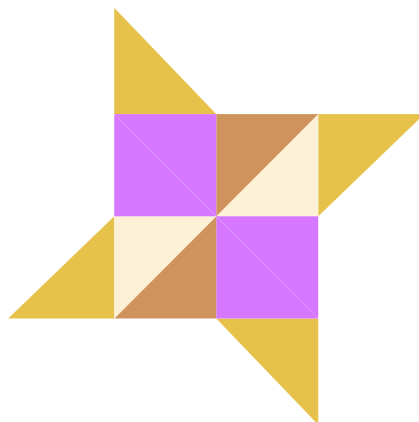
Website: <https://www.facebook.com/asociacija.olimpikas>

About the project

Networking European Festivals for Mental Life Enhancement (Nefele) aims to strengthen all kinds of artistic creation in relation to mental wellbeing. The network seeks to broaden the cultural activities for the benefit of artists and enrich therapeutic procedures for the benefit of patients and society as a whole. The collaboration culminated in organising four festivals in each partner country.

Project website:

<https://www.facebook.com/NEFELEnetwork/>



PROJECT LEADER

Kinonikes Sineteristikes Drastiriotites Efpathon Omadon (Greece)

PARTNERS

Asociacija Aukštelkės Specialiosios Olimpiados Klubas (Lithuania), Euro-net (Italy), First Fortnight Limited (Ireland), Fundación INTRAS (Spain)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€10,377

MAXIMUM GRANT AWARDED FOR THE PROJECT

€199,108

CREATIVE EUROPE CALL PROJECT REFERENCE

559274-CREA-1-2015-1-EL-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Networked Encounters

2015-2016

About the organisation

The Kaunas Biennial is an international platform that creates contemporary art products and alternative ways to experience them for people of various interests, abilities, and age groups. The Kaunas Biennial's mission is to strengthen, challenge, and diversify the contemporary art scene by commissioning, displaying, promoting, and internationally connecting well-established as well as emerging artists and curators. To make contemporary art approachable, inclusive, and inspirational to each person, The Kaunas Biennial ensures meaningful and relevant encounters, provides different tools for decoding artworks and gives freedom for various interpretations.

Website: <https://bienale.lt/en>

About the project

Networked Encounters analyses the modes of communication relevant to current technological and socio-cultural realities. During the past two decades, face-to-face interaction is being replaced by virtual chats, anonymous comments, official e-letters, reports, and synthetic computer language with no sense of emotion and intentions of those who are behind the screen. Thus, the aim of the project is to create situations, platforms, and spaces for human encounters, to enrich the silent "thread" conversation by voice, sound, common creativity, experimentation, and self-expressiveness, through active participation in exhibitions, performances, sound installations, workshops, and residency programs, memory site project activities and community art events.

Project website:

<http://www.bienale.lt/2015/en/10th-kaunas-biennial/interdisciplinary-actions-partner-programmes/index.html>



Photographs by Remis Ščerbauskas



PROJECT LEADER
Kauno Bienalė (Lithuania)

PARTNERS
Arte&Arte (Italy),
Crafts Council (United Kingdom),
LAB 852 d.o.o. (Croatia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€155,000

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
559180-CREA-1-2015-1-LT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Off-Season Art Gardening 2018-2021

About the organisation

The Ukmergė District Municipal Administration is an executive body managing activities related to the right to self-government in the interests of the municipality. The history of Ukmergė dates back to the 14th century, and the district's current population is 35,000.

Website: <https://www.ukmerge.lt>

About the project

Off-Season Art Gardening is an international project. The main purpose is to unite artists in the field of land art, landscape architecture, and garden design. It also seeks to work with audiences in peripheral urban and rural communities to develop cross-cultural competence. As part of this project, land art installations were installed in open public spaces in the Netherlands, Lithuania, and Sweden. Artists from the three countries met during Artists in Residence programmes and the public was invited to inspiring educational activities such as workshops and lectures.

Project website:

<http://offseasonartgardening.com>



PROJECT LEADER
Mariestads Kommun (Sweden)

PARTNERS
Högskolan i Skövde (Sweden),
Stichting Sense of Place (Netherlands),
Ukmergės Rajono Savivaldybės Administracija (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€21,280

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
597719-CREA-1-2018-1-SE-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

On & For Production and Distribution 2018-2021

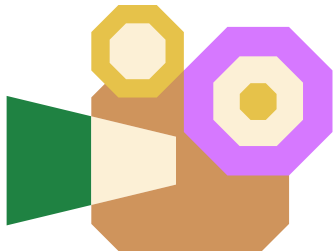
About the organisation

Visos mūzos is a non-profit organisation working in the fields of audio-visual promotion and education. In 2007, Visos mūzos established the Kaunas International Film Festival (KIFF) as a public action seeking to draw the attention of audiences and decision-makers toward the homogenisation of film culture in Lithuania. In 2010, Visos mūzos commenced theatrical distribution in Lithuania, Latvia, and Estonia. While major distributors in the Baltic countries mainly present mainstream films, Visos mūzos creates a space for artistic films at cinemas. KIFF is a member of the Europa Distribution Network and serves as the Lithuanian representative in the European Network of Young Cinema NISI MASA. In 2011, together with five Lithuanian institutions established in the field of film education, the organisation started the three-year Lithuanian project entitled Learning from Cinema (Mokausi iš kino).

About the project

On & For Production and Distribution (On & For) is a European cooperative project conceived to advance and strengthen the field of the art of the moving image. On & For brings together a team of three partners: Auguste Orts (BE), the Kaunas International Film Festival (LT) and the Nordland School of Arts and Film (NO). Each partner represents different contexts, under which the moving image is taught, produced, exhibited, distributed, and collected. On & For produces public events to expand the discourse on the art of the moving image (AMI) production and distribution, for inter-sectorial knowledge exchange to thrive, and for sector development to flourish. By organising public workshops, case-study seminars, symposia, and screenings, On & For meets its target audiences of artists and filmmakers, art and film students and teachers, producers and distributors, gallerists and museum workers, curators and film programmers, film funds and art commissioners, policy makers and administrators, and moving image enthusiasts more generally. The aim of On & For is to vitalise the networks of artists and professionals working together to facilitate the production, distribution, commissioning, curating, and programming of the Art of the Moving Image by bringing together the various consolidated or emerging professionals that nourish this field (artists, producers, distributors, curators, organisations, institutions) from all over Europe.

Project website:
<https://onandfor.eu/>



PROJECT LEADER
 Auguste Orts (Belgium)

PARTNERS
 Kaunas International Film Festival (Lithuania),
 Nordland Kunst-og Filmhøyskole (Norway)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
 €26,730

MAXIMUM GRANT AWARDED FOR THE PROJECT
 €163,244

CREATIVE EUROPE CALL PROJECT REFERENCE
 597279-CREA-1-2018-1-BE-CULT-COOP1

PROGRAMME
 Creative Europe; Culture; Action: Cooperation projects

Our Little Library 2014-2016

About the organisation

Founded in 2001, Nieko Rimto is a publishing house focussing on children's and teenage readers. Their field of activity also covers CDs, postcards, accessories, and stationery supplies. Many of their published books have received awards established by the International Board on Books for Young People (IBBY).

Website: <https://www.niekorimto.lt/>

About the project

Our Little Library was aimed at promoting reading culture and emerging European children's authors and illustrators who may be renowned at home but are not necessarily well known in other European countries. Each publishing house participated with two of their best children's books. This resulted in six extraordinary books, presenting 10 authors (writers and illustrators) in all three languages. The chosen works were included in an activity book, which was printed in Slovene, Polish, and Lithuanian. Activity books were distributed free of charge to increase children's knowledge of European countries and cultures. The activity books reached some 29,000 children in schools and public libraries. The project was enriched by different promotional and creative activities by each partner. Ezop Publishing House cooperated with Lalka Theatre and prepared several theatre events and workshops; Nieko Rimto introduced the project to Lithuanian readers at the Vilnius Book Fair. As part of the project, a moving exhibition of illustrated suitcases was organised as well, visiting all the countries. Finally, the last part of the project was a three-day international seminar in Ljubljana. The seminar was dedicated to the problems of the publishing industry, together with a meeting of participating publishers from Latvia, Serbia, Estonia, Croatia, Turkey, and the three partner countries.

Project website:

<https://www.nasamalaknjiznica.si/?lang=en>



PROJECT LEADER

Kulturno Umetniško Društvo Sodobnost International (Slovenia)

PARTNERS

Agencja Edytorska Ezop s.c. Elżbieta i Mariola Ciohy (Poland), Nieko Rimto (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€50,000

MAXIMUM GRANT AWARDED FOR THE PROJECT

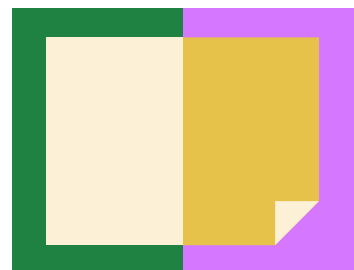
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE

552192-CREA-1-2014-1-SI-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects



Our Little Library: Let's meet children's authors and illustrators 2017-2019

About the organisation

Founded in 2001, Nieko Rimto is a publishing house focussing on children's and teenage readers. Their field of activity also covers CDs, postcards, accessories, and stationery supplies. Many of their published books have received awards established by the International Board on Books for Young People (IBBY).

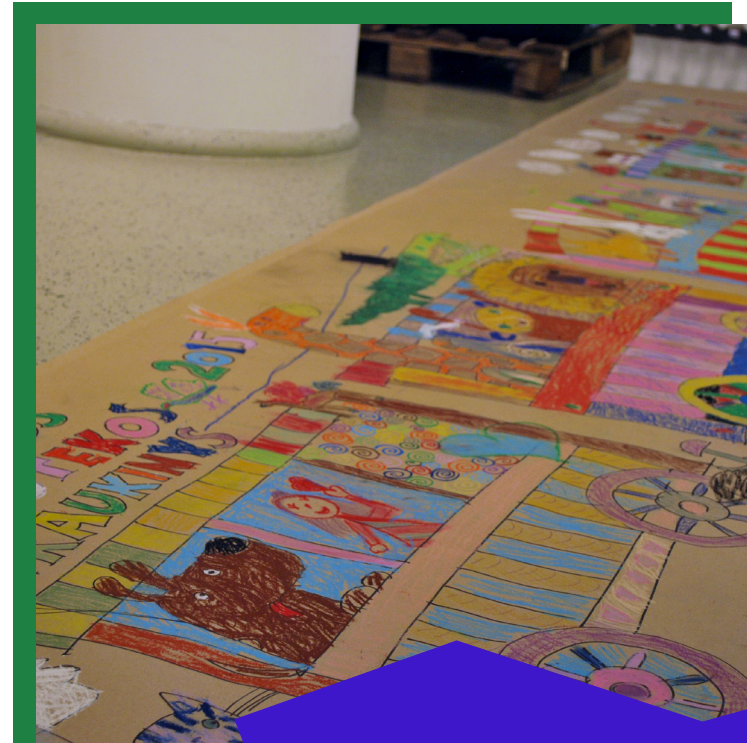
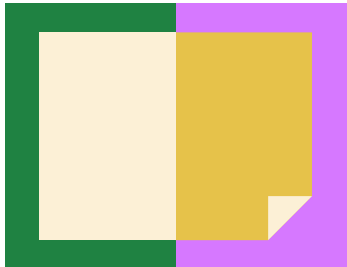
Website: <https://kaunasgallery.lt/en>

About the project

Our Little Library was aimed at promoting reading culture and emerging European children's authors and illustrators who may be renowned at home but are not necessarily well known in other European countries. Each publishing house participated with two of their best children's books. This resulted in six extraordinary books, presenting 10 authors (writers and illustrators) in all three languages. The chosen works were included in an activity book, which was printed in Slovene, Polish, and Lithuanian. Activity books were distributed free of charge to increase children's knowledge of European countries and cultures. The activity books reached some 29,000 children in schools and public libraries. The project was enriched by different promotional and creative activities by each partner. Ezop Publishing House cooperated with Lalka Theatre and prepared several theatre events and workshops; Nieko Rimto introduced the project to Lithuanian readers at the Vilnius Book Fair. As part of the project, a moving exhibition of illustrated suitcases was organised as well, visiting all the countries. Finally, the last part of the project was a three-day international seminar in Ljubljana. The seminar was dedicated to the problems of the publishing industry, together with a meeting of participating publishers from Latvia, Serbia, Estonia, Croatia, Turkey, and the three partner countries.

Project website:

<https://www.nasamalaknjiznica.si/?lang=en>



PROJECT LEADER

Kulturno Umetnisko Društvo Sodobnost International (Slovenia)

PARTNERS

Ibis Grafika Društvo S Ogranicenom odgovornoscu Za Graficke Usluge (Croatia),
Liels un maza, Sabiedrība ar ierobežotu atbildību (Latvia),
OÜ Pāike ja Pilv (Estonia), Nieko Rimto (Lithuania),
Agencja Edytorska Ezop s.o. Elżbieta i Mariola Cichy (Poland)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€25,980

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
583495-CREA-1-2017-1-SI-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Playing Identities, Performing Heritage. Theatre, Creolisation, Creation, and the Commons 2014-2016

About the organisation

The Lithuanian Academy of Music and Theatre is an institution of higher education for the training of future professionals in music, theatre, dance, and film, and offers theoretical studies. Founded in 1933, it now has 1,100 students in three degree programmes: bachelor, master, and doctoral.

Website: <https://lmta.lt/en/>

Project website:

<http://www.playingidentities.eu/womans-work>

About the project

Playing Identities, Performing Heritage was built upon the idea that the aesthetic experience through theatricality can convey meanings to their fullest extent. Theatre always performs intangible heritage, keeps alive a shared memory, and confirms or reshapes traditional knowledge. The project proposed to experiment with processes of artistic creation based on the creolisation of diverse European national theatrical traditions, as well as on the relationship between the performers themselves on one side and the performers and the public on the other. The process culminated in producing theatrical performances involving young artists from different countries around Europe. The performances were showcased in the Creole Performance Cycle staged at the Kilowatt Festival in Sansepolcro, Italy in 2016. Young artists from Spain, the United Kingdom, Romania, and Lithuania presented performances on topics such as social ties, migration, resource extraction, and discrimination.



PROJECT LEADER
Università degli Studi di Siena (Italy)

PARTNERS
Institut del Teatre (Spain),
Lietuvos Muzikos ir Teatro Akademija (Lithuania),
The Royal Central School of Speech and Drama (United Kingdom),
Universitatea Babeş-Bolyai (Romania),
University of Kent (United Kingdom)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€20,639

MAXIMUM GRANT AWARDED FOR THE PROJECT
€200,000

CREATIVE EUROPE CALL PROJECT REFERENCE
552506-CREA-1-2014-1-IT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



PUBCOOP – Strategies to a European Written Culture Preservation through Publishers Cooperation from Lesser-Used Languages

2016-2018

About the organisation

The Lithuanian Publishers Association was founded in 1989. Its functions include the representation of its members on the national level and the introduction of their work abroad. The association currently unites 46 active publishing houses as well as non-governmental organisations mostly concentrating on specialised publishing.

Website: <https://lla.lt/en/>

About the project

The PUBCOOP partnership was a collaboration between the Valencian Publishers Association (AEPV) from Spain, the Lithuanian Publishers Association (LLA), and the Romanian Publishers Association (AER). These three associations support small and independent publishers working with lesser-used languages, such as Valencian, Lithuanian, and Romanian. Important sources of culture in Europe, these publishers face many problems selling their works abroad and competing with larger players on the market. Launched in May 2016 and completed in December 2018, the PUBCOOP project sought to support the capacity of independent publishers in Europe to compete internationally. Publishers met at the Vilnius Book Fair, Salone Internazionale del Libro de Torino, Marché International et Interprofessionnel de la Création pour Enfants, the Bucharest Bookfest Fair and, finally, at the Plaça del Livre book fair. The website www.literarymarket.eu was developed and promoted among publishers to sell translation rights and promote publishers' work in Europe. The results of the project had a direct impact on around 200 publishers and affected some 1,200 small and independent publishers in Europe.

Project website:
<https://literarymarket.wordpress.com>



PROJECT LEADER
Associació d'Editors del País Valencià (Spain)

PARTNERS
Asociația Editorilor din România (Romania),
Lietuvos Leidėjų Asociacija (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€44,707

MAXIMUM GRANT AWARDED FOR THE PROJECT
€177,169

CREATIVE EUROPE CALL PROJECT REFERENCE
570610-CREA-1-2016-1-ES-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

REJuvenate European Design

2015-2017

About the organisation

The Design Innovation Centre of the Vilnius Academy of Arts (VAA) is a centre of excellence established in 2007. The unit provides commercialisation, development, and renewal of new products, as well as incubation activities and the public promotion of design. Since 2016, the Design Innovation Centre has been responsible for intellectual property created at the academy.

Website: <https://www.dic.lt/en/>

About the project

The objective of REJuvenate European Design (REED) is to create an international platform and encourage a wave of environmental products created by young designers. The platform gives a chance to young designers to launch careers, ensures their visibility and mobility, fosters creativity and entrepreneurial activity, and encourages new business models and market development. REED aims to apply a closed-loop economy in design. Partners from the UK, Czechia, Lithuania, and Spain are involved in the REED project. Each partner runs a design project linked with a college or design institution, and a business or hotel in their respective countries.



PROJECT LEADER

Actiondog Cic (United Kingdom)

PARTNERS

Asociación de investigación de la industria del juguete, conexas y afines (Spain),
Univerzita Tomáše Bati ve Zlíně (Czechia),
Vilniaus Dailės Akademija (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€31,805

MAXIMUM GRANT AWARDED FOR THE PROJECT

€167,439

CREATIVE EUROPE CALL PROJECT REFERENCE

559665-CREA-1-2015-1-UK-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Supporting & Promoting Arts in Rural Settlements of Europe 2018-2021

About the organisation

Fish Eye was established in 2002. The association seeks to unite professional artists, help them integrate into cultural life, and support their conceptual and artistic know-how development. Collaborating with emerging Lithuanian and transnational artists, Fish Eye works toward enhancing the mobility of artistic ideas, providing opportunities for the creation of new works with cross-disciplinary and interactive approaches. The association also helps audiences become better acquainted with contemporary expression.

Website: <https://www.zuviesakis.lt/en>

About the project

Supporting and Promoting Arts in Rural Settlements of Europe (SPARSE) fosters rural touring in the partner countries. The critical basis of rural touring is that local people (the promoters) living in rural areas and who are part of their rural communities choose and promote shows in a local venue in collaboration with their local professional touring organisation. This helps to address the issue that many rural communities do not have the same opportunities as their urban counterparts to enjoy exemplary art. Kickstarted by a capacity-building programme, SPARSE aims to create a network within each partner country that puts audience development and access to the arts by rural communities at its heart. The first phase of the project allowed the partners and their nominated local rural promoters to experience the UK rural touring model first-hand. The second phase enabled the partners to implement and pilot a rural touring network in their areas through three annual rural tours by professional touring companies.

Project website: <https://www.sparse.eu/en/>



PROJECT LEADER
Take Art Limited (United Kingdom)

PARTNERS
Associazione Marchigiana Attivita Teatrali – Amat (Italy),
Meninkų Grupė Žuvies Akis (Lithuania),
Sihtasutus Eesti Tantsuagentuur (Estonia),
Asociația Teatrală Shoshin (Romania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€9,500

MAXIMUM GRANT AWARDED FOR THE PROJECT
€199,887

CREATIVE EUROPE CALL PROJECT REFERENCE
597231-CREA-1-2018-1-UK-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Sustaining Cultural Diversity in Literary Translation. Leverage database on translation markets, explore applicability of proven innovative models, network and train practitioners along the value chain 2020-2022

About the organisation

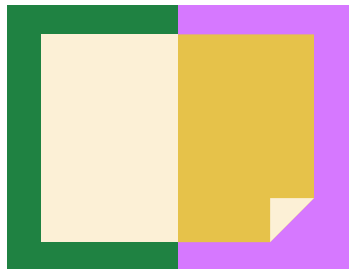
The Lithuanian Publishers Association was founded in 1989. Its functions include the representation of its members on the national level and the introduction of their work abroad. The association currently unites 46 active publishing houses as well as non-governmental organisations mostly concentrating on specialised publishing.

Website: <https://lla.lt/en/>

About the project

The project aims to empower small and medium-sized publishers, particularly in fragmented markets, to better leverage new business and organisational models and related innovative practices along the publishing value chain, and to compensate for ongoing loss in economic viability. Fostering cultural diversity through literary translation is in large part assured by actors of very limited resources for exploring and implementing new methods.

Project website:
<http://www.sidt-books.eu>



PROJECT LEADER
Wischenbart Ruediger (Austria)

PARTNERS
Beletrina, Zavod za Založniško Dejavnost (Slovenia),
Fédération des Editeurs Européens (Belgium),
Fundación Germán Sánchez Ruipérez (Spain),
Lietuvos Leidėjų Asociacija (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€16,435

MAXIMUM GRANT AWARDED FOR THE PROJECT
€165,424

CREATIVE EUROPE CALL PROJECT REFERENCE
616692-CREA-1-2020-1-AT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects

Swinging Europe Network 2019-2021

About the organisation

Svingo Rojus is a jazz dance and culture organisation in Vilnius, Lithuania. It organises events, workshops, and international festivals promoting jazz music and dance.

Website: www.whatajazz.lt

About the project

The Swinging Europe Network project seeks to develop the European swing music and dance sector by allowing the organisations active in the field to increase their skills and adopt a more professional approach to the development of their businesses and the field overall. It also foresees providing opportunities to swing musicians and dance performers to increase their visibility on the European scene and to collaborate with peers in other countries to create opportunities for their further career development. Within this project, the five partners from Bulgaria, Spain, Italy, Lithuania, and Belgium exchanged their best practices and long-term experience in organising swing events, workshops, and festivals. The project activities were implemented during two editions of European swing music and dance festivals, namely the Sofia Swing Dance Festival, the Sevilla Swing Festival, the Swing on the Beach festival, the Swing Paradise Festival, and the Up-Side Down Festival.

Project website:
<https://swingingeurope.eu/>



PROJECT LEADER
Lindy Hop Bulgaria (Bulgaria)

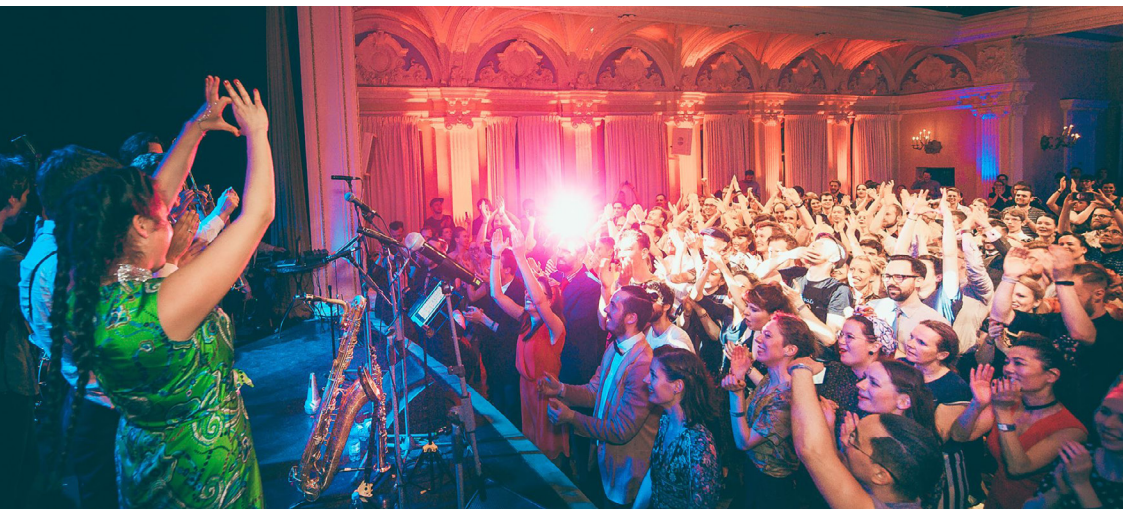
PARTNERS
ASD Italian Swing Dance Society (Italy),
LouisLou VZW (Belgium),
Marmaduke Sociedad Limitada (Spain),
Svingo Rojus (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€32,306

MAXIMUM GRANT AWARDED FOR THE PROJECT
€192,865

CREATIVE EUROPE CALL PROJECT REFERENCE
607450-CREA-1-2019-1-BG-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



Tbilisi Architecture Biennial – Buildings Are Not Enough 2018-2019

About the organisation

CopyPaste (I. KSNELASHVILI) is a platform for young artists and architects founded in 2015. CopyPaste is composed of five members: Gabunia Tezi, Ksnelashvili Ivane, Maisuradze Nika, Tsanova Davit, Oto Shengelia. The team participated in different competitions and festivals, both locally and internationally. Fundamentally, each of the team members works on individual projects, but they come together for common professional interests: art, architecture, cultural occurrences and their influence on the different multidisciplinary fields.

Website: www.instagram.com/copypaste-copypastecopypaste

About the project

The first Tbilisi Architecture Biennial (TAB) since Georgia's independence encouraged cultural and urban discourses and initiated a one-week cultural festival with different creative activities through the concept Buildings Are Not Enough. The project presented transnational cooperation between local organisations and international partners from Ukraine, Lithuania, Portugal, and Denmark through the Creative Europe Programme. The biennial enhanced cultural discourse on informal homes and urban informalities in Tbilisi by analysing the social developments of the post-Soviet transformative period from an architectural perspective, how these changes were reflected in urban neighbourhoods, and how society participated in these processes.

Project website:
<https://aboutarchitecture.studio/architecture/forms-of-living>



PROJECT LEADER
42 Gradusi LLC (Georgia)

PARTNERS
Realizasom-producao Audio Lda (Portugal),
Det Kongelige Danske Kunstakademis Skoler for Arkitektur,
Design Og Konservering (Denmark),
Ksnelashvili Ivane (Lithuania),
NGO Mistodiya (Ukraine)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€24,100

MAXIMUM GRANT AWARDED FOR THE PROJECT
€187,870

CREATIVE EUROPE CALL PROJECT REFERENCE
597497-CREA-1-2018-1-GE-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



The Hanseatic Way: A Musical Journey through a Shared Past 2017-2018

About the organisation

Canto Fiorito administers the activities of the international early music ensemble Canto Fiorito. The organisation organises medieval, Renaissance, and Baroque music concerts, Baroque operas, and focusses on the educational programmes of early music.

Website: www.cantofiorito.lt

About the project

The Hanseatic Way: A Musical Journey through a Shared Past is an international music and education project realised by two early music ensembles, namely Canto Fiorito (Lithuania), Musica Antiqua Salzburg (Austria), and the ERP record company (Estonia). A concert programme compiled exclusively for the project presented composers from each Hanseatic country. All eight concerts in seven countries (Lithuania, Latvia, Estonia, Germany, Austria, the United Kingdom, and the Netherlands) were broadcast live via an app that the Estonian partners created specially for the project. The concerts included visual projections of children's drawings of the Hanseatic League. Additionally, early music education at secondary and high schools, masterclasses in music schools, and flash-mob performances in public spaces were also part of this project.

Project website:
<https://www.facebook.com/hanseaticway/about>



Photographs: courtesy of Canto Fiorito

PROJECT LEADER
Suonatori del granduca (Lithuania)

PARTNERS
Musica Antiqua Salzburg (Austria),
ERP (Estonia)

CREATIVE EUROPE GRANT FOR THE ORGANISATION
€95,811

MAXIMUM GRANT AWARDED FOR THE PROJECT
€115,386

CREATIVE EUROPE CALL PROJECT REFERENCE
584090-CREA-1-2017-1-LT-CULT-COOP1

PROGRAMME
Creative Europe; Culture; Action: Cooperation projects



Who Cares? 2020-2022

About the organisation

Rupert is an independent, publicly funded centre for art, residencies, and education located in Vilnius, Lithuania. Rupert has been operating since 2012.

Website: <https://rupert.lt>

About the project

Who Cares? promotes audience development and creates accessibility strategies for audiences with disabilities. In 2020, Rupert explored topics of diligence and interdependence and introduced a series of public lectures and events to discuss disability and accessibility. Viewers were introduced to thirteen lectures and conversations, a two-day workshop, and an exhibition of contemporary art entitled Other Rooms. The goal of this project is to continue Rupert's research and public dialogue about accessible cultural organisation and to reflect on how accessibility can be constantly practiced on an ongoing basis while creating projects and activities.

Project website:
<https://who-cares.eu>



PROJECT LEADER

Fundacion Centro de Arte Contemporaneo de Huarte (Spain)

PARTNERS

Art Services Grants Limited (United Kingdom),
Idensitat Associacio D'Art Contemporani (Spain),
Siva Zona-Prostor Suvremene i Medijske Umjetnosti (Croatia),
Rupertas (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€17,910

MAXIMUM GRANT AWARDED FOR THE PROJECT

€180,805

CREATIVE EUROPE CALL PROJECT REFERENCE

616804-CREA-1-2020-1-ES-CULT-COOP1

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Larger-scale cooperation projects

Aldus-European Bookfairs Network 2016-2019

About the organisation

The Lithuanian Publishers Association was founded in 1989. Its functions include the representation of its members on the national level and the introduction of their work abroad. The association currently unites 46 active publishing houses as well as non-governmental organisations mostly concentrating on specialised publishing.

Website: <https://lla.lt/en/>

About the project

Project outcomes can be assessed against the original objectives: to promote the internationalisation of national book fairs, foster mobility of literary works and publishing professionals, and reinforce the capacity-building activities of book fairs, particularly in the field of digitisation. Literary works move across linguistic areas thanks to translations that are, in their turn, enabled by exchanges of translation rights, an area that is the core business of the B2B fairs but is increasingly important for national fairs, seen as windows to the book publishing of a given country. Our strategy was based on moving people to move works. A key resource – the Aldus Directory of Translation Grants – was created to provide practical information about the Creative Europe programme and 42 national programmes around the world. In the 48 months of the project, around 200 Aldus events with 17,000 participants took place during book fairs or at other venues. Subjects included market trends, business innovation, internationalisation, rights exchange, translations, digital publishing, accessibility for print-impaired people, transmedia and cross-media production, audience development, and reading habits. Aldus published 95 articles on the same subjects on its Knowledge Hub (www.aldusnet.eu/knowledge-hub).

Project website:
www.aldusnet.eu



PROJECT LEADER

Associazione Italiana Editori Aie (Italy)

PARTNERS

Asociația Editorilor din România (Romania), Associação Portuguesa de Editores e Livreiros (Portugal), Ediser SRL (Italy), European Writers' Council- Fédération des associations européennes d'écrivains (Belgium), Fédération des Editeurs Européens (Belgium), Fiere Internazionali Di Bologna SPA (Italy), Frankfurter Buchmesse GmbH (Germany), Latvijas Grāmatizdevēju asociācija (Latvia), Lietuvos Leidėjų Asociacija (Lithuania)

CREATIVE EUROPE GRANT FOR THE ORGANISATION

€76,349

MAXIMUM GRANT AWARDED FOR THE PROJECT

€1,686,082

CREATIVE EUROPE CALL PROJECT REFERENCE

570721-CREA-1-2016-1-IT-CULT-COOP2

PROGRAMME

Creative Europe; Culture; Action: Cooperation projects

Aldus Up – Building Bridges in the Book World 2020-2024

About the organisation

The Lithuanian Publishers Association was founded in 1989. Its functions include the representation of its members on the national level and the introduction of their work abroad. The association currently unites 46 active publishing houses as well as non-governmental organisations mostly concentrating on specialised publishing.

Website: <https://lla.lt/en/>

About the project

Aldus Up builds upon the successful Aldus project, co-funded by the Creative Europe programme. Aldus is today a network of 18 European book fairs. Book fairs are key players in the cultural growth of EU society and in the professional development of the book industry, providing an ideal infrastructure for our long-term goal to strengthen the EU book industry. Aldus Up will use this network as a platform to propose new content and events to a vast audience. In 2021, 367,000 professionals visited the four B2B book fairs, and 4.2 million readers attended the fourteen national B2C fairs of the network. We will continue working to further broaden this network.

Project website:
<http://www.aldusnet.eu/>



- **PROJECT LEADER**
Associazione Italiana Editori Aie (Italy)
- **PARTNERS**
Asociația Editorilor din România (Romania),
Associação Portuguesa de Editores e Livreiros (Portugal),
Boek.Be - Huis van het Boek VZW (Belgium),
Den Norske Forleggerforening (Norway), EDISER S.r.l. (Italy),
Fédération des Editeurs Européens (Belgium),
Fiere Internazionali di Bologna spa (Italy), Fondazione Lia (Italy),
Frankfurter Buchmesse GmbH (Germany),
Fundación Germán Sánchez Ruipérez (Spain),
Johannes Gutenberg-Universität Mainz (Germany),
Latvijas Grāmatizdevēju asociācija (Latvia),
Lietuvos Leidėjų Asociacija (Lithuania),
Literatur und Content Marketing GmbH (Austria).
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€53,602
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,998,806
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
616812-CREA-1-2020-1-IT-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

Big Pulse Dance Alliance

2020-2024

About the organisation

The Lithuanian Dance Information Centre (LDIC) is a non-governmental organisation established in 1995 based on private initiative. It is entirely dedicated to contemporary dance and circus – and as such is a unique institution in Lithuania. The main task of LDIC is to disseminate information about dance and circus in all possible ways in Lithuania and abroad. LDIC supports the artistic and cultural development of dance/circus art in Lithuania through its strong networks, promotional activities, and services offered for field professionals.

Website: <http://dance.lt/new/en/home/>

About the project

Big Pulse Dance Alliance is a vibrant partnership of European festivals and institutions united by a shared purpose. With a passionate belief in the potential of dance to share stories, create powerful experiences, and connect with individuals and communities, Big Pulse is a partnership of 12 European dance festivals and institutions linked by a common aim of promoting, strengthening, and broadening the reach of contemporary dance. The three main Big Pulse aims are to support artists and diversify dance programming on the big stages of Europe; to bring dance to new spaces, reaching diverse audiences and increasing accessibility; and to build a lively network of European dance festivals, ensuring a sustainable and vibrant dance scene that brings artists and audiences together to share exceptional dance experiences.

Project website:

<https://www.bigpulsedance.eu/>



- **PROJECT LEADER**
Hebbeltheater Berlin Gesellschaft mBH (Germany)
- **PARTNERS**
Ajuntament d'Olot (Spain),
CODA Oslo International Dance Festival (Norway),
Dance Umbrella Limited (United Kingdom), Dansocentrum (Sweden),
Fondatsiya Edno za Kultura i Izkustva (Bulgaria),
Fondazione del Teatro Stabile di Torino (Italy),
International Dance Festival of Ireland Company Limited by Guarantee (Ireland),
Lietuvos Šokio Informacijos Centras (Lithuania),
Stichting Julidans (Netherlands),
Tanec Praha z.u. (Czechia), Zodiak Presents ry (Finland)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€158,254
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€2,000,000
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
616729-CREA-1-2020-1-DE-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

Corpus – European Network for Performance Practice 2014-2017

About the organisation

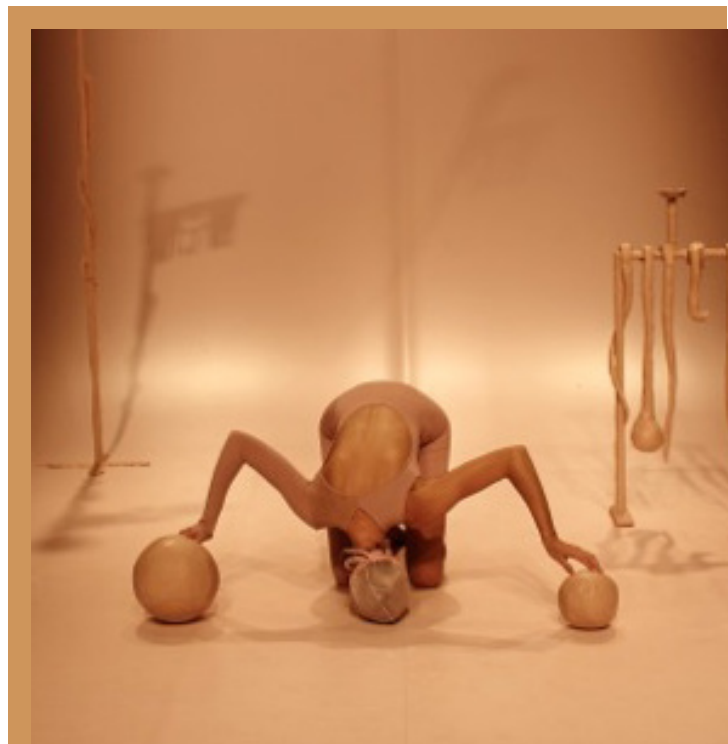
Located in the Old Town of Vilnius, the Contemporary Art Centre (CAC) is one of the largest contemporary art venues in the Baltic region. CAC is a public institution founded in 1992 by the Lithuanian Ministry of Culture. The CAC aims to enrich the cultural life of the city and the local and international discourse of contemporary art and create valuable professional opportunities for artists and other participants of the field.

Website: www.cac.lt

About the project

Corpus is a collaborative network for commissioning and presenting new performance work in a visual art context. The member institutions – diverse in scale, character and history – share a longstanding interest in and engagement with performance. Sharing experiences, ideas, and (re)sources, Corpus members invest in the practice of performance and embrace its many connotations and varied intellectual kinships.

Project website:
<https://www.corpus-network.org/>



- **PROJECT LEADER**
If I Can't Dance, I Don't Want to Be Part of Your Revolution (Netherlands)
- **PARTNERS**
Gatzipeko Kultur Elkartea (Spain),
Šiuolaikinio Meno Centras (Lithuania),
KW Institute for Contemporary Art – Kunst-Werke Berlin (Germany),
STUK Kunstencentrum (Belgium),
The Board of Trustees of the Tate Gallery (United Kingdom)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€73,555
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€612,298
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
552278-CREA-1-2014-1-NL-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects



Clowning Connects Us – ClowNexus 2020-2023

About the organisation

RAUDONOS NOSYS Gydytojai klounai is an artistic organisation bringing humour and laughter to people in need of joy.

Website: <https://www.raudonosnosys.lt/>

About the project

Clowning Connect Us – ClowNexus interconnects the arts with the crucial challenges of European societies. The project seeks to develop new methodologies for artistic interventions in social, health, and educational settings. The complementary partnership of the project is based on healthcare clowning organisations covering different geographic areas and cultural backgrounds in Europe. Transnational art laboratories involving clowning artists from over seven European countries provide space to exchange good practices and develop new methodologies, based on state-of-the-art education and with the collaboration of international experts. The project aims to test newly developed artistic formats and approaches with local health and social care partners. The main beneficiaries are people living with dementia and children coping with the autism spectrum disorder (ASD). Clowning Connects Us seeks to widen the accessibility to cultural participation and cultural rights for these audiences.

Project website:

<https://www.rednoses.eu>



- **PROJECT LEADER**
Rote Nasen Clowndoctors International (Austria)
- **PARTNERS**
Asociacija Raudonos Nosys Gydytojai Klounai (Lithuania), Crveni Nosovi Klaufnovidoktori (Croatia), Pallapupas (Spain), Piros Orr Bohócdoktorok Alapítvány (Hungary), ROTE NASEN Clowndoctors (Austria), Sairaalaklovnit ry Sjukhusclowner rf (Finland), Stichting Cliniclowns Nederland (Netherlands)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€114,851
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,190,495
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
616706-CREA-1-2020-1-AT-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects



CreArt. Network of Cities for Artistic Creation 2017-2021

About the organisation

The Kaunas Centre for Creative Industries gathers not only artists, but also institutions working in the field of culture. The project profile promotes creativity, cooperation, and art exchange.

Website: <https://www.artkomas.lt/>

About the project

CreArt (Network of Cities for Artistic Creation) is a European Network comprised of cities and public and private cultural institutions. Launched five years ago within the framework of the Culture Programme (2007-2013), its mission was to respond to certain needs shared by European cultural institutions: to maximise the economic, social, and cultural contribution that the visual arts can make by better supporting artists, managers, the industry, and the general public by allowing them to create, exhibit, and enjoy works of art, as well as to access training through seminars, artist residences, workshops, and research programmes. The continuation of the CreArt network is a necessary step. The new programme will mean an increase in the mobility of artists and works and the professionalisation of the artistic and creative sector of cities. We also wish to establish connections with all the other sectors that can help the cultural, social, and economic development of cities, maximising the use of new technologies. As a consequence, we find local administrations with a greater disposition toward the artistic sector. We are convinced that the training of the different cultural stakeholders, not just the artists but also managers, curators, entrepreneurs, politicians, and media is a fundamental element for success. This is not only done for the artists or for the arts sector but because we are convinced that art and culture create jobs, attract investors, and stimulate the local economy. We are convinced that a city, when culturally alive, is both healthier and free.

Project website:

<http://creart2-eu.org/>



- **PROJECT LEADER**
Fundación Municipal De Cultura – Ayuntamiento De Valladolid (Spain)
- **PARTNERS**
Citta di Lecce (Italy), Gmina Lublin (Poland), Município de Aveiro (Portugal), City of Skopje (North Macedonia), Commune de Clermont-Ferrand (France), Liverpool City Council (United Kingdom), Artkomas (Lithuania), Hrvatsko Društvo Likovnih Umjetnika (Croatia), Comune di Genova (Italy), Commune de Rouen (France), Katowice Miasto Ogrodów – Instytucja Kultury im. Krystyny Bochenek (Poland)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€114,851
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,548,074
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
583658-CREA-1-2017-1-ES-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

eBooks-On-Demand-Network Opening Publications for Euro- pean Netizens 2019-2024

About the organisation

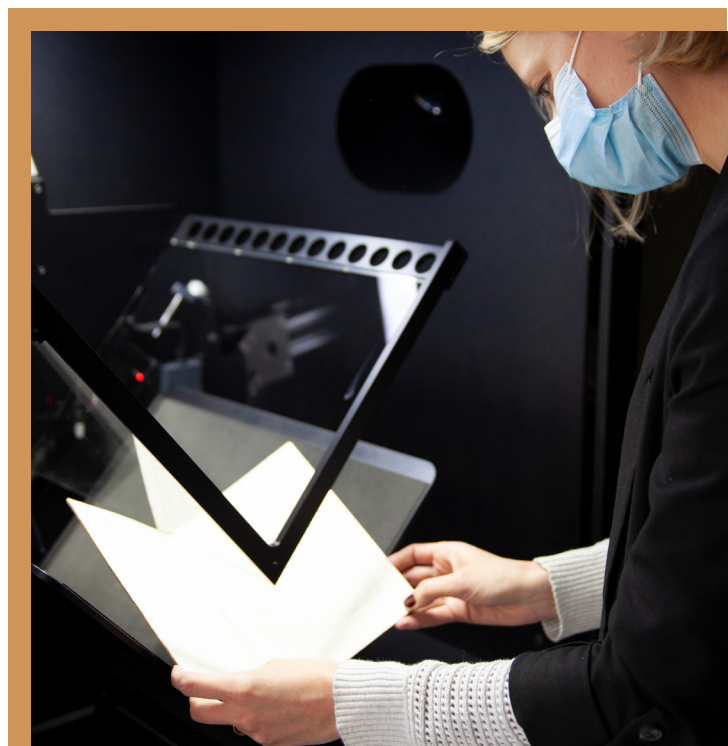
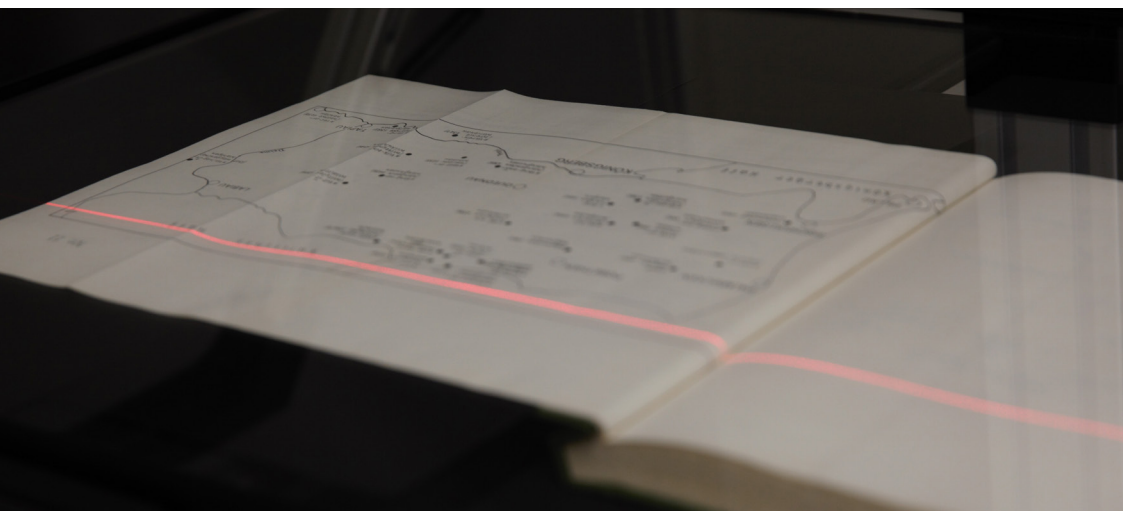
Since its founding in the 16th century, Vilnius University has been an integral part of European science and culture and has embodied the concept of a classical university and the unity of studies and research. Vilnius University is an active participant in international scientific and academic activities and boasts many prominent scientists, professors, and graduates. Scientific development and the expanding relations with global research centres have contributed to the variety of research and studies at Vilnius University.

Website: <https://www.vu.lt/en/>

About the project

Libraries all over Europe face the difficult challenge of managing tremendous amounts of 20th and 21st century textual materials that have not yet been digitised because of a complex copyright situation. These works cannot be accessed by the general public and are slumbering deep in library stacks, as they are often out-of-print or have never even been printed at all, while reprints or facsimiles are inaccessible. The EODOPEN project focuses on bringing European 20th and 21st century digitally hidden stacks to the public by directly engaging with communities in the selection, digitisation, and dissemination processes while at the same time reinforcing the capacity of library staff with regards to dealing adequately with rights clearance questions. In addition, the project focusses on broadening the scope to alternative delivery formats so as to reach an even larger audience, especially adequate formats for users of mobile devices as well as blind or visually impaired users.

Project website:
<https://eodopen.eu/>



- **PROJECT LEADER**
Universität Innsbruck (Austria)
- **PARTNERS**
Biblioteca Nacional de Portugal (Portugal),
Centrum Vedecko-Technických Informácií Slovenskej Republiky (Slovakia),
Eesti Rahvusraamatukogu (Estonia), Knihovna AV ČR v. v. i. (Czechia),
Kungliga Biblioteket (Sweden), Moravská zemská knihovna v Brně (Czechia);
Narodna in Univerzitetna Knjižnica (Slovenia),
Országos Széchényi Könyvtár (Hungary), Tartu Ülikool (Estonia),
Universität Greifswald (Germany), Universität Regensburg (Germany),
Uniwersytetu Mikołaja Kopernika w Toruniu (Poland),
Vědecká knihovna v Olomouci (Czechia), Vilniaus Universitetas (Lithuania)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€52,387
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,980,837
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
607666-CREA-1-2019-1-AT-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

ECMA PRO – international career development and socially engaged outreach in chamber music 2020-2024

About the organisation

The Lithuanian Academy of Music and Theatre is an institution of higher education for the training of future professionals in music, theatre, dance, and film, and offers theoretical studies. Founded in 1933, it now has 1,100 students in three degree programmes: bachelor, master, and doctoral.

Website: www.lmta.lt

About the project

The ECMA Pro cooperation project aims to take the existing ECMA (European Chamber Music Academy) work to another level by adding and improving new formats and activities. Twelve partner institutions from nine European countries implement this project cooperatively. ECMA Pro seeks to enhance artists' transnational mobility within the field of chamber music by testing and organising concerts for professional audiences and, in this way, supporting young ensembles in their international career development. The project strives to raise awareness about the social responsibility of musicians as individuals. It aims to deepen the relationship between musicians and their audiences by addressing audience development in both traditional and non-traditional performance venues.

Capacity-building in the field of chamber music is another goal in focus. In addition to artistic training and education, the project also addresses career skills training, audience development, and social outreach. Finally, ECMA Pro aspires to enhance digitalisation and encourage students and teachers to use new technologies.

Project website:

<https://www.ecma-music.com/ecmapro/project-description/>



■ PROJECT LEADER
Universitaet für Musik und Darstellende Kunst Wien (Austria)

■ PARTNERS
Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (Belgium), Conservatoire national Supérieur de Musique et de Danse de Paris (France), ECMA European Chamber Music Academy (Austria), Festival van Vlaanderen Gent en Historische Steden (Belgium), Fondazione Scuola di Musica di Fiesole Onlus (Italy), Grafenegg Kulturbetriebsgesellschaft mbH (Austria), Lietuvos Muzikos ir Teatro Akademija (Lithuania), Liszt Ferenc Zeneművészeti Egyetem (Hungary), Musethica EV (Germany), Norges Musikkhøgskole (Norway), Stichting Hogeschool der Kunsten den Haag (Netherlands)

■ CREATIVE EUROPE GRANT FOR THE ORGANISATION
€96,061

■ MAXIMUM GRANT AWARDED FOR THE PROJECT
€575,472

■ CREATIVE EUROPE CALL PROJECT REFERENCE
616666-CREA-1-2020-1-AT-CULT-COOP2

■ PROGRAMME
Creative Europe

■ SUB-PROGRAMME
Culture; Action: Cooperation projects

Europavox 2016-2020

About the organisation

An independent cultural centre in Vilnius, the Loftas art factory organises over 200 events per year including festivals, concerts, theatre and dance performances, film screenings, visual art exhibitions, local design fairs, conferences, workshops, and much more.

Website: www.menufabrikas.lt

About the project

The Europavox project fosters European musical diversity at a European level, through several actions. There are seven festivals organised each year. As part of the project, an online media channel www.europavox.com was created, becoming the first online magazine devoted exclusively to European musical diversity. Innovative partnerships with start-ups in the cultural and creative sector were also encouraged. Finally, a coaching export programme was conceived to help a selection of bands, thanks to partnerships and networks, to break through borders and reach new audiences. Over four years, over 1,000 artists performed at the Europavox festival or were showcased on Europavox media. The Europavox project physically gathered 220,000 festival goers and reached more than 16 million people through its platforms and social media.

Project website:
<https://europavox.com/>



- **PROJECT LEADER**
Association Europavox (France)
- **PARTNERS**
Centre culturel de la Communauté française Le Botanique (Belgium),
Estragon Societa' Cooperativa (Italy),
Evangelos Markantonis Kai Sia Ee (Greece),
Fuzz Productions Kallitehnikes Paragoges EE (Greece),
Menų Fabrikas (Lithuania), Vibro Limes d.o.o. (Croatia),
WUK - Verein zur Schaffung offener Kultur- und Werkstättenhäuser,
Kurzbezeichnung (Austria)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€109,000
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€2,000,000
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
570429-CREA-1-2016-1-FR-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects



EUROPAVOX Project 2020-2024

About the organisation

An independent cultural centre in Vilnius, the Loftas art factory organises over 200 events per year including festivals, concerts, theatre and dance performances, film screenings, visual art exhibitions, local design fairs, conferences, workshops, and much more.

Website: www.menufabrikas.lt

About the project

The Europavox project fosters European musical diversity at a European level, through several actions. There are seven festivals organised each year. As part of the project, an online media channel www.europavox.com was created, becoming the first online magazine devoted exclusively to European musical diversity. Innovative partnerships with startups in the cultural and creative sector were also encouraged. Finally, a coaching export programme was conceived to help a selection of bands, thanks to partnerships and networks, to break through borders and reach new audiences. Over four years, over 1,000 artists performed at the Europavox festival or were showcased on Europavox media. The Europavox project physically gathered 220,000 festival goers and reached more than 16 million people through its platforms and social media.

Project website:
<https://europavox.com/>



- PROJECT LEADER
Association Europavox (France)
- PARTNERS
Centre culturel de la Communauté française Le Botanique (Belgium), Estragon Societa' Cooperativa (Italy), Expresion C&M Srl (Romania), Vibro Limes d.o.o. (Croatia), Menų Fabrikas (Lithuania), WUK - Verein zur Schaffung offener Kultur- und Werkstättenhäuser, Kurzbezeichnung (Austria)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€90,000
- MAXIMUM GRANT AWARDED FOR THE PROJECT
€2,000,000
- CREATIVE EUROPE CALL PROJECT REFERENCE
616696-CREA-1-2020-1-FR-CULT-COOP2
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Cooperation projects

Flâneur – New Urban Narratives 2015-2017

About the organisation

Šviesos Raštas has worked toward popularising the art of photography since 2003. From 2004 onwards, its main annual event has become the Kaunas Photo festival accompanied by educational projects, consultation of artists, publishing, and general photographic services.

Website: <http://www.light.lt>

About the project

Flâneur - New Urban Narratives is a project designed as an international partnership involving 20 organisations from 11 different countries. The project was based on artistic interventions within a public space, challenging contemporary photography and encouraging artists to create new interpretations of the urban terrain, taking the concept of flâneur as their starting point and considering the physical context of the city as a social construct in a state of constant flux and change. During its two-year span, Flâneur was presented in 15 cities, producing a juxtaposition between inside and outside perspectives that resulted from the participation of local photographers and other artists, invited to work in artistic residencies in those cities. The artwork was further complemented by a number of workshops aimed at local residents.

Project website:

<https://www.facebook.com/FlaneurFLNR/>



- **PROJECT LEADER**
Procur. Arte Associação Cultural e Social (Portugal)
- **PARTNERS**
Cap Magellan (France), Derby Quad Limited (United Kingdom), Fundacja Edukacji Wizualnej (Poland), Instituto Universitário de Lisboa (Portugal), ISSP (Latvia), Next Level Projects Limited (United Kingdom), On the Move (Italy), OSTV LDA (Portugal), Photo Ireland Festival Limited (Ireland), Šviesos Raštas (Lithuania), Universidade Nova De Lisboa (Portugal)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€35,410
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€541,097
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
559519-CREA-1-2015-1-PT-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

From Conflict to Conviviality through Creativity and Culture

2017-2021

About the organisation

The Nida Art Colony is an art and meeting space, surrounded by sand dunes and seas. As a resourceful platform, it runs a Residency Programme, the Nida Doctoral School, and initiates art, education, and research projects. The NAC seeks to create a creative confluence of academic and non-academic education, artistic and scientific practice, hard work, and leisure. Opened in 2011, NAC is a subdivision of the Vilnius Academy of Arts.

Website: <https://nidacolony.lt/en>

About the project

From Conflict to Conviviality through Creativity and Culture seeks to understand how training and education in art and culture can constitute powerful resources to address the issue of conflict as well as to envision creative ways in which to deal with conflictual phenomena, while contributing to audience development through active participation and co-production. The project seeks to advance the conceptual framework of intercultural dialogue and enhance the role of public arts and cultural institutions in fostering togetherness through cultural diversity and intercultural encounters. This was achieved by fostering equal involvement and by promoting cross-cultural collaboration through the creation and development of different activities such as exhibitions, artistic and research residencies, film screenings, mediation labs, workshops, conferences, publications, an online platform, and a Summer School.

Project website:

<https://www.4cs-conflict-conviviality.eu/>



- PROJECT LEADER
Universidade Católica Portuguesa (Portugal)
- PARTNERS
École Nationale Supérieure des Arts Décoratifs (France),
Fundació Antoni Tàpies (Spain), Museet for Samtidskunst (Denmark),
SAVVY Contemporary EV (Germany), Stiftelsen Tensta Konsthall (Sweden),
The Royal College of Art (United Kingdom),
Vilniaus Dailės Akademija (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€141,001
- MAXIMUM GRANT AWARDED FOR THE PROJECT
€1,781,818
- CREATIVE EUROPE CALL PROJECT REFERENCE
583674-CREA-1-2017-1-PT-CULT-COOP2
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Cooperation projects

Identity on the Line 2019-2023

About the organisation

Since its founding in the 16th century, Vilnius University has been an integral part of European science and culture and has embodied the concept of a classical university and the unity of studies and research. Vilnius University is an active participant in international scientific and academic activities and boasts many prominent scientists, professors, and graduates. Scientific development and the expanding relations with global research centres have contributed to the variety of research and studies at Vilnius University.

Website: <https://www.vu.lt/en/>

About the project

Identity on the Line (I-ON) is a large-scale cooperation project between six cultural history museums and one university, working together to explore the long-term consequences of different migration processes, forced or voluntary, that took place in Europe over the last 100 years. The project is a broad cooperation between museums in Norway, Sweden, Denmark, Poland, Lithuania, Slovenia, and Croatia. Starting with similar approaches and using the same methods, each museum works on one important migration process in its country by collecting and facilitating sensitive narratives in local exhibitions and uncovering challenges that have not been previously addressed. The main findings and common features are to be summarized and made available as a joint travel exhibition within Europe and as a digital package for education.

Project website:

<http://www.i-on.museum>



- PROJECT LEADER
Vest-agder Museet IKS (Norway)
- PARTNERS
Etnografski Muzej Istre - Museo Etnografico Dell'Istria (Croatia),
Halsnæs Kommune (Denmark),
Industrimuseet Frederiks Værk & Knud Rasmussens Hus (Denmark),
Muzej Novejšje Zgodovine Slovenije (Slovenia),
Muzeum Pomorza Środkowego w Słupsku (Poland),
Stiftelsen Ajtte, Svenskt Fjäll- och Samemuseum (Sweden),
Vilniaus Universitetas (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€80,616
- MAXIMUM GRANT AWARDED FOR THE PROJECT
€1,281,601
- CREATIVE EUROPE CALL PROJECT REFERENCE
607346-CREA-1-2019-1-NO-CULT-COOP2
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Cooperation projects

PEOPLE POWER PARTNERSHIP 2020-2024

About the organisation

An independent cultural centre in Vilnius, the Loftas art factory organises over 200 events per year including festivals, concerts, theatre and dance performances, film screenings, visual art exhibitions, local design fairs, conferences, workshops, and much more.

Website: www.menufabrikas.lt

Alytus City Theatre is the only professional drama theatre in the entire region of southern Lithuania with a rich variety of performances.

Website: www.alytausteatras.lt

About the project

People Power Partnership is a large-scale participatory visual dance-theatre project in a public space with 14 partners from 11 European countries. 104 young adults between the ages of 18 and 25 from all partner cities will develop 13 different site-specific productions and a central performance over the project period, which will then tour to all partner cities.

Project website:

<https://www.people-power-partnership.eu/>



■ **PROJECT LEADER**
Aktionstheater PAN.OPTIKUM GmbH (Germany)

■ **PARTNERS**
Alytaus Miesto Teatras (Lithuania), Bitò Produccions Sociedad Limitada (Spain), Câmara Municipal de Lisboa (Portugal), Centrum Choreografického Rozvoje SE.S.TA (Czechia), Fond Initium (Latvia), Fondazione via Maestra (Italy), Magna Vitae (United Kingdom), Município de Loulé (Portugal), Pädagogische Hochschule Freiburg (Germany), Teaterforeningen for Helsingør Kommune (Denmark), eatrului Național Radu Stanca Sibiu (Romania), Turistička Zajednica Grada Varaždin (Croatia), Menų Fabrikas (Lithuania)

■ **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€96,845 (Menų Fabrikas);
€95,953 (Alytus City Theatre)

■ **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,990,295

■ **CREATIVE EUROPE CALL PROJECT REFERENCE**
616784-CREA-1-2020-1-DE-CULT-COOP2

■ **PROGRAMME**
Creative Europe

■ **SUB-PROGRAMME**
Culture; Action: Cooperation projects

The Faces Behind the Nose – Promoting Hospital Clowning as a Recognized Genre of Performing Arts 2014-2016

About the organisation

RAUDONOS NOSYS Clowndoctors is an artistic organisation bringing humour and laughter to people in need of joy.

Website: <https://www.raudonosnosys.lt/>

About the project

This project focuses on the interface of performing arts, health, and development. Clowndoctors personify the social dimension of performing arts by turning performance into a therapeutic and restorative experience and not merely a recreational moment. Clowndoctors' performances provide much-needed psychosocial support. They help empower vulnerable groups and fight stereotypes against people with disabilities. The project's focus on the training and exchange of artists and artistic approaches to hospital clowning promotes the circulation of performing artists and allows for the internationalisation of their careers. The goal is to promote the wellbeing of sick and hospitalized people, allowing everyone to benefit from and participate in cultural initiatives.

Project website: <https://www.rednoses.eu>



- **PROJECT LEADER**
Rote Nasen Clowndoctors International (Austria)
- **PARTNERS**
Asociacija Raudonos Nosys Gydytojai Klounai (Lithuania), Červený Nos Clowndoctors (Slovakia), Crveni Nosovi Klounodoktori Croatia), Piros Orr Bohócdoktorok Alapítvány (Hungary), Rdeči noski – Clowndoctors (Slovenia), Roten Nasen Clowndoctors ROTE NASEN Clowndoctors – Verein zur Unterstützung von kranken oder leidenden Menschen durch Humor und Lebensfreude (Austria), Rote Nasen Deutschland E.V. (Germany), The European Federation of Hospital Clown Organisations (Belgium), Zdravotní Kloun (Czechia)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€20,031
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€536,368
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
552151-CREA-1-2014-1-AT-CULT-COOP2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

The Sphere 2020-2023

About the organisation

The Lithuanian Dance Information Centre (LDIC) is a non-governmental organisation established in 1995 based on private initiative. It is entirely dedicated to contemporary dance and circus – and as such is a unique institution in Lithuania. The main task of LDIC is to disseminate information about dance and circus in all possible ways in Lithuania and abroad. LDIC supports the artistic and cultural development of dance/circus art in Lithuania through its strong networks, promotional activities, and services offered for field professionals.

Website: <http://dance.lt/new/en/home/>

About the project

The Sphere is a research and creative project exploring and developing new ecologies of funding for the performing arts. Inspired by recent innovations in the field of blockchain and distributed ledger technologies, The Sphere's goal is to redistribute the risks and opportunities of making art by facilitating the creative involvement of invested audiences at different stages of the artistic and curatorial process. The Sphere envisages a world in which audiences co-own the artworks they love together with the artists, technicians, cultural professionals, collectors, and other stakeholders of a given project. Thus, The Sphere is about new ways of being creative together, fostering a spirit of speculative generosity by making the success of one performance a catalyst for the entire art community.

Project website: <https://www.thesphere.as/>



- **PROJECT LEADER**
A Radar Styled Novel (Sweden)
- **PARTNERS**
Associazione di Promozione Culturale Cordata FOR (Italy),
Bachelder Steven (Sweden), Hilliger Koelber GbR (Germany),
La Maison des Jonglages (France),
Lietuvos Šokio ir Informacijos Centras (Lithuania),
Stiftelsen Stockholm School of Economics (SSE)
Institute for Research (Sweden), Teatro da Didascalía (Portugal)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€43,033
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€1,053,470
- **CREATIVE EUROPE CALL PROJECT REFERENCE**
616983-CREA-1-2020-1-SE-CULT-000P2
- **PROGRAMME**
Creative Europe
- **SUB-PROGRAMME**
Culture; Action: Cooperation projects

Women Equal Share Presence in the Arts and Creative Industries 2017-2021

About the organisation

The Vilnius City Hall is a reflection of the political and social life of the Lithuanian capital. It keeps the residents and visitors of Vilnius abreast of the latest innovations. The City Hall, like the city itself, is modern, cosmopolitan, and open to the ideas of the world. Its main fields of activity are cultural, representational, and commercial events.

Website: <https://www.vilniausrotuse.lt/en>

About the project

Wom@rts seeks to highlight the contribution of women to European cultural heritage and diversity as well as to tackle gender inequality by supporting their presence in the market from a cross-sectoral perspective, promoting a wide range of mobility actions, knowledge, tools, training activities, and events. The project includes a particular focus on the marketing and entrepreneurial capacity of female creatives, in particular taking into account the opportunities derived from a better use of NTICs toward their marketing and internationalisation.

Project website:

<http://www.womarts.eu>



■ PROJECT LEADER
Auditorio De Galicia (Spain)

■ PARTNERS
Akademija Primijenjenih Umjetnosti Sveučilište u Rijeci (Croatia),
Centre Audiovisuel Simone de Beauvoir (France),
Fundación Municipal de Cultura de Avilés (Spain),
Grand Angoulême (France),
Hay Festival of Literature and Arts Limited (United Kingdom),
Limerick Institute of Technology (Ireland),
Umetnostna Galerija Maribor (Slovenia), Vilnius Rotušė (Lithuania),
Women in Film & Television Finland ry (Finland)

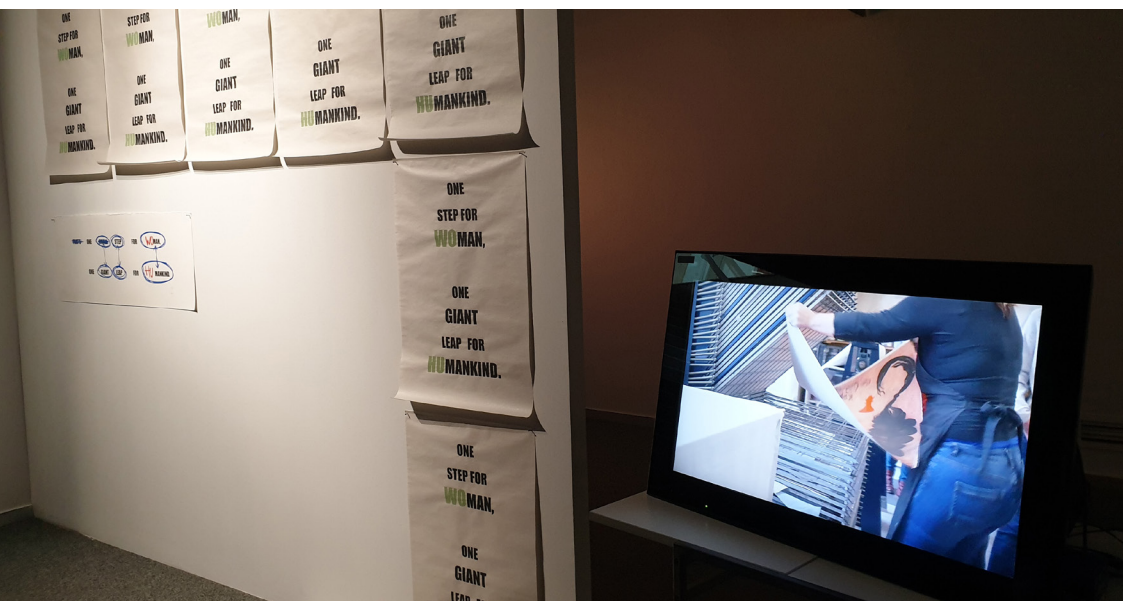
■ CREATIVE EUROPE GRANT FOR THE ORGANISATION
€99,789

■ MAXIMUM GRANT AWARDED FOR THE PROJECT
€1,566,890

■ CREATIVE EUROPE CALL PROJECT REFERENCE
583981-CREA-1-2017-1-ES-CULT-COOP2

■ PROGRAMME
Creative Europe

■ SUB-PROGRAMME
Culture; Action: Cooperation projects



Support for Literary Translation Projects

SUPPORT FOR LITERARY TRANSLATION PROJECTS

The Creative Europe Programme 2014-2020 re-affirmed and reinforced the EU's commitment to preserving and fostering linguistic diversity across Europe. The EU's call for literary translation is aimed at enhancing European knowledge of the literature and literary heritage of fellow Europeans and increasing the consumption of non-national literary works across Europe. As for this call, individual publishers and publishing houses could apply for the translation of collections of fiction from one European language into another. Works of fiction include novels, short stories, plays, poetry, comics, and children's fiction (in paper or digital formats). The translation and promotion of books for which authors have won the EUPL (EU Prize for Literature) were particularly encouraged.

Passengers In Time: Translating contemporary European fiction into Lithuanian 2019-2021

About the organisation

Aukso Žuvys is a publishing house founded in Vilnius in 2010. The institution publishes books on historical subjects, seeks to popularise Lithuanian and world history, and to find new ways of introducing audiences to important Lithuanian events and personalities while making it topical.

Website: <https://www.auksozuvys.lt/>

About the project

For this project, Aukso Žuvys translated and published nine works of fiction (six novels, one short story collection, one children's title, and one comic book) of high quality on historical subjects. The underlying idea of the project is to bring together European authors who write about the history of Europe in a way that feels like traveling in time. The historical topics being dealt with are love, war, heritage of cultures, religion, migration, and relationships. The selected works were originally written in six different languages (Latvian, Estonian, Italian, German, Norwegian and Icelandic). The works selected for this project have been carefully chosen for their exceptional literary merit, and fit into Aukso Žuvys' commitment to publish literary works of the highest quality and which speak to our historical and cultural heritage publishing concept. For this project, Aukso Žuvys worked with some of the best and most experienced literary translators to ensure that the excellence of the original texts is matched in the Lithuanian language.

Project website:

<https://www.keliautojailaiku.lt/>



- PROJECT LEADER
Aukso Žuvys (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€51,335
- CREATIVE EUROPE CALL PROJECT REFERENCE
604595-CREA-1-2018-1-LT-CULT-LIT1
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Literary translation projects

Passengers In Time II: Translating contemporary European fiction into Lithuanian 2020-2022

About the organisation

Aukso Žuvys is a publishing house founded in Vilnius in 2010. The institution publishes books on historical subjects, seeks to popularise Lithuanian and world history, and to find new ways of introducing audiences to important Lithuanian events and personalities while making it topical.

Website: <https://www.auksozuvys.lt/>

About the project

For this project, Aukso žuvys published seven works of fiction (five novels, one children title and one comic book) of high quality with historical subject during twenty-four months, between February 2021-February 2023, thus furthering its commitment to publish best innovative modern literature in translation. The works selected were originally written in seven different languages (Czech, Estonian, Swedish, German, Polish, Finish and Ukrainian). The works selected for this project have been carefully picked due to their exceptional literary merit, and fit into Aukso žuvys' commitment to publish literary works of the highest quality, which respond to our historical and cultural heritage publishing concept. For this project, Aukso žuvys will work with some of the best and most experienced literary translators working today to ensure that the excellence of the original texts is matched in the Lithuanian language.

Project website:
<https://www.keliautojailaiku.lt/>



- PROJECT LEADER
Aukso Žuvys (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€53,719
- CREATIVE EUROPE CALL PROJECT REFERENCE
101015471-CREA-1-2020-1-LT-CULT-LIT1
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Literary translation projects

Story and Illustration: 5 Unique Children's Books 2020-2021

About the organisation

700 eilučių is a children's publishing label established in 2015 by the Institute of Social Innovations to present highly evaluated books for children in the Lithuanian language. With daring editorial choices and constantly keeping the children's audience in mind, 700 eilučių publishes illustrated books that enchant both children and adults.

Website: <http://www.sii.lt/?lid=11>

About the project

The SIUCB project consists of the Lithuanian translation, publication, and promotion of five works of children's fiction from around Europe: Czechia, Italy, Poland, Estonia, and the Netherlands. The project seeks to publish superior translations and visually aesthetic editions to introduce these outstanding works of literature to Lithuanian audiences more than the commercial fiction publishing tends to offer. The project organisers believe that these titles deserve Lithuanian readers' attention because of their universal themes and their exceptional and innovative artistic and literary style and design. The project also seeks to strengthen the network of the publishers and agents from the countries represented in the SIUCB project.

Project website:

<https://www.facebook.com/700eiluciu>



- PROJECT LEADER
Socialinių Inovacijų Institutas (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€14,365
- CREATIVE EUROPE CALL PROJECT REFERENCE
614524-CREA-1-2019-1-LT-CULT-LIT1
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Literary translation projects

The Best Books for Future Leaders 2020-2021

About the organisation

Terra Publica is a publishing house founded in June 2001. Since its creation, organisation focuses primarily on representational and tourism publications about Lithuania.

Website: <https://www.terrapublica.lt/>

About the project

The Best Books for Future Leaders project seeks to broaden the range of European literature in Lithuania, promoting children and adolescent literature, facilitating the dissemination of literature in lesser-known languages, offering Lithuanian children superior literature, encouraging leadership, and developing strong EU values. Ten books for children and adolescents were translated from the Serbian, Icelandic, Czech, Italian, Spanish, Norwegian, German, Latvian, Dutch, and Norwegian languages. These books had never been translated into Lithuanian previously. Books selected for the project were those that received at least one international literary award (e.g., IBBY, The White Raven) as a sign of their literary value. All themes analysed in these books are very important for children and teenagers: human rights, democracy, leadership, family relationships, social and personal development, the search for identity, diversity, creativity, responsibility, tolerance, encouragement to change one's way of thinking, the digital mind, virtuality, computer technology, the critical mind, sustainability, consumption, economic recession, refugees, and environmental crises, among others.

Project website:

<https://debesuganyklos.lt/knygos-ateities-lyderiams/>



- PROJECT LEADER
Terra Publica (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€58,740
- CREATIVE EUROPE CALL PROJECT REFERENCE
614444-CREA-1-2019-1-LT-CULT-LIT1
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Literary translation projects



Translation of 5 books from 5 different languages (Portuguese, Spanish, German, French, Hungarian) into Lithuanian 2014-2016

About the organisation

kitos knygos is an independent Lithuanian publishing house founded in 2004. The publishing house focusses on superior, contemporary and classical fiction, philosophical literature, poetry, and relevant research in culture, art, and science. Its mission is to publish bold books that shift perspectives and stimulate intellectual discussion in society.

Website: <https://www.kitosknygos.lt/>

About the project

The following books were translated: *Az ellenállás melankóliája* by László Krasznahorkai, *Obabakoak* by Bernardo Atxaga, *Les Chants de Maldoror* by Comte de Lautréamont, *Ensaio sobre a Lucidez* by José Saramago, and *In Stahlgewittern* by Ernst Jünger. Collaborating with the Portuguese Culture institute Camões at the Vilnius Book Festival 2012, kitos knygos was able to draw considerable attention to José Saramago's works. Saramago is becoming a well-known author in Lithuania and also now serves as a bridge to the Portuguese culture for Lithuanian readers. Authors from Hungary, Spain, Germany, and France that were not yet well known in Lithuania were also included in this project. Indeed, Hungarian literature is rarely translated in Lithuania. Thus, by translating one of the most important and well-known writers in the world, László Krasznahorkai, kitos knygos fills the existing gap in understanding of the Hungarian culture in Lithuania.



- PROJECT LEADER
Kitos Knygos (Lithuania)
- CREATIVE EUROPE GRANT FOR THE ORGANISATION
€31,401
- CREATIVE EUROPE CALL PROJECT REFERENCE
552637-CREA-1-2014-1-LT-CULT-LIT1v
- PROGRAMME
Creative Europe
- SUB-PROGRAMME
Culture; Action: Literary translation projects

Support for European Platforms

SUPPORT FOR EUROPEAN PLATFORMS

The aim of this funding call for European Platforms was to foster the development of emerging talent and stimulate the Europe-wide programming of cultural and artistic works. This was achieved through the co-development, co-production, and programming of artistic works across multiple European countries. The main goal of this call was to increase the recognition and visibility of artists and creators across Europe.

Aerowaves 2014-2020

About the organisation

The Lithuanian Dance Information Centre (LDIC) is a non-governmental organisation established in 1995 based on private initiative. It is entirely dedicated to contemporary dance and circus – and as such is a unique institution in Lithuania. The main task of LDIC is to disseminate information about dance and circus in all possible ways in Lithuania and abroad. LDIC supports the artistic and cultural development of dance/circus art in Lithuania through its strong networks, promotional activities, and services offered for field professionals.

Website: <http://dance.lt/new/en/home/>

About the project

Aerowaves is a hub for dance discovery in Europe. Aerowaves identifies the most promising new works by emerging dance artists and then promotes it through cross-border performances. In this way, the platform enables younger choreographers to bring brand new dance art to new audiences. Aerowaves now has partners in 35 countries. The platform brings together the professional knowledge, personal insight, and love for dance of 44 members. Each year in October, these partners vote for the next group of Aerowaves Twenty selected artists.

Project website:
<https://aerowaves.org/>



■ **PROJECT LEADER**
Aerowaves Ltd (United Kingdom)

■ **PARTNERS**
Albania Dance Meeting Festival (Albania), Anton Ovchinnikov (Ukraine), Arc for Dance (Greece), Art Stations Foundation (Poland), Bora Bora (Denmark), Bratislava in Movement Association (Slovakia), Centro Cultural Vila Flor (Portugal), Croatian Cultural Centre (Croatia), Dance House Lemesos (Cyprus), Dance Limerick (Ireland), Dansens Hus (Norway), Dansens Hus (Sweden), Dansstationen (Sweden), Derida Dance Centre (Bulgaria), D.I.D DANCE IDENTITY (Austria), EN-KNAP Productions (Slovenia), Firkin Crane (Ireland), Fondazione Romaeuropa (Italy), Hanne Svejstrup (Denmark), Hessisches Staatsballett (Germany), ICK Artist Space (Netherlands), La Briqueterie – CDCN du Val-de-Marne (France), Latvian Dance Information Center (Latvia), Lithuanian Dance Information Centre (Lithuania), Lubelski Teatr Tańca (Poland), Mercat de les Flors (Spain), National Centre for Dance (Romania), O Espaço do Tempo (Portugal), Ólöf Ingólfssdóttir (Iceland), Operaestate Festival (Italy), P.A.R.T.S. (Belgium), Paso a 2 Plataforma Coreográfica A.C / Certamen Coreográfico de Madrid (Spain), Pirjetta Mulari (Finland), San Vincenti Festival (Croatia), Sõitumatu Tantsu Lava (Estonia), SKCNS (Serbia), Tanec Praha (Czechia), Tanzhaus nrw (Germany), Tanzhaus Zürich (Switzerland), Théâtre Sévelin 36 (Switzerland), The Place (London), TROIS C-L - Centre de Création Chorégraphique Luxembourgeois (Luxembourg), Victoria Marangopoulou (Greece), Workshop Foundation (Hungary)

■ **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
Lithuanian Dance Information Centre's grant reaches €7,500 per year

■ **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€420,100 (2014), €420,100 (2015), €500,000 (2016), €500,000 (2017), €500,000 (2018), €500,000 (2019), €500,000 (2020)

■ **PROGRAMME**
Creative Europe; Sub-Programme: Culture; Action: Platforms

circusnext 2017-2021

About the organisation

The Lithuanian Dance Information Centre (LDIC) is a non-governmental organisation established in 1995 based on private initiative. It is entirely dedicated to contemporary dance and circus – and as such is a unique institution in Lithuania. The main task of LDIC is to disseminate information about dance and circus in all possible ways in Lithuania and abroad. LDIC supports the artistic and cultural development of dance/circus art in Lithuania through its strong networks, promotional activities, and services offered for field professionals.

Website: <http://dance.lt/new/en/home/>

About the project

circusnext is a European circus label: Creators selected by a European jury stand out for their singularity and creativity. circusnext is also the Europe of circus: a platform of about thirty partners from seventeen countries who gather around founding values – the identification of unique talents, support to emergence and creation, and European cooperation. circusnext thus proposes a European programme of support for creation and diffusion to emerging contemporary circus authors identified for their singular writings. Over the years, circusnext has become an essential programme for the development of contemporary circus and the recognition of circus as an art in its own right. The supported artists distinguish themselves by the richness and originality of their aesthetic approaches, as well as their appetite for experimentation.

Project website:
<https://www.circusnext.eu/>



■ **PROJECT LEADER**
Jeunes Talents Cirque Europe (France)

■ **PARTNERS**
Berlin Circus Festival (Germany), Centre International des Arts en Mouvement (France), Circus Futures (UK), Circuscentrum (Belgium), circusnext European Circus Label (France), CIRCO Center for New Circus (Finland), Cirkorama (Croatia), Cirkusfera (Serbia), Cirqueon Centrum Pro Nový Cirkus (Czechia), ESPACE CATASTROPHE Centre International de Création des Arts du Cirque (Belgium), Festival Circolo (Netherlands), FESTIVAL PERSPECTIVES Festival Franco-Allemand des Arts de la Scène (Germany), Kulturzentrum Tollhaus Karlsruhe (Germany), La Brèche (France), La Central del Circo (Spain), La Grainerie (France), Latitude 50 (Belgium), Lithuanian Dance Information Centre (Lithuania), Mercat de les Flors (Spain), Perplx (Belgium), Riga Cirks (Latvia), ROOM 100 (Croatia), Sarabanda (Italy), Subtopia (Sweden), Teatro da Didascália (Portugal), Teatronas (Lithuania), Tida – Teatro Instabile di Aosta (Italy), Workshops of Culture in Lublin (Poland)

■ **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
Lithuanian Dance Information Centre's grant reaches €5,500 per year

■ **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€500 000 (annually)

■ **PROGRAMME**
Creative Europe; Sub-Programme: Culture; Action: Platforms

MAGIC CARPETS 2017-2021

About the organisation

The Kaunas Biennial is an international platform that creates contemporary art products and alternative ways to experience them for people of various interests, abilities, and age groups. The Kaunas Biennial's mission is to strengthen, challenge, and diversify the contemporary art scene by commissioning, displaying, promoting, and internationally connecting well-established as well as emerging artists and curators. To make contemporary art approachable, inclusive, and inspirational to each person, The Kaunas Biennial ensures meaningful and relevant encounters, provides different tools for decoding artworks and gives freedom for various interpretations.

Website: <https://bienale.lt/en>

About the project

Magic Carpets is a platform uniting 15 European cultural organisations that create opportunities for emerging artists to embark on journeys to unknown lands and to create, together with local artists and local communities, new works that highlight local specificities and compensate for the shortage of story-telling existing in modern society by enhancing cultural accessibility, cultural activism, and participation. Over the four years of the Magic Carpets platform's activities, 147 emerging artists were sent on residencies to different European cities and countries, where they have implemented 126 collaborative projects involving local artists and local communities. These collaborative projects were presented at the international Magic Carpets Landed exhibition curated by Benedetta Carpi de Resmini (Rome, Italy), which became a part of the Kaunas – European Capital of Culture 2022 programme. The exhibition included 57 artworks and was accompanied by a one-day symposium and catalogue.

Project website:
<https://magiccarpets.eu/>



■ **PROJECT LEADER**
Kaunas Biennial (Lithuania)

■ **PARTNERS**
Centre of Contemporary Art - Tbilisi (Georgia), Eva International – Ireland's Biennial (Ireland), Folkestone Fringe (United Kingdom), Ideias Emergentes – Produção Cultural, CRL (Portugal), Jam Factory Art Centre (Ukraine), KUNSTrePUBLIK e.V. (Germany), Lab 852 d.o.o. (Croatia), Latitudo srl (Italy), META Cultural Foundation (Romania), Nadaace Prague Biennale (Czechia), New Theatre Institute of Latvia (Latvia), Novo Kulturno Naselje (Serbia), Tbilisi Photo Festival (Georgia), Trempo (France), Verein zur Förderung der Alltagskultur / Openspace – Innsbruck (Austria)

■ **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€247,080 (2017), €212,000 (2018), €217,217 (2019), €288,139 (2020)

■ **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€500,000,00 (annually)

■ **PROGRAMME**
Creative Europe; Sub-Programme: Culture; Action: Platforms



PARALLEL – European Photo Based Platform 2017-2022

About the organisation

The Kaunas Photography Gallery is one of the most active Kaunas city galleries and has been disseminating and representing art photography in Lithuania and on an international scale for over forty years. The gallery aims to enhance the importance of photography and foster creative processes. To this end, the organisation holds educational activities for children and emerging photographers, showcases the works of Lithuanian and international photographers for local audiences, publishes art photography books, and offers a residency programme for artists and curators.

Website: <https://kaunasgallery.lt/en>

About the project

Parallel is a platform that brings together creative European organisations committed to promoting cross-cultural exchanges and mentorships to set new standards for contemporary photography. The large and diverse nature of this platform ensures a wide geographical range and a fertile ground for fostering new dialogues, sparking fresh ideas, and helping to boost creativity. The work process is implemented as a two-phase process: creative guidance (selection, tutoring, peer learning, and curatorship for emergent creators) and an exhibition platform (a wide exhibition network engaging exhibitors, universities, and art schools).

Project website:
<https://paralleplatform.org/>



- **PROJECT LEADER**
Procur. Arte Associação Cultural e Social (Portugal)
- **PARTNERS**
Fondazione Modena Arti Visive (Italy), FORMAT International Photography Festival – Derby Quad (United Kingdom), Fotofestival – Foundation of Visual Education (Poland), Galleri Image (Denmark), ISSP (Latvia), Kaunas Photography Gallery (Lithuania), Landskrona Foto (Sweden), Le Château d'Eau (France), Organ Vida (Croatia), Odesa Photo Days (Ukraine), Photolreland (Ireland), Robert Capa Contemporary Center (Hungary), The Finnish Museum of Photography (Finland), The Eyes Publishing (France), UGM – Maribor Art Gallery (Slovenia) YET Magazine (Switzerland)
- **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€24,000 (2017), €19,740 (2018), €28,960 (2019), €24,200 (2020)
- **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€499,995 (2017), €500,000 (2018), €500,000 (2019), €500,000 (2020-2022)
- **PROGRAMME**
Creative Europe; Sub-Programme: Culture; Action: Platforms

Versopolis 2014-2021

About the organisation

The Druskininkai Poetic Fall Festival is an annual international literary festival organised in Druskininkai and Vilnius in the first half of October. It is a laboratory festival, primarily aimed at poets, critics, literary scholars, and publishers, but it is also open to the public. The main goal of the festival is to bring together the community of poets, facilitate the sharing of their work, reflect on and evaluate their texts, and identify changes in current trends.

Website: <http://www.pdr.lt/en/>

About the project

Versopolis is a European poetry platform that creates new opportunities for emerging European poets. As a European poetry platform, Versopolis creates new opportunities for emerging European poets. It supports the translation of a selection of emerging poets' works into English and other European languages. It enables the publication of these works in printed booklets, e-books, and on the Versopolis website alongside full profile descriptions. Versopolis also supports poet mobility by organising a number of guest appearances at different European literary festivals. This creates countless opportunities for networking with foreign publishers, literary agents, the press, and other actors in the field of literature. Needless to say, this can help brilliant artists make a breakthrough in the European and global poetry scene.

Project website:

<https://www.versopolis.com/>



■ **PROJECT LEADER**
Beletrina Publishing Institute (Slovenia)

■ **PARTNERS**
Athens World Poetry Festival (Greece), BookForum (Ukraine), Druskininkų Poetinis Ruduo (Lithuania), Europejski Poeta Wolności (Poland), Felix Poetry Festival (Belgium), Festival Internazionale di Poesia di Genoa (Italy), Festivalul Internațional de Poezie de la Sibiu (Romania), Goranovo proljeće (Croatia), Hausach LeseLenz (Germany), Ideogramma (Cyprus), International Poetry Festival Ars Poetic (Slovakia), Istanbul Offline International Poetry Festival (Turkey), Ledbury Poetry Festival (United Kingdom), Literatur & Wine (Austria), Littfest (Sweden), Metamorphosis Festival (Serbia), Prague Microfestival (Czechia), Runokuu (Finland), Struški večeri na poezijata (North Macedonia), Tbilisi International Festival of Literature (Georgia)

■ **CREATIVE EUROPE GRANT FOR THE ORGANISATION**
€22,718 (2014-2015), €18,900 (2015-2016), €20,153 (2016-2017), €19,285 (2017-2018), €17,400 (2018-2019), €14,480 (2019-2020), €14,300 (2020-2021)

■ **MAXIMUM GRANT AWARDED FOR THE PROJECT**
€366,196 (2014), €497,076 (2016), €471,782 (2017), €497,633 (2018), €499,544 (2019), €499,510 (2020)

■ **PROGRAMME**
Creative Europe; Sub-Programme: Culture; Action: Platforms

PILOT PROJECTS

i-Portunus

Project duration

2019-2020 (first stage), 2020-2022 (second stage)

About the organisation

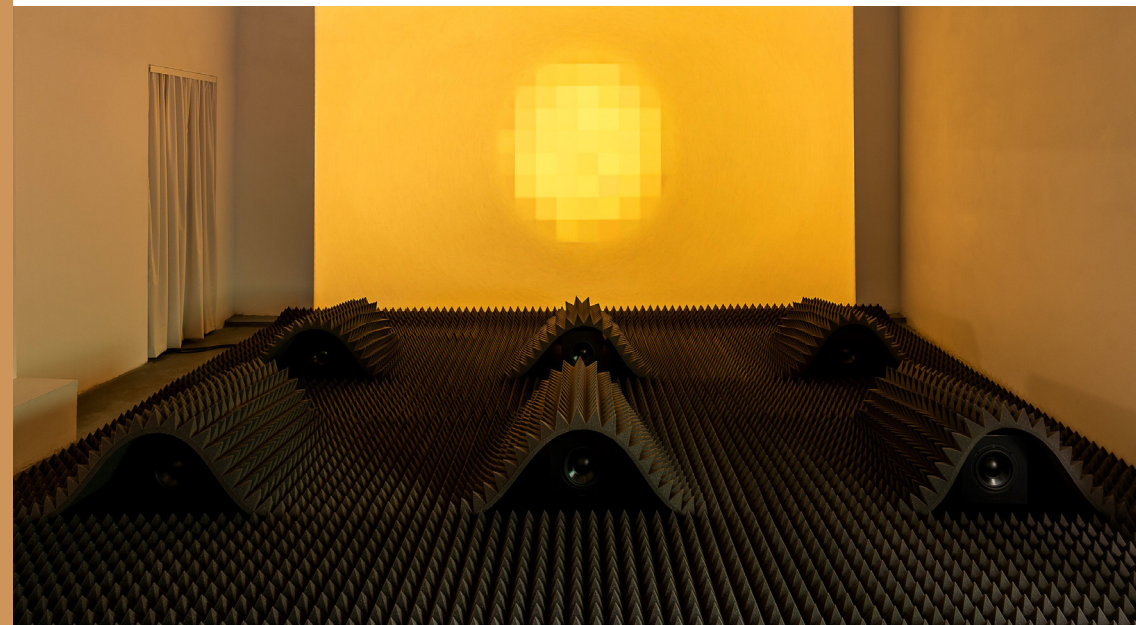
The Nida Art Colony of the Vilnius Academy of Arts was invited to join a consortium developing a proposal to create and test a new mobility scheme for artists and culture professionals in Creative Europe countries. The consortium won a public procurement contract. Consequently, in 2019, it set terms for the mobility scheme including rules and criteria for evaluation, and application forms. There were three calls for culture professionals in the fields of visual arts, theatre, curating, and culture management. Each member of the consortium nominated experts for evaluation and was responsible for promoting the initiative in its region. The consortium received and evaluated over 3,000 applications. 337 artists and culture professionals received the mobility award.

The Nida Art Colony did not participate in the second stage of the pilot project (from 2020 to 2022) dedicated to the remaining culture sectors. Following the pilot project i-Portunus, the new mobility scheme Culture Moves Europe was launched as part of Creative Europe programme in 2022.

Consortium members

Foundation IZOLYATSIA (Ukraine),
Goethe-Institut Brussels (Belgium),
Institut français Paris (France),
Nida Art Colony of the Vilnius Academy of Arts (Lithuania).

Photograph by Sebastiano Luciano



Support for Artist Mobility: i-Portunus Participants from Lithuania

Anton Karyuk

Destination: Sweden

**Institution: Kulturhuset Leoparden, Uppsala
2019**

About the project

As the basis for a personal exhibition at Leoparden, Anton prepared a multidisciplinary project in three parts: the installations Personal flag and Sapfo manifesto and the video work Concerto No. 1 for Piano and Orchestra in B-flat Minor. All of the works are developments from two festivals in Lithuania – the 5th Vilnius Queer Festival Kreivės and the 6th SapfoFest Queer Feminist Festival.



Photograph by Augustas Čišeis

Konstantin Kosovec

Destination: Spain

**Institution: La central del Circ, Barcelona
2019**

About the project

The project is a solo spectacle using a vertical rope as the main prop. Kosovec's current inspiration and starting point is the theme of wind. His planned result was a 20-minute length show planned for mostly indoor venues but with an outdoor adaptation using a portable aerial rig.



Photograph by Dainius Putnas

Kristina Inčiūraitė

Destination: Italy

**Institution: AlbumArte, Rome
2019**

About the project

Kristina Inčiūraitė's first solo exhibition, Reflecting Women, opened at the contemporary art exhibition space AlbumArte in 2019. The exhibition dealt with the topic of female identity, highlighting the social and political issues related to the female figure. B-flat Minor. All of the works are developments from two festivals in Lithuania – the 5th Vilnius Queer Festival Kreivės and the 6th SapfoFest Queer Feminist Festival.



Photograph by Kristina Inčiūraitė

Networks funded by Creative Europe provide value by connecting professional organisations throughout Europe and beyond to exchange information, practices, ideas, and solutions that help sectors innovate and grow, provide training and advice for professionals, and represent the sectors and advocating on their behalf on key sectoral issues.

23 Lithuanian cultural institutions are members of 16 networks

EUROPEAN NETWORKS

1. Multidisciplinary

■ Culture Action Europe (CAE)

CAE is the European network of cultural networks, organisations, artists, activists, academics, and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centres and activist groups
<https://cultureactioneurope.org/>.

Lithuanian member:
National Association of Creative and Cultural Industries
<https://creativeindustries.lt/en/>

■ European Network of Cultural Administration Training Centres (ENCATC)

ENCATC represents, advocates, and promotes cultural management and cultural policy education, professionalises the cultural sector to make it sustainable, and creates a platform for discussion and exchange at European and international level
<https://www.encatc.org>

Lithuanian members:
Lithuanian Culture Institute
<https://english.lithuanianculture.lt/>,
Lithuanian Academy of Music and Theatre
<https://lmta.lt/en>,
Vilnius Academy of Arts
<https://www.vda.lt/en>,
Vilnius University of Applied Sciences
<https://en.viko.lt>.

■ EU National Institutes For Culture (EUNIC)

EUNIC is the network of European national institutes of culture and national bodies

engaged in cultural and related activities beyond their national borders. EUNIC brings together organisations from all 28 EU member states and adds value through its global network of clusters
<https://www.eunicglobal.eu>.

Lithuanian member:
Lithuanian Culture Institute
<https://english.lithuanianculture.lt>

■ European Festivals Association (EFA)

EFA connects over 100 festivals and festival associations in 40 countries
<https://www.efa-aeef.eu/en/home/>

Lithuanian member:
Vilnius Festivals
<https://www.vilniusfestivals.lt/en>

■ European Network of Cultural Centres (ENCC)

ENCC was founded in 1994 to promote dialogue and cooperation between socially oriented cultural centres in Europe <https://encc.eu/>

Lithuanian member:
Lithuanian National Culture Centre
<https://www.lnkc.lt/go.php/lit/img/113139>

■ Network of European Museum Organisations (NEMO)

NEMO was founded in 1992 as an independent network of national museum organisations representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for more than 30,000 museums in 40 countries across Europe <https://www.ne-mo.org/>.

Lithuanian member:
Lithuanian Museum Association
<https://museums.lt/en>.

■ Trans Europe Halles

Trans Europe Halles are a network of 127 cultural organisations from 36 European countries. Twice a year they meet to exchange knowledge, start conversations, and connect with other cultural changemakers. Their meetings are a hotbed of new ideas and collaborations. They are always hosted by a different member – allowing us to get to know some of the challenges facing different regions <http://teh.net>

Lithuanian member:
Menų spaustuvė
<https://www.menuspaustuve.lt/en>

2. Music

■ Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

AEC is a European cultural and educational network with around 300 member institutions for professional music training in 57 countries <https://aec-music.eu/>.

Lithuanian member:
Lithuanian Academy of Music and Theatre
<https://lmta.lt/en/>.

■ Europe Jazz Network (EJN)

EJN is a Europe-wide association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz, and improvised music created from a distinctly European perspective. There are 156 member organisations (festivals, clubs and concert venues, independent promoters, national organisations) in 35 countries <http://www.europejazz.net/>

Lithuanian members:
Vilnius Jazz <http://www.vilniusjazz.lt>,
Kaunas Jazz <http://kaunasjazz.lt/en>.

■ European Choral Association – Europa Cantat

The European Choral Association is a network of organisations, choirs, and individuals in the field of collective singing in Europe. Through their membership, they directly represent more than 2.5 million singers, conductors, composers, and managers in over 40 European countries, and reach out to more than 37 million people in continental Europe active in the field of collective singing <http://www.europeanchoralassociation.org>.

Lithuanian member:
Lithuanian Choral Union <https://lchs.lt/en>.

■ Live (DMA)

Created in 2012, Live DMA is a European non-governmental network supporting live music associations. By nurturing the exchange of information and good practices between its members and working as a collective voice for the sector, Live DMA aims to enhance the recognition of live music venues, clubs, and festivals all over Europe, as essential cultural, economic and social operators <https://www.live-dma.eu>

Lithuanian member:
Loftas <https://menufabrikas.lt>.

■ Réseau Européen de Musique Ancienne (REMA)

REMA is the only network representative of Early Music at the European level, with the legitimacy to discuss performance, creation, heritage, inclusion, diversity, and sustainability <https://www.rema-eemn.net>

Lithuanian member:
Banchetto-Musicale
<http://www.bmfestival.lt/bmf2022/en/index.html>

3. Performing arts

Informal European Theatre Meeting (IETM)

IETM is an international network for contemporary performing arts with over 450 performing arts organisations and individual members in 50 countries working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media <https://www.ietm.org>

Lithuanian members:

Menų spaustuvė

<https://www.menuspaustuve.lt/en>,

Vilnius International Theatre Festival SIRENOS

<https://www.sirenos.lt/en/>,

Užupis theatre <http://www.uzupiateatras.lt/>.

4. Architecture

Architects' Council of Europe

CONNECTARCH aims to reinforce the sector's capacity and help the profession to face current and forthcoming challenges: cross-border and trans-national mobility, increased competition from outside the EU, adaptation to digital technologies, acquisition of new skills and competences. It is made up of 10 activities grouped under four inter-related over-arching objectives (<http://www.ace-cae.eu>).

Lithuanian members:

Architects Association of Lithuania

<http://www.architektusajunga.lt/>,

Architects Chamber of Lithuania

www.architekturumai.lt

5. Cultural Heritage

Europa Nostra

EUROPA NOSTRA is a pan-European network that lobbies for cultural heritage in Europe. It is composed of 239 member organisations (heritage associations and foundations with a combined membership of more than 5 million people), 111 associated organisations (governmental bodies, local authorities, and corporations) and over 1,000 individual members <http://www.europanostra.org>.

Lithuanian associated member:

National Commission for Cultural Heritage

<https://vkpk.lt/en/>.

6. Journalism

Eurozine - Network of European Cultural Journals

Eurozine is a network of European cultural journals, linking up more than 100 partner journals and associated magazines and institutions from nearly all European countries <https://www.eurozine.com>.

Lithuanian member:

Kultūros Barai <http://www.kulturosbarai.lt/>

Each year the European Commission supports a variety of actions, initiatives, and prizes to increase the visibility of Europe's culture and audio-visual sectors. These are designed to reward achievement, highlight excellence, and raise awareness of Europe's culture and heritage.

1. EU prize for literature

DIENŲ PIRAMIDĖS (The Hour of Dusk) by Daina Opolskaitė in 2019.

Žuvys ir drakonai (Fishes and Dragons) by Undinė Radzevičiūtė in 2015.

2. Europa Nostra Awards

Special Mention for the Old Jewish cemetery in Šeduva in the category of Conservation in 2017.

3. European Capital of Culture

Kaunas 2022.

Interviews with Lithuanian project managers

Baltic Light Chain 2015-2016

Short Project Profile

Partners: Education, Culture, and Sports Committee of the Riga City Council (project leader; Latvia), creative non-profit community house BEEpart, Lithuania, Festival of Lights Mtū Valgusbiennaal, Estonia, and City Culture Institute, Gdansk, Poland.

Project website:
<http://lightchain.org/en/>

Creative Europe grant for the project:
 €193,443.72

Interview with Andrius Ciplijauskas, the founder and head of VšĮ Beepart

Did you succeed in meeting your project goals?

With the project, we sought to organise creative workshops and thus create a fair number of installations. We accomplished everything we had planned, and so I can say that the project was a success. The project brought about a chance to build strong relationships with our partners. We managed to maintain a strong relationship with our Latvian partners even after the project. The Polish partner institution is not solely focused on light festivals, thus once the project had ended, we did not possess further crossovers in our interests. The collaboration with the Estonian partners was the most challenging one and it ended right after the project.

Could you specify the challenges with the Estonian partner?

They struggled to meet the deadlines and

submit reports. My colleague had to help them complete reports, which was an extra workload for us. In comparison, collaborating with the Polish partner was very easy. They were specific, precise, and always met their promises. The Estonian partner was like an anchor in these circumstances.

How did the partnership with the lead partner start? How did you come up with the project idea?

We were the initiators of the project. The idea came into being in Lithuania even though we were the smallest co-partner. We were looking for ways to implement our idea of the light festival Beepositive, along with ways to fund it. In addition, while visiting various festivals, I managed to start building ties with some future partners. The Latvian partner had a much wider network compared to ours. Yet the initiative and the project proposal came from Lithuania. This is how we jumped onto a funding train and started realising our common project.

Talking about the implementation of the project, what do you recall the most vividly from it and what did you like most about it?

I enjoyed the variety of interesting installations that Lithuanian artists created. The installation also travelled throughout the Baltic countries. From the start of the festival, some of the artists had grown considerably. You could say that we discovered and encouraged artists who are now quite prominent in the region.

Can you still see the impact of the project after it ended?

The light festival Beepositive is a finished project now. The Vilnius city municipality invited us to host Vilnius Light Festival. Together, we commenced the festival while the municipality took over the running of it. It so happened that the idea we developed and nurtured stayed with them, and I am not very positive about that.

What did you learn most from participating in the Creative Europe programme?

This project showed us that we are capable of organising very serious and big events as well as being able to prepare a strong educational programme. We started the project being the smallest partner. Nonetheless, during the process, we created the largest number of light installations; there was the biggest share of Lithuanian artists in the project, too. This makes me very happy!

I am starting to think that we should carry on our activities in the light art field. We developed critical insider knowledge of the field and it would be disappointing to abandon it. I am thinking of rural settings. It might be feasible to organise a light park or something similar. However, I would strive to work on an annual rather than a temporary or a two-day event. If we find some funding opportunities, I believe we will be able to demonstrate the highest results.

Corpus - European Network for Performance Practice

2014-2017

Short Project Profile

Partners: Education, Culture, and Sports Committee of the Riga City Council (project leader; Latvia), creative non-profit community house BEEpart (Lithuania), Festival of Lights Mtü Valgusbiennaal (Estonia), and City Culture Institute, Gdansk (Poland).

Project website:

<https://www.corpus-network.org/>

Creative Europe grant for the project:

€612,298.90

Interview with Virginija Januškevičiūtė, Deputy Director of Contemporary Art Centre

The Contemporary Art Centre joined the second part of the international project Corpus. Could you talk about how you were invited to join the project?

Studying in Amsterdam around 2008, I became acquainted with the activities of If I Can't Dance, which is the initiator of the Corpus network. It borrowed the unusual name from the anarchist Emma Goldman's biography. The whole phrase sounds like this: "If I can't dance, I don't want to be in your revolution." If I Can't Dance organises performance festivals and reading groups and publishes books and works with exciting artists and authors in various other ways. A little while later, I met

Frédérique Bergholtz, head of the organisation. We found many similarities between our organisations and their goals despite the different institutional structures. Exactly at that time, the first stage of the Corpus project was concluding and one of the partners was withdrawing. If I Can't Dance was looking for ways to renew the network and expand the project's geography. So, this relatively slow succession of events became the start of our collaboration.

What was the shared creative direction of the project?

Speaking in organisational terms, the main aim of our project was to produce and popularise performance art. We understood performance art as a hybrid field that incorporates experiments from theatre, music, and visual art practitioners as well as authors, contemporary dance choreographers, and dancers. The field of performance art is very broad and the works are especially diverse. It was fairly easy to find common ground among the project partners. Both projects that CAC proposed were quickly approved. The first performance piece of the new setup of the Corpus network turned out to be Tongue PhD, a work by a New York-based Lithuanian artist Kira Nova (Ieva Misevičiūtė). Later, CAC produced an experimental format piece by another New York artist. The performance was called Wrixling by Michael Portnoy. It was only possible to see the work in live sessions by making bookings via wrixling.com. Audience members' decision to book such a session required courage because the artist's sense of humour is really quite edgy. The performance was conversation-based, so it was impossible to remain a passive observer.

Performances were held outside Europe as well. Could you tell us how this wider development and dissemination of activities went?

It was an achievement of If I Can't Dance and other co-partners who participated in the

previous project stage as well. Through the project structure, it was intended to finance the artworks to be presented not only in European Union countries. Art institutions from the United States and South America participated and followed the project over the course of time. Their proactive interest in showcasing this or that piece motivated us even more to dedicate time and resources and produce the works. It is important to note that the structure of the Corpus project enabled us to ensure that every new work would be shown more than once because at least two European partners collaborated to produce every new project.

Can you still see the impact of the project after it ended?

Both performance works that we produced were very strong. They attracted a lot of attention from the art field, which also became a great professional experience for us. We saw that we are capable of many things, we learned so much, and we were able to try and evaluate different work methods and directions. The fact that we were part of an international project was incredibly significant too. There are many practices of contemporary art in the world, so one can often gather inspirations by exploring other institutional, organisational, and creative principles more broadly. One of the CAC's goals is to build ties between Lithuanian and international art contexts. From this perspective, the year of intensive collaboration with Corpus, in sometimes surprising ways, contributed to our other international initiatives and the whole range of our activities.

What did you learn by participating in the Creative Europe programme?

Together with my colleague curator Monika Lipšic, we became convinced that there is no need to be afraid of bureaucracy. We were able to crack all its forms with a little bit of help from the side, but its benefits and internal logic quickly reveal themselves, and things start to fall into place. The Creative Europe desk as well

as the project partners helped us immensely. The process of negotiation and meetings among the partners stood out to me. Their schedule was strict, and expectations were quite high. Nonetheless, the process was smooth. There is one more important thing. Probably only when submitting the project reports, we realised that, especially in Lithuania, we tend to underestimate our contribution to a project and our workload for the sake of the project's success. Having an opportunity to produce and fund something that we are passionate about, we tend to work a lot and not for much. We also tend to invite others to work for not too much (if we invite someone at all and not try to desperately accomplish everything ourselves even in those circumstances when there is no way for the hive of like-minded colleagues to finish it and when it would be a great time for someone to take responsibility or seek a professional). Even in this well-funded project, we were trying to save on costs. This is not beneficial to the project because it is either the small project team that gets overworked or we do that at the cost of the project's reputation or quality. Thus, we are learning – from time to time stumbling and tripping or getting entangled in adventures, which thankfully, turn out to be interesting and end well. Up until this moment, I feel like this project allowed us to gather a great number of experiences and grow in our own professional paths.

CreArt. Network of Cities for Artistic Creation 2017-2021

Short Project Profile

Partners: If I Can't Dance (project leader; the Netherlands), Art Centre Bulegoa z/b (Spain), Contemporary Art Centre (Lithuania), Institute for Contemporary Art KW (Germany), Festival Playground (organised by Art Centre STUK and Art Centre and Museum M) (Belgium), and Museum Tate Modern (United Kingdom)

Project website:
<http://www.creart-eu.org>

Creative Europe grant for the project:
 €1,548,074

Interview with Olegas Darčanovas, Head of Artkomas

How did the collaboration with your project partners start?

The cultural department of Valladolid Municipality became the project initiator in 2009. They sent out invitations to many municipalities in the European Union with a focus on average-sized cities. They sought to connect smaller cities in countries. The city of Kaunas shared the invitation publicly. Once I had learnt about this opportunity, I contacted the partners and flew to Spain. Several other partners attended the meeting, too. Together we decided on the project guidelines and started the application process, which took nearly a year. At the first attempt, we did not receive the funding. However, we received a recommendation letter saying that the project is good; we received a pretty good evaluation

mark. We were recommended to expand the list of project partners and increase the budget. Following the recommendations, we improved the project and received funding for a five-year period. Applying for funding in the second round in 2017 was much easier.

Most partners are municipalities or their departments, while you are a public institution. Could you talk more about it?

Kaunas city municipality is a joint owner of our organisation – we are the Kaunas art incubator. Having received the information, we quickly reacted to the call and invested our resources in the trip to meet the other partners. I think if we had not gone to Spain, we would not have joined the project. I can say from my experience that if partners are not able to meet eye-to-eye, then it will be difficult to collaborate in the future. Writing and administrating a project requires close collaboration. Thus, by travelling to meet the partners, we proved our professional attitude.

Some partners left the project after the first stage, while the remaining partners were those who showed more enthusiasm. The lead partner, Valladolid city, and the partners from Kaunas, Genoa, Lecce, and Aveiro constituted the core of the project. The changes are conditioned by cultural differences and worldviews; there are so many of them in the fields of culture and art. We focus on finding the equilibrium between many different media. Municipalities and their departments are more restrained by bureaucracy. Our organisation can react more quickly. For example, in the instance of the COVID-19 virus, our organisation did not have complicated processes that required long waiting for bureaucratic permissions. Therefore, we were able to restart our educational programme and calls for artist residency almost immediately after the end of the lockdown (3 days thereafter). In addition, the municipalities participating in the project most often collaborate with other public institutions, while we usually deal with

these tasks ourselves on our own and hire individual artists for educational programmes, or assistants for residencies. In our team, we incorporate many people – from volunteers to hired employees.

Could you share some fun and exciting moments from the collaboration?

In the professional sense, it was very interesting because we had many opportunities. Before the lockdown, we used to go to partner meetings or events several times a year. It was exciting to meet everyone, chat with people and share news. In various cities, we had our leisure time organised, too. We visited museums and cultural sites that were not well-known among tourists. Regarding the goals of our organisation, organising artist residencies was one of our dreams. We wished for artists to come to Kaunas while we would introduce their works in exhibitions; that we would have exchanges and that our artists could go to other residencies. I am pleased that such an exchange is taking place. While organising educational events, we invite professionals from various fields: from pottery or glass to theatre, from orienteering to nature connection activities. In the summertime, we hold day camps, during which kids spend the whole workday with us. Also, we are happy that the project system is so flexible. If something goes wrong or you make a mistake, you can always learn and change.

Did you succeed in fulfilling your planned activities?

I often hear that people do not visit galleries and are not interested in culture. I think that people are interested but they are not sure how to consume culture. They often feel uncomfortable and that is why we start with children and run cultural education programmes. Children come to educational events in galleries, they meet and talk with artists and later they apply it in their own lives. This is the way we foster the future consumers

of culture and for this reason we are very happy about these activities. The same applies to artist residencies, when artists who gained experience from our residency programmes come back to see us or colleagues and offer working together again. We also exchange artists with our partners; we represent them and form exhibitions that tour at least a few cities.

What did you learn by participating in the Creative Europe programme?

As our funding is project-based, we always have to check if our ideas are not outdated. We always have to be at our best so that we are able to keep our finger on the pulse of the field, that we advance rather than fall behind. The standards for project administration are so different from when I first started. These days you have to put everything together in a clear and transparent manner and you have to learn project management skills. We also learn from our partners, for example, how to be considerate while working with various cities and cultures.

ePublisher 2015-2017

Short Project Profile

Partners: Language learning centre Soros International House (project leader; Lithuania), Association Multikultura (Poland), Municipality of Lousada (Portugal) and International Culture Association in Turku (Finland).

Project website:
<https://www.epublisher-platform.eu/>

Creative Europe grant for the project:
 €199,987.89

Interview with Daiva Malinauskienė, Head of Soros International House

You were the main project partner-coordinator. Could you tell us about the process of coming up with the project idea and searching for partners?

Our institution had gathered much project execution experience. However, we mostly worked with projects that focussed on education and civic engagement. The idea for this project was influenced by the proliferating talks about the lack of creativity as a sort of skill. I had this constant question on my mind: What kind of project could we organise for fostering individual creativity? Another reason was that, from my personal talks with people, there appeared to be a lack of opportunity for poetry publishing. Poets, along with readers, shared a conviction that poetry translations are lacking, and that poetry publications are usually only accessible in the original language.

I had these thoughts on my mind for a while until I had a conversation with a partner from Poland, Andrzej, who has since passed away. We had

accidentally met at one event, and he talked about his project where poetry was published online. This is when we realised that we could join my ideas with their experience. We could create a platform where people would upload, publish, and present their poetry. We would create an opportunity for prominent poets from our countries to present their works to a wider audience. At the same time, we could create tools that, with the help of our platform, would promote creativity.

We had never worked with Polish partners before but while writing the project proposal, we certainly included them in the project. We found other partners through databases. We were looking for partners from a broader geographical context. They also had to be creative institutions. Partners from Poland and Finland fulfilled these criteria. The municipality of Lousada had much useful experience, which is why we invited them to join the project as well. Although the project partners were new, it was challenging for us to work with someone with whom we had never worked before. Nevertheless, having accumulated enough project-management experience, we accepted the challenge.

As the project leader, you had to take the most responsibility for the project. Could you talk more about this?

It is self-evident that if the project leader creates a work plan and delivers project management well, the project will run smoothly. We had to put a lot of effort into this because the two partners were non-governmental institutions that often hire people to deliver projects. If the project leader defines the rules well at the start of a project and puts much effort so that the rules are comprehensible, the project will run smoothly. One of the most important aspects of managing a project is internal communication. At the beginning of the project, we set the order of how we would communicate, the deadlines and ways for reporting on the project, and the

responsibilities of each organisation. To be fair, the distribution of responsibilities was included, as an appendix, in every contract with the partners. This facilitates the process of requesting reports and the like as the project leader.

What did you like the most about running the project?

We did run quite a few activities. I vividly remember poetry festivals that were held in Lithuania and our partner countries. During events, it is easy to get feedback, which is exciting. While presenting our activities in Lithuania, we had an opportunity to sense that our work is needed and that people wish for a platform where they could upload poetry. Also, in 2019, we were nominated for the N.I.C.E Award, the European Award for Innovations in Culture and Creativity. They acknowledged our innovativeness and the possibility of digitising the project, which becomes especially relevant these days.

What did you learn from running the Creative Europe project?

I would say there were two main things: strict and precise reporting on the projects and fostering creativity. The reporting process was a little challenging. It was a new format and our organisation was the main partner-coordinator. The second thing is that the programme is called Creative Europe because, indeed, contemporary human beings very much lack creativity. Even general education schools try again to introduce the element of creativity. There is a saying that we are all born creative. Up until children start going to school, they are very creative. Later this quality is inhibited. Thus, I am happy that this programme gives people an opportunity to see projects creatively in order to fill this gap.

i-Portunus Mobility Scheme

2018-2020

Short Project Profile

Partners: Goethe Institut Brussels (project leader; Belgium), Institut français Paris (France), Platform for Cultural Initiatives Izolyatsia Kyiv (Ukraine), and the Nida Art Colony of the Vilnius Academy of Arts (Lithuania).

Project website:

<https://www.i-portunus.eu>

Creative Europe grant for the project:

€963,011

Interview with Rasa Antanavičiūtė, former Executive Director of the Nida Art Colony, now working at the Vilnius City Museum.

This was a pilot project. Was it more a complicated task than usual?

The pilot mobility scheme for artists and cultural professionals i-Portunus was not a usual project for Creative Europe. Together with the Goethe Institut Brussels and other partners, the Nida Art Colony prepared a proposal and participated in the public procurement call organised by Creative Europe. Within the framework of this project, our task was to create a new platform for mobility funding in the European Union and test it over the course of one year. It was the first time for me and the Nida Art Colony that, instead of applying for funding ourselves, we had to create a programme that distributes funds.

It was very interesting to try on a different hat and to see how the whole process looks from the opposite side. I would say it was very healthy to understand that it is not so easy to create a good programme. We wanted to create a simple, consumer-friendly, and fast-working programme, which is not all that easy. Therefore, now I am more forgiving of other projects when I apply for funding.

Of course, more or less all cultural projects tend to be pilot projects, so this project was not a much more difficult task. Nevertheless, we were squeezed into a strict timeframe. We had to implement three open calls in one year, execute all administrative procedures, distribute funding, and receive reports. Goethe Institut Brussels took on the biggest share of the workload, while the Nida Art Colony mostly participated as an expert view provider and dissemination partner in the Baltic countries and Eastern Europe.

How did the collaboration among the partner institutions develop?

Four institutions collaborated, namely the project leader, Goethe Institut Brussels, then Institut français Paris, the contemporary art centre Izolyatsia in Kyiv, which was invited as a representative from a non-European Union country, and the Nida Art Colony, representing the Baltic countries and Eastern Europe. We collaborated closely in a team of five: two from Goethe Institut and one from each of the other institutions. The Skype meetings were held roughly every other week. In the meetings, we reviewed the prepared documents and consulted about the application forms, evaluation criteria and the selection process of experts who would evaluate the applications. At the time, the short-term pilot mobility scheme for artists and cultural professionals i-Portunus covered the fields of visual and performing arts.

What did you learn by participating in the Creative Europe programme?

Participation in this project was significant for our institution as a distinct experience in collaboration and dissemination. It did also provide me with many practical insights. I had a chance to learn that the culture administration system works similarly everywhere – people are overloaded and time is lacking but that is probably the particularity of this job that there is less time than there are ideas.

One of the biggest challenges was the ambition to assure effective communication about the funding possibilities in all regions that Creative Europe covers. We sought to receive the number of applications from each country that would be proportional to their population. Our common conclusion is that the most helpful and effective dissemination strategy is in-person meetings and courses when one of the partners travels to meet potential applicants in person, gives information about the new programme, its opportunities, and answers questions. This works much better than emails or other means of dissemination.

While running the project, we noticed that applications from performing arts distinctly outdid those from visual arts in terms of their quality. Two experts evaluated every application; we changed them and led training for them so that their evaluation criteria would be the same, but the situation did not change. Then we started to think why this could be the case. Our guess is that performing arts have more institutions that connect professionals and administer projects more effectively. They know how to write successful applications and can help individual artists, while visual artists do everything on their own and in the way they understand.

However hard we tried, we did not manage to even out geographic disparities. The larger countries such as France, Germany, and the UK submitted more applications. For example, only a few applications arrived from Latvia and Lithuania. If the project continues, it would be useful to analyse these aspects more.

Nefele - Networking European festivals for mental life enhancement 2015-2017

Short Project Profile

Partners: Social Cooperative Activities for Vulnerable Groups EDRA (project leader; Greece); Association Aukštelkės specialiosios olimpiados klubas (Lithuania); Foundation Intrás (Spain); Charity First fortnight, Ireland; Non-profit association Euro-Net (Italy).

Project website:
<http://www.nefeleproject.eu/>

Creative Europe grant for the project:
€199,108.00

Interview with Simona Litvinienė, Project Coordinator at Association Aukštelkės specialiosios olimpiados klubas Museum.

Did you succeed in meeting your project goals?

We went over and above our set goals as we did more than initially planned to do in Lithuania. According to the project, we were supposed to implement one big project in Šiauliai. However, we did more. We attracted other partners, for instance, the foster home of Šiauliai municipality, since they have a division for people with mental health issues. They use an interesting method of musiccolour that does not require a person to be able to read notes, they can just play by reading the colours. During the project, we adopted and shared this

methodology.

As part of this project, we organised a week-long event aimed at promoting mental wellbeing. To promote the event, we invited everyone – from people on the street to mental health units and day hospitals. We were lucky that the project with its defined aims was still quite flexible; we were able to develop it further in our countries, and the project coordinators agreed.

What project activities or moments do you recall most vividly?

I can remember trips because we were able to see other countries and be inspired by new ideas. On the trip to Greece, each country organised workshops. This is when we introduced the musiccolour methodology and taught it to the partners. Later on, the Spanish partners invited us to hold a workshop for them when they were running a new project. Another moment that I vividly remember was when, on the last day, the Greek partners decided to release a balloon in the centre of Athens with a huge logo of the Nefele project. When the balloon flew away, many people in the surroundings became interested in our project and started asking about it. This was very exciting.

How did the collaboration between your association and partners start?

Previously, we had a project with the Greek organisation Edra – they invited us to join this new project. They also invited partners from Portugal, Spain, and Ireland. We knew the Spanish partner from previous projects and that they work with the arts and mental health. Therefore, we recommended the main partner invite the Spanish organisation to the project, too.

What was the most exciting and fun while collaborating? Were there any difficulties?

What I found the most interesting was creating a common methodology that we called “art, mental health and social entrepreneurship.” I enjoyed collecting the experiences of other countries and their perspectives on social entrepreneurship very much. Some differences revealed themselves, too. Nevertheless, it was very useful to learn about the work methodologies of other countries. I was surprised by the level of engagement and collaboration among state agencies. We still lack that in Lithuania. The most difficult thing, as for any NGO, was to collect the down payment, which constituted almost 8,000 euro, so we needed to think very hard about how to collect this amount.

The main partner was a very strict coordinator. We worked with them before, so we knew their work style and that everything had to be done on time and without any delays. They really had enough experience and had prepared tables for timelines for any activity to be undertaken in this project. From our side, we had to report on everything for the set day.

How would you describe your relationship with the partners after the end of the project?

We continue to exchange information about our current activities with the partners. The Portuguese partner has recently carried out research on artistic activities, so we joined them. In addition, we sent out information about musiccolour methodology for a publication they are preparing. The main partner, the Greek organisation Edra, from time to time invites us to participate in certain projects or submit applications. We did not cease to collaborate because one of the aims of the project was to create a collaboration network. The aim of the network was to organise creative events in European countries and attract as many partners as possible that engage in artistic activities.

What did you learn by participating in the Creative Europe programme?

As part of the project, we were able to take some people with mental disabilities on a trip to Greece so that they could participate in activities there. They enjoyed it very much, and we could see that art has no boundaries or walls. The differences in language or culture do not matter; movement, dance, and painting were used as the main approaches. We then saw that people can communicate without a language. There is no need for isolating oneself. Exactly the opposite is more important, namely, expressing oneself. You can achieve so much through art, especially in relation to improving mental health. Combining these two realms can lead to excellent results.

Networked Encounters

2015-2016

Short Project Profile

Partners: Kaunas Biennial (project leader; Lithuania); Arte&Arte (Italy); Crafts Council (United Kingdom); LAB852 Creative Agency (Croatia).

Project website:

<http://www.bienale.lt/2015/en/10th-kaunas-biennial/interdisciplinary-actions-partner-programmes/>

Creative Europe grant for the project:
€200,000

Interview with Virginija Vitkienė, Kaunas Biennial board member

Kaunas Biennial was the main project partner-coordinator. How did you come up with the project idea and how did you search for partners?

This was the third time that we participated in a Creative Europe project as the main partner-coordinator. Kaunas Biennial used to showcase textile works and contemporary art related to textiles. The organisation participated in various networks such as the European Textile Network (ETN) or networks affiliated with other art academies that prepare students for careers in the textile field. Thus, we did have partners, we would meet them regularly at international exhibitions. From 2013, the Kaunas Biennial was no longer solely a textile biennial. At the start of this project, it was the second time that our event was organised as a contemporary art biennial. Our partners embarked on a similar path too, therefore we were colleagues as well as partners; it wasn't

even the first time that we participated in the Creative Europe programme together with our partners.

Our organisation was always project-based. The inadequacy of raised funds for the scope of the event and its visibility in Europe was evident. That is why we sought to invite partners to submit applications for a larger-scale project so that we would really be able to fulfil a project in the international space and strengthen our visibility, the visibility of our city, and the event itself. Our event had a good reputation and was well known in Europe; thus, we never struggled to find partners. We even had the luxury of selecting candidates – we worked with people whom we really wished to collaborate with. The aim of our project was to strengthen European partnerships by inviting partners to participate in the main exhibition of the Biennial and later showcase parts of the programme in their countries. It all went above and beyond what we initially expected – the inclusion and presentation of artists, dissemination of the project, and the creation of truly superior artistic content.

Was it difficult for you as the main project partner-coordinator to take full responsibility for the project?

The main responsibility of the project leader is to assemble reliable partners and have co-funding guarantees. At the moment, the way the co-funding system of the Lithuanian Council for Culture works is very convenient. Yet, there are rare cases when one needs to invest personal funds that will only be returned after the project. Because of this, it is critical that partner organisations have stable operational budgets and that the mechanisms of paying salaries would be stable as the last bit of the funding comes only after the project.

In my opinion, reporting on this project is much easier than, for example, reporting to some Lithuanian foundations or municipalities. Reports contain very specific questions, while

the financial report is just a collection of expenses. You just need to agree on common commitments among partners that they would submit all documents explaining expenses on time, that all documents would match their activity plan and planned budget. If they change anything, they must inform the leader. The most important aspect here is trust in partners and their reliability. Therefore, I would never advise working with strangers or partners lacking financial discipline. This is where troubles can arise.

Currently, Kaunas Biennial is in charge of a platform consisting of fifteen European partners. There is one person preparing reports and one accountant. Therefore, I think there is no excessive bureaucracy in Creative Europe. It is one of the easiest European funding mechanisms. Partners communicate straight with the Brussels office. There are very clear information packages presented in advance. There are no excessive or additional requirements that were not discussed before, and priorities are very clearly defined. It is not easy to win the competition. Our project satisfied the requirements and had a plan and a clear budget. Because of that, we never had trouble with reporting on the project.

Did you experience any challenges collaborating? Were there any rewarding stories?

I could share some advice that worked for us in an earlier Creative Europe project. During that project, together with partners from other countries, we had one partner from Lithuania, the Kaunas dance theatre Aura. It was a public institution. Together, we created innovative and creative content. In addition, a public institution has a stable cash flow. Therefore, they were able to cover a large amount of the costs. We were very happy about this idea as it allowed us to simplify the reporting part.

Of course, we had partners that did not submit the required documents even if they had received co-financing in advance. In such cases,

we had to cover a larger amount of expenses ourselves. Therefore, we never paid them from the last instalment of the European Commission because they never managed to cover the initial part in the first place. You must define these points in the contract. For example, what would happen if partners did not adhere to the requirement to secure funding? The lead organisation has to think about the fact that they might need to contribute more to the budget if the smaller partners do not receive co-funding.

What did you learn by participating in the Creative Europe programme?

The programme is a perfect tool for international collaboration. It teaches one to understand that cultural policy and funding mechanisms can vary significantly in different European countries; it also provides many opportunities for learning from each other and initiating further collaboration. By participating in this programme, our organisation has improved very much, too. Its vision has become more European. Our main values – shared creativity, transcultural dialogue, audience engagement in creative processes, and a creative process based on the search for identity – can by a large measure be associated with participating in international projects funded by Creative Europe for more than fifteen years.

4Cs: From Conflict to Conviviality through Creativity and Culture 2017-2021

Short Project Profile

Partners: Universidade Católica Portuguesa (project leader; Portugal), Tensta Konsthall (Sweden); SAVVY Contemporary (Germany); Royal College of Art (United Kingdom); Fundació Privada Antoni Tàpies (Spain); Museet for Samtidskunst (Denmark), École nationale supérieure des arts décoratifs (France) ir Vilniaus dailės akademijos Nidos meno kolonija (Lithuania).

Project website:

<https://4cs-conflict-conviviality.eu/project>

Creative Europe grant for the project:
€1,781,818

Interview with Rasa Antanavičiūtė, former executive director of the Nida Art Colony of the Vilnius Academy of Arts, currently working at Vilnius Museum, and Monika Kalinauskaitė, administrative director of the Nida Art Colony of the Vilnius Academy of Arts.

How did you start collaborating with the partners and how did you prepare for the application submission?

Rasa: For the application preparation, the geographic location is significant. In this project, which had many more partners, they hoped for a partner from Eastern Europe, too. Through Julijonas Urbonas, the Vice Rector of the Vilnius Academy of Arts, they found the Nida Art Colony and invited us to join the project. Having decided on the principal components, we started writing the application. During the project, we did not get to know all the partners but we did engage successfully with some of them. Staff Swaps was a very useful part of the project. Staff Swaps were traineeships of four to five days, when project partners and coordinators visited a partner institution to help them implement project activities and learn how every institution works. Moreover, partner representatives could come to two selected partner countries and visit artist studios and exhibitions, thereby learning about art trends in those countries.

What moments do you recall most vividly from the project?

Monika: This project started in 2017 and was a long journey. In the summer of 2020, we opened the exhibition The Spectral Forest, which is the final project event from our side. An upcoming exhibition catalogue will supplement this event.

Personally, I most vividly remember the online publication Dwelling on the Threshold that came out at the beginning of 2020. The publication encompassed the artworks made in a workshop under the same name, which was also part of the project. In the catalogue, workshop participants including artists and curators such as Candice Hopkins, Eglė Budvytytė, and Elin Már Øyen Vister among others presented their research material or texts. Responses from workshop participants were included as well. It might not sound like the most exciting format.

Nevertheless, for me, it was this publication as well as similar initiatives that revealed how meaningful they are. It is an interesting, important, and specially collected material that is also available in two languages free of charge. This helped me to empathise with the overall lasting nature of the idea of the 4Cs: From Conflict to Conviviality through Creativity and Culture.

Could you talk more about the topic of refugees and migrants in this project?

Monika: As part of the project, a research study by Vasilijus Safronovas named Migrants and Refugees on the Curonian Spit: Resettlement in the Mid-20th Century was published in Lithuanian and English. It is a survey of the history of the region as an intersection of many historical migrations and groups of people. In my view, it is a tremendously significant research project and publication not only in the context of humanities but also for the conception of contemporary statehood. We are used to thinking about our state and nation as a homogenous formation leaving behind all experiences and influences that are not recorded in its history.

However, in this project, we found it interesting to dig deeper theoretically into the existence of transitional and marginal states and the contexts that these conditions create. These states are usually experienced not only through the inner world but also physically because of, for example, regional conflicts that force people to flee and enter completely foreign contexts. Almost all families of the artists who participated in the project faced a history of regional conflicts. The majority of the artists are descendants of migrant families. They work with the mentioned topics because they carry the legacy of displacement – it is in their experience.

The activities of the project analyse the cultural traces of these experiences and how they can grow into something else: change, inspire, or

even be healed over time. This summer we had a video conference with all partners. During the conference, it became clear that we worked with the same goal and subject matter but the history that we choose to tell is very different. During the project, we collaborated with a curator from Sweden, Rado Ištok, who organised artist residencies and creative workshops that became the foundation of the exhibition The Spectral Forest. He selected artists and their works that could introduce the Lithuanian audience to the context and problem of displacement. Partners from countries with more diverse populations had more local stories that could become their starting points. Our society, just like our history, remains quite homogenous – at least from the outside. Thus, the Nida Art Colony of the Vilnius Academy of Arts seeks to find new ways to present this topic to a Lithuanian audience.

Our Little Library 2014-2016

Short Project Profile

Partners: Publishing house KUD Sodobnost International (project leader; Slovenia); Publishing house Ezop s.c. Elzbieta i Mariola (Poland); Nieko Rimto Publishing House (Lithuania).

Project website:
<https://www.nasamalaknjiznica.si/?lang=en>

Creative Europe grant for the project:
 €200,000

Interview with Benas Bérantas, former project coordinator at the publishing house Nieko Rimto, currently working as a children's literature agent

How did the collaboration with partners start?

The main project partner, the Slovene publishing house KUD Sodobnost International, had been running this project in Slovenia even before it became international. They developed some children's books into educational books. Then, representatives of the publishing house visited schools and libraries and introduced teachers and librarians, or as they call them – ambassadors – to the material. The idea was that the ambassadors would read the books to the children and then they would complete the exercises and tasks. The publishing house

organised many other activities to promote reading. Over time, this role became too small for them, and they decided to develop the project internationally.

In the beginning, they had an idea to involve more countries. In the first talks, Iceland and the United Kingdom were on the partner list as well. However, at the time of preparing the application, they did not succeed in finding publishing houses from these countries that wished to get involved in the project. So, the three of us remained, namely Slovenia, Poland, and Lithuania. The partner in Lithuania became the publishing house Nieko Rimto, where I was working at the time. And how did the Slovenes find us? I think just through the internet. Nieko Rimto is one of the largest children's publishing houses in Lithuania. The Slovene publishing house approached us with an offer to participate in the project. Nieko Rimto found the idea interesting. This collaboration was successful and continuous, since Lithuania participated not only in the first project but also in the second, throughout 2014–2019. Even though I don't work at the publishing house anymore, I am aware that collaboration is still ongoing.

What was your most exciting moment in the project? Did you face any challenges?

Regarding internal communication, the collaboration was indeed smooth and successful. I can't recall any trouble. I think we achieved it by thoroughly planning in advance. The main partner had a very clear plan and communicated it very clearly, too. Thanks to their previous experience of running the project, they clearly defined what responsibilities each partner had. Funding was shared in equal parts – there were no difficulties with it.

In implementing this project, most of the challenges came from the outside. In fact, the project idea stemmed from the problem that

the Slovene and Lithuanian markets are quite small. Therefore, the published circulation is quite small, publishing prices are rising and books are becoming more expensive. Perhaps this is not that relevant to the Polish market. Nevertheless, they face issues with reading promotion. Therefore, they were thinking about ways how to draw children to reading. The biggest challenge was exactly just that: how to reach and develop audiences. The main idea of the project was about how to reach children through schools and libraries. In other words, the places where they spend time.

While collaborating, I found the most exciting the fact that we visited each other. Authors travelled to all countries to present their books because one of the ideas was to foster mobility and to present various cultures to children. We, the project partners, also travelled to other countries. I had an opportunity to visit Warsaw and Ljubljana and we welcomed coordinators from partner countries in Vilnius. On these trips, we also held intermediate discussions and strategic meetings even though we actively communicated remotely throughout the project.

Did you succeed in meeting your project goals?

I think we succeeded in achieving everything. From the perspective of the Nieko Rimto publishers and the Lithuanian perspective generally, we published authors that were not widely known here. We published the first Slovene children's books to be released in Lithuanian since Lithuania has been independent. Culturally, this was a big achievement. Later, the book was recognised as the most significant translation of the year, so the publishing aspect was undoubtedly successful. The exercise book, which was published collaboratively with other countries, became a successful material at schools visited by representatives of Nieko Rimto. The publishing house devoted its main focus to the Vilnius Book Fair when the books were presented there, and the Slovene and Polish

authors had an opportunity to meet their readers. In addition, the orienteering game that we held during the Night of Culture at the Bernardine Gardens was very successful. All in all, there were many ways and activities to achieve our goals and the majority proved successful.

What is your most vivid memory from the project? What did you learn by participating in the Creative Europe project?

From a personal perspective, I learned so much about book publishing in Slovenia and Poland. Participation in the project helped me to gain inside knowledge about other markets and to find new ways to collaborate. Probably the cultural aspect is something I remember the most. Participation in the Creative Europe programme proves how much can be achieved by united publishing houses in comparison to working alone. Each country and publishing house face certain challenges, which seemingly draw insurmountable boundaries. However, the challenges can be solved in new ways by united partners, and limits disappear or at least are diminished. I think that the future of publishing in Europe, in large part, is dependent on international collaboration. Most markets are quite small – they have their own working principles and problems, and they are also quite different. Nevertheless, I would like to believe that major issues will not be solved only on the national level. I hope that there will be an effort put into the presentation of the entire publishing and cultural variety; showing children how different cultures and books are or could be. I think this is immensely important for Europe. After all, the point of the Creative Europe programme is to promote international collaboration.

Playing Identities, Performing Heritage. Theatre, Creolisation, Creation and the Commons 2014-2016

Short Project Profile

Partners: University of Siena (project leader; Italy); Theatre Institute of Barcelona (Spain); Faculty of Theatre and Film, Babeş-Bolyai University (Romania); Royal Central School of Speech and Drama of the University of London (United Kingdom); University of Kent (United Kingdom) and the Lithuanian Academy of Theatre and Music (Lithuania).

Project website:

<http://www.playingidentities.eu/>

Creative Europe grant for the project:
€200,000

Interview with Giedrė Kabašinskienė, Coordinator of international relations and projects at the Lithuanian Academy of Arts

Could you talk about the beginning of the collaboration with the project partners?

The main partner of the project was the University of Siena in Italy. Also, we knew some other higher education institutions that participated in the project from the networks of theatre schools, of which LMTA is a member. We became acquainted with the University of Siena while participating in a small-scale Erasmus project, where LMTA was

an associate partner. The project was called Playing Identities: Acting, The Self, and Society. In the project, we have been recognised as reliable partners and thus the representatives of Siena University came to our Academy and offered us to join a new project. Undoubtedly, the fact that Lithuanian theatre is well known in Italy, especially Eimantas Nekrošius, who taught at the Academy at that time, helped too.

Could you talk a little bit more about the course of the project? Did you succeed in meeting all your goals?

I would like to start with something that I liked personally and something that motivated me to run the project. First, it was the special experimental spirit of the project and its unique idea about the essence of European identity and performative heritage. An important question was whether LMTA lecturers and students would like and are able to actively participate in the project. It was challenging to add something else to the schedule of the regular university teaching. The project received much interest and support, especially from the LMTA lecturer Gintaras Varnas. The third argument to run the project was its continuity, the possibilities of future partnerships, and the development of project results. The main focus of the project was the interaction and analysis of various countries, nations, minority groups, and their theatre traditions. My colleagues and I intuitively sensed that this is a new attempt to make the concept of intangible theatre heritage relevant. Another very important aspect of the project, at that time still quite new, was the attraction of audiences digitally. It was a new way to reach theatre audiences. The project title, which sounds like a well-cyphered riddle and with whose translation we had a struggle, includes the word “creolisation”. Here, this is understood as the result of the interaction between cultures, problems, and different theatre schools in contemporary Europe. In other words, we tried to grasp the multicultural European identity. The whole creative process of the project was observed and analysed

by anthropologists and sociologists from the Universities of Kent and Siena.

The project was divided into several stages. The first was dedicated to choosing a topic, and LMTA students were very active in this phase. The second stage was an open call for creatives who could realise selected ideas in their countries. The third stage was the creative process itself, where directors were matched with groups of actors. The director from Barcelona together with the Lithuanian team of actors chose identity as their main topic. The selected director from Lithuania, Povilas Makauskas, worked with the Barcelona team analysing the topic of the internet society. The theatre piece by Kent University touched upon immigration and emigration. The Romanian school analysed the relationship between an individual and corporations with a focus on ecology and globalisation. Coming back to our topic of identity, a large research project was completed, where identity was narrowed down to gender. It sought to discuss the lack of tolerance, discrimination, human rights, and social exclusion in Lithuania. The piece by the director Povilas Makauskas and the Barcelona team called Disconnection talked about a generation that grew up with computer games as well as the problem of loneliness. All three pieces participated in the International Theatre Festival in Sansepolcro. Later, on our own initiative, we organised a small festival at the Balcony Theatre of the Academy. We showcased the Romanian and English works on the big screen. The Barcelona team came to Lithuania and gave a live performance of the work Disconnection.

Did you face any challenges while collaborating?

The project leader was the Italian university. They were very experienced and managed the project wonderfully, although with strict instructions and without any sentiments. On the one hand, the fact that the project leader was so specific was very interesting. However,

on the other hand, a lack of creativity could have been sensed. Much depended on the initiative of the project partners. People were very motivated in my institution. Nevertheless, it was quite difficult because we did not have any administrative or financial experience with such big projects. I am glad that with the Lithuanian Counsel for Culture it was possible to secure co-funding. I saw it was much more difficult for other partners to find co-funding. This project was very beneficial for us. We prepared ourselves for new and more complicated projects. The administration and the financial department gained experience as well.

What did you learn by participating in the Creative Europe project?

To put it briefly, the project served as a preparation for more complicated projects and the development of institutional skills. We learned how to work and find solutions and common ground in a multicultural environment. It was an interesting challenge for the creatives as well as the administration. Surely, the creatives discovered a lot. The discoveries were successful for our institution as well as for the modernisation of the study process because, in many respects, they could be integrated into the curriculum.

PUBCOOP - Strategies to a European Written Culture Preservation through Publishers Cooperation from Lesser-Used Languages

2016-2018

Short Project Profile

Partners: Associació d'Editors del País Valencià (project leader; Spain), Asociația Editorilor din România (Romania), Lietuvos Leidėjų Asociacija (Lithuania).

Project website:
<https://pubcoop.eu/>

Creative Europe grant for the project:
€177,170

Interview with Rūta Elijošaitytė-Kaikarė, Executive Director of Lietuvos leidėjų asociacija

Did you succeed in meeting your project goals over the course of the project?

The project Strategies to a European Written Culture Preservation through Publishers Cooperation from Lesser-Used Languages was devoted to publishers. Its main goal was establishing and developing relationships between the three so-called smaller languages (Lithuanian, Romanian, and Valencian).

Introducing themselves through the exchange of publishing ideas to all the communities of the three languages was the main ambition of the publishers from the three countries. In this case, Lithuania performed wonderfully –

it was a very successful project. There were many instances of publishers selling rights and making connections. Especially successful were those publishers who publish works of Lithuanian authors and artists in Lithuania and are themselves interested in distributing these books in other countries.

What is your most vivid memory of the project?

I enjoyed the fact that publishers were not only discussing the newly released works but that they were also searching for publications that are already in print in one of the three languages. Every meeting was accompanied by readings. The same publication was read in all three languages. In the process of searching for books that are already translated into the Romanian or Valencian languages, we were struck so often that so many books were already translated. We translated contemporary pieces, too. By the way, publishers' associations that participated in the project did not attend publishers' meetings. Publishers' meetings were face-to-face and they discussed potential deals. Over the period, Lithuanian publishers agreed upon 13 publications. Bearing in mind that Romanians did not know much about Lithuanian books, 13 children's books over three years is an achievement. Interestingly, all books were for children since Romanian publishers found the illustrations of Lithuanian books very beautiful. For instance, Kęstutis Kasparavičius became a real star in Romania – four of his books were translated into Romanian. While Mister Corner by Benas Bėrantas is at the publishing stage and will be released in the nearest future. All in all, publishing-wise the project was a great success and Lithuania became more visible in the international context.

How did the collaboration process with partners go?

Talking about the collaboration, it was not an entirely new thing because the Federation

of European Publishers unites 28 publishing associations. Lithuania has been a member of the association for a long time, too, thus various work projects have already been going on. This project was born out of the insight that there are some gaps in the industry. For instance, Lithuanian books have been mostly translated into German or English. Yet, there are some languages in which Lithuanian books have never been read. In Lithuania, a similar trend can be seen in relation to Romanian books because we do not have many literary translators who could translate lengthy texts.

The collaboration with the Association of Romanian Publishers was more successful because the Association of Valencian Publishers tended to lean towards the languages of the Spanish region. Of course, it could have been a case of cultural differences. Perhaps Valencian representatives did not find something that was as interesting in our literature as something that the Romanians found. Our publishers are still in contact with publishers from Romania and Spain. They continue to attend meetings and expand their network. The newly made deals and friendships remain.

What did you learn by participating in the Creative Europe programme?

Participation in the project co-funded by Creative Europe taught me to be specific. A project executor cannot get lost between many ideas and wishes. On the contrary, one needs to be specific about what one wants to achieve with this project. It is crucial to structure oneself and one's actions. There are many partners and it is important to hear what other partners are doing, what they would like, and what their goals are. It is very important to coordinate common goals. I also learned to be more responsible because you cannot fail partners or put things off, you have to finish everything on time. Later, after this project, it is lovely when partners reach out and offer to collaborate on new projects. This suggests that they enjoyed working with us. This is how

I understand that you did not disappoint the people and, on the contrary, that you learned to work together and look in the same direction. I think that collaboration between different countries and cultures is a process of learning by observing how others work and how they understand different things. Therefore, I very much appreciate this experience.

The Faces Behind the Nose – Promoting Hospital Clowning as a Recognized Genre of Performing Arts 2014-2016

Short Project Profile

Partners: Eight Red Noses Clowndoctors organisations (project leader; Austria), Czech Republic, Croatia, Germany, Hungary, Slovenia, Slovakia, Lithuania, and the European Federation of Hospital Clown Doctors (Belgium).

Creative Europe grant for the project: €536,368

Interview with Viltautė Žemelytė, board member of the RAUDONOS NOSYS Gydytojai klounai association

Could you talk about collaboration in the project? How did it start?

RED NOSES Clowndoctors functions as a network of organisations, yet, every organisation in each country is independent. At the time of applying for the Creative Europe programme, two organisations were very new to the network, namely, the organisations in Lithuania and Croatia. For Lithuania, it was a project of natural growth because it was just the start of the organisation's membership in the wider international network. This project motivated and financially supported us to implement the activities that were successful in other countries. This project was

especially beneficial for sharing experiences within the network. There was much learning and mobility. Our artists travelled to other countries, learning and improving. For Lithuania, it was a project for blending into the larger organisational structure. Thereafter, all organisations collaborate very closely. I am very happy that the project idea came from the umbrella organisation RED NOSES International.

Did you succeed in meeting all project goals? What is your most vivid memory of the project?

This project helped me to learn and acquire new experiences more quickly, qualitatively, and more diversely. We had the financial freedom to do more than we would usually be able to pursue. The number and variety of activities was quite large, therefore everything – the quality of the work of the clowndoctors, the creative preparation of the actors – skyrocketed very fast. This project created opportunities for meeting new people and sharing our experiences. This is what I recall most vividly because we as an organisation grew rapidly. If the project did not take place and our partners would not become that involved, there would not have been that many opportunities or commitments to allow the smaller partners to grow. Our partners had to find new ways to include us, find a common language and ways to raise us to the level from which we could grow together. This work has results. In the newly won Creative Europe call, Lithuania is no longer a smaller partner but rather equal to others and an expert in its field.

Did you face any challenges?

Challenges came with the intensity of the activities. On the one hand, intensity is good, it is a chance for an organisation to grow quickly. On the other hand, however, it distorts the natural growing dynamics of an organisation. For example, during the project, we became used to working with artists intensively. That

was the action plan. Therefore, artists had to be more accessible and find more time to fulfil the tasks. Due to the project, the management of the organisation intensified and suddenly everything grew. When the project ended, everything quieted down again. To plan further growth and manage expectations while having such an example is difficult because the curve is not linear. As an organisation, we developed rapidly thanks to this project skyrocketed but later we had to grasp how to manage the growth financially, how to manage artists' expectations and their willingness to work intensively and apply the new skills.

On the other hand, international mobility and training are not the main activities of RED NOSES. This is important – but it's a luxury. A big part of our budget comes from private sponsors or businesses. This means that we are not a typical art organisation whose funding comes from projects or ticket sales. For RED NOSES, sponsors dedicate funds so that we could fulfil our main mission, which is visiting children in hospitals. Thus, we have a huge responsibility to our sponsors. For training and travel, we seek to secure project-based funding when funds are allocated specifically for that reason.

Also, I would like to draw attention to the project reports and their complicated forms. Reporting on the project was different from what we were used to in Lithuania, we needed specific financial tracking and administering. Therefore, an experienced and professional financial leader is very much needed in this case.

What did you learn by participating in the Creative Europe project?

When the organisation was being established, the administration was very enthusiastic and young. We did much on a voluntary basis. With this project, we had a very beautiful opportunity to grow and improve. Over a

short period of time, we fostered a strong and professional artistic team and the administration really grew professionally.

Applying for the Creative Europe Programme – How to Get Started

Before deciding whether the Creative Europe Programme is the right funding scheme to apply for, it is important to assess the following:

- Are the activities of your organisations aligned with the general goals of the Creative Europe Programme?
- Is your organisation experienced in international projects or will this be its first application for international cooperation?
- What is the long-term strategy of your organisation?
- What is your organisational (financial and staffing) capacity to undertake an international cultural project?

If you see that the mission and activities of your organisation fit with the goals and priorities of the Creative Europe programme, you can start looking deeper into the programme, its calls and call documents and start planning the project application process. While deciding to which sub-programme or call to apply, the steps and questions you might want to ask yourself are as follows:

- Research programme calls and priorities: Check which of them are most connected to the activities and long-term strategy of your cultural organisation?
- When developing the idea of the project, ask yourself:
 - What is the core issue of the project? Is it aligned with the priorities of the call?
 - What problems will be solved thanks to your project?
 - Is the project innovative and does it try to solve real issues?
 - Is it European? Does the project contribute

with “European added value?”

- Why are the partners in the consortium a necessity to address the problem?
- Why can't this project not happen solely on the national level – why does it need to happen on the European level?
- What will you offer and what will you receive as a project partner?
- As for partners, deepen your existing international partnerships or attempt to form new ones.
- If you are still not a member of a European Network, join one!
- Have a realistic budget and a project that is compatible with your organisational capacity.
- Research recently funded European projects that commission work which matches your area of practice. The database containing all projects funded by Creative Europe programme since 2013 can be accessed [HERE](#).

Should you have any questions or need any help with the application process, email or phone the Creative Europe Desk in Lithuania through contact details you can find at www.kurybiskaeuropa.eu.