

ACCESS TO CULTURE



A fundamental right of all citizens

BEST PRACTICES

ACCESS TO CULTURE



A fundamental right of all citizens

CONTRIBUTION FROM THE EDUCATION & LEARNING WORKING GROUP

FOREWORD

This document presents the case studies that have been collected by the Working Group on Education & Learning. When collecting and discussing the case studies, the working group attempted to make the educational aspects of these cultural projects more explicit by making a direct reference to the 'Key Competences for Lifelong Learning', as developed by the EU in 2006. Therefore, some basic information is provided with each case study as an introduction, including a reference to the relevant Key Competence.

It must be underlined here that this is just a first step in what the group sees as a long-term process, in which cases studies will be collected and conclusions will be formulated on how to benefit from a closer synergy between education and culture in a European context on the basis of such case studies as well as other information. The European context is increasingly sensitive to the role the culture and the arts can play in fostering creativity and innovation, as being addressed in the EU Year of Creativity & Innovation 2009. This document therefore does in no way have the ambition to be complete, but should be seen as a first step with the aim to contribute to the discussions on the further development of the European Agenda for Culture as they will be taking place in the OMC working groups and the Cultural Sector Platforms.

The Working Group on Education & Learning, December 2008

Index of the Case Studies presented

These case studies were proposed by the following organisations: AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen), AEOM (Association of European Open Air Museums), EAEA (European Association for Education of Adults), EBLIDA (European Bureau of Library, Information and Documentation Associations), EUROPA NOSTRA, IDEA (European Net of the International Drama & Education Association), NEMO (The European Network of Museum Organisations) and the RÉSEAU ART NOUVEAU NETWORK.

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Project 1 'Art Nouveau in progress'
project 2 'Art Nouveau & society'

[**Project Title: Guildhall CONNECT**

1. Administrating Organisation & Partners (Countries) involved

Guildhall School of Music & Drama

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Youth, musicians, music organisations, policy makers

5. Project Location (Country) & Duration

United Kingdom

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: National grants in the UK)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

<http://www.gsmd.ac.uk/connect/>

[Guildhall CONNECT

Over the past twenty years, the Guildhall School of Music & Drama has been dedicated to widening access to music making without compromising on its commitment to nurturing musical excellence. Through using the creative music workshop environment, people of all ages and experiences have been able to engage with inclusive live music making processes led by tutors and students from the Guildhall School.

Guildhall Connect is about making connections, putting people, organisations and cultures in touch with each other and enabling them to do better together what they would do less well alone. Through its local, national and international collaborations with schools, colleges, communities and arts organisations, Guildhall Connect has developed an artistic and educational identity that resonates with people from a wide range of backgrounds, ages and experience.

There are four key areas of developmental activity underpinning Guildhall Connect:

Youth Music/Creative Partnerships with young people, teachers and parents in East London, as well as across the UK and overseas. This includes researching and evaluating inclusive creative music education practice and models of instrumental teaching and learning which encourage widespread access and participation.

Arts and Community Development Project for Healthcare and Disability Centres, hospital patients, prisoners and young offenders, 'third age', parents and toddlers. These projects are also run in association with orchestral and opera education programmes and regional instrumental teaching services.

MAP/making: Exploring New Landscapes in Music, Art and Performance in collaboration with the Royal College of Art and the London Contemporary Dance School. This project has been established to enable musicians, actors, dancers and visual artists to meet with confidence the opportunities offered by the growing market of cross-arts multi-media presentation. The processes undertaken aim to foster the development of cross-arts initiatives which are innovative and responsive to changes in arts practice.

Trans-cultural Collaboration and Research is facilitating an international network of creative and performing artists who can meet, exchange skills and ideas, share resources as well as explore respective education methodologies. Regular collaborations take place between staff and students at the Guildhall and performing artists from Africa, Central/South-East Asia and South America.

As a result of the achievements across these areas over the past few years closer collaboration is now established between disciplines deemed essentially creative within the School itself. Guildhall Connect is now a *Centre for Creative and Professional Practice* that includes Composition, Improvisation, Jazz, Leadership, Music Therapy and New Sonic Media; artistically and educationally allied without compromising the rigour of their respective specialist training.

The Centre for Creative & Professional Practice is committed to exploring and creating new landscapes in music, art and performance. It seeks to offer undergraduate and postgraduate music students unique and distinctive experiences as creators, collaborators and performers, as well as to give the skills necessary in order to meet the demands and expectations of the profession.

Whilst its primary role and principle area of expertise are in relation to Music, this Centre is also helping to establish much stronger School-wide connections with the Drama department through joint productions, courses in circus skills and storytelling, and music-drama improvisation initiatives. Moreover, the Centre provides a support framework for students managing the transition from the Guildhall School to professional life and, where possible, support pioneering initiatives undertaken by recent graduates as either individuals or ensembles/companies. Regular Continuing Professional Development training is also available for recent graduates and established professional practitioners.

[Project Title: Lifelong Learning for Musicians

1. Administrating Organisation & Partners (Countries) involved

Hanze University of Applied Sciences in Groningen (Prince Claus Conservatoire) (NL) and the Royal Academy of Fine Arts, Design, Music and Dance in The Hague (Royal Conservatoire) (NL)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

music organisations, policy makers, future professional musicians

5. Project Location (Country) & Duration

Netherlands

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.lifelonglearninginmusic.org/projects

[Lifelong Learning in Music

“Lifelong Learning in Music” is a joint research project (in the Netherlands called a ‘lectorate’) of the Hanze University of Applied Sciences in Groningen (Prince Claus Conservatoire) and the Royal Academy of Fine Arts, Design, Music and Dance in The Hague (Royal Conservatoire). The lectorate examines the concept of Lifelong Learning and its consequences for musicians.

Future professional musicians have to be able to function in a flexible way in a rapidly changing professional practice. Conservatoires can anticipate this challenge by creating adaptive learning environments, which enable students to be responsive to the changing cultural/musical landscape. Research, pilot projects and international exchange with partner institutions lead to an innovative supporting model for Lifelong Learning in Music. Within this lectorate, a research group together with partners from diverse areas of the professional field contributes to this. Pilot projects are realized, shaped and evaluated in collaboration with the work-place partners. The projects aim at the acquirement of knowledge, skills and attitudes concerning Lifelong Learning.

Important criteria for the pilots in collaboration with the work-place are:

- relevance to the current and changing cultural landscape
- reflecting on the changing profession
- exploring different contexts
- intervention-oriented
- leading to relevant learning experiences
- illuminating attitudes and values
- being artistically driven

Some examples of practice entail:

“Opera in the Bus” (2005)

“Opera in the Bus” was a large-scale project and an unprecedented co-operation between professional opera makers, a bus company, school children, amateur singers, residents of different boroughs, etc. The project was initiated by Yo! Youth Opera Festival in Utrecht and took place based on six bus routes and destinations during one weekend in the city of Utrecht. With this *community opera project* Yo! wished to investigate what community opera can actually mean for young audiences, youth opera and opera education in the Netherlands. The Lectorate Lifelong Learning in Music was involved in this research. It took “Opera in the bus” as a case study by looking into the significance of the project for the (professional) practice of the participating students and musicians. A number of vocal students of the Royal Conservatoire in The Hague took part in the pilot “Animateurs” on bus 5. First they were trained as animateurs through sessions based on experiential learning and subsequently they fulfilled their roles as animateurs on bus line nr. 5 in Utrecht. The outcomes of this project were significant and sustainable.

Professional integration projects (2005 – 08)

In the period between 2005 – 2008 the lectorate Lifelong Learning in Music organised three inspiring and artistically special projects on behalf of the professional integration of young musicians. The community of Groningen supported this initiative by means of a subsidy in the framework of a programme for young artists at the beginning of their career. The selected young musicians developed an artistic product on international level, coached by a number of internationally renowned guest teachers. Business and marketing coaching was offered as well.

The activities will take place in the city of Groningen and entailed a big community music project, “The Big Connection”; in collaboration with the Guildhall School of Music & Drama in London, the Groningen Museum and the Groningen Music School; furthermore a project for young talented jazz musicians on the threshold of entering the profession and the project “Groningen String Masters’ entailing the professional integration of a young chamber orchestra.

[Project Title: Polifonia Working Group for Instrumental and Vocal Teacher Training

1. Administrating Organisation & Partners (Countries) involved

European Association of Conservatoires (AEC) (NL)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Music education institutions, instrumental/vocal teachers, music organisations, policy makers,

5. Project Location (Country) & Duration

(2004-2007)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: ERASMUS Network for Music 'Polifonia')
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (2007-2010)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.polifonia-tn.org

[Polifonia Working Group for Instrumental and Vocal Teacher Training

Polifonia' is the largest European project on higher music education to date. It started in 2004 and is studying various subjects related to professional music training in Europe. After the completion of its successful first cycle (2004-2007), designated by the European Commission as an *ERASMUS success story* in 2007, the ERASMUS Network for Music Polifonia has now entered its second phase until 2010. This phase, jointly coordinated by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC), will involve more than 65 higher music education institutions and professional music organisations.

In the framework of 'Polifonia', a working group has been convened to address the benefits a closer synergy between education and culture can bring to the development of creativity as a transferable skill in the wider employment market and to social cohesion in society at large. This will be by improving the training of music teachers, which is essential if EU member states want to reach the above-mentioned benefits through high quality music teaching in formal, informal and non-formal education settings.

In addition, the work contexts and professional roles of instrumental/vocal teachers are rapidly changing. Not only are pupils drawn from a multitude of musical, cultural and social backgrounds, but also the actual teaching environment and content have changed (e.g. combining individual and group teaching, coping with a wider spectrum of musical genres and learning styles). These changes challenge the existing educational framework, content and structure of courses, as does the "Bologna" process, bringing the importance of international collaboration between institutions and a dialogue within the professional field to the forefront.

The **aims** of this working group are to:

- Gain insight into the current status of (instrumental) music teaching in Europe
- Contribute to a greater comparability and recognition of music teaching programmes and degrees through the existence of national descriptions of music teacher training systems in 30 countries and European-level competences for (instrumental) music teachers
- Contribute to the debate on the benefits of a closer synergy between education and culture with regards to the development of creativity as a transferable skill in the wider employment market and to social cohesion in society at large.

A working group will meet 3 times a year throughout the project to:

- Realise a mapping exercise of the current state of art in music teacher training in Europe resulting into the production of national descriptions of music teacher training systems on 30 countries
- Formulate a set of competences for (instrumental) music teachers.
- Reflect on the changing role of music teachers in society at large with the participation of external stakeholders from the music profession.
- Realise a launch seminar in spring 2008 and a conference in the framework of the 'EU Year for Education & Culture' in 2009.

[**Project Title: Polifonia Pre-College Working Group**

1. Administrating Organisation & Partners (Countries) involved

European Association of Conservatoires (AEC) (NL) + 64 partners

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

pre college educational institutions, higher education institutions, music organisations, policy makers

5. Project Location (Country) & Duration

original duration: 2004-2007

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: ERASMUS Network for Music 'Polifonia')
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (2007-2010)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.polifonia-tn.org/polifonia

[Polifonia Pre-College Working Group

'Polifonia' is the largest European project on higher music education to date. It started in 2004 and is studying various subjects related to professional music training in Europe. After the completion of its successful first cycle (2004-2007), designated by the European Commission as an *ERASMUS success story* in 2007, the ERASMUS Network for Music Polifonia has now entered its second phase until 2010.

Within 'Polifonia', the pre-college music education has been addressed, which is the phase in music education preceding the higher education level in music. As young people often start with musical activities at a very young age, it is not sufficient to address professional training in music through looking at the higher education level only. 'Polifonia' studied this issue by forming a group of experts in this field from various European countries, which has:

- Realised a series of site visits to identify examples of good practice
- Produced a literature study on scientific research on the development of young musicians
- Completed a substantial mapping exercise of national pre-college music education systems in 29 European countries
- Researched current practice in relation to admission to European higher music education institutions
- Formulated a set of competences for the pre-college phase in music education.

Based on the above-mentioned activities, the following **conclusions** have been formulated:

- Common experiences in music education as well as research clearly indicate that music training should be started at an early age, especially for those wanting to become professional musicians.
- Music education is to be perceived as a continuum; it is therefore difficult to pinpoint the exact beginning of professional studies and to conceptualise the different phases of education. Nevertheless, pre-college music education is a specific phase in musical education and needs to be recognised as such.
- A well-structured pre-college education leads to a higher professional standard in higher music education, and, as a result, to a higher quality in the music profession.
- Students are better prepared for higher music education when there is a well-structured and continuous system or curriculum with close connections between pre-college level institutions or systems, general education institutions and higher music education institutions.
- Music education at the pre-college level can also be of great value to young people without the ambition to become professional musicians: it helps young people to develop the participation in and the understanding of culture and the music and arts, develop creative, personal and interpersonal skills, and provide social cohesion and intercultural understanding, which is essential for an Europe built on cultural diversity and intercultural dialogue.
- Pre-college music education takes place in many forms: there is formal, informal and non-formal music education and the state of development and use of these types of music education greatly varies from country to country. However, the project has found that it is exactly this combination of types of education that can be most beneficial for a productive and inspiring music educational environment for young people.
- In this context, it is interesting to see the emergence of creative partnerships between general education institutions at the primary and secondary level, institutions for pre-college music education, higher music education institutions and operators in the field of music for the development of inspiring and efficient learning environments that will support music education at the pre-college level.

[Project Title: The House of Memory

1. Administrating Organisation & Partners (Countries) involved

Den gamle By, Århus (Denmark)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Elderly people with senile dementia

5. Project Location (Country) & Duration

Århus (Denmark) since 2004

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify:)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.dengamleby.dk

[The House of Memory

Since 2004 a small group of people in Den Gamle By Open Air Museum has worked with and developed memory retrieval programmes for elderly people with senile dementia. A key person from the municipal social and healthcare administration is a part of this group, and the participating members of staff from the museum have been through a basic course about senile dementia.

In small groups these people are invited into a home with an interior of past time. The hosts are members of the Living History staff in period costumes acting as the habitants of the house. The “guests” are invited to help in the kitchen with the iron cast stove and other typical objects from the period or sit in the living room with a lot of things they can see and touch, things they remember from their childhood and youth. Later they all have coffee with pancakes freshly made in the kitchen, very often with experienced help from some of the guests. The atmosphere is warm and homely, memories are exchanged and the spirits are high. In this context the “guests” who suffers from more or less severe senile dementia recollect memories, they are able to communicate with the others, they participate actively in a social event. The whole visit is an aesthetic experience with high impact on the “guests’ senses and emotions. Thus there is a way in behind the consciousness and the intellect, memories are retrieved, and with careful attention and conversation from the staff the “guests” can tell parts of their own personal history.

a. Basic skills and key competences

Senile dementia affects parts of the brain that controls a lot of basic skills such as communicating, remembering, concentrating and consequently the ability to understand and interact with other people on social occasions is strongly affected. When the memory consists only of scattered fragments of facts and memories and the ability to express thoughts and needs is diminished, people with senile dementia tend to become more and more isolated and introvert.

The key competences that are promoted during the memory retrieval programmes in Den Gamle By are

- Communication in the mother tongue
- Learning to learn
- Interpersonal, intercultural and social competences.

b. The future

As we have had very positive and sometimes moving experiences with the project, we have developed a large project where the elderly people can escape Den Gamle By’s narrow streets, steep stairs and cobbled stones. The project is a reconstructed house with an authentic interior from a relevant past time and at the same time equipped with modern access facilities for disabled people.

[Project Title: NEW DVD/CD Rom for the 9th and 10th grade school classes about “House Uhlmann”

1. Administrating Organisation & Partners (Countries) involved

LWL-Freilichtmuseum Detmold – Westfälisches Landesmuseum für Volkskunde (Germany)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

9th and 10th grade school classes

5. Project Location (Country) & Duration

Detmold (Germany)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.freilichtmuseum-detmold.de Gefion.Apel@lwl.org

[**NEW DVD/CD Rom for 9th and 10th school classes about “House Uhlmann”**

WHY?

-Why is the project needed?

To show the Jewish part of the Westphalian people in the open-air museum(in history and presence) and to get the theme in the school lessons by modern media.

-What need does it fulfil?

To combine a visit in the Open-Air Museum with the teaching of the theme in the subjects history, religion and German language and literature.

- Is it an innovation?

Yes, in Open-Air Museums.

- What is new?

The combination between learning at school by modern media and learning at the Open-Air Museum at the same project.

WHAT?

- What there is to be achieved?

To promote and protect the diversity of cultural expressions of the different people living in the region of Westphalia.

-What activities do you want to include?

Reading & listening stations, interpreting pictures and historical documents, small exhibitions of the lessons results.

-What will the final outcome/ product be?

A DVD/ CD Rom, which can be used at school and at the museum.

FOR WHOM?

The target group are the pupil of the 9th and 10th classes in the subjects of history, religion and German language and literature.

-Who are the final users?

Those mentioned above and the department of museums activities.

-Who will be able to take profit of the project results?

The Westph. Open-Air Museum, other museums, schools, teacher.

-Can other groups take profit of results/ products?

Yes, f.eks. information – centres or similar exhibitions, the usual visitors of the LWL-museum.

WITH WHOM?

-How does your partnership look?

It' s with the LWL-Medienzentrum Münster, the August-Hermann-Franke-School, a group of teachers and pedagogos from different schools and the City Museum of Lemgo.

-Do you have the necessary competence?

Yes, together with all partners.

-Do you need more partners to broaden your competence (finance, publication, ITC, evaluation, dissemination)?

Project Title: Refugees at the Open Air Museum: the museum as a place for informal lifelong learning.

1. Administrating Organisation & Partners (Countries) involved

Jamtli Museum (Östersund, Sweden)
The Nordic Centre for Cultural Heritage Learning (Östersund, Sweden)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

9th grade school children (age 15-16) and adult groups'

5. Project Location (Country) & Duration

Sweden, 3 weeks in autumn 2004 – since that every year

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.jamtli.com henrik.zipsane@jamtli.com

[Refugees at the Open Air Museum

The complete event at Jamtli was almost four hours long. To intensify the feeling of an experience it opened with a drama about people's wartime experience in Bosnia-Herzegovina in the 1990s. Thereafter, the participants were allocated their roles and given time to acquaint themselves with their character. At the same time, the participants were given careful instruction in the methodology of role-play which emphasised in particular that they would get most out of the experience if they were active and tried to immerse themselves in their roles. It was also stressed that participation was voluntary and people could leave the role-play when they wished, particularly if they felt their emotional reactions to be too painful. Everyone then sat together to see a slide show illustrating daily life, political uncertainty, trauma and people in flight from around the world. After this the role-play began.

The participants sit in a room that suddenly becomes dark. The people smugglers enter the room carrying pocket torches and call their respective groups of refugees together. The flight has begun and to begin with it involves coping with the relatively harsh relations with the smugglers and other refugees whilst coming to and crossing the border. Following a number of harsh experiences the participants finally cross the border into "Svezia" where the police take hand of the first part of the process. The arrival at Transit is characterised by routine treatment. The asylum seeker undergo short interviews requiring basic information, their photos are taken, as are their hand- and fingerprints. From Transit, the asylum-seekers are transported to the asylum centre where the slow part of the asylum seekers' existence begins in earnest. Waiting and idleness are alternated with interviews with the authorities and the attempts by special socio-pedagogical secretaries from the Immigration Board to help pass the time.

After what some of the participants think is a long, long time, they are finally called to a meeting where they are informed in writing and orally whether they have been granted a residence permit or not. As in real life in Sweden, only 2-3 people of a typical group of 25-30 participants are granted residence permits at the first instance of investigation by the authorities. Then the flute sounds and the role-play is over. All the participants are gathered in a neutral room and after all the files and aids used in the role-play have been collected, one of the museum's pedagogical personnel initiates a discussion on what people have experienced. The dialogue is in part a debriefing from the delegates, in part an attempt to answer any questions the delegates may have after the role-play and in part a working through of quite simple exercises on moral questions related to the role-play (Marcus Berglund 2004). The target group for Jamtli's project "Refugee" consisted of 16 year-old pupils at secondary schools in the county of Jämtland. Approximately 40 classes participated in the 5-6 weeks the project was held. In addition, there were a couple of adult groups who participated in specially arranged role-plays.

The overall reaction of those responsible for the project, the actors, pedagogues, school children who participated, teachers and adult participants has been highly positive. But given the aims of the project it has to be asked "what did the participants learn by taking part in "Refugee" at Jamtli? If, on the basis of this perspective, we look more closely at what actually appears to happen to participants in an event such "Refugee", the following observations can be made:

- learners are active both physically and mentally
- learning requires interaction with other learners and teachers
- the learning process involves the use of several senses
- the learner is affected emotionally

[Project Title: Xpress on Tracks

1. Administrating Organisation & Partners (Countries) involved

Jamtli Museum (Östersund, Sweden)

The Nordic Centre for Cultural Heritage Learning (Östersund, Sweden)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Early school leavers, age 18-25

5. Project Location (Country) & Duration

Östersund, Sweden during 2006-2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.jamtli.com

www.nckultur.org

henrik.zipsane@jamtli.com

[Xpress on Tracks

The NCK (The Nordic Centre for Cultural Heritage Learning) has, through Jamtli Museum and the State Regional Archives, who are its parent bodies, initiated a project of cooperation with Birka Folk High School, which lies approximately 10 kilometres west of Östersund and the archive and museum. The steering committee for the project also includes Östersund Municipality and the Employment Service, who act as joint- financiers of the pilot project.

A maximum of 12 young people in the age range 20-25 participate in the project at any one time. They are young people who, in addition to lacking a basic education, are also unemployed. At the national and the European level we know, from the figures, that nearly two thirds of the members of this target group are young men, but our project has not had such an overwhelming majority of young men.

Currently, the project has three members of staff with pedagogical and curator qualifications and experience, each one of whom works part-time, 50%. The aim of the project is to stimulate the participants into re-starting their education, possibly, but not necessarily, at Birka Folk High School, or to work more intensively at applying for jobs and finding work, hopefully permanent, not for a limited time, and not subject to government subsidies. In accordance with the issues addressed by the international studies, our primary aim is to encourage these young people to improve their basic education, as it is clear that without this step they almost certainly will find it very difficult to gain a foothold on the labour market.

So far, the results show that a third of them have begun basic education, another third have found employment – unfortunately mostly short-term and with one or another form of government subsidy—and the final third are either still with the project or have left it for various reasons. One young person has left the project in protest! It was “too much”!

On condition that the third who have begun courses to supplement their basic education actually complete their courses, which we will only know in one or two years’ time, one can ask whether the transition of 1/3 of the participants from passive recipients of welfare with a poor basic education to being individuals in a position to partake of life-long learning is a satisfactory result. As far as we know, this figure is probably something of a breakthrough! Financially it is a question of major savings for the municipality and the employment service in the short term, but even more so in the long run. The financial arguments alone make this initiative interesting.

If we think in terms of social cohesion and social inclusion, then the results are even more interesting. Young people without a proper basic education and who do not acquire such an education before the ages of 25 are greatly over-represented in the statistics on social marginalisation. Here, social marginalisation means crime, dependence on social welfare, and apathy with regard to social organisations or political involvement. From a human perspective, it is a great victory each time one of these young people decides to apply to an educational institution. If this turns out to be a relatively profitable investment, then there is a commercial potential for the cultural heritage sector in this area.

Project Title: Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts

1. Administrating Organisation & Partners (Countries) involved

Open Air Museum of Lithuania
Estate Academy of Rumsiskes Museum, Lithuania

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Local community and lower secondary school

5. Project Location (Country) & Duration

Lithuania, summer

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (part of many different pedagogical programmes now)
- Ongoing Follow-up Project (_____)

8. Contact / Website

gita@bnk.lt

[**Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts**

Nowadays hardly anyone is growing old kinds of rye in Lithuanian farms, the number of women who know how to bake bread or bake it themselves is decreasing. In Lithuania traditional brown bread with sourdough is being baked only by several small bakeries, therefore ancient technologies of grain growing and cultivation as well as brown bread baking are almost irreversibly lost. The project "Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts" was prepared by a non-governmental institution "Estate Academy of Rumsiskes Museum" and partners, and in 2006 financed by The Ministry of Agriculture of the Lithuanian Republic and UNDP Global Environment Facility Small Grants Programme (GEF SGP). The duration of the project was 23 months.

The goals of the project fully satisfy the executive programs of UNDP GEF and the principles of sustainable development: stimulation of environmentally friendly trades in the society; education of local people and increase of consciousness; dispersion of the information. The project is socially oriented and it has become one of the links/bridges in cooperation with the local community.

For the implementation of the project an ancient, traditional and the most ecologically valuable species of rye "Lietuvos III" was chosen. This species is fertile, resistant to hibernation, the straw is long and suitable for ecologically friendly trades. "Lietuvos III" was recommended by Agricultural Institute, the one which is pursuing to preserve the gene pool of this species. During the practical trainings the importance of ancient rye species for traditional landscape and development of traditional crafts was widely explained. The project is implemented in the Open air museum of Lithuania located in Rumsiskes. This is one of the most famous objects of cultural tourism in Lithuania, annually being visited by more than 100 000 people. The museum has perfect conditions to reactivate and popularize the growing of ancient rye species, to demonstrate the process of bread making, starting with grain sowing and concluding with bringing a loaf of bread into an oven. Therefore, the museum has become the site where there is possible to gain some knowledge how to apply and integrate traditional but almost already forgotten things.

While implementing the project the following goals were achieved: the technology of ancient species of rye growing was revived, during the practical trainings in the Open air museum (in one of the farmsteads) a bread oven was built and an active exposition of bread baking was installed, consultations, demonstrative trainings, seminars were arranged.

The material prepared at the end of the project will be used in the dissemination of the information and integrated in the other educational programs of the museum.

[Project Title: “Minda. The girl at the pharmacy.” - An educational programme on sexual assault.

1. Administrating Organisation & Partners (Countries) involved

Sverresborg, Trøndelag Folk Museum (Trondheim, Norway)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

9th grade secondary school (age 15-16 years)

5. Project Location (Country) & Duration

Trondheim, Norway during 2007-2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.mindasaken.no

www.sverresborg.no

[Minda. The girl at the pharmacy

The Minda story (what)

An October morning in 1888, a girl is found lying on the cobblestones outside the pharmacy at the city square of Trondheim. She's unconscious and clearly intoxicated, unable to stand up. The police examination tells that the girl, Minda, explained that she was invited inside the pharmacy the night before, while waiting for her aunt to finish work. Further, she was offered something to drink, which she commented tasted peculiar. After this she remembered nothing. There was no medical examination and the case was dismissed due to lack of evidence. Minda was only 14 years old. One of Trondheim's main newspapers, *Dagsposten*, later printed a story about Minda and how her case got dismissed because she was a girl from the lower working class, as opposed to the men at the pharmacy, who were from a higher social class. This led to a riot among the people in Trondheim outside the home of the Head of Police. The newspaper *Adresseavisen* angled it differently, indicating Minda was a prostitute, not an innocent girl. Minda now became a victim also in the ongoing class struggle at the end of the 19th century Trondheim. She had to live with the shame and the blame. In 1894, only 20 years old, she stepped on to the emigrant ship *Juno*, with a ticket to Chicago – and, we expect, a new life.

Museum theatre (how)

We used museum theatre to convey Mindas story. This method gave us the opportunity to connect with an audience, and create a connection between a today's audience and a story from the past. It is also a way of making the museum more real, a place where one can get an experience that activates emotions, which again can be applied to ones own life and situation today. "We must shape museum theatre so that it is part of the world, can be assimilated into visitors` experience, and be used to build on their future experience."

Museum theatre also gives the audience a choice of different degrees of involvement. Especially when it is based on a difficult matter, such as sexual assault, our audience had the opportunity to distance themselves from it whenever necessary.

This method also opens up for discussion. And there were a lot of subjects we addressed to the pupils (9th graders), for example: Where does the line go as far as what is concerned being immoral of a young girl's behaviour? What about a young boy's behaviour? How many sexual assaults lead to a riot today? Who is to blame? How do we react when we hear about these types of assault, or read about them in the newspaper? How are cases like this described in the media? And do the media have a role concerning these types of issues? Even though there are no right or wrong answers, it still is important to ask these questions and to make people reflect upon them – in regard to oneself and others. And, hopefully, this museum experience will have an affect on people's attitudes and choices in the future.

Key competences (why)

For our museum it is important to be relevant for todays and tomorrows visitors, so that they can identify, have the opportunity to put themselves in an other persons time and situation, and feel that those lives matter to the life they lead today. That the history we are telling also becomes a part of their own *real* history. We hope we are a step closer achieving this through the Minda project, and believe that we have included both social and civic competence as well as cultural awareness and expression.

[Project Title: The Barclays Special Educational Needs Project

Administrating Organisation & Partners (Countries) involved
The Weald & Downland Open Air Museum in Singleton, West Sussex_(United Kingdom)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Children with special educational needs

5. Project Location (Country) & Duration

West Sussex (United Kingdom), for three years 2001-2003

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

headoflearning@wealddown.co.uk

[The Barclays Special Educational Needs Project

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. The Museum is a cultural institution, which aims to engage its users in many different cultural activities, based around the themes of the regional built heritage, and traditional ways of life including the trades, crafts and manufactures of the local population.

In 2000 the Museum gained funding from Barclays Bank for a three year project to develop focussed days designed to suit children with special educational needs (SEN's). These themed focus days were: Shakespeare, Working Animals, Fire and Light and Harvest.

The aims were two-fold: to develop a sustainable programme of activities for this educational group, which included children with physical, intellectual and behavioural problems, and to encourage staff from Barclays Bank to attend the Museum on those days as assistants in a voluntary capacity. The corresponding outcomes were to increase social participation and interaction for the children involved, and develop in the participating bank employees an interest in community and voluntary activities.

For instance when studying Shakespeare in a mainstream school setting, to bring the plays to life students can easily be taken to the theatre for a full performance. For the SEN children this presents difficulties. By bringing the children to the Museum for the Shakespeare day, plays could be presented in short excerpts, accompanied by appropriate workshops such as 16th century cookery and apothecary sessions.

During the course of the project, we found that rather than employ a professional Shakespearian theatre company at great expense we could involve a local college whose 17-18 year old students could develop their skills by running workshops and interacting and engaging with different parts of their community. This also had the benefit of increasing the sustainability of the project when the funding ran out.

Bringing the children to the Museum site offered its own benefits. For example, during the Working Animals days we were able to bring the children into close contact with the animals at the Museum. In the Fire and Light day, the children were able to have the often new experience of feeling the heat of an open fire. During the Harvest day they experienced the sights, sounds and smells of autumn.

During the project, the days were reserved exclusively for special needs children, however since then we have been able to run these workshops alongside our usual programme of workshops and teacher-led visits for mainstream school children. This brings its own benefits, by increasing the interaction between children with different capabilities, and making the sessions more economically sustainable.

[Project Title: Springline

1. Administrating Organisation & Partners (Countries) involved

The Weald & Downland Open Air Museum in Singleton, West Sussex_(United Kingdom)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Local teenagers'

5. Project Location (Country) & Duration

West Sussex (United Kingdom)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

headoflearning@wealddown.co.uk

Project Objectives and Description

[Springline

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. The Museum is a cultural institution, which aims to engage its users in many different cultural activities, based around the themes of the regional built heritage, and traditional ways of life including the trades, crafts and manufactures of the local population.

The Downland Gridshell: Opened in 2002, the Downland Gridshell is an innovative building which expresses a future vision informed by traditional craftsmanship and knowledge of materials. Over the last six years the building has been the inspiration for many forms of cultural expression using different media – whether music, visual, or performance art. In summer 2008, the Gridshell was the venue for “The Incredible, Architectural Musical Picnic”, where on a sunny afternoon visitors sat and listened to the performance of a piece of contemporary music composed by Peter Copley, who used the Gridshell building itself as inspiration. The music was performed by a string quartet and four trombonists.

The Museum’s Gridshell building has also been the venue for the songs of the Copper Family from Rottingdean in Sussex who have been singing traditional songs about rural life for many generations. In July this year The Museum has also been the venue for several “Roots around the world” performances of singing and dancing from groups from around the world. Children are encouraged to explore and develop their creativity and imagination during their school visits to the Museum. Our unique open air site provides a dynamic visual world with unlimited visual, tactile and sensory experiences, and it stimulates children to record what they see and imagine. Through their enjoyment of the buildings and the landscape, pupils can use colour, form, texture, pattern and different materials to communicate what they see, feel and think when they get back to the classroom.

During holiday times the Museum provides a wide range of creative activities for children, from working with clay, to painting, poetry competitions, lino printing, woodland sculptures, card making, traditional Easter bonnets and more. The Museum participates in the “Springline” project, a joint venture between the Museum, English Heritage, Youth Services and the Sustainability Centre in Hampshire. The project is aimed at local teenagers, and designed to stimulate interest in their local built and natural surroundings, providing them with skills that can develop into a career. Part of the project is to produce a work of art based around their experiences.

Creative courses for adults using traditional methods and techniques. For example, Rag rugging – an essentially Victorian craft which was carried out by many people in their homes, re-using worn out clothing and making these into floor rugs. This craft has been updated for the 21st century, in a day-course run three times a year at the Museum. Students make beautiful bags, rugs, wall hangings, cushions, and Christmas tree decorations using worn out old clothing, sheets, blankets and used plastic bags. Other creative courses include felting, willow sculptures, lace making, tapestry weaving, stone carving and corn dolly making. Some of those who have taken these courses have gone on to start their own businesses. Watercolour and oil painting workshops are offered for adults using the Museum’s exhibit buildings and smaller artefacts as inspiration.

Drama Shakespeare at the Museum – the Museum is the venue for annual performances of Shakespeare’s plays. The actors use the Museum’s exhibit buildings as their stage set, with the audience following the action from place to place.

[Project Title: Mathematics, technology and science in the Open Air Museum

1. Administrating Organisation & Partners (Countries) involved

The Weald & Downland Open Air Museum in Singleton, West Sussex_(United Kingdom)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

School education and continued adult education

5. Project Location (Country) & Duration

West Sussex (United Kingdom)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.openairclassroom.org.uk

headoflearning@wealddown.co.uk

[Mathematics, technology and science in the Open Air Museum

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. Mathematics is embedded deeply in all of our buildings. We are ideally placed to explore the themes of maths, science and technology with our audience, which we do in a variety of ways:

School learning

We have a strong tradition of working with schools, encouraging and inspiring creative thinking and discovery throughout our 50-acre site. There are many opportunities to make learning vivid and enjoyable in science, maths and technology whether by participating in Museum led workshops or carrying out teacher led visits.

During Key Stages 1 & 2 pupils observe, explore and ask questions about living things and materials which links to science. Our site allows students to investigate building materials, their origins how we change the state of these materials to create buildings. We deliver a hands-on workshop which enables children to explore materials and aspects of building construction.

A visit to the Museum can also offer an important opportunity for developing Investigative Mathematics. We have recently developed a successful Triangle Trail, which encourages children to look out for triangle shapes around the site. This type of trail could be extended to look at other shapes or patterns around the Museum.

A visit to our dedicated schools website (www.openairclassroom.org.uk) will show further examples of how visiting schools can use the Museum to carry out learning in science, maths and technology. Each resource/suggested activity is linked closely to the National Curriculum and highlights the enormous potential for cross-curricular learning at the Museum.

Continuing Professional Development Courses: the Museum runs a programme of courses in Historic Building Conservation aimed at professionals and crafts people in the Building Conservation industry. Many of these courses have a practical element underpinned with theoretical knowledge and understanding:

Traditional Timber Frame Construction: a day school which explores the way that timber-framed buildings “work”.

The Roofing Square: students use the square to carry out a number of simple practical exercises, then to line out rafter pitch boards and rafter patterns. These are then used to cut the rafters for lean-to, gable and hip roofs. The day helps to demystify this essential carpentry skill.

Practical timber framing courses: a series of week-long courses, each teaching a different traditional scribing method and giving the eight participants on each course enough practical experience to be able to go on and build their own building in a personal or professional capacity.

Historic timber-framing: Modern engineering solutions – a day school which addresses the issues of current building regulations and requirements when building with traditional techniques and materials.

Architectural photography: using the most up to date digital media, this course teaches students how to record buildings for conservation.

Gauged Brickwork: a three-day course in which students first learn the geometry and then carry out the practical task of constructing a gauged arch.

[Project Title: Different Bridges from School to Professions

1. Administrating Organisation & Partners (Countries) involved

Austria – Secondary school Großpetersdorf – Administrating Organisation, and schools in Portugal, Czech Republic, Estonia, Germany and Turkey

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Pupils with special needs

5. Project Location (Country) & Duration

Austria 2007-2009

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: Comenius Multilateral Partnership)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (2007/2009)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.hsgrosspetersdorf.at, comeniuspartnership.blogspot.com

[Different Bridges from School to Professions 2007/2009

The aim of the project is to focus on the different Educational Systems in Austria, Portugal, Czech Republic, Estonia, Germany and Turkey and the ways pupils are advised about their future careers. With this project we want to develop knowledge and understanding among the partnership about the diversity of their European cultures and to help pupils acquire the basic life-skills and competences for personal development, future careers and an active European citizenship. We aim to integrate pupils with special needs and to encourage greater cooperation among partners, whilst promoting the advantages of mobility in the EU. Pupils will develop a positive attitude towards lifelong learning, develop key social skills, improve English language and use ICT to find or exchange information and to communicate with the partners. Finally, we aim to cooperate with institutions and the local and wider European communities.

Teachers attended a Project Meeting in Nuremberg, Germany in November 2007 where they prepared all the activities and evaluation sheets for the first year of the project. In the first year, pupils made contact with different European cultures, getting to know each other in order to establish a cultural dialogue. They also analysed the Educational System of their own countries, sharing information and comparing results. A week-long exchange of pupils and teachers took place in Grosspetersdorf, Austria, in April 2008. Pupils presented their countries and their educational systems. They found out the differences and they came to conclusions.

In the second year of the project, teachers are going to attend the second Project Meeting which will take place in Tartu, Estonia in November 2008. This will give teachers the opportunity to prepare for the second year the same way they did for the first. Over the coming year pupils will answer questionnaires on how they imagine their future in terms of work. Results will be compiled and compared across all partner countries. Information about careers will be researched and compared in the partnership considering the education requirements needs for each career. In May 2009, the pupils and teachers exchange will take place in Almeirim, Portugal. An Exhibition and a Seminar will be the main events in order to conclude the project.

[Project Title: Environments for Learning

1. Administrating Organisation & Partners (Countries) involved

The seven project partners are from five countries: BTCV (UK) – Administrating Organisation, Green Balkans (Bulgaria), Estonian Fund for Nature (ELF, Estonia), Hólar University College and Environment Agency of Iceland (UST) (Iceland), Elix Conservation Volunteers and KESSA DIMITRA (Greece).

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Volunteers

5. Project Location (Country) & Duration

BTCV (UK) launched in September 2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: European Union's Leonardo da Vinci programme)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (launched 2008)
- Ongoing Follow-up Project (_____)

8. Contact / Website

<http://www2.btcv.org.uk/display/pressreleases>

Anita Prosser – Head of International, BTCV - T: +44 (0)1491 821622

David Rutter, Environments for Learning, BTCV - T: +44 (0)1491 821611

[Environments for Learning

(A Leonardo funded project involving partners in five countries which is developing an assessment framework for volunteers learning informally by working on environmental projects).

Our project outcomes will enable volunteers (often from 'hard to reach' groups of adults, otherwise reluctant to return to formal learning) to gain EQF compliant credits for a wide range of leadership and management skills and broad knowledge of environmental issues.

An excellent example of Access to Culture is provided by the work of two of our partners in Greece - ELIX and Kessa Dimitra.

They have been collaborating to develop training in Project Management for volunteers, all of whom work on projects involving the maintenance, restoration or preservation of the cultural heritage of Greece. This takes the form of ancient buildings and other man made structures, but also the landscape, reflecting the mark that successive cultures have made on it. They work alongside skilled artisans and develop a sophisticated appreciation of the complex issues surrounding such work.

But they also develop pride in their cultural heritage (Greek or European), and appreciation of the role of local communities as custodians of heritage on behalf of nations and the wider European Community.

Elsewhere our project partners are involved in providing trails for sustainable tourism in Iceland, the management of semi natural wildlife habitats in Estonia, the development of a culture of volunteering as part of citizenship in Bulgaria, and leadership of conservation volunteers in the UK. In a sense, all of these expose volunteers to many cultural issues, enriching their learning experience.

Project Title: Cultures getting to know each other, together we are strong

1. Administrating Organisation & Partners (Countries) involved

Turkish Society Switzerland (TGS/ITT)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Adult Learners of Turkish and Swiss Origin

5. Project Location (Country) & Duration

Switzerland, 6th September 2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

Daniela.Harlinghausen@alice.ch, www.lernfestival.ch

[Cultures getting to know each other, together we are strong

Cultural Event of the Turkish Society Switzerland (TGS/ITT)

Programme within the Swiss Adult Learnersweek: Schweizerisches Lernfestival 2008

Objective: The Cultures (Turkish and Swiss, as well as Christian and Islamic) shall move closer to each other for facilitating a harmonic living together. The event takes place in the month of Ramadan. Therefore there will be special focus on common aspects of these two religions. The event will also provide information about learning and its role according to integration.

Organised by the Turkish Society Switzerland, Zurich; sponsored by the Lernfestival 08

Content:

- Opening speech
- Panel discussions

1. The relevance of learning and parental education for integration

2. What do the two religions have in common?

Both discussions with both, Turkish and Swiss speakers and the possibility for the participants to pose questions.

- Introduction to the ‚Mevlevi-philosophy‘ within the Islam with explanations on the role resp. the relevance of the ‚Sema‘ within the Mevlevi-fraternity. (German with Turkish summary)
- Presentation from the Semazen: Dancing Derwishes accompanied by Sufi-Music
- Collective fast breaking (Iftar)
- Turkish and Swiss traditional music and folklore

The venue allows the presentation of several booths providing appropriate information material: brochures, books, arts and crafts.

For those visitors not being on Ramadan, food and snacks are offered.

Location: Stadthalle Bülach /ZH; Allmendstr. 8; 8180 Bülach/ Switzerland

Date: Saturday, 6th September 2008

[Project Title: Marilyn – youth expression on the Internet

1. Administrating Organisation & Partners (Countries) involved

Sensus Study Association, member of SAEA (Swedish Adult Education Association)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Creative Writing, Internet)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Young women aged 13 – 25 years.

5. Project Location (Country) & Duration

Sweden

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: Financial support from The Swedish Inheritance Fund (Allmänna Arvsfonden)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

marilyn.stockholm@sensus.se
www.marilyn.se

[Marilyn – youth expression on the Internet

Objectives

The idea behind Marilyn is to offer young girls a respectful space on the Internet where they have the opportunity for positive representation in a public forum, via their own individual expression. The girls decide which subjects they want to express their views on, but conversations and discussions at the editorial offices start the ball rolling, influenced by what is happening in the world in general and what is going on in their own lives.

Description

www.marilyn.nu is a website devoted to the expression of the young female perspective. It has three editorial offices across the country, which holds meetings and accept contributions to the website. These include images, films, radio, poetry, short stories, debates, art, comic strips, opinions, articles and interviews. Each editorial meeting kicks off with a global analysis, a look at events closer to home and what is on TV and in the papers. The group visits exhibitions, films and discusses art and culture. Do the images we see correspond to the way you see things? How do you want to express yourself on these issues? The participants receive support to use different cultural tools. Their expressions mirror processes that otherwise might be hard to convey.

Result

The group takes part in cultural and public life on its own terms. The individual is enriched by finding a way to express herself and daring to show others the culture she has created. Thanks to this non-formal learning, more young people are taking part in debates and cultural life. Some participants will go on to further artistic studies.

Participants say that they feel better after being involved with Marilyn, that they communicate more and have better self-esteem, that they are happier and that their school attendance improves. They come back and want to continue to publish material on the site.

Marilyn has become an alternative to commercial websites, which are controlled by other interests than those of the participating girls.

Participants develop their Swedish writing skills. All participants are taught to use the Headline web tool, so they can publish their contributions, as well as Photoshop. Training in video and camera technology is also available if required. A lot of activities involve the girls teaching each other, looking at each other's material and providing both content and technical support for each other.

Expressing your views and taking your place in the public domain is a way of increasing your social and civic competences. Learning to take your own initiatives is an essential part of externalizing your thoughts. It is a journey that everyone must make at her own pace.

Participants have heightened their cultural awareness and learned new forms of cultural expression.

[Project Title: Culture in Rural Areas – creating a self-financing venue

1. Administrating Organisation & Partners (Countries) involved

This project is a wide-ranging collaboration between study associations and other organisations in the Värmland region. The study associations are members of SAEA (Swedish Adult Education Association).

The project organisers are: Studieförbundet Vuxenskolan, Nykterhetsrörelsens Bildningsverksamhet (The Educational Association of the Sobriety Movement), Arbetarnas Bildningsförbund (The Workers' Educational Association), Bygdegårdarna (The National Federation of Rural Community Centres), Folkets Hus and Parker (The National Federation of People's Parks and Community Centres), as well as Våra Gårdar (The National Federation of the Sobriety Movement's Public Centres). Riksteatern i Värmland (The Värmland Touring Theatre) is the project owner. LRF (the Federation of Swedish Farmers), Värmlandsoperan (The Värmland Opera), Region Värmland, Alfastiftelsen and Landsbygdsprogrammet (The Countryside Programme) are also taking part in the project and providing financial backing.

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Cultural Administration)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Non-profit event managers and those responsible for various venues in Värmland. People living in rural areas.

5. Project Location (Country) & Duration

Sweden, three years

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (A strategy will be devised for running cultural activities in rural areas)

8. Contact / Website

Project manager: Thorsten Born: thorsten@riksteaternvarmland.se
www.riksteaternvarmland.se/teaternyheter/index.php

Project Objectives and Description

[Culture in Rural Areas – creating a self-financing venue

Objectives

The “Culture in Rural Areas” project is a joint project run by venue managers, event managers and producers of dramatic art in Värmland. The aim is to make people aware of the venue as an obvious shared resource for the community and to provide people of all ages with good regular access to first-rate cultural programmes. The project arranges study circles and cultural events. The participants are people who need to learn how to arrange cultural programmes in a professional way, and to learn how to charge for what they are providing.

Description

Each study association has its own unique profile and specialization. This is important for maintaining the diversity that makes adult education such an influential force in society. The adult education associations’ member organisations include cultural societies, political parties, trade unions, disability organisations, environmental organisations and ethnic associations. The project arranges study circles in event management: This study circle includes internal and external marketing, supervising the work of non-profit organisations, product analysis, selling and buying processes, concert and performance routines and practical audience work. The training also includes practical work as an event manager and running a number of cultural events at venues around the region.

The aim is increased cultural access in Sweden’s rural areas - places where non-profit event management is essential for cultural life. It is also about increasing the degree of self-financing and developing collaboration in order to create the foundation for new activities. The project leader establishes a contact network with event managers in the region and supports the practical work.

The project is now underway. The goal is to have 25 new professional event managers by the end of the project period. This will have a significant positive effect on local development in the region. It will increase cultural access and will invigorate rural areas. Another result will be less reliance on public funding for cultural and other community venues. A total of 100 cultural events will be arranged within the framework of the three-year project. A strategy will be devised for running cultural activities in rural areas.

[**Project Title: Music for Everyone – made possible by the study associations**

1. Administrating Organisation & Partners (Countries) involved

Separate activities at the following study associations: Arbetarnas Bildningsförbund (The Workers' Educational Association), Folkuniversitetet, Ibn Rushd, Medborgarskolan, Nykterhetsrörelsens Bildningsverksamhet (The Educational Association of the Sobriety Movement), Sensus Study Association, Studieförbundet (The Study Promotion Association), Studieförbundet Bilda and Studieförbundet Vuxenskolan (SV). All of the members of SAEA (Swedish Adult Education Association).

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

All people, mainly young people.

5. Project Location (Country) & Duration

Sweden, an ongoing project.

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

E-mail: anna.morin@studieforbunden.se
www.studieforbunden.se

Project Objectives and Description

[Music for Everyone – made possible by the study associations

Objectives

Nine out of ten young people between the ages of 16 and 25 have a strong or very strong interest in music. The adult education associations provide them with the opportunity of learning to play instruments and to sing, meeting professional artists, borrowing instruments and rehearsal rooms and arranging their own performances. Young people learn to take responsibility for their bands and their musical development, with support and coaching provided as necessary.

Description

Sweden has nine study associations which receive financial support from state funding for non-formal adult education. Each study association has its own unique profile and specialization. Each year more than 2 million people participate in some 300,000 study circles. Sweden has a population of 9.2 million people.

Each individual study association invests in rock music and rehearsal rooms. There is local level coordination when necessary, and consultation about overall development on a national level. Initiatives designed to make more girls feel welcome have also been implemented.

There are more than 100,000 people involved in rock music-related activities each year. Over 8,500 bands play in some 3,500 rehearsal rooms. Study associations are involved in around 270 local Music Houses. Close to 38,000 rock music circles are arranged each year, as well as some 3,000 recordings and 5,500 events. The study associations' rock bands reach an audience of more than half a million people each year.

Bands which have started at an adult education association and gone on to enjoy an international career include Cardigans, Backyard Babies and Millencolin. With non-formal learning as a foundation, they have established a career in the music industry.

Most people start at an age when they also need to talk about their lives and their future, and discussions at adult education association meetings are not just about music. Some will start study circles in other subjects as well, or find out about some interesting course via the adult education association. The percentage of girls in rock activities has increased in recent years.

Participants learn to play and perform music. Many go on to compose music themselves and thus learn another form of cultural expression. The next stage is recording technology, a subject that provides participants with digital skills. Those who go on to arrange release performances and concerts develop their initiative and entrepreneurial abilities. Activities are based on circle participants helping and learning from each other. They promote teamwork, the ability to listen and group dynamics in order to achieve the group's common goals.

[Project Title: Creative Centre – culture for the visually impaired

1. Administrating Organisation & Partners (Countries) involved

This activity is run by Sensus Study Association and is a service purchased by Södermalm's District Council in Stockholm. Sensus Study Association members of SAEA (Swedish Adult Education Association).

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

The Creative Centre welcomes visually-impaired adults from the Stockholm area.

5. Project Location (Country) & Duration

Sweden

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

E-mail: kerstin.selen@sensus.se
www.sensus.se

[Creative Centre – culture for the visually impaired

Objectives

The idea behind the Creative Centre is acting to promote the participants' ability to live on the same terms as people without disabilities, thereby increasing their independence and creating meaningful and stimulating occupation. Taking part in these activities leads to social interaction with other participants and leaders, which alleviates the sense of isolation experienced by many visually-impaired people.

Description

Work at the Creative Centre is based on the study circle's pedagogy, which is centred on the individual and where the participants are given the opportunity to try out their knowledge with their own and others' experiences in a group setting, reflect on, analyse and apply their new knowledge in practical situations. Together the participants are able to influence and expand the content of the activities. The leaders have the necessary skills and teaching experience, as well as being creative artists in their own right. They are also professionally active in their own fields.

The participants initiate and take part in various cultural study circles such as singing, music, song writing workshops, art, pottery, Swedish language, voice training, therapy groups, keep-fit activities, English language and computing.

The participants also arrange cultural events in the form of musical performances, exhibitions and suchlike. Cultural activities provide both social and financial enrichment to the community. Networks are established and isolation is alleviated for many participants, as meetings are arranged outside the Creative Centre as well.

The groups often arrange visits outside the Centre and enjoy an excellent relationship with cultural institutions in Stockholm, including Nationalmuseum, The Stockholm Music Museum and Folkoperan.

The activities have increased cultural access dramatically for the groups taking part. The activities have also helped to inspire creative people who become more independent and are able to participate in community life and exert an influence.

On average there is a high participation level of 111 people each week. Participants are men and women from both Swedish and non-Swedish backgrounds.

[**Project Title: Bilingual Benefit – summer-work at the local library**

1. Administrating Organisation & Partners (Countries) involved

DIK, The regional library Västmanland, five local libraries (Hallstahammar, Norberg, Sala, Surahammar och Västerås)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Intercultural Dialogue)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

Bilingual benefit addressed many of these competencies, though it was formulated in other words. The project focused the connection between future needs of competence at local level in a global information society and the benefit of bilingualism among young people.

4. Target Group

See above.

5. Project Location (Country) & Duration

Location: Västmanland, Sweden. Duration: 2006

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: Swedish Integration Board)

7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

See below

[Bilingual Benefit – summer work at the local library

Objectives

The main objective of the project was integration. The project also aimed:
to create diversity in the library profession and enhancing access to information
to create role models
to disseminate a way of working for integration through trade unions, library networks and schools.

Description

Swedish local authorities (kommuner) hire high school students during summer holidays. The summer-work is often placed in parks and public gardens. Bilingual Benefit placed students with another language-background than Swedish at the local library.

Libraries should deliver literature and media to all in all languages. That is the principle. In practise libraries and the library profession are limited by language constraints. This means that the library's services are not equal to all citizens in the local community.

By having high school students with another language-background than Swedish work at the library the project resulted in better communication between the library and its social context, both when it comes to language groups and age groups. The students became 'ambassadors' for the library in the local community.

The project involved a trade union, libraries at the local and regional level, local authorities and state authorities. A seminar was held at the Gothenburg Book Fair.

Further information:

Tuija Vartiainen
Länsbibliotek Västmanland
Box 1093
721 27 Västerås
Tel: 0046 (0)21-17 61 68

Project report (in swedish): "Mångspråkiga medier flerspråkig personal"

Best Practice Example E&L # 22

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

[Project Title : **Expérience Photographique Internationale des Monuments**

1. Administrating Organisation & Partners (Countries) involved

Museu d'Història de Catalunya – Spain but also other European countries

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

School children but viewers of all ages

5. Project Location (Country) & Duration

Across Europe, results displayed also across Europe

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

emach@gencat.cat www.ihpe.mhcat.cat

[**Expérience Photographique Internationale des Monuments**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The International Heritage Photographic Experience (IHPE), the coordination of which is carried out by the *Museu d'Història de Catalunya* in Barcelona, Spain, started in 1992. It aims to encourage young people to experience their cultural heritage and their history by documenting it through photographs. The experience is an international initiative, bringing together photographers from over 40 countries to show a common thread running through Europe's cultural heritage. Every year, an exhibition with catalogue is compiled from the best entries from the participating countries.

The project is valued for it being able to promote cultural heritage, especially among young people, and for the international dimension of this experience via its integration in the dynamics of the European Heritage Days.

(please see www.europanostra.org for photos (Awards/Laureates 2008/Category 4))

Best Practice Example E&L # 23

Prize Winner: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

[Project Title: International Built Heritage Conservation Training Centre

1. Administrating Organisation & Partners (Countries) involved

Transylvania Trust - Romania

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Craftsmen and university students (so far from 13 EU and other countries)

5. Project Location (Country) & Duration

Bánffy Castle in Bonțida, Romania – ongoing

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: don't know)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

office@heritagetraining-banffycastle.org www.heritagetraining-banffycastle.org

[International Built Heritage Conservation Training Centre]

*Winner of top Prize in Prize in Category 4 – Education, Training and Awareness Raising
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

Jury comments:

The International Built Heritage Conservation Training Centre in Bonțida in Romania, offers theoretical and practical on-site training in the skills of stonemasonry, masonry consolidation and carpentry at the centre, the threatened baroque Bánffy Castle. Lectures are followed by hands-on learning in practical workshops, in which the students are involved in real restoration projects. So far more than 800 trainees (craftsmen and university students) from 13 European countries and overseas have been trained and important parts of the unique Bánffy Castle were restored.

The project is highly appreciated for its twin approach: training for conservation / conservation through training. The Built Heritage Conservation Training Centre is an excellent example of cross border exchange of knowledge and a worthy winner in the 2008 European Year of Intercultural Dialogue.

(please see www.europanostra.org for photos (Awards/Laureates 2008/Category 4))

Best Practice Example E&L # 24

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

[Project Title: **Jugendbauhütten der Deutschen Stiftung Denkmalschutz**

1. Administrating Organisation & Partners (Countries) involved

Stiftung Denkmalschutz e.V. – Germany

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Teenage youth, young adults, volunteers

5. Project Location (Country) & Duration

Various sites in Germany – ongoing

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: don't know)

7. Sustainability

- Continuation of the Project (ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

jugendbauhuetten@denkmalschutz.de www.denkmalschutz.de/jugendbauhuetten0.html

[**Jugendbauhütten der Deutschen Stiftung Denkmalschutz**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The basic idea of the *Jugendbauhütten* project of the *Deutsche Stiftung Denkmalschutz e.V.*, the German Foundation for Monument Protection is to introduce young people to Europe's cultural heritage through practical conservation work, thus making them aware of the importance of preserving this inheritance. The volunteers work on actual restoration sites, where they undergo a year of practical and theoretical training, encompassing all disciplines related to monument conservation. In addition to acquiring the requisite skills and expertise in the *métier* of historic conservation, the youngsters witness firsthand the tangible success of their work, thus strengthening their identification with the task. Furthermore, their experience of working as part of a group fosters the youths' sense of community.

The project is admired for its educational quality. The *Jugendbauhütten* have become the model for other European countries.

(please see www.europanostra.org for photos (Awards/Laureates 2008/Category 4))

Best Practice Example E&L # 25

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

[Project Title : Classes d'éveil au Patrimoine et à ses métiers – au centre La Paix-Dieu

1. Administrating Organisation & Partners (Countries) involved

Institut du Patrimoine wallon - Belgium

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Teenage youth, also children and parents

5. Project Location (Country) & Duration

Amay, Belgium – ongoing

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: don't know)
- Other (please specify: don't know)

7. Sustainability

- Continuation of the Project (ongoing project)
- Ongoing Follow-up Project (_____)

8. Contact / Website

info@paixdieu.be www.paixdieu.be

Project Objectives and Description

[**Classes d'éveil au Patrimoine et à ses métiers**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

A Medal in Category 4 - *Education, Training and Awareness Raising* has been given to *Classes d'éveil au Patrimoine et à ses métiers* at the *La Paix-Dieu* centre in Amay, Belgium. This initiative of the Walloon Institute for Cultural Heritage aims to raise awareness among youths aged 12 to 15 of the architectural heritage and related professions, by organising four day courses at a Cistercian abbey founded in 1244 that is undergoing restoration. In the past 10 years, over 5000 students and more than 350 teachers have been involved in these courses. Because of its success, the project now also includes 3 to 5 day summer schools for children and their parents.

The project is highly appreciated for the impact it has on its participants, both cultural and social. Living and working for a number of days on a prestigious site, accompanied by conservation and restoration experts and professionals, instils a passion for cultural heritage and its values, and opens a door to a future professional life in the field.

(please see www.europanostra.org for photos (Awards/Laureates 2008/Category 4))

Best Practice Example E&L # 26

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

[Project Title: Schatten van Amsterdam

1. Administrating Organisation & Partners (Countries) involved

Stichting Amsterdam Monumentenstad and Bosch Film – The Netherlands

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama, TV programme aimed at youth and children)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Teenage youth, young adults, children, TV viewers in general

5. Project Location (Country) & Duration

Various heritage sites in Amsterdam – one season

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: don't know)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (currently there is a follow-up TV series being broadcast about monuments in the 4 big cities in NL (Amsterdam, Rotterdam, The Hague and Utrecht))

8. Contact / Website

www.boschfilm.nl/sva.html

Project Objectives and Description

[Schatten van Amsterdam

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The basic idea of the *Schatten van Amsterdam*, a Dutch television series produced in 11 episodes, is that young citizens of Amsterdam from different backgrounds are shown discovering the cultural heritage in their city, including 17th century canal houses and architecture from the 1950s and 1960s in the new towns to the West of Amsterdam. The series was broadcasted via the Amsterdam television station AT5 and the regional station RTV Noord Holland, and a DVD containing all episodes was distributed to school libraries and teachers in Amsterdam to introduce the city's cultural heritage into their curriculums.

The project is highly appreciated for being able to adapt to the mindset of the target-groups to introduce cultural heritage to them. The style of the series is fast and to-the-point, and the buildings and sites used in the different episodes have close connections with the target-groups' day to day lives. The project is an excellent example of how to make cultural heritage a young and attractive subject.

(please see www.europanostra.org for photos (Awards/Laureates 2008/Category 4))

[Project Title: Stories from the Tenth Class

1. Administrating Organisation & Partners (Countries) involved

The Finnish National Opera with Pitäjänmäki lower secondary school in Helsinki

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

8 and 10 Grade students

5. Project Location (Country) & Duration

Finland October – December 2007

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

<http://xgraders.blogspot.com>

[Stories from the Tenth Class

Xgraders – tarinoita kymppiluokalta (stories from the tenth class).

The Finnish National Opera made a project together with Pitäjänmäki lower secondary school in Helsinki with pupils, who had finished their compulsory education, didn't get into any college and took an extra year as 10th grade. The idea was to make physical theatre with a professional theatre director Sami Saikkonen. An English producer Charlie Parker composed the music, and Teemu Korjuslammi made choreography. The process started in October 2007 and the first performance was given in December 2007.

City of Helsinki Education department supported this project so that all 8th graders had a free ticket to see the performance as part of their school day. It was an excellent example how drama can empower young people – both those who were involved as actors as well as those who had the possibility to share their performance. The play was full of very honest and emotionally touching (life) stories of young boys and girls. The artistic level was very high and therefore the effect was so powerful. The demanding audience of 13-14 year old pupils was fully supportive from the very beginning, because they could easily share the feelings and the problems shown by the youngsters on the stage.

The group had a blog in internet (<http://xgraders.blogspot.com>) and they received plenty of good feed back there, too.

[Project Title: Towards an active democracy with Theatre in Education

1. Administrating Organisation & Partners (Countries) involved

HUDEA – Hungarian Drama in Education Association

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Children and teachers in Hungary, Slovakia and Serbia

5. Project Location (Country) & Duration

Hungary, Slovakia and Serbia September 2008 – July 2010

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.drama.hu

[Towards an active democracy with Theatre in Education

Our project aims to create participatory Theater in Education (TIE) programs that give an empowering felt-understanding of basic concepts at the heart of democracy and take them to young people from different minorities and marginalized backgrounds. This will give them a chance to relate their own social and personal values to the ground concepts of democracy and express them artistically.

The project aims to cross borders, not only between arts and education, but also national, social, ethnic and individual ones. The project also offers young people and their teachers new models of democratic dialogue, and stimulus for active involvement in democratic institutions.

We will take three different TIE programs, created for children of varying age-groups, to different communities in Hungary and also neighbouring Slovakia and Serbia. Teachers will receive support to follow up the work. Finally an exhibition and publication will give voice to the young people's artistic input to the programs.

Objectives of the project:

- Bring a change in the democratic attitude of young people living in marginalized communities
- Open debate about key democratic concepts
- Give new models of discourse, expression
- Create forum for marginalized young people
- Train educators to work-on with YP to achieve these objectives

Outputs of the project:

- 20 performances each of three different participatory Theatre in Education programs.
- Approximately 1500 children and 100 teachers participating in the project.
- 3 follow-up booklets published in 150 copies each.
- 50 educators participating in training workshops.
- Exhibition of artwork done by young participants visited by 2000 people.
- Young people's work published on the internet during the project.
- Young people's work printed in 1000 copies at the end of the project.

The project started in September 2008 and runs till July 2010.

[**Project Title: Drama for Integration**

1. Administrating Organisation & Partners (Countries) involved

Hungarian Drama and Education Association

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Members of teaching staff in socially disadvantaged schools

5. Project Location (Country) & Duration

Hungary 2006-2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

Project Objectives and Description

[Drama for Integration

A project offering drama methodology to teachers working in schools that implement an Integrative Pedagogical Program

Hungarian government schools have one of the worst records of segregation globally. A project supported by the National Development Agency was designed to help teachers working in schools that work against these tendencies by giving them further teacher training facilities and other help.

The Hungarian Drama and Theatre in Education Association was involved in this project, offering officially accredited 60 hours drama courses to the members of teaching staff of schools in economically disadvantaged regions of Hungary.

The trainers working in the project were all experienced in drama and teacher training. They participated in an 80 hours preparatory course, where they were prepared for the specific course and the specific problems that were anticipated.

The project offered participating schools:

60 hours drama course for up to 30 members of the staff

40 hours mentoring after the course to help the implementation of the methodology

A double DVD offering good examples

A handbook for the teachers

Regional workshops where teachers from different schools shared problems and achievements

Two books with the good examples from participating schools were published at the end of the project

The outcomes of the project:

22 sixty hours drama courses followed by forty hours mentoring in different locations in Hungary

600 teachers get basic training in dramatic activities

Trainers working in the project receive 80 hours special training

Training materials for trainers and for teachers published

DVD showing work in practice published

Two collections of good practice published at the end of the project

The project was implemented by the:

Hungarian Drama and Theatre in Education Association (HUDEA)

in the years 2006-2008

[Project Title: Impulse Camp: Drama Activities in Crime Prevention

1. Administrating Organisation & Partners (Countries) involved

HUDEA Hungarian Drama and Theatre in Education Association with National Crime Prevention Centre and Marczibányi Cultural Centre,

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

11-16 year olds from variety of social and economic backgrounds

5. Project Location (Country) & Duration

Hungary, 5 day camp

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

Project Objectives and Description

[Impulse Camp

A complex drama camp for 11 to 16 year olds

The main aim of this project was to offer student a learning experience based on progressive pedagogies and teaching methodology that formal school education rarely provides. The impulse camp created a framework where during the five intense days spent together the work of the drama teachers and theatre in education companies can have a major impact on how the children and young people relate to issues that are important for their age-group.

The implementation of the project:

Three separate materials were prepared for the 11-12, the 13-14, and the 15-16 year olds. Two groups of children, not more than 45 in number each worked side by side with 5 - 5 drama teachers leading two sub-camps at the same site. The activities of these camps were run by the drama teachers, while the school teachers accompanying the students were responsible for the free time. The three programmes developed by experts, based on previous work done by Round Table Theatre in Education Centre, for the three age groups were:

The *Lord of the Flies* based on the novel by Golding – for 11-12 year olds

The *Agency for Human Problems – AHP* – for 13-14 year olds

Cuckoo's Nest based on the novel of Ken Kesey – for 15-16 year olds

The programs were based on theatre in education methodology, with drama teachers also working as actors and sharing parts of the narratives through theatre and then engaging

The participants of the project came from 30 different places in Hungary, from tiny villages to the capital city. These students had very different social and economical backgrounds and experiences.

24 experienced drama teachers and actor-teachers working in theatre in education companies were invited to take part in the course preparing them to work in the project. These courses were designed also to make everyone familiar with all three programmes. So eventually all of the trainers worked in all three programmes, giving them further experience. The courses and the programme of the camp was designed by experts commissioned by the National Crime Prevention Centre and Marczibányi Cultural Centre, the professional work was led by Laszlo Kaposi.

Results of the project:

More than 1600 children participated in the project between 2003-2005

The International Conference on Dramatic Activities in Crime Prevention closed the project

A book was published with papers from the conference and material about the camps

A DVD demonstrating the work done in the camps was published

A research was conducted, examining the effects of the project, this was also published

The project was run by the:

Hungarian Drama and Theatre in Education Association (HUDEA)

[Project Title: Changing Horizons: Secrets of the new City

1. Administrating Organisation & Partners (Countries) involved

The participating countries are: The Netherlands, France, Belgium, Turkey, Brazil, Nicaragua and Aruba

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

5. Project Location (Country) & Duration

The Netherlands, France, Belgium, Turkey, Brazil, Nicaragua and Aruba January 2009-July 2010

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

Maria Van Bakelen www.fabrevieux.nl

[Changing Horizons: Secrets of the new City

Changing Horizons – Secrets of the New City is an Intercultural and Interdisciplinary art project, dealing with the theme of '(Im)migration'.

Migration is of huge importance in society due to economical and political globalism. The motives for migration vary from personal wishes to economical and political necessities. However, the tensions it causes are the same, such as: the feeling of being 'the stranger' or 'in between cultures', the need to balance between ethnical identification and adaptation. Migration is not a contemporary phenomenon, but one that has been taking place over the whole world since the existence of mankind. With this art project (with theatre as its basis), we want to contribute to the awareness of the history and the recent developments of migration.

The Intercultural and Interdisciplinary way of working

Our reasons for wanting this project to be an Intercultural one, lies firstly in the important question of how migrants and residents relate to each other. By enabling theatre groups from different countries and cultures to share recent migration history and to cooperate in making and performing theatre about it, we purposely try to deepen the dialogue between residents and migrants.

The choices of partners and locations in this project have been influenced by the recent history of migration. Working in mixed groups makes it possible to use all of their experiences towards the theme as an inspiration.

One could say this whole project is about crossing borders. This is obviously – and literary - the case for 'migration'. It is an open door to state that bringing different cultures and countries together, will fit within this principal.

Working in an Interdisciplinary way fits into this idea of crossing borders. As the partners have different approaches to theatre, the exchange will develop new artistic ideas and methods. The interdisciplinary way of working will establish a dialogue between the art disciplines.

Each partner will use two different art disciplines: e.g. dance/movement & theatre; e.g. visual art & theatre. In the final performance video fragments will be an integral part of the performance.

In this way of working the borders between the different elements of theatre, such as lighting, music, text, movement and space are supposed to be crossed. The mutual influence and collaboration will produce a "democratisation" of the dramaturgy. This in contrary to the traditional theatre, where the text is at the top of a strict hierarchy in the dramaturgy. The Latin American and Brazilian more experimental approaches to theatre will enforce this dramaturgy.

This interdisciplinary way tries to establish a new dialogue between the gradually separated, but once united different art disciplines in which one can express one self by making theatre.

The intercultural way of theatre making tries to establish a theatrical dialogue between different cultures that usually aim for the 'living apart-together relationship'.

Objectives

This project focuses on the process of making interdisciplinary and intercultural art forms, and on the creation of accompanying art materials (including pedagogical and educational material). More concrete the aims are:

Deepen the understanding of the process of migration, the mechanisms of inclusion and exclusion and the consequences for the identities of people involved and of the audiences

Investigate and try out the possibilities of interdisciplinary and intercultural theatre to express ones experiences concerning migration by making theatre and developing accompanying art and educational materials

Have an intercultural theatre exchange with different groups of Latin America and Europe about the theme of migration

Professionalize the participant groups in interdisciplinary theatre via training in workshops

Exchange of the results of this long lasting project between the partners and for a world forum

Develop materials in other art forms based on the personal histories and the migration history of each country

Develop art pedagogical and educational materials about how to work with the theme of migration and how to work in an interdisciplinary and intercultural way

Disseminate the results to colleagues in the field of (art) education and culture / cultural activists, i.e. via strengthening the international cooperation e.g. within the IDEA-framework.

The culmination of the project will be:

- presentation of the CENTRAL SCENE/EPISODE PERFORMANCES and SATELLITE PROJECTS in two Festivals
- presentation of the final performance and some SATELLITE PROJECTS at the IDEA Congress and on other locations in Brazil

[**Project Title: For Love Nor Money**

1. Administrating Organisation & Partners (Countries) involved

acta (Bristol) and Rotterdams Wijktheater

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Local Communities in Bristol, building new audiences

5. Project Location (Country) & Duration

UK

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: Arts Council GB, Bristol City Council)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

<http://www.acta.f2s.com/>

Project Objectives and Description

[For Love Nor Money

The No-ones is acta's second "Advance" project, which has been developed over the last four years.

In March 2003 Neil Beddow, Artistic Director of acta was funded by Arts Council South West to attend the International Festival of Community-based theatre in Rotterdam. The visit resulted in a range of important international contacts being made between acta and other practitioners of participatory theatre world wide. The most significant of these was a strong link made with Rotterdams Wijktheater, the host and founder of the Festival.

This international partnership presented an exciting opportunity to develop our profile, and to present to an international audience, and an audience of peers, the participatory work taking place in the South West of England. The "Advance" project proposal was developed, and discussed with potential funders. We aimed to develop an original and relevant piece of theatre with a group of adults from disadvantaged areas of Bristol; to tour the show to disadvantaged areas of Bristol; and to take the play to the festival in Rotterdam in March 2005.

The proposal would also offer acta an opportunity to pilot a new model of working, which was developing from discussions with the Rotterdams Wijktheater. We aimed to add new elements to the Rotterdam model of creating & touring a show, as follows:-

- a community tour of eight performances
- more intensive work with a smaller number of participants; developing advanced performance skills
- targeting and reaching new audiences in Bristol

The project would also enable acta to add to the "quality debate" within the sector, by providing acta with an opportunity to develop a high-quality product, working with a small number of performers over a long period of time, both devising and rehearsal, and, crucially, performance.

The project took place from Sept 04 to May 05, with six women devising and touring a new play '*For Love Nor Money*' which performed in nine disadvantaged communities across Bristol, attracting an audience of 700, 90% of which did not previously attend theatre. The play was enthusiastically received by this new audience.

The show was performed at the International Festival of Community-based Theatre in Rotterdam in April 05, where it received a standing ovation. It also performed at the Studio, Bristol Old Vic, where it sold out, attracting a new audience into the theatre.

[**Project Title : Boys of the Blue**

1. Administrating Organisation & Partners (Countries) involved

the Blue School, Wells, UK

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Parents and students of the school

5. Project Location (Country) & Duration

UK, January – December 2004

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

[Boys of the Blue – a learning experience

This was a project which had its genesis firmly in the school environment, even fabric. There are two plaques in one of the main halls in my school; one a wooden commemorative artefact paying tribute to ex-blue school boys who lost their lives in WW2 and one made of brass, quite stunning, relating to WW1. I had looked at them and read the names on many occasions whilst waiting for students to get changed for their drama lessons and the sheer scale of the geographical differences between their graves – Kut El Almara, Tyne Cot, Gallipoli, Basra, Salonica, and Baghdad – always struck me as extraordinary. These were, after all Somerset boys, many of whom had never been as far as Bristol, 20 miles away. Quite apart from the modern parallels of having boys and girls in our school today who have brothers and sisters – also ex-blue school pupils – serving and potentially dying in Basra and Baghdad some 90 plus years after their predecessor peers. Add to that the name of Ralph J Parker who was listed as being killed on 23rd October 1918 at Le Cateau (just 19 days before the armistice) and who was still at the Blue School in 1914 when the war broke out and you have an interesting starting point for a curious mind. My head of department set me the CPD target of writing a play for upper school pupils to perform after listening to me thinking out loud about the names on the plaque.

Educational aims and objectives.

In the first instance the aim was to shine a light on these names, these young men and boys who got onto trains at Wells, travelled to foreign fields and never returned. I wondered how many assemblies, carnival club meetings, wedding receptions, lessons and so on had taken place in that space without ever really noticing those plaques on the wall. The school had a large board in the reception area which proudly boasted the names of all the Head Teachers, their dates of headship, the university or college they attended and their degree. Very impressive, very public. But what of these ex-pupils, these patriotic pupils who sacrificed everything for King and Country, these Boys of the Blue. As the project developed and the research extended it became clear that there was the potential and in fact a need to explore the links these names on the plaques had with the modern local community.

The objective was to discover some relevant information about some of the names listed on the WW1 plaque, create a piece of theatre involving up to 30 students, and give the school, its staff, pupils and the audience a chance to remember and appreciate what the plaques stand for and recognise our own very real link to those names.

Outcomes

Our research led us to identify and visit the graves of all the boys buried in Belgium and France – a shattering, humbling experience. The film and photographs that came out of this are now used by the History Dept. in their lessons on the Great War and has led them to instigate an annual visit to the battlefields and in particular to lay a wreath at the Menin Gate where two Blue Boys are commemorated. The local newspaper ran a story about the play whilst it was in development and as a result of this we were contacted by several relatives of some of the boys. The relatives – nephews of one of the boys, Harry Dunthorn - were in the audience for one performance and approached me to ask if they could speak to the student who had played their uncle. These gentlemen, in their late 70's shook the student's hand and thanked him for his portrayal of a man they had listened to their family talk about but never met. It was a moment when the generations came together, when this boy and this old man looked each other in the eye and connected.

[**Project Title: “1,2,3 – Worte kommt herbei” – Learning German in the Museum**

1. Administrating Organisation & Partners (Countries) involved

State Museums Berlin/Germany

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Primary Schools (1st to 3rd grade)

5. Project Location (Country) & Duration

Berlin, Germany (2007-2008)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

Dr. Sigrid Otto, Tel. 266 32621 or email: s.otto@smb.spk-berlin.de; www.smb.museum

Project Objectives and Description

[**“1,2,3 – Worte kommt herbei” – Learning German in the Museum**

Topic: The museum as a place for integration

The project addresses pupils with migration background from 1st to 3rd grade, who are provided additional training in German language in the museum. The museum tries to raise equal opportunities and helps to build up social and language skills in the museums visits. Through the paintings the pupils learn to express their views different topics in various sessions. The topics address the surroundings and the every-day life of the pupils, such as family, the human body, Animals etc).

[Project Title: FIES – Researching on your own account

1. Administrating Organisation & Partners (Countries) involved

Übersee-Museum Bremen/ Germany

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Young adults (14 – 20 Years)

5. Project Location (Country) & Duration

Bremen/Germany, since 2005

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: various partners (foundations, companies, etc.))

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.uebersee-museum.de/fies; Ms Anka Bolduan, Tel.: +49 / 421 / 160 38 172,
a.bolduan@uebersee-museum.de

Project Objectives and Description

[**FIES – Researching on your own account**

Young adults decide for a topic, that deals with their personal life, but which is also being displayed in the museum (parties, living, eating and drinking, fashion, love, sexuality, sports, music etc.). This topic is presented to them in the museum. After a research – in their own surroundings, in the library or the museum – the topic is presented through a film, homepage, theatre, Dance, Music, Exhibition etc.

The young adults thus broaden their competencies in presenting, media skills, personal, intercultural and social competencies, competencies in methodology.

Project Title: “Project with Civil workers in Stockholm” is supporting the adult public to play an active part in the cultural life of their communities through the use of museums

1. Administrating Organisation & Partners (Countries) involved

Büro für Kulturvermittlung (Office for Cultural Mediation), Casino Luxembourg, Museu Municipal de Vila Franca de Xira, Irish Museum of Modern Art, Stockholm Education, The University of Surrey, The Victoria and Albert Museum

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

People who have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

5. Project Location (Country) & Duration

Stockholm/Sweden, 1998 - 2001_

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: Socrates)
- Other (please specify: _____)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.surrey.ac.uk/Education/MKLL

[Project with Civil workers in Stockholm

Aims, objectives and target groups

The project is targeted to people who in various ways have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

STOCKHOLM EDUCATION is not a training to become a guide. It is intended to arouse the participant's interest and curiosity for the city, to give them knowledge and make them feel more at ease. The idea is that if these professionals know the city, its names, places, architecture, history and culture they will feel bolder and will dare to meet the tourists and the general public in a more open and sensitive way. They would feel that they play an important role in the city's life and culture.

The project managers own objectives

The project manager had a long experience from Stockholm City Museum and from Skansen. Her "credo" is that museums main task is to make people interested in and curious about the world outside the museum walls.

Stockholm is a capital in the outskirts of Europe. It has the salt sea, the Baltic to the east and the sweet water, the lake Mälaren to the west. It is a city where the historic layers are unusually evident and easy to "read" and a city where the authorities take great pains to develop a public space where people can meet and experience together.

In Stockholm the city itself creates a grand museum - without walls and ceiling and in constant development and change.

A will to experiment and mix entertainment and education, to brake down cultural barriers and mess around with common prejudices like "disadvantaged groups" have been important ingredients in the project.

STOCKHOLM EDUCATION can also be interpreted as a contribution to the debate about attitudes to history and museums. The projects wants to question and discuss the prevalent definition of museum as entirely linked to an institution/building.

The project also wants to object to the actual historical trend, that values experience, adventure and emotion more than intellectual understanding and meaning, showed in a flow of role-playing, medieval weeks, historic festivals and heritage-centres stuffed with dresses, technique and hands-on but sometimes poor in knowledge and content. The project wants to show confidence in ordinary peoples intellectual capacity.

Content and learning instruments

The courses focus on the cultural history of Stockholm, with particular emphasis on people, social conditions, architecture, the names of streets, places, and famous buildings but also on the future development of the city and the debate concerning this development.

The first lesson in a course - the only theory lesson -always focuses on the city's development from medieval to modern times using documents as maps, paintings, photographs as well as reconstructions and models as learning instruments. But the main part of the education is carried out on walking tours in the city. The city itself is the most important learning instrument. The city is the museum.

[Project Title: "In Touch" Volunteer Programme

1. Administrating Organisation & Partners (Countries) involved

The Manchester Museum and Imperial War Museum North (UK)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Target groups include long term unemployed people, people with low skills levels/outdated skills/ who have been out of the education system for a number of years and have become disengaged with learning, young people (post 16) in risk of exclusion or offending, asylum seekers and refugees

5. Project Location (Country) & Duration

Manchester/UK, ongoing since 2006

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: Heritage Lottery Fund (HLF))

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.museum.manchester.ac.uk/community/getinvolved;

Project Objectives and Description

[In Touch

Through the 'In Touch' Project volunteers will learn about the Museum, handle objects, make new friends, pick up skills for job hunting and be part of a friendly team. The project will promote confidence and skills in participants and integrate culturally and socially excluded individuals into the Museums Service to Visitors, whilst working in a fully supported environment. The scheme also provides additional in-house and external training, and the opportunity to visit other Museums in the North West.

All volunteers who join the programme will undertake a tailor made 10 week Cultural Heritage Course, which has basic literacy and core skills embedded into the training. The course will be delivered in partnership with Basic Skills Tutors from Salford College and North Trafford College who have mapped the content of the courses to the Basic Skills Core Curriculum to provide a relevant, informal and enjoyable learning experience.

On completion of the course volunteers will have the knowledge, skills and confidence to contribute to the Museums' service in a variety of ways. From visitor liaison to delivering object handling sessions as well as taking on roles such as greeters and gallery helpers. All volunteers will have the opportunity to gain an Entry Level 3 to level 2 literacy qualification.

Our experience from running similar programmes over the last four years drawing on participant led evaluation and consultation with learning providers has allowed us to develop a tried and tested course ideal for individuals who are lacking confidence and up to date skills who may feel that museums and cultural organisations are not for them. Crucially the programme aims to develop self esteem, interpersonal skills and confidence combined with literacy skills and core skills to improve quality of life and employability.

[Project Title: "1000xHeimat" ("1000xhome")

1. Administrating Organisation & Partners (Countries) involved

German Museums Association, BDK – (Association for Arts and Education), Bundesverband Museumspädagogik (Association for Museum Education) und die Bundeszentrale für politische Bildung (Federal Office for Political Education)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Pupils (Age 8-19)

5. Project Location (Country) & Duration

Germany, 2006-2008

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: _____)
- Other (please specify: Federal Office for Political Education)

7. Sustainability

- Continuation of the Project (_____)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.1000xheimat.de (German only), Project Coordinator: Monika Dreykorn: info@schule-museum.de

Project Objectives and Description

[1000xHeimat

How does “home” feel? And how is “your home country” defined? Home can be your city, a feeling, family, but also certain objects, places and sounds that make us feel “at home. With this project school children from 8-19 are invited to seek traces of their home through objects in museums, as they transport “home” in many ways. The objects chosen by the children are published on the website www.1000xheimat.de with their person comments, be it in form of a movie, a text, a sound or a picture. A virtual “Feeling at Home-Museum” curated by children and young adults develops.

The children do not only learn to use the internet in a creative way, they look into the museum world and it’s object in a new and modern way. Dealing with the feeling “to be home” and defining what feels “home” about your country supports the reflection of own culture, especially for children with a migrant background and encourages the dialogue in the groups about different views and feelings towards a own/foreign culture.

[Project Title : Réseau Art Nouveau Network:

Project 1 'Art Nouveau in progress' Project 2 'Art Nouveau & society'

1. Administrating Organisation & Partners (Countries) involved

Organised by the Réseau Art Nouveau Network and its partners:

Alesund, Norway: Jugendstilsenteret

Bad Nauheim, Germany : Jugendstilverein

Barcelona, Catalonia: Institute del paisatge urbà i la Qualitat de Vida

Bruxelles, Belgium : Direction des Monuments et Sites de la Region de Bruxelles-Capitale

Bruxelles, Belgium : Musée Horta

Glasgow, Scotland, UK : The Lighthouse

Helsinki, Finland :Helsinki City Museum

La Chaux-de-Fonds, Switzerland : Ville de La Chaux-de-Fonds

La Habana, Cuba : Oficina del Historiador

Ljubljana, Slovenia: Urban Institute of the Republic of Slovenia

Lodz, Poland: City of Lodz

Nancy, France: Musée Ecole de Nancy (Ville de Nancy)

Provincia di Varese, Italy : Settore marketing territoriale e identità' cultural

Regione Lombardia, Italy : D.G. Culture, identità e Autonomie della Lombardia

Reus, Catalonia : Patronat Municipal de Turisme i Comerç

Riga, Latvia : Riga Art Nouveau Center

Tbilisi, Georgia : Art Nouveau Preservation Group in Georgia

Terrassa, Catalonia : Museu de Terrassa

Lead by the Direction des Monuments et Sites de la Region de Bruxelles-Capitale

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

Pupils (Age 8-18)

5. Project Location (Country) & Duration

Norway, Germany, Catalonia, Belgium, United Kingdom, Finland, Switzerland, Cuba, Slovenia, Poland, France, Italy, Latvia, Georgia

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: 2 times Culture 2000)
- Other (please specify: Federal Office for Political Education)

7. Sustainability

- Continuation of the Project (educational materials and tools are available on line, printed versions are distributed locally by each partner)
- Ongoing Follow-up Project (_____)

8. Contact / Website

www.artnouveau-net.eu (full version in English and French, mainly available in German, Italian, Norwegian, catalan and Slovenian),
Coordination office: Anne-Sophie Buffat & Elisabeth Horth
Réseau Art Nouveau Network
Musée Horta - 25 rue Américaine - B-1060 Bruxelles - Belgique - Belgium
T + 32 2 543 04 94 - F + 32 2 538 76 31 - Email a-s.buffat@artnouveau-net.eu ,
e.horth@artnouveau-net.eu - www.artnouveau-net.eu

[Art Nouveau Projects

Since 10 years, the Réseau Art Nouveau Network is developing tools for the youth public to present Art Nouveau in all our partner cities. We created various tools to reach different targets:

Activity books for pupils from primary schools
Newspapers for students in high schools
Activity sheets for teachers
Activities on line for pupils from primary schools and children at home
Multilateral exchanges on 'Art Nouveau and education'

All our tools were made by our partners specialized in education: The Lighthouse in Glasgow and the Musée Ecole de Nancy in Nancy with the help of few other partners dealing with Educational programmes from Helsinki, Terrassa, La Chaux-de-Fonds and the coordination office. The content of all these actions are coming from all our partner cities (13 cities in the first projects, 17 in the latest projects). All the documents are available on line on our website www.artnouveau-net.eu in several sections and in several languages (French, English, German, Catalan, Italian, Slovene and soon in Norwegian) as permanent tools to reach the largest public.

Here are the direct links to discover the tools:

- Activity books for pupils from primary schools: Activity book, Flora book and Night Book in 11 languages
- http://www.artnouveau-net.eu/get_page.asp?stran=631
- Newspapers for students in high schools: 2 versions for children and teenagers in 11 languages
- http://www.artnouveau-net.eu/get_page.asp?stran=632
- Activity sheets for teachers: in 7 languages
- http://www.artnouveau-net.eu/get_page.asp?stran=634
- Activities on line for pupils from primary schools and children at home
- In French, English, Slovenian. Will be soon available in Dutch, German probably other languages
- http://www.artnouveau-net.eu/get_page.asp?stran=641
- Multilateral exchanges on 'Art Nouveau and education': report in French and English
- http://www.artnouveau-net.eu/get_page.asp?stran=62

All our educational tools were made in a long term perspective to be used as long as possible with no use-by date. It is true that Art Nouveau is not real new so the information has a real continuity and the tools can be used during a long period. By analyzing the web statistics, we can see that all our educational tools are steadily downloaded. But we do not know how they are used and by whom. The promotion of the educational tools is done on the home page of our website, through the Réseau Art Nouveau Network Newsletter and during our colloquia where we briefly present our actions.

ACCESS TO CULTURE



A fundamental right of all citizens

CONTRIBUTION FROM THE CREATIVITY & CREATION WORKING GROUP

List of C&C EXAMPLES

#1 by EUNIC Brussels: example regarding Freedom of Expression

[**Freedom for Lazy People! Nuclear Fairy, IRLO, and Omar at the ICR NY**

In the summer of 2008 a project developed by three street artists from Romania at, and for, the Romanian Cultural Institute was fiercely attacked and the Institute vilified in most of the Romanian media. A series of inaccurate, unsustainable criticisms and allegations turned into accusation of misuse of public funding, anti-Semitism and pornography. The people involved in the project (artists and organisers alike) were essentially put on the stake by the media and several public figures, incited by self-appointed guardians of the image of Romanian Art. There were calls for the organisers to resign and demands for a public enquiry in the use of public funds by the Romanian Cultural Institute – a publicly funded body. It was a bizarre case of freedom of expression turned around its head and a blatant case of public execution based on hearsay and lies. It was also a textbook case of failure to uphold journalistic responsibility for objective coverage. Aside from questions of taste and artistic criticism of the project, the intensity and universal nature of the attack spoke clearly not so much about its artistic value but rather about the capacity of media to act as a blunt tool limiting the freedom of artistic expression. Fortunately the reaction of the Romanian Cultural Institute together with support from a few public defenders of the exhibition representing widely respected artistic and social circles in New York and Bucharest, managed to save the exhibition from what amounted to a public lynching. About the project:

While gentrification in New York and the politics of cleansing tend to erase legendary traces of graffiti that inspired artists all over the world, street art flourishes in Eastern European cities. Bucharest, Timisoara, Cluj, Arad are just some of the places where you can find works by Nuclear Fairy (Linda Barkasz), IRLO (Laurentiu Alexandrescu), and Omar (Marwan Anbaki). Their art, combining lowbrow aesthetics, figurative graffiti and an unusual approach to text, gives life to grim walls and starts a dialogue with the medium, be it a phone booth, a billboard or a cardboard box. The artists, all in their early 20s, work both individually and collectively as Zacuska Senzual.

RCINY invited these artists for ten days in New York to leave their mark on the walls of the Romanian Gallery, to meet their peers and engage in collaborations. The evening was co-hosted by Wooster Collective, one the most prominent street art projects on the web. The exhibition was organized between June- August 2008.

The work of IRLO, Nuclear Fairy, and Omar, samples of which illustrated RCINY's monthly calendar, inspired Marina Draghici, a New York-based costume and stage designer, to invite them to create their own version of African musician Fela Kuti's Shrine on the walls of the Off-Broadway theatre hosting a groundbreaking musical about Kuti's life.

#2 by PEARLE*: examples regarding Freedom of Expression

1. Examples of self-censorship

Mozart's "Idomeneo" at the Deutsche Oper Berlin

In September 2006 Kirsten Harms, the Director of the Deutsche Oper Berlin in Germany, initially decided to cancel a planned reprise of "Idomeneo" by Mozart. This particular production by Hans Neuenfels shows King Idomeneo carrying the decapitated heads of Poseidon, Jesus, Buddha and Muhammad. The police saw a security threat in this and advised the opera's management to remove Idomeneo from the schedule. After a huge wave of public protest the opera in the end did successfully present Idomeneo under heavy security measures.

<http://www.bloomberg.com/apps/news?pid=20601088&sid=a3Wlr6P8hvUk&refer=muse>

2. Examples of censorship by public administration

Georg Schneider's "Cube Hamburg 2007"

For the 2005 Venice Biennale, German artist Georg Schneider had built a big black cube of aluminium (14m x 14m x 14m), resembling the Kaaba at Mecca. After the Biennale his initial plan was to install the cube in St. Mark's Square but city officials rejected his proposal as it might have offended Muslims. The idea to set it up in front of a museum in Berlin failed as museum officials had similar fears. Ironically the idea was very much welcomed by the Muslim community in Germany. Schneider finally succeeded to set up his Kabaa in the city of Hamburg, Germany.

<http://www.iht.com/articles/2007/04/16/style/cube.php>

3. Examples of censorship by other public figures/ society

Salman Rushdie's "Satanic Verses"

In 1988 British Indian novelist Salman Rushdie wrote the "Satanic Verses", a book that elaborated the disputed Muslim tradition on the Meccans. In 1989 the Iranian Ayatollah Khomeini proclaimed a fatwa (muslim curse) on Rushdie as the book was considered blasphemous against Islam in many Muslim countries. In fear of his execution Rushdie had to live under police protection for years. In 1989 the UK and Iran broke diplomatic relations over the incident.

http://news.bbc.co.uk/2/hi/uk_news/6756149.stm

#3 by ELIA: example regarding Mainstreaming Culture

Recent analysis suggests that between 2009 and 2013 the UK creative industries - which is responsible for films, music, fashion, TV and video games production - will grow on average at 4% - more than double the rate of the rest of the economy. By 2013, the sector is expected to employ 1.3 million people, likely to be more than the financial sector. The optimistic medium-term outlook - even in a time of economic downturn - is primarily due to the opportunities for innovation, as increasing numbers of creative businesses take advantage of digital technologies to develop new business models, illustrated by the digital distribution model which has been exemplified by the success of 'iTunes'. NESTA's analysis sharply contrasts with the European Commission Communication 'New Skills for New Jobs', Anticipating and matching labour market and skills needs' published in December 2008. http://ec.europa.eu/education/lifelong-learning-policy/doc/com868_en.pdf

As part of the European Economic Recovery Plan, 'New Skills for New Jobs' aims to help Europe alleviate the effect of the immediate crisis and prepare for the economic upturn by promoting education, employment and reintegration into the labour market. The Communication mentions the shift to a low-carbon economy and the growing importance of the knowledge economy, in particular the diffusion of ICTs and nano-technologies as examples for great potential for the creation of sustainable jobs. The fact that the creative industries, culture and creativity are completely absent in the Communication, shows once more that policy makers still seriously underestimate the importance and innovation potential of the cultural economy and of creative professionals.

It is disappointing that the contribution of the creative industries to high-quality employment is not mentioned in the Communication at all. Nevertheless the Communication could inspire us to increase the contributions art schools could make to employment and employment creation by improving training of generic and entrepreneurial skills for young graduates; lifelong learning initiatives such as retraining artists that find it difficult to maintain their careers later in life; setting up initiatives such as incubator units and employment support centres in collaboration with partners and employment services. Possibly arts institutions could benefit more from new national and regional initiatives under the European Social Fund.

#4 by CEATL: example regarding Research, Experiment and Exchange

Translation is important not only in terms of quantity (= cultural diversity), but also in terms of quality -- and, related to that, the (legal and artistic) status of the translator as an author of a new work. In terms of EU funding, this means that a difference should be made between "translation subsidies" (going to the publishers in order to boost diversity) and "translation grants" enabling translators to do their work in the correct manner. A survey on literary translators' working conditions is available: http://www.ceatl.eu/en/situation_survey_en.html

#5 by EFAP: example regarding Research, experiment and Exchange

Architecture depends on formal (materials, formal expression and translation of artistic development into built structures), legal (possibility to go beyond norms, and the standardisation they often imply, particularly in the political context of sustainable development, to achieve the goals of economy and responsiveness) and societal forms (embodiment of social and cultural diversity, adaptation to changes, flexibility, transformation); Knowledge on these changes should be supported, including action-based research funding / research by design, space and time offering opportunities (rather a framework than devices); disused industrial zones.

#6 by FEP: example regarding Professional Training

Apart from the case of "best-sellers", a book cannot be known outside of its linguistic areas if it is not first discovered by a publisher in another country likely to purchase the rights to publish the version translated into his/her language. His/her interest can only arise if s/he is able to read the book in its original language and if s/he has the necessary budget for the acquisition of rights and the translation. For publishers of lesser-spoken languages, such opportunities to sell rights are actually very rare. So the support for training – including lifelong learning – of publishers in foreign languages is essential. In fact, better professional training for publishers, especially for those from countries with a restricted linguistic distribution would enable them to acquire a better understanding of the complexities of the business and spread best practices in their respective countries. The mobility of young professionals should be addressed as well. With regards to the use of digitisation tools: it is essential to give support to train book professionals on how to use digitisation tools and to facilitate the financing of the development of digital contents.

This could be achieved, for example, by increasing opportunities for subsidies to all publishers of digital contents, to develop the educational digitised contents in the Lifelong Learning programme. Such an initiative could be inspired by the support granted by the French National Book Center (CNL) for the digitisation of books to be indexed and made available via the French Branch of the European Digital Library.

#7 by FEP: example on Carbon Emissions

Since 2000, more than 6 million books have been printed on recycled paper made from post consumer waste. Many European publishers have introduced new paper policies and are aiming to reduce their carbon foot print.

One of the first major trade publisher in the UK, Harper Collins, has succeeded to make some operations carbon neutral. They have developed a comprehensive strategy for addressing the impact on the environment, this includes reducing their own energy use, working with suppliers to use more sustainable paper in their books and using their portfolio of titles to engage with consumers on climate and energy issues.

List of C&C BEST PRACTICES

Best Practice C&C # 1 (provided by Hors Les Murs)

[Project Title: Juggling the Arts

The Administrating Organisation & Partners (Countries) involved:

The project was administrated by the New Nordic Circus Network (NNCN), a platform for contemporary circus in the Nordic countries that gathers six partners: Københavns Internationale Teater (Denmark), Finnish Circus Information Centre (Finland), Cirko – Centre for New Circus (Finland), Sirkunst – nettverk for nysirkus i Norge (Norway), Cirkus Cirkör Lab (Sweden) and Subtopia (Sweden).

Cultural Area(s):

Performing Arts; Interdisciplinary

Target Group(s):

- Artists/companies: circus artists from the Nordic countries interested in interdisciplinary creation.
- producers and presenters/venues: create good conditions and opportunities for local/EU projects.
- NNCN members.

Project Location(s) (Country) & Duration:

4 countries (see above); 2008-2009

Financing:

Support from Kulturkontakt Norden / Nordic council of Ministers.

Sustainability:

A continuation of the Project is foreseen?

- Yes, in particular thanks to the cooperation project Jeunes Talents Cirque Europe supported by the EU Culture programme.
- Eventual follow-up Project:
- Publication of a book by Tomi Purovaara (Contemporary Circus – Introduction to the development of circus arts) to outline the new circus sector in the Nordic countries (to be published in 2009 by Stockholm University).
- Publication of online resources.

Contact / Website:

<http://nordic-circus.org/>

The Project

Key words:

contemporary circus / connection / inter-linking / artistic mentoring / laboratory / professional development

Main reason(s) for its exemplarity:

The project Juggling the Arts worked on a trans-national scale to foster artistic creativity and develop high artistic standards as well as a new accompaniment scheme in the contemporary circus field. The project is a good example of how a platform of information centres, venues and academic researchers can offer support and advice to (circus) artists when developing new projects and testing ideas.

Issues matching those found in the C&C Position Paper:

The possibility given to young artists to test ideas and meet artists/researchers with valuable experience (mentors) to foster their creativity, open their mind to new dramaturgies and multidisciplinary works and give them self confidence in their artistic choices. The project Juggling the Arts was particularly interesting because it permitted artists to benefit from a high quality accompaniment (intellectual as well as production aspects) and connect their practice to contemporary creation 'standards'. Connections between different kind of operators.

Project Objectives and Description:

The objectives of Juggling the Arts are to offer artistic and financial support to new Nordic circus projects; support dialogue and building of connections and networks between Nordic contemporary circus artists and programmers; support the development of creativity and professionalism within the contemporary circus field.

The first co-Nordic project brought together four new contemporary circus projects from four Nordic countries. The programme Juggling the Arts gave Nordic circus artists the opportunity to have two residencies to work on their project. The artistic teams have the opportunity to test ideas, to get inspiration and feedback on their artistic visions and goals from five mentors as well as their Nordic colleagues.

Afterwards the artistic teams received production support as well as support from the partners of the Network for New Nordic Circus in terms of presentation and distribution aid on a national, Nordic and international level. The performances were presented in the programme of Cirko Festival in Helsinki.



[Project Title: Alter Ego

The Administrating Organisation & Partners (Countries) involved:

29 partners in 22 countries involving the EUNIC network, coordinated by EUNIC Brussels (involving the Louvain Institute of Ireland, deBuren, Goethe Institut, British Council, Danish Cultural Institute, Czech Centres, Roumanian Cultural Institutes, Istituto Italiano di Cultura, Lietuvos Institutas, Institut Pierre Werner, Finnish Cultural Institute, Alliance Française, Hungarian Institute, Salvii Copi, Ministère des Affaires Etrangères de France, Österreichisches Außenministerium, ...)

Cultural Area(s):

Visual Arts, Design and Applied Arts, Music, Performing Arts, Education

Target Group(s):

young people 14-18 years old

Project Objectives and Description:

To engage young people in Intercultural Dialogue by portraying an Alter Ego – a project in the European Year of Intercultural Dialogue 2008

Project Location(s) & Duration:

From February 2008 until February 2009 in 22 EU member states (Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Poland, Portugal, Romania, Slovenia, Sweden, United Kingdom)

Financing:

80 % EU Commission (flagship project of the European Year of Intercultural Dialogue 2008)
20 % EUNIC members and partners

Sustainability:

Ongoing Follow-up Project: The best results of the Alter Ego competition are being portrayed in a traveling exhibit which is shown throughout Europe. There are 3 sets of the exhibition, as well as a film and USB sticks with the results of the project, as well as suggestions on how to work with the materials for educational purposes.

Contact / Website:

www.eunic-brussels.eu (also under alterego on flickr and youtube)

The Project:

Key words:

Young people (14–18 years old) were encouraged to explore different and varied identities in their local communities, by creating a double portrait (video, photo, text, music...): a self portrait alongside a portrait of a person from a different background and tradition. The competition was promoted both by national media, through the web, and directly to schools and youth networks and organisations.

All of the art works have been gathered on a central web space, offering the opportunity to vote on the submitted works. Per country a jury of artists and media professionals, with an emphasis on known artists of a minority or migrant background, selected two finalists.

In November Alter Ego invited the young finalists to a 5 day Intercultural Workshop in Denmark where they were coached by 12 European artists from minority/migrant communities. The young participants also learned about migration and minorities in Europe.

The results of the workshop are being disseminated via

- 10.000 UBS sticks containing the winning works and the works generated during the workshop. The sticks were designed by the Helsinki based graphic designer Hanna Siira.
- A lightweight exhibition consisting of 20 panels (2mx1m), curated by Anne Schönharting (Agentur Ostkreuz Berlin) in cooperation with Hanna Siira.
- A pedagogical weblog
- A documentary film of the workshop week in Denmark financed by Fondation Roi Baudouin-Brussels.

The dissemination and follow up strategy developed for Alter Ego uses these products as concrete practical examples and case studies to be included in teachers' kits in European schools, as well as in the activities of all the partners in this project: cultural institutes, youth organisations and networks as well as community organizations. The finalists are acting – based on their recently acquired experience – as Ambassadors of intercultural dialogue in schools, cultural and community centres but also in political and government institutions.

Media partnerships in 22 countries and in 18 EU languages have covered all three stages of the project: competition and selection of finalists, the Intercultural Workshop and the process of dissemination covered by local, national and European TV and radio networks.

Main reason(s) for its exemplarity &

Issues matching those found in the C&C Position Paper:

- Good example for integrating the elements of the chain of processes stated in recommendations of the C&C group (III. A, paragraph 5), i.e. training, production, dissemination, documentation, media reactions in 22 countries simultaneously across Europe – with interaction between the national projects on a European level.
- Good example for making teenagers aware of thinking of “the other” right in their immediate environment.
- Although it was very hard to motivate 14-18 year olds, i.e. teenagers, to take part in the competition and to PRODUCE a work of art together with a true Alter Ego, especially with the first prize NOT being money or having a monetary value, but with the first prize being a scholarship for an arts camp in a small village in Denmark where you were asked to produce new works of art in teams, the outcomes of the project and its sustainability are so convincing that the EUNIC network would take this risk again.

[Project Title: ResCen

Administrating Organisation & Partners (Countries) involved:

Middlesex University, London, UK – partners in Japan, China and India

Cultural Area(s):

Performing Arts, Music, Education, Interdisciplinary

Target Group(s):

The academic community, particularly those involved in artistic practice as research; reflective artists; policy makers; general public interested in the work and voice of artists.

Project Location(s) (Country) & Duration:

Ongoing since 1999 with six artists attached as Research Associates: Ghislaine Boddington, Shobana Jeyasingh, Richard Layzell, Rosemary Lee, Errollyn Wallen.

Financing:

Higher Education Research funds, NESTA (National Endowment for Science, Technology and the Arts), British Council, Daiwa Anglo-Japanese Foundation.

Sustainability:

A continuation of the Project is foreseen? Yes, as further funds gained through the Hefce Research Assessment Exercise (RAE) of 2008. Eventual follow-up Project: There will be a re-configuration in 2009/10 including new artists and developing current research strands.

Contact / Website:

www.rescen.net / rescen@mdx.ac.uk

The Project

Key words:

Artist / creative processes / practice as research / documentation / cultural policy

Main reason(s) for its exemplarity:


The key aim is to modify the knowledge-status of practice-as-research, prioritising the voices, roles and responsibilities of the art-makers themselves, and using a variety of structures that enable practising artist-researchers to pursue advanced research into art-making, while also providing them with broad opportunities to interface with traditional university structures. In 1999 ResCen established one of the most extended longitudinal studies of artists' processes.

Issues matching those found in the C&C Position Paper:

ResCen, Centre for research into creation in the performing arts investigates the creative processes and working practices of artists in the UK and internationally; recent work includes the relationship of these practices to relevant cultural policy. This project indeed constitutes a good example for the issues related to the research and development aspect of creativity and creation, underlined by the position paper in the general recommendations, supporting interactions between different artistic disciplines and different points in the production chain.

Project Objectives and Description:

ResCen is concerned with processes in art making, rather than outcomes. seeking to identify commonalities and distinctiveness in the making processes across established disciplines, and to recognise the professional engagement of the artist as worker. Strategies for observing and mapping practice include self-reflection, third person and participant-observation, often through the formation of research teams. A further objective is the building of bridges between the university sector, related cultural industries and cultural policy makers. Many activities take place in a public context, open to all-comers, in order to create a meeting place to contribute to the international debate concerned with the knowledge-status and evaluation of art-practices in a professional context. ResCen works through international networks and partnerships with artists, universities and agencies in Europe, North America and Asia.



[Project Title: **MACC - Mercado Atlántico de Creación Contemporánea**

Administrating Organisation & Partners (Countries) involved:

Mirmidon Producciones S.L Partners: Gobierno de Canarias; Cabildo de Tenerife; Auditorio de Tenerife; Atlantic Connection (*international network*); Digitalent; Proyecto Lunar; E-Cultura. Countries: No main international funding partners were involved in spite of MACC being an international platform. Nevertheless “Atlantic Connection” is a network of members from Spain, Germany and Brazil.

Cultural Area(s):

All artistic disciplines and sectors

Target Group(s):

Creators, artists, cultural promoters, funders, institutions, private businesses and any others keen to give free rein to their creative potential or looking for new focuses for the business sector in the midst of change.

Project Location(s) (Country) & Duration:

Auditorio de Tenerife, Santa Cruz de Tenerife, Canary Islands, Spain. 23-25 April, 2009.

Financing:

Gobierno de Canarias: 50% / Partners and own resources: 50%

Sustainability:

A continuation of the Project is foreseen? Yes; itinerant in Spain

Contact / Website:

info@maccatlantic.org <http://maccatlantic.org/central>

The Project

Key words:

Showcase of new ideas and creative artistic processes coming from the artistic fields for the development of all social areas

Main reason(s) for its exemplarity:


MACC is a unique professional cultural event that offers something different from existing cultural markets. Attendants can find solutions to their creative needs and new focuses for the business sector in the midst of change. It is a meeting point for cultural research, development and innovation, for showing and observing experiences, ideas and creative artistic processes that go above and beyond conventional proposals. It is an opportunity for turning creative impulses into concrete ideas to promote development.

Issues matching those found in the C&C Position Paper:

The project created by Mirmidon can be taken as good example of an attempt to support interactions between different artistic disciplines, different sectors, different economic fields and different points in the production chain, as it is recommended by our position paper. It fosters a more intensive, systematic, and wide-ranging collaboration between the arts, implementing collective based private-public initiatives to support artist-led experimentation.

Project Objectives and Description:

MACC is a professional event centered on cultural innovation, creative processes and artistic research to promote development through artistic creation. It is also based on the conviction that creative processes carried out in the field of the creative industries also have applications outside this field: new organizational structures for networking, innovative forms of learning in the socio-educational sphere, collective creation of a new product, etc. As a result, macc was set up as a cultural market for research, development and innovation at the service of ideas, up-and-coming talent and new social sensitivities taking shape in the form of cultural material in the 21st century. Firmly multidisciplinary in nature, macc helps strengthen the relationship between artistic creation, the economy and business by creating a space for promoting and exchanging ideas and work processes amongst agents.



[**Project Title: C.A.O.S. – Centro per le Arti Opificio Siri**

The Administrating Organisation & Partners involved:

Indisciplinarte s.r.l and Civita Servizi s.r.l

Cultural Area(s):

Performing Arts; Visual Arts; Music; Literature; Architecture; Education; Cultural Heritage; Interdisciplinary

Target Group(s):

Young artists, local community and civil society

Project Location(s) (Country) & Duration:

Terni (Italy) / Permanent Institution

Financing:

Municipality, Region, Foundation CARIT - Cassa di Risparmio di Terni

Contact / Website:

linda@indisciplinarte.it / www.caos.museum

The Project

Key words:

contemporary artistic production / mixing and crossing of genres / rehabilitation of a former industrial area / network and dialogue within the community / free entrance

Main reason(s) for its exemplarity:

The venue had been initially thought as another static and traditional “museum”. Indisciplinarte worked to change its final destination, by means of a process of persuasion towards the institutions and the civil society in Terni, building (in only three years) a reputation based on the success and the strength of an artistic proposal, weaving urban and citizen relations. It pushed through the idea – still uncomfortable, in Italy – of culture and creativity as real factors of social development, and worked to build a net among organisations previously not collaborating: associations, governance, business, and universities.

Issues matching those found in the C&C Position Paper:

Caos aims to demonstrate that the process of artistic creation is a process of production. It hosts several spaces and venues dedicated to each “ring” of the cultural production chain, and plans to work in the next years to make a real and integrated system out of all these single inputs. Currently, there are already spaces aimed to training, to production (including a partnership with ETI – Ente Teatrale Italiano, through the “New Creativities” project, supporting young actors and companies), distribution and documentation (a library, and a collection of video material documenting the three-year process which ended with the opening of CAOS). CAOS also manages a system of residencies, sending Italian artists abroad, and welcoming foreign artists in Terni for periods of time.

Project Objectives and Description:

CAOS is a brand new cultural centre consecrated to contemporary artistic production, inaugurated on March 28th in Terni (Umbria, Italy). It is a unique venue in its genre in Italy: a 6000 square metre space, born from the restructuring of an old chemistry factory, that will host national and international temporary exhibitions, creative labs, a Museum of Modern and Contemporary Art, the Archaeological Museum of the city, a 300-seat theatre and a café-bookshop of new generation. This new remarkable container will give hospitality to the activities of a working group lead by Indisciplinarte, aiming to a redefinition of the role of the contemporary in the city and in general of Terni’s cultural identity (through events as Es-Terni, Festival of contemporary creation, and provocations as the candidature of Terni as European Capital of Culture in 2019). CAOS is intended, so, as a starting point, as a mean to an objective, an instrument to put forward a reasoning into a project of involvement of the community.

[Project Title: The Lift

The Administrating Organisation & Partners (Countries) involved:

The project was administrated by the Trans Europe Halles Coordination Office (Lund, Sweden) Members of TEH 17 European countries participated in the project; Hungary, Lithuania, Italy, Ireland, Finland, Germany, France, Sweden, The Netherlands, Slovenia, Latvia, Norway, Estonia, Serbia, Slovakia, Spain, Austria.

Cultural Area(s):

Performing Arts; Visual Arts; Music; Education; Interdisciplinary

Target Group(s):

- * TEH members: independent and multidisciplinary culture centres from all over Europe
- * Young people aged 18-30 active in TEH member centres.
- * Organisations in the geographical region of Scania (Sweden)

Project Location(s) (Country) & Duration:

17 countries (see above); 3 years, 2006-2008

Financing:

The annual grant from the Swedish National Board for Youth Affairs covered the salary and travel of the Project Manager, the costs for evaluating the project (Researcher), plus marketing, communication and administration. Mejeriet (the cultural centre that hosts the TEH Coordination Office) offered free office space and equipment and contributed with the salary of the accountant and general support and management/monitoring of the project. The members in TEH who have been partners in the project have also made substantial investments in the project in terms of time. They have also paid all costs related to attending TEH Meetings (where the project has been developed and evaluated) themselves. The EVS exchanges are realised with separate budgets that come from additional funding that the sending/hosting organisations apply for from the Youth in Action Programme.

Sustainability:

A continuation of the Project is foreseen?

Yes, EVS-exchanges between member centres are now a permanent activity of the network.
Eventual follow-up Project: Not in the near future, but maybe later.

Contact / Website:

www.teh.net

The Project

Key words:

education / youth exchange network projects / European Voluntary Service / international youth work / professional development / independent cultural sector.

Main reason(s) for its exemplarity:

The project The Lift managed to inspire a large number of members to engage in international youth work (before the project started five members were accredited to work with the EVS-scheme, today more than twenty members work with the scheme).

The project is a good example of how a network can offer support and service to its members to work with different EU programmes (in this case the EU Programme Youth in Action).

The project has been thoroughly evaluated with the help of different methods (meetings, interviews, a one-year process evaluation conducted by a Researcher who produced an unbiased Evaluation report). In Spring 2009, TEH will print a handbook to share experiences of working with The Lift. The aim of the handbook is to offer a tool to organisations and networks that would like to start similar projects in the future.

Issues matching those found in the C&C Position Paper:

The possibility given to young people to exploit a network for their training, through the system of EVS, represents a good example about "new models of governance". In fact, the Lift brings together, in the same international project, the institutional reputation of the EU Programme Youth in Action and the multidisciplinary approach typical of Trans Europe Halles member venues, independent centres with a particular approach towards alternative artistic creation.

Project Objectives and Description:

Many young people are engaged as volunteers in the different member centres of the European network Trans Europe Halles (TEH). The project The Lift (2006-2008) aimed to give these young people (aged 18-30) the opportunity to go abroad to another member centre as a volunteer for 2-12 months through European Voluntary Service (EVS). More specifically, The Lift aimed to coordinate the exchange of volunteers between the member centres, to support and encourage the young volunteers to develop their own project ideas together and to inspire and support the member centres in getting started to send and host volunteers within the EVS scheme. Further, the project also aimed at inspiring organisations in the region of Scania, Sweden, to engage in international youth work through EVS.

[**Project Title: International Village of Culture**

The Administrating Organisation & Partners (Countries) involved:

National Rural Touring Forum UK, Culture 10, Arts Council England

Cultural Area(s):

Performing Arts

Target Group(s):

Rural promoters, artists, funding partners

Project Location(s) (Country) & Duration:

UK Wide – two-year project

Financing:

Arts Council England Lottery, Culture 10 (North East England)

Sustainability:

A continuation of the Project is foreseen? Yes

Eventual follow-up Project: Joint working with European performing arts organisations

Contact / Website:

www.nrtf.org.uk/ivoc

The Project

Key words:

rural / mobility / demographic change / artistic quality

Main reason(s) for its exemplarity:

Effective partnership working, sustainability of the project in terms of practical animation of the themes through the performing arts / Focus on cultural diversity and the need to engage with 'new Europe' / Consideration of artists' mobility in context of climate change / Sustaining and strengthening existing networks / Raised profile of rural issues through international agenda

Issues matching those found in the C&C Position Paper:

The project of IVOC provides us with a good reference point in the field of the "new models of governance" and the "hybrid partnerships" invoked by the Position Paper. From an idea, born and nurtured in a context of international networking, a major national institution as the Arts Council England, together with its partners, started a process aimed at supporting and promoting the artistic development in areas traditionally seen as disadvantaged such as the rural ones.

Project Objectives and Description:

International Village of Culture (IVOC) was set up as a counterpoint to European City of Culture and is presented in the wake of Liverpool City of Culture 2008. The seeds for IVOC were sown at an IETM (international network for the contemporary performing arts) meeting in Istanbul, where a group of Yorkshire artists were attending as part of our International Networking Project. The National Rural Touring Forum is engaged on a two-year project to promote engagement with international arts in rural areas. A key part of this project is the IVOC conference to be held from 31 March to 4 April 2009 in Durham. The project will continue with work commissioned for the conference touring around the UK through to March 2010. The main actions of the conference are to

Debate the issues of rural touring at an international level

Explore international work suitable for touring in rural areas and show the Northern Touring Schemes' International Collaborative Commission "work in progress"

Present an International Festival of Rural Touring

Learn about the practicalities of programming international artists

[**Project Title: Young Artists as Creative Co-makers**

The Administrating Organisation & Partners (Countries) involved:

Kunstenaars & Co <http://www.kunstenaarsenco.nl>

Cultural Area(s):

Education and all art disciplines

Target Group(s):

Students and young artists
Arts education institutions

Project Location(s) (Country):

Netherlands

Sustainability:

Continuation of the Project: Ongoing development

The Project

Key words:

Cultural entrepreneurship / New Jobs and Skills / Higher Arts Education

Main reason(s) for its exemplarity:

The project aims to encourage practical approaches, to develop a national and increasingly trans-national strategy and is successful in assessing and documenting progress.

Issues matching those found in the C&C Position Paper:

The example refers to the general recommendations that support should be given for professionals' multi-purpose and trans-national training. It also refers to the need for recognition of and support for informal networks and residencies offering creative workers, space and time to research, experiment and exchange and share knowledge. New technologies (sites, portals, online resources) ensure access to artistic knowledge and to practical information.

Project Objectives and Description:

Art schools in many European countries stimulate their students to enter the professional world through courses, apprenticeships and new ways of project-based learning and teaching. The Dutch 'Creative Co-Makership Programme', initiated by Kunstenaars & Co develops a particularly concerted strategy documenting progress, stimulating concrete projects and exchanging knowledge within and between art schools. Student projects are real commissions in which students collaborate, train and show their skills. Some examples of projects:

- The Utrecht Station Information Centre asked students from the Game Design and Development department of the Utrecht School of the Arts to develop a game for the Centre where visitors can learn about the future layout of the station. In the next years the area around Utrecht station will drastically change. Eight students and one computer science student (Utrecht University) developed 'the Blob', a game about getting to know about the anticipated changes. It caught the attention of a large American games publisher THQ, who brought out an entertainment version of the game on the market. Students learn skills they never could learn from books such as interacting with customers. Some students have started their own business. www.blob.hku.nl
- During the Amsterdam Fashion Week students from the Fashion Design department ArtEZ School Arnhem presented for the 10th time the 'Collection Arnhem'. During their training a whole year-group designs a complete fashion collection. They are also responsible for the show, styling, presentation, production, press, coverage and sales. In this way students learn all aspects of the fashion trade. The project allows students to learn transferable skills, including listening to each other and collaborating. Afterwards students usually start an apprenticeship and find a job within a company much more quickly. www.collectiearnhem.nl
- A chair that runs away from the person who wants to sit down in it, a table sprouting herbs, beautifully formed bowls of sweets which you hear whispering, 'take me, take me'. Plants in glass bowls, helped by sensors and a system of instruments, react visibly to the presence of humans. Students of the Willem de Kooning School of Art Rotterdam presented these remarkable objects in 2008 at the Salone Satellite as part of the prestigious Milan Design Exhibition reserved for young designers. Students were challenged to think further than reality and to develop stimulating, and often funny concepts. It drew the attention of international media and large companies. Taking part in the exhibition made students aware how they can sell their ideas to the outside world and they realised the importance of presentation, website, visiting cards and the whole communication system surrounding such presentations. www.minorquirk.wdka.nl

[Project Title : Le Laboratoire: A Sustainable Culture Lab

The Administrating Organisation & Partners (Countries) involved:

Le Laboratoire (non profit): Paris, France. Principal partners: The Cloud Foundation: Boston, MA, USA; Medicine In Need (MEND): Pretoria, South Africa; Paris, France; Cambridge, MA, USA; The Idea Translation Lab (Harvard University): Cambridge, MA, USA; Le LaboGroup (for profit): Paris, France; Le Laboratoire Management International (for profit): Paris, France; Boston, MA, USA

Cultural Area(s):

Education; Visual Arts; Performing Arts; Design and Applied Arts; Interdisciplinary; Artscience

Target Group(s):

Innovators and culture industry, culture and society; young creators

Project Location(s) (Country) & Duration:

Paris, France. Experiences last 12 to 18 months with exhibitions lasting 3 months

Financing:

National and international partnerships in education, culture, industry and humanitarian engagement; rental income, ticket sales, derivative product sales.

Sustainability:

A continuation of the Project is foreseen? Yes

Follow-up Project: Le Laboratoire envisages three projects per year for the foreseeable future.

Contact / Website:

www.laboratoire.org

The Project

Key words:

Artscience / innovation / experience / creativity / process / fusion / catalyst for change

Main reason(s) for its exemplarity:

Le Laboratoire's core mission is to foster the creative process and exhibit innovative works created at the intersection of art and science. By supporting internationally known artists and scientists to work collaboratively across disciplines, Le Laboratoire seeks to foster a culture of artistic and scientific experimentation and partnership, both locally and worldwide.

Issues matching those found in the C&C Position Paper:

Le Laboratoire constitutes an experimental creative hub, linking together the scientific approach with the artistic vision. It promotes a cultural dialogue between professionals of different disciplines by organizing combined residencies, fostering unforeseen collaborations and exchanges. It offers space and time for research, to achieve multidisciplinary results and innovative productions. For all these features, it represents an excellent case study for our Position Paper, in the field of "informal network and residencies" as well as trans-sectoral collaborations and potential synergies of mainstreaming culture in other policy areas .

Project Objectives and Description:

Idea development in culture, industry, education, and society can be conceived as a process of experimentation, where the catalyst for change, movement – innovation – is a fusion of the creative processes we conventionally consider to be associated with art and science. This fused process is the basis of Le Laboratoire. Le Laboratoire transfers society's traditional focus on preconceived, discipline-based outcomes to the fluidity and experimentation of the creative process. Its work is based on the belief that the processes of exploration, discovery, and innovation often matter more to the genesis of truly creative work than any outcome these processes may produce. From its creative programs, and its partnership with the French company Labogroup, two products are being commercialized in 2009, Le Whif (www.lewhif.com) and Andrea (<http://www.laboratoire.org/andrea/>)

[Project Title: TEAM Network

The Administrating Organisation & Partners (Countries) involved:

The network, initiated in 2007, gathers 13 arts magazines from all Europe: Alternatives Théâtrales (Belgium), Art'O (Italy), BalletTanz (Germany), Danstidningen (Sweden), Highlights (Greece), Maska (Slovenia), Mouvement (France), Obscena (Portugal), Scènes (Belgium), Stradda (France), Obieg (Poland), Livraison-Rhinocéros (France), etcetera (Belgium).

Cultural Area(s):

Performing Arts; Visual Arts; Literature; Interdisciplinary; Art Criticism

Target Group(s):

Critics and cultural journalists / Arts magazines / TEAM Network members

Project Location(s) (Country) & Duration:

8 countries (see above); since 2007.

Financing:

Self-financing

The network is a partner of SPACE, pilot project on mobility awarded in 2008 by the EC.

Sustainability:

A continuation of the Project is foreseen?

Yes, a common multi-lingual magazine (YearBook) will publish in 2009 with main topic 'asymmetries/imbances' in European contemporary creation. The network wishes to intensify the cooperation between members.

Eventual follow-up Project: Not in the near future, but maybe later.

Contact / Website:

www.team-network.eu

The Project

Key words:

art criticism / multi-linguism / contemporary creation / training

Main reason(s) for its exemplarity:

TEAM Network is an association promoting the circulation of ideas and analysis of contemporary creation. The collaborations between the members allow exchange on theoretical backgrounds as well as on practices. Its actions are targeted towards both freelance critics and independent publishers, fragile and essential players of the 'creation chain of processes'.

Issues matching those found in the C&C Position Paper:

The example refers to the recommendation that support should be given to art criticism and arts magazines since their activities are of vital importance and part of the creation/creativity processes. Too few schemes support critics' training, mobility, residencies, formal or informal exchanges and independence, even if all operators agree on the necessity of analysis, research, intellectual accompaniment, media visibility, respect of cultural diversity, freedom of speech, etc.

Project Objectives and Description:

The TEAM Network's goal is to contribute, both on the European and international level, to:

- The circulation of writing, ideas, and awareness in the domain of the arts;
- The mobility of those working in the cultural sector, including publishers of cultural reviews and critics;
- The exchange of information, tools and knowledge, as well as the sharing of experiences between independent publishers of all countries;
- The promotion of inter-cultural dialogue, and respect for cultural diversity and multilingualism;
- Greater awareness of cultural life and the defence of contemporary artistic creation as a crucial, cross-disciplinary element of society;
- In order to accomplish these missions, the network is developing several categories of action: the exchange of editorials and translations (articles published in several languages/magazines), communal publications (i.e. YearBook "Dance in Art" in 2008), professional gatherings (i.e. residency for performing arts critics to reflect on contemporary circus aesthetics) and training workshops (i.e. during festivals: Alkantara in Lisbon, Complicats in Barcelona, etc.).

[**Project Title: NEU/NOW Showcase of Young Creative European Talent**

The Administrating Organisation & Partners (Countries) involved:

Coordinator for the online festival is the European League of Institutes of the Arts (ELIA), which represents an independent network of 350 European Higher Arts Education Institutions and Universities, covering all arts disciplines. The Live Festival 2009 is represented by Vilnius – European Capital of Culture 2009. Partners in the event include the Lithuanian Academy of Music and Theatre and Vilnius Academy of Arts.

Cultural Area(s):

Performing Arts; Visual Arts; Music; Design and Applied Arts; Education

Target Group(s):

Talented graduating artists / Promoters, curators, festival organizers and producers

Project Location(s) (Country):

Online / Vilnius, Lithuania

Financing:

Vilnius Cultural Capital Europe

Sustainability:

Continuation of the Project: in other cultural capitals of Europe

The Project

Key words:

Cultural Capitals of Europe / Emerging young creative talent in Europe

Main reason(s) for its exemplarity:

It presents an example of productive collaboration between the art schools in Europe and the cultural capitals of Europe, to start with in Vilnius 2009, with a definite focus on creating spaces for young artists to learn and exchange and to get in touch with the professional world. It offers a European-wide platform for young artists in an atmosphere of cultural diversity and dialogue.

Issues matching those found in the C&C Position Paper:

The example refers to the general recommendations that support should be given for professionals' multi-purpose and trans-national training. It also refers to the need for recognition of and support for informal networks and residencies offering creative workers, space and time to research, experiment and exchange and share knowledge. New technologies (sites, portals, online resources) ensure access to artistic knowledge and to practical information.

Project Objectives and Description:

The NEU/NOW Festival presents an emerging generation of professional artists in Europe to the attention of a wide European audience. It is an online event and also a live festival that promotes artistic excellence through cutting edge presentations and activities different art disciplines. For selected young artists it presents the opportunity to show their work, meet each other and form international partnerships. Audiences, producers and curators can experience the most excellent artists and innovative projects emerging from the art schools and universities across Europe. The Festival creates a forum where artists, producers, curators, cultural operators and policy makers discuss future developments for the arts and higher arts education. A selection of artists from the Virtual Festival will be invited to present their work in the 2009 European Capital of Culture Vilnius. Work is being selected that engages with, and makes a bold contribution to, leading edge practice in the international field of the discipline and is likely to stimulate the interest of promoters, curators, festival organizers and/or producers. In making their selections, the judging panels are mindful to ensure that the overall profile of work selected represents diversity and offers as wide as possible a representation of European regions. The NEU/NOW Festival is hosted on www.neunow.eu. The Festival will hopefully be further developed in the next years in collaboration with other European Cultural capitals.

[Project Title: OTM (On-the-Move.org)

The Administrating Organisation & Partners involved:

On-the-move.org, international non-profit association

Cultural Area(s):

Performing Arts; Music; Interdisciplinary; Other

(users confirm that much of the information is appropriate for all types of artists and cultural operators.)

Target Group(s):

artists, cultural operators, organisations in the fields of performing arts, including theatre, dance contemporary music, street arts, performance and interdisciplinary arts

Project Location(s) (Country) & Duration:

OTM covers all of the EU Member States and the Neighbourhood countries, including Central Asia* and the Caucasus*. Around 8.600 individuals and organisations subscribed to its monthly newsletter, many of whom are arts councils and institutions who further diffuse its info.

OTM's structure includes 10 editorial contributors (Connectors) to review existing info, add new information and signal issues of importance. They include the Centro Drammatico Aragon (Spain), Dance Info Finland, Finnish Theatre Information Centre, Goethe Institute Brussels, Irish Theatre Institute, Miso Music Portugal/Portuguese Music Information Centre, Open Society Institute Arts and Culture Program, PISA Papeis (Portugal), Russian Theatre Life in Brief, Zbigniew Raszewski Theatre Institute (Poland)

*Caucasus countries include Armenia, Azerbaijan and Georgia; Central Asian countries are Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan. OTM also covers Mongolia, Turkey and Afghanistan.

Financing:

varies annually, but has included the EU Culture Programme, the European Cultural Foundation, Arts Council of Ireland, Open Society Institute, Fondation Autor, Muxembourg Culture Ministry, Flemish Culture Ministry, Dutch Culture Ministry and IETM.

Contact / Website:

www.on-the-move.org

Sustainability:

A continuation of the Project is foreseen?

OTM was threatened with closure at the end of 2008 due to its overly small and cost-effective structure, a fragile dependence on many small grants, and difficulties to interest national funders in what is essentially a pan-European service.

Eventual follow-up Project:

OTM is currently (Spring 2009) awaiting the results of a concerted 2009 fundraising campaign to the EU Member States. If the target is reached, OTM will gain matching funding from foundations to rebuild its site and renew its services in line with a recent survey of members' needs.

The Project

Key words:

arts mobility, artists' mobility, culture information portal, good practice examples, diffusion of information, grants, jobs, residencies, training, competitions, project partnerships.

Main reason(s) for its exemplarity:

OTM operates through a practical and simple website, an effective tool mediating information between the political level and professional life, making information and sources of support for mobility more accessible.

OTM secured its reputation and credibility via its ability to find and disseminate essential information in a fast, user-friendly way through the maze of undifferentiated and untrustworthy on-line information.

Issues matching those found in the C&C Position Paper:

OTM is a portal researching, collecting and making actual information, best practice and studies, further sources of information and funding for mobility more accessible to artists, no matter if they are in the centres or peripheries. OTM is especially important to younger, less experienced artists and operators. OTM networks with other information providers in order to share resources and to network national intelligence on emerging mobility issues. OTM has been instrumental in advocating for solutions to address obstacles to mobility.

Project Objectives and Description:

On-the-Move is a mobility information service provider initially launched by IETM in 2002. It became an independent international non-profit organisation in 2005, funded mainly on a project basis.

OTM promotes mobility in the cultural sector by:

- disseminating relevant information,
- organising training events
- commissioning expert dossiers

Through these activities, OTM aims to enhance career development and professional capacity building by artists, companies and arts managers who work, train, research and network internationally, whether on a short or longer-term basis.

OTM includes a searchable database of around 700 entries directly relating to mobility support, and a newsletter with an average of 40 items of new information on mobility each month.

[Project Title: Immigrant Literature – Writing in Adopted Languages

The Administrating Organisation & Partners (Countries) involved:

EUNIC Brussels (13 national cultural institutes) + European Economic and Social Committee + Pro Helvetia + Embassy of Bulgaria in Belgium + Russian Cultural Institute in Brussels

Cultural Area:

Literature; Multilingualism; Intercultural Dialogue

Target Group(s):

Experts in Literature, Migration, Multilingualism and Translation, Literary Authors writing in an adoptive language which is not their own

Project Objectives and Description:

Analyze the challenges and added value of writing in second (adopted) languages in the communication process between literary writers and the localities/societies they live in, but also where they come from.

Project Location & Duration:

Brussels, EESC – April 24, 2008

Financing:

Project partners

Sustainability:

EUNIC Brussels and other EUNIC clusters will further exploit the theme, cooperation with Chamisso-Preis, Robert-Bosch Foundation, etc.

Contact / Website:

http://www.eunic-brussels.eu/asp/dyn/detailed_1.asp?lang=en&dyndoc_id=28&trslidoc_id=

The Project:

Key words:

As part of the European Year of Intercultural Dialogue EUNIC Brussels organized a conference in April 2008 with various partners (see above), discussing the implications of literary writing in a second language, from linguistic, literary and intercultural perspectives. The invited literary authors, scholars, linguists, literary translators, sociologists, migration specialists from Austria, Belgium, Bulgaria, Denmark, Germany, Italy, the Netherlands, Romania, Russia, Spain, Switzerland, and the US were engaged in often controversial debates which alternated with reading sessions where writers read their texts in their adopted language. While it was vital that the over 200 conference participants were exposed to the lyrics and the rhythm of the adopted languages, simultaneous PowerPoint translations in English ensured the access to the meaning of those texts.

Main reason(s) for its exemplarity:

Conclusions of the project

1. Writers are much stronger affected by moving into another linguistic environment than other artists
2. Writers with a migration background represent an added value for multilingual and multicultural dialogue
3. Their texts represent an literary added value, since they introduce new perspectives, narrative techniques, etc. to a literature defined by national or linguistic borders.

Issues matching those found in the C&C Position Paper:

1. Importance of being exposed to multilingualism and to other languages directly
2. Importance of translation to ensure a deeper access to other languages and cultures

ACCESS TO CULTURE



A fundamental right of all citizens

CONTRIBUTION FROM THE AUDIENCE PARTICIPATION WORKING GROUP

[Project Title: O Espaço do Tempo

1. Administrating Organisation & Partners (Countries) involved

O Espaço do Tempo, Montemor-o-Novo (PT) – Portugal, France, Belgium, Switzerland, Brazil, UK, Norway, Spain, Sweden

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

3. Target Group

The overall programming is designed to have activities for different age, socio-economic, educational groups

4. Project Location (Country) & Duration

Montemor-o-Novo (PT) | yearly programming since August 2000

5. Contact / Website

www.oespacodotempo.pt

The Project:

AIM OF THE PROJECT:

A space and a time of freedom to experiment, to fail, to succeed, to exchange, to meet, to share unforgettable moments of artistic encounter and the unfolding of new and established artists. A space for discreet processes protected from external onlookers, from critical scrutiny and the judgment of the art world. The ideal environment conducive to some distancing, providing encounters from which creative work can profit. Also a place offering time for sharing with the outside world, to discover new proposals and provide a clear access to diversity in artistic expression.

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

The Convent where O Espaço do Tempo is seated has a very powerful place in the imagery of the local population. The idea of it being 'reborn' and 'given back to the city' pleased many. The Convent would house an extraordinarily strong project in terms of artistic quality and diversity, devoted to contemporary creation, transdisciplinarity and pluridisciplinarity welcoming creators from all over the world that may, or may not, present a finished work set in a small city in a rural area away from the country's capital. The way in which Rui Horta connected with the population making them feel that it was still their crown jewel now with new life and new media visibility putting the city on the map again made the population proud and participative and curious to discover new artistic proposals.

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

x Infrastructural reasons (Transportation, accessibility, surrounding facilities)

The Convent is an extremely attractive place for the local population who rejoiced to be able to enjoy it after it having been closed for so many years, so, the performances at the Convent benefited from that feeling too. For the outside population there was the architectural interest. The Convent has a terrace in the summertime where people can come before the performances and stay for a drink and a conversation with the performers / creators after. For some performances at the Theatre Curvo Semedo the City provided free transportation from and to the surrounding villages. Montemor-o-Novo is 1,5h from Lisbon with direct highway which allowed for the Lisbon population to come too.

- Information / communication (tools, language..)

It's a small city so word of mouth was the best communication tool. For the audiences from outside Montemor-o-Novo the personal relation with faithful audience and press was essential.

- Interest in the proposed program

The offers ranged from big established companies like the Gulbenkian Ballet or Jo Stromgreen to new creators, it included companies from many different countries and work in progress showings. There were regular classes for children and adults, festive moments like the Dances with Books which offered conferences, performances, exhibitions, ateliers and a book fair. The common denominator was artistic excellence. Many performances were not presented in Lisbon so the audiences from the capital came to Montemor-o-Novo for the exclusivity.

- Political support / finances / regulatory reasons

The City was very supportive in the setting up of this project since there was a strong political will to devote the Convent to an artistic activity instead of turning it into a hotel. The fact that Rui Horta was leading the project furthered this close support from the City since they recognized his artistic excellence as a creator and as a project leader.

- Other

A great care was devoted to program different activities in different spaces so that more experimental propositions were presented in a 40 people black box space and big events like the Gulbenkian Ballet took place in the 999 seat theatre in town. There was an equally great care to have avant-scènes and après-scènes with Rui Horta acting as a moderator to exchange ideas with the audience and create a proximity and understanding of the contemporary creation 'decoding tools'. Audiences were invited to share their opinions under the light that all opinions are valid. This created an interest and a will to take risks in seeing more experimental pieces and over the years more people came to each performance and different people came to the performances. The fact that there was a close relationship with the city's population has made

the Convent and this project part of their lives, they felt included and that somehow this belonged to them too so they took great care in coming to see the performances just because it was Rui Horta inviting them.

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range

All except 16 – 18 year old boys who only attend the DJ/VJ events and multimedia parties.

- Socio-economic group

All groups come from the Mayor and University professor to the truck driver and farmer.

- Geographic group

Local and from surrounding cities all the way up to Lisbon (100Km away)

WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?

O Espaço do Tempo became a landmark:

- For artists - for its extremely appealing working conditions and warm welcome
- For the media - It became the place to have an artistic residence with hundreds of artists applying which allowed for the quality of the programming to be very high. The partnership with other venues allowed also to have performances from outside Portugal some that were not presented in Lisbon
- For the Audience – the importance of the O Espaço do Tempo on the artistic community, in the media, in the city, strengthened the allure of the project and audiences got used to look at its' programming for high quality performances, for diversity, for exclusivity and for especial gathering moments designed particularly for sharing the project with each individual person.
- The city itself benefited in terms of media coverage, recuperation of an historical building for a contemporary use, enlargement of the diversity of artistic proposals offered to the population and economically both from direct employment creation, indirect revenues (hotels, restaurants, etc), more visitors came (both artists and audiences that came for a performance and then returns privately for holidays and more inflow of people that came for the activities).

WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?

The historical importance the Convent itself plays in the memory of the local population. The strong commitment from the City. The personal relation established between the team at the Convento and the population. The multiplicity of proposals and presentation spaces that accounted for different degrees of interest that existed in the audience. The fact that Montemor-o-Novo had already an active amateur cultural life with a theatre group, a ballet school, a choral group, an art gallery etc. the degree of curiosity and involvement in artistic activities was not on ground zero anymore.

[Project Title: Terra Incognita 4 - The European Adventure

Administrating Organisation & Partners (Countries) involved

AltArt Foundation, Romania

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Society, Arts and Creative industries)

Target Group

Pupils, students, employees, youths, adults, 13-50

Project Location (Country) & Duration

Romania

Contact / Website

www.altart.org

The Project:

AIM OF THE PROJECT:

Promotes creative and innovative solutions to society problems

To raise awareness on the European integration process and European cultural heritage amongst an audience that is usually uninformed about European developments. By keeping citizens actively informed in a creative and innovative way, Terra Incognita 4 contributes to enhancing their knowledge of the EU accession process. At the same time, participants are encouraged to use new communication technologies as a tool for discovering European cultural diversity.

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

Terra Incognita 4 consists of a series of interactive events simultaneously taking place in the real world and on the Internet. Planned as an interactive platform for information and debate about cultural diversity and European values, the project invites the audience to embark on a virtual adventure facilitated by Internet and mobile technology. Each user has a game avatar in the virtual European space. The avatar travels to different European cities according to the personal interests of the user. Players use the Internet (website, email) and their mobile phone (text messages) to share information with other users

By building an interactive multi-player game, the project developed an innovative approach to information dissemination on topics related to European integration and European cultural diversity. Terra Incognita 4 succeeded in reaching an audience that generally shows little or no interest in European issues.

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)
- Information / communication (tools, language..)
- Interest in the proposed program
- Political support / finances / regulatory reasons
- Other

The design of the game encourages users to carry out research on the Internet and cooperate with fellow users with a view to finding a correct answer and moving forward in the game. The competitive and real-time format of the game proved an efficient incentive to keep users abreast for longer periods and in a more in-depth manner. Besides, users could engage with topics reflecting their own personal experience, while putting their personal experience into the wider European framework of cultural diversity. The mix of personal involvement, cooperation with other users and the competitive component made European related topics extremely appealing to users, challenging their perceptions of EU

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

Over 1800 players benefited from the interactive game, while 1000 benefited from the offline game. Various statistics demonstrate the considerable success of this project amongst citizens, such as the number of subjects/destinations visited, the average exposure of players to the game topics and the number of visits on the website. The project was widely disseminated during conferences and festivals and was presented at one of the most important digital art and culture festivals in Europe, the Transmediale 2007 Berlin festival.

WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?

Terra Incognita 4 has resulted in the creation of a database containing information spanning 29 European countries, 73 European cities and several interest areas (economics, politics, sports, culture, history, humanities, and so on). Alongside the communication platform allowing users to virtually travel throughout Europe and the general public to familiarise with European related topics, the project has also generated 540 CD-ROMs (an offline game version).

WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?

The major achievement of this project consists in developing an appealing and effective way to communicate complex and often unattractive topics to citizens. The use of interactive communication formats has enabled participants to engage in public debates on specific topics as well as in problem-solving initiatives in a way that traditional information channels (e.g. TV, press) would not have made possible. By doing so, participants were encouraged to reflect upon their personal experience under the wider European perspective, diversity and cultural debate.

The success of the present initiative points to the fact that the use of new technologies can support awareness-raising initiatives that appeal to new audiences, while fostering public debates and cooperation amongst participants.

[Project Title: Classic Greco-Latin Theatre Festival of Merida

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

Target Group

The overall program is designed to attract all kind of public, from different age and socioeconomic groups, especially from Spain and Portugal.

Project Location (Country) & Duration

Mérida, Region of Extremadura, Spain. From June to September

Contact / Website

<http://www.festivaldemerida.es>

The Project:

AIM OF THE PROJECT:

Classic Greco-Latin Plays in the magnificent stage of the Roman Theatre of Mérida. It has a great prestige due to the combination of theatre, culture and all the well-kept Roman Heritage

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

There are people coming from everywhere in Spain and Portugal, and plays are always completed booked, because the unique place where plays take place with very good quality actors and performs. It has also a long tradition and a life of 55 years. Along the whole summer, from June up to September, there are many events related with this festival: conferences, exhibitions, seminars, and other cultural activities. The oldest Greco-Latin theatre Festival in Spain was born in 1933, that year the actress Margarita Xirgu performed the role of Medea written by Eurípides. The famous writer Miguel de Unamuno adapted the text for the representation, and Cipriano Rivas Cherif directed the performance. Along those years, other artistic expressions such as Opera, Ballet, or Classical music have been added to the programme, all of them are related to the Greco-Latin world, the main feature of the festival. The Theatre has been the stage where great actors and directors from Extremadura, Spain and the rest of the World have performed. All of them have tried to bring back to present day the grandeur of Classical plays, where humour was mixed up with satire and social criticism. The visitor gets into a marvellous atmosphere surrounded by the ancient Roman Theatre and Amphitheatre.

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

It is located in a World Heritage city, in the border with Portugal, next to the highway from Madrid to Lisbon at 3 ½ hours from Madrid and 2 and ½ hours from Lisbon. It has a national airport with flights from Madrid, Barcelona and Bilbao a few kilometres from the city.

- Information / communication (tools, language..)

There are national and international dissemination campaigns (specially in Portugal) and at international level. Plays are mainly in Spanish, but also in other languages, though normally the representations can be followed easily without knowing the language spoken.

- Interest in the proposed program

Good quality and diverse with very well known players.

- Political support / finances / regulatory reasons

It has regional support.

- Other

The atmosphere, the quality of the program, the city itself which is an open Roman museum, the additional activities proposed, the good climatic conditions, the season when the festival take place (summer holidays)

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range

16-90

- Socio-economic group

All, though normally the public is well cultural educated people

- Ethnic group

All

- Geographic group

Spanish and Portuguese mainly, but with many visitors from other countries because that come for holidays to visit the city, the region and the Festival

WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?

Other artistic expressions such as Opera, Ballet, or Classical music, as well as many events related with this festival such as conferences, exhibitions, seminars, and other cultural activities, have been added to the programme, all of them are related to the Greco-Latin world, the main feature of the festival.

WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?

Good quality and diversity of the programme proposed and the actors

Publicity and communication

Additional activities for different public profiles

Uniqueness of the place where the plays take place, which is World Heritage.

[Project Title : Project with Civil workers in Stockholm

Administrating Organisation & Partners (Countries) involved

Büro für Kulturvermittlung (Office for Cultural Mediation) - Sweden, Casino Luxembourg, Museu Municipal de Vila Franca de Xira, Irish Museum of Modern Art, Stockholm Education, The University of Surrey, The Victoria and Albert Museum

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

Target Group

People who have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

Project Location (Country) & Duration

Stockholm/Sweden, 1998 - 2001

Contact / Website

www.surrey.ac.uk/Education/MKLL

The Project:

AIM OF THE PROJECT:

The project is targeted to people who in various ways have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups. It is intended to arouse the participant's interest and curiosity for the city, to give them knowledge and make them feel more at ease. The idea is that if these professionals know the city, its names, places, architecture, history and culture they will feel bolder and will dare to meet the tourists and the general public in a more open and sensitive way. They would feel that they play an important role in the city's life and culture.

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

A will to experiment and mix entertainment, culture and education, to brake down cultural barriers and integrate the so called "disadvantaged groups" have been important ingredients in the project.

STOCKHOLM EDUCATION can also be interpreted as a contribution to the debate about attitudes to history and museums. The projects wants to question and discuss the prevalent definition of museum as entirely linked to an institution/building.

The project also wants to object underline that experience, adventure and emotion are more than intellectual understanding and meaning. The project wants to show confidence in ordinary peoples intellectual capacity.

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

Discovery of the city via museum and the city itself – free of charge and no need for a vehicle

- Information / communication (tools, language..)

Through city 's and museums communication channels.

- Interest in the proposed program

Very high

- Political support / finances / regulatory reasons

EC Sokrates, City's funds

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range

20 - 65.

- Socio-economic group

City workers

- Ethnic group

all

WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?

The projects focuses on the cultural history of Stockholm, with particular emphasis on people, social conditions, architecture, the names of streets, places, and famous buildings but also on the future development of the city and the debate concerning this development. People get to know their city better and develop a greater sense of citizenship.

WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?

The co-operation of various institutions (City museum Stockholm, Stockholm City Council, EU, other institutions) helped to broaden the target group. It also helped to exchange knowledge and skills.

Despite the fact that there was a great interest in the project and it's potential to serve as a model for other cities, funding stopped after a certain time and no other funds could be found to continue the project.

[**Project Title: Berliner Festspiele (DE)**

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

Target Group

Youth

Project Location (Country) & Duration

12 days, each year in the beginning of September

Contact / Website

http://www.berlinerfestspiele.de/en/aktuell/festivals/06_literaturfestival/ilb_start.php

The Project:

AIM OF THE PROJECT:

Provide young audiences with contact with Literature

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

More than 10.000 young people experience literature of the present and real alive writers

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

The program is exclusively for the schools in Berlin who are invited weeks before the readings and register to them. Among the roundabout 30 readings in the House of Berliner Festspiele there are lots of readings in other places all over Berlin (in libraries, community centres, cinemas, clubs etc.) and social focus regions also.

Information / communication (tools, language..)

- Interest in the proposed program

Writers who have written (and illustrated) books for children but also other writers who are willing to read for young people appear in this program. young people experience literature of the present and real alive writers. They have opportunity to hear the writer and to talk with him after the reading.

- Political support / finances / regulatory reasons

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range
 - Youth
- Socio-economic group
 - all
- Ethnic group
 - all
- Geographic group
 - Berlin

[Project Title: Student Room Concerts

Administrating Organisation & Partners (Countries) involved

Flanders Festival (BE)

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: _____)

Target Group

Youth

Project Location (Country) & Duration

Music Academies in Gent and Brussels, historical sites, churches and castles / Yearly

Contact / Website

<http://www.festival.be/index.php?id=280&L=2>

The Project:

AIM OF THE PROJECT:

The festival organizes a series of “student room concerts” with young performers and students from the Academy. The students are invited to host concerts. Thus, the idea of chamber music in a small intimate space gets a very literal embodiment in a student room. The aim of the series is to enlarge the audience of chamber, classical music and jazz.

WHY IT IS EXEMPLAR FOR ‘PARTICIPATION’:

Music is introduced in day to day life and demystified opening a line of communication with otherwise non participative audiences while not compromising the artistic quality

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range - Youth.
- Socio-economic group - All
- Ethnic group - All

WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?

The aim to reach people outside traditional festival venues is also a reason why Flanders Festival has been collaborating with Public Centres for Society Work. The aim of the collaboration has been to enable the unemployed, people with low income and other “marginal” groups to attend concerts of classical music. These activities reflect the festival’s desire to reach communities that are not among the usual festival audiences. These audiences are introduced to their own cultural/artistic heritage as well as other cultural/artistic traditions in the framework of festival concerts.

Festival Director Jan Jaspers highlights how the traditional locations play a crucial role in promoting the cultural heritage of the festival’s national audiences. In addition to unusual festival places (such as student rooms), festival activities take place in historical sites, churches and castles; these sites make the local audiences give recognition to the specific cultural heritage, while at the same time they introduce the international audiences to a specific cultural history which they will learn about in a very concrete way.

[Project Title: The Thief's Requiem

Administrating Organisation & Partners (Countries) involved

Klara Festival (BE)

Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: New technologies, installations)

Target Group

all

Project Location (Country) & Duration

Brussels, Grand Opening of the KlaraFestival in 2010

Contact / Website

www.klarafestival.be

The Project:

AIM OF THE PROJECT:

The Thief's Requiem is a Brussels- wide, nationally broadcast, public concert, installation and intervention. It is a monumental work that integrates a diversity of classical and contemporary elements. It is an acknowledgment that silence and sound are equally musical.

WHY IT IS EXEMPLAR FOR 'PARTICIPATION':

The project involves the whole city of Brussels and it requires the people's participation for the voluntary citywide blackout which is part of the project. The visual and sound installations will reach the whole city not failing to draw attention. The fact that new technologies will be used will draw a younger curious audience and the music piece, Mozart's Requiem will involve an older audience.

WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?

The Thief's Requiem begins with the installation of one hundred and fifty sound sensitive light balloons on rooftops and in public spaces around the city. Sensors at street level pick up the noise of rolling luggage, passing cars, barking dogs, high heel boots, closing doors, sirens, etc. Each of a series of LED bundles within the balloons carries a unique audio-visual reflex. The light installation is a real time visual manifestation of the city soundtrack. From a distance the dots of light interact in unpredictable patterns revealing the choreographic synchronization of actual urban movements and their resultant sounds.

Individually, they participate in the neighbourhood structure, responding to and eliciting responses from the inhabitants. By transposing into light, the activity of a sidewalk, an intersection, a neighbourhood, and a community, the balloon becomes both a monument to and actor in the small moments that define daily life. Integrating the balloons with public spaces and buildings sets up a dynamic of community investment and engagement in the work. By utilizing centres of learning as venues for installation, the installation initiates an educational discourse that spreads from classrooms to homes and results in larger community interest and eventual involvement in the work.

From the vantage of those watching the concert live, a full orchestra and choir assemble on stage at the overlook of the Place Poelaert. As the musicians warm their instruments and the conductor takes to the podium the balloons remain dark across the skyline. When the Conductor taps his podium and raises his hands to silence the musicians, the 150 balloons momentarily awake, flicker across the skyline and then go out. With that, people around the city (cued visually and by broadcast) turn off their lights. The city darkens.

WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?

- Age range
All
- Socio-economic group
All
- Ethnic group
All
- Geographic group
Brussels