

for members only #4

## EFA as a European Network

for members only

**A Report drafted in collaboration with**

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# Foreword

'for members only' is up to its fourth issue! After **for members only #1** related to press, the second issue on the artistic dimension of a festival's work (**for members only #2**) and the third one dealing with the role of festivals as promoters of intercultural dialogue (**for members only #3**), we dedicate this fourth issue to EFA as a cultural network at a European level: a network which receives EU funding and which informs members on EU matters and funding.

As the three previous editions of for members only, this publication aims to provide EFA members with useful information on European funding, to stimulate members to 'go European' and **apply with a trans-national cooperation project for European funding** under the 'Culture Programme'. Secondly, it underlines the **outstanding position and impact of EFA as a network** and highlights what EFA stands for in the European context.

EFA gives festivals a voice in Europe. In the last three years the network has built up strong ties with the European Union and is recognized as one of the most important cultural networks in Europe. Indeed, in the last two years, EFA has been the only European Festivals' network to receive community funding. Next to offering advocacy for festivals on a European level, the network acts as facilitator for exchange and development of festivals. EFA supports festivals in their daily work, through coordinating the efforts of its members, proposing festivals the possibility to exchange ideas and know-how, stimulating cooperation, encouraging research and offering training possibilities. Due to the various activities and responsibilities of the network, all applying to the EU-applications, EFA is a perfect candidate for receiving financial support from the EU.

This report is one more element which is meant to support the festivals' work. It intends to offer you, as a member of EFA, a detailed insight in the different layers of EFA's actions. It also shows the efforts EFA is doing to strengthen its partnership with the EU. By presenting the successful funding applications of EFA from the last three years we want to depict some examples of best practices. At the same time we would like to share with you a list of tools which might help the individual festivals in getting EU grants.

This sharing of information and experience under the EU Culture Programme, but also beyond European borders, is one of the most important values and aims of EFA, there is no doubt about that.

Feel invited to read this report but also to follow EFACTS which inform you on last-minute funding opportunities! Return to the EFA EU Helpdesk, another tool in this respect which offers you an overview over the EU funding possibilities. For now: Enjoy '**for members only #4**'.

Hugo De Greef  
EFA Secretary General

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# 1 Introduction

The application process for one of the European funds for culture can seem very complicated and this often slows down many initiatives. Indeed, as we will show, this mechanism is complex, sometimes exhausting, but not impossible!

EFA has been receiving structural European funding since 2006. The applications that EFA submitted in 2006 and 2007 have been accepted by the European Commission “as one of the finest examples of how the purpose, the implementation means and the activities plan have to be submitted” as “all the tools, such as website, books, meetings and trainings are essential to achieve the programmed set of targets. The programme has a high visibility level and an important European added value” (Results of the evaluation of the EFA application for 2007).

This reader, in Chapter 2, offers examples of **successful applications of EFA** from the last 2 years (2006 and 2007) with a special focus on the latest application which covers the period 2008-2010 (still due to a final decision).

In order to provide you with useful tips on how to apply effectively for European grants, the third part of this report shows the different tools EFA developed in order to provide its members with information about, among other things, EU-funding. Those are the „the European Union” section on EFA’s webpage, the EFA-EU Helpdesk or the monthly EFACTS. **As festivals fulfill the main objectives of this programme, namely promoting cross-border mobility, encouraging the transnational circulation of cultural and artistic output and fostering intercultural dialogue, they have great chance to be granted by the EU for their activities.** Two main funding lines of the Culture programme of the EU apply to festivals and are shared with you: in addition to the classical cooperation projects, festivals, since 2007, are recognized as a special category within the Culture programme.

As last section of this document we include a short paragraph dedicated to **funding possibilities for festivals outside the European borders**: The EU established some programmes in the last years in order to strengthen the ties with countries outside the EU.

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## 2 The EU acknowledges EFA as the representative network of festivals in Europe

In 2006 and 2007, EFA received two grants from the European Union in the frame of Strand 2 of the Culture Programme: Support to organizations which promote European culture.

### 2.1 2008 - EFA submits three-years application for European funds

Please find below the main parts of the application file submitted by EFA for the year 2008, including an action plan covering the period 2008-2010. This application is the most recent example of the EFA request for funding lining out 1/the General Background of EFA, 2/the detailed work programme 2008, 3/the expected outputs of the activities 4/the action plan 2008-2010 and. The support primarily goes to “Advocacy Networks entrusted by the network associated members which ensure a significant representation of specific category(ies) of cultural operators”. The EU is especially keen on finding out the way in which the network advocates a certain cultural field at an external level on the one hand, and how the network benefits its members and ultimately the European citizens on the other. The abstract does not include documents such as legal requirements, the detailed budget, activity reports etc which are part of a complete EU application.

#### 2.1.1 The Application file 2008

The information shared with all EFA members is strictly confidential!

##### 2.1.1.1 General Information Background

##### 2.1.1.1.1 *General background*

The European Festivals Association (EFA) is the major European network of arts festivals in Europe, and the oldest one: Founded in 1952 by Denis de Rougemont in the post-war dynamics, EFA is now the representative body of arts festivals (in the field of music, dance and theatre) across Europe with members in 38, mainly European countries: 96 individual members (festivals), 13 national associations (representing more than 500 festivals on their behalf) and four cultural networks active in specific cultural domains (new music, chamber music, theatre and old music. All these festivals - each in its local context - defend cultural diversity, intercultural dialogue, trans-national cooperation and the place of art and the artistic expression in society, shared with an enormous public on European festival stages every year thanks to their great visibility and media exposure.

In its more than 50 years of existence, the Association has grown into a dynamic cultural network aiming at cultural cooperation on the one hand - with numerous project-based initiatives for and with its members and beyond membership - and at providing representation at Community level on the other, making a strong voice of arts festivals heard through its representation and influence at the European Union level. Especially since 2004, when EFA moved to Brussels (with offices in Gent), the Association established a constant structured dialogue with the (European) decision-making bodies, institutions, international cultural partners and other networks responding to its role as the key-player and promoter of the international and at the same time local significance of festivals.

### Mission

Both social and cultural aims as well as the continuing mission to promote and advocate the local and global significance of arts festivals and their important role in European cultural cooperation within EFA and with other organizations, to enhance diversity of the arts, innovation, the mobility of the artist, the artistic works and cultural professionals and to encourage accessibility for all Europeans to festival activities, fostering integration, European citizenship and intercultural dialogue belong to EFA's core mission.

### Objectives

- To coordinate the efforts of EFA members, facilitate the mutual flow of information, to improve cooperation and trans-national co-production and encourage its members to cooperate with other organisations across Europe and beyond (service, information, communication, cooperation) in order to ultimately strengthen the network's effectiveness.
- To encourage researches on arts festivals and increase know-how related to the various dimensions of the festival business (from artistic to social to economic impact studies) so that a point of reference is developed in the form of a comprehensive 'Centre of Knowledge' (Research and Know-how).
- To create training and networking opportunities for young festival managers and cultural operators and a permanent reference point for life-long learning.
- To promote and advocate the significance of festivals and underline their meaning in society, to set common policies and to give the festival sector a voice in the European cultural debate. To carry out this message, create structured dialogue platforms, set and promote this standard and sensitize festivals to take on a political role in civil society is the ultimate objective.

### Type of activities

Based on structural as well as project-related activities, four main fields of activities mark the work programme of EFA, all underlining a truly European nature looking beyond local, regional and even national interests. All these activities are based on a solid technical, financial and personnel capacity of EFA and are planned on a long term so that they have a lasting nature and can make a long-term contribution to the development of European integration and cooperation also beyond European borders.

### Service, Information, Communication, Cooperation

EFA stimulates, facilitates and coordinates contacts and enhances co-operation and co-productions among its members in structural as well as project-related types of activities.

The different festivals have to be stimulated and organisationally supported to organise a specific, festival-related mutual data flow as well as artistic cooperation to contribute to the flowering of the cultures in Europe while at the same time respecting regional and local diversity. This happens by means of the regular EFA Newsletter 'EFACTS' (15 issues per year); an EFA INFO BOX sent to EFA members twice a year; an EFAextranet including an extensive amount database, references and festival-related know-how, giving the possibility of dialogue in Discussion Forums; an EFA Syllabus 'for members only', the 'Newsletters' Newsletter' (NsNexpress); and by means of personal contacts (still the best way to spread trustworthy information) in meetings, personal visits or thematic gatherings in order to assemble the members regularly: The annual general assembly, an annual thematic membership meeting in Autumn, the annual workshop on new music (ARS NOVA), the bi-annual European Atelier for Young Festival Managers and one annual group meeting targeted at national festivals associations (at least four gatherings throughout the year).

As a member of other European and international networks, cooperation beyond EFA membership is facilitated. Furthermore, research on Asian and African festivals will lead to more cooperation with festivals in those regions and other festival networks. On a public level in terms of promotion and communication, EFA provides information by means of the EFA website, an EFA Brochure, the EFA BOOKS - Series, a joint advertisement and communication strategy and by means of different press releases and postal matters throughout the year.

These tools and activities enable a constant collecting, dissemination and flow of information, for facilitating cultural cooperation, networking and the participation in cultural cooperation projects through members as well as allowing access to culture and arts.

### **Research and Knowledge**

EFA stimulates researches on festivals allowing access to research and comprehensive data as a partner of European universities and a consortium member of the European Festival Research Project (EFRP), a group of researchers from various disciplines focusing on the dynamics of artistic festivals and the recent explosion of festivals with as a longer-term objective the creation of a “Centre of Knowledge” for and of festivals. In structural terms, EFA serves as the reference point, assembles all produced materials and coordinates the mass of publication, reports etc, made accessible online on the EFA website. Members are involved in specific workshops organized to deepen research, to connect researchers with festival operators and to present results which are made available through presentations for members. EFA also commissions research, publishes and distributes it (EFA BOOKS series and ‘for members only’).

### **Training, Education and networking**

EFA creates training and networking opportunities for young festival managers through the “European Atelier for Young Festival Managers”, an exclusive, one-week intensive workshop designed especially for carefully selected beginning festival operators, led by high-profiled, very experienced festival leaders. Set up in 2006 and organised in Görlitz (Germany) for the first time, it is organised in a city of “European significance”. The fundamental basis of these workshops and trainings is the selection of topics, speakers and location combined with in-depth research and reporting. In addition, facilitating European-wide exchanges between festival staff members and placement opportunities belong to structural activities in the field of training and education.

### **European Cultural Debate**

EFA continues, as advocate of the festival branch, to contribute to cultural debates at the European level. This involvement results in a close dialogue with European institutions at a regular basis on the one hand and in the structural development of long-term partnerships with different networks and initiatives on the other, as well as in the active involvement of festivals in this respect. In terms of projects, the European House for Culture in Brussels as a platform for cultural networks to structure and enhance dialogue among the sector but also with EU levels is a long-term objective. Various publications, initiatives and key texts including the European Festival Charter on Intercultural Dialogue linked with cultural and political issues regarding the European integration process as well as the role that festivals take on in this context are edited and stimulated by EFA.

#### 2.1.1.1.2 EFA as an “Advocacy Network”

Please explain to which extent your organisation belongs to the Subcategory Advocacy NETWORK

**(Definition:** Advocacy Networks entrusted by the network associated members and which ensure a significant representation of specific category(ies) of cultural operators or cultural field at European level. The network should gather members which are legally established in at least 15 participating countries in the Culture Programme. Alternatively, when networks are composed of organisations representing cultural operators at national level (national federations or other forms of national networks) the network shall reach a substantial representativity in at least 10 member States.)

EFA belongs to the Category “Networks” and more in particular to the Subcategory “Advocacy Network” for quantitative, qualitative, geographical, structural, methodological, organisational and project-related characteristics:

- EFA is a membership organisation.
- in geographical/quantitative terms members are legally established in 29 participating countries: the membership profile classifies EFA as a network with a high European added value (members in 24 out of the 27 EU member states: Austria, Belgium, Bulgaria, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Lithuania, Luxembourg, Netherlands, Poland, Portugal, Romania, Sweden, Slovenia, Slovakia, Spain, United Kingdom), in two EEA/EFTA countries (Norway and Iceland), in 3 candidate countries (Turkey, Croatia, Macedonia); other members are legally established in two Western Balkan states (Bosnia-Herzegovina and Serbia) and countries located in neighbouring countries, in particular the Mediterranean (Israel, Lebanon) as well as third countries (Russia, Republic of Armenia, Japan, Mexico, United Arab Emirates, with a clear European focus in their programming). In addition EFA is composed of national festivals associations in 13 participating countries (cultural operators at a national level) making the substantial representativity complete.
- This is why EFA can be considered the representative body of festivals in Europe. Altogether EFA represents festivals active in 38 different countries (see list of members attached to this application)
- In qualitative terms EFA represents a specific category: arts festivals in the field of dance, theatre and music by means of direct membership; by means of indirect membership via the 13 national festivals associations and activity based projects EFA includes also festivals in the field of film, literature, philosophy, children’s/street arts festivals, rock, jazz ...).
- In addition, EFA belongs to the category Advocacy Networks by its very nature as laid down in its mission and objectives under point c.2 and 3) clearly lying in the field of culture, as well as in legal provisions by means of its statutes:
- EFA is a European umbrella organisation as stated clearly in its name: European Festivals Association.
- EFA is a non-profit-making body
- EFA is based in Belgium, in one of the participating countries.
- In terms of internal structure of the EFA secretariat (a staff of 3 persons from two European countries (Belgium, Germany) and with temporarily collaborators from different countries (in 2006 en 2007 for instance: one staff member from Romania, one from France, one from Germany, one from Finland and one from Belgium) and the EFA board is pan-European with Board members from Belgium, Germany, Greece, France, Norway, Slovakia, Slovenia, Spain and Bosnia and Herzegovina. EFA Board and Presidency meetings take place in different European cities 4-6 times a year.

In structural terms, networking is based multiplying efforts focused on co-operation among EFA members, but also with associated members and partner organisations (being members of EFA, or of which EFA is a member of, or with whom EFA is closely collaborating) including :

- UTE (Union des Théâtres de l'Europe)
- Pro Quartet (European Foundation for Chamber Music)
- REMA (Réseau Européen de la Musique Ancienne)
- ECPNM (European Conference of Promoters of New Music)

These four networks became associate members of the EFA when the Association changed its statutes and opened up for colleague- organisations not being individual festivals in a strict sense. The exchange of know-how and the flow of information with cultural networks specialised in a certain field of the arts broadened the cultural and artistic mission and the networking opportunities for EFA and its members.

In the context of networking partnership development/representative interlocutor at an external level EFA as the representative festivals network is engaged in different networks and international cultural projects and initiatives:

- IETM (Informal European Theatre Meeting), Belgium
- EFAH (European Forum for the Arts and Heritage), Belgium
- Pearle (Performing Arts Employers Associations League Europe), Belgium
- EMC (European Music Council and IMC, International Music Council), Germany and France
- AEN (Audiences Europe Network), Great Britain, a network on the development of new audiences in the cultural world;
- The Berliner Konferenz, Germany. EFA is an active partner of "A soul for Europe" and partner in the "Alliance" of networks
- The Felix Meritis Stichting, Netherlands, in close co-operation with the Amsterdam - Maastricht Summer University
- AAPAF - Association of Asian Performing Arts Festivals, the sister Organisation of festivals in Asia which was founded on the model of EFA
- EFA is part of the Contact and Steering group of the Civil Society Platform for Intercultural Dialogue of EFAH/ECF.
- In terms of work methodology, EFA is an advocating multiplier: the work programme is based on structural as well as project-related activities which aim to multiply work results from the EFA level to the local levels, all designed to promote cultural cooperation within the network and beyond the networks internal structure as well as to increase awareness of European civil society of the different cultures in Europe
- The multiplier character also relates to the finding and disseminating information towards its associated members on the one hand and ensuring a significant representation of festivals at the European level on the other EFA acts as mediator and interlocutor between the EU and the professional field: EFA disseminates information on Community actions in the cultural field through the internal EFA website (EP's Culture Gazette, Culture Newsletter etc, important announcements, briefings on the European Parliament Culture Committee, information on the EU funding programmes relevant for the festival sector) as well as via EFACTS, the EFA-Newsletter sent to more than 500 festival representatives about 15 times a year, and via the EFA INFO BOX, a postal matter sent to every EFA member twice a year, including among others information material on European matters and current cultural questions and via 'for members only', a publication which, for instance, will be devoted to EU Cultural Policies and support to cultural networks.

- EFA also takes on responsibility as a European cultural network by means of advocacy and lobbying activities. Being the main consulting interlocutor for the European institutions and a gateway to the professional festival sector, EFA strengthens the flow of information from the professional festival sector in the direction of the decision-makers at a European Union level: It participates as accredited lobbyist in EP CULT Committee sessions. EFA takes part in the European legislative process through active participation in EU-affairs, call for ideas, policy development and in different lobby campaigns with colleague networks. EFA facilitates direct meetings between EU representatives and the festival sector, EFA organises group meetings between festivals and DG EAC/the Commission.
- In quantitative terms, at an external level, EFA advocates ‘Culture and cultural cooperation in Europe’ by disseminating information on European cultural policies on the EFA website and various information campaigns and publications. The website enables visitors to access EU-related information via a number of links to EU sites (European Commission, European Parliament, European Committee of the Regions, the Education, Youth and Culture Council of the European Union and the Council of Europe). EU news are posted under the heading “Partners’ News”. Millions of Europeans visiting festivals in Europe benefit directly and indirectly from the results. Through press activities as well as EFA publications (EFA Brochure and the new EFA BOOKS Series), issues related to European cultural affairs are disseminated.

To conclude this chapter, is worth mentioning that EFA is a pan-European umbrella organisation which, from the very start, has been active beyond the European Union’s boundaries. In a fashion that could be likened to a sort of cultural embassy, its efforts have always been focused on creating tight links among its members and fostering cultural dialogue both within and outside the Community, having members from Turkey, the Balkans, the Mediterranean area, the Middle East. EFA, as the representative body of festivals, recently increased efforts in Asia and Africa, in a period where culture, again, plays a crucial role in the assurance of peace, security and freedom. In this respect EFA is a true pioneer of cultural cooperation.

### 2.1.1.1.3 Specifications of the countries where the members / associates are legally associated

Countries		Countries	
Country N° 1	Austria	Country N° 20	Sweden
Country N° 2	Belgium	Country N° 21	Slovenia
Country N° 3	Bulgaria	Country N° 22	Slovakia
Country N° 4	Czech Republic	Country N° 23	Spain
Country N° 5	Denmark	Country N° 24	United Kingdom
Country N° 6	Estonia	Country N° 25	Iceland
Country N° 7	Finland	Country N° 26	Norway
Country N° 8	France	Country N° 27	Croatia
Country N° 9	Germany	Country N° 28	Turkey
Country N° 10	Greece	Country N° 29	Macedonia
Country N° 11	Hungary	Country N° 30	Serbia
Country N° 12	Ireland	Country N° 31	Bosnia-Herzegovina
Country N° 13	Italy	Country N° 32	Armenia
Country N° 14	Lithuania	Country N° 33	Russia
Country N° 15	Luxembourg	Country N° 34	Israel
Country N° 16	Netherlands	Country N° 35	Lebanon
Country N° 17	Poland	Country N° 36	Japan
Country N° 18	Portugal	Country N° 37	Mexico
Country N° 19	Romania	Country N° 38	United Arab Emirates

### 2.1.1.2 Work Programme/Targeted activities 2008

Activities within the work programme in 2008 are continued efforts of EFA to improve service and information facilities and proliferation towards its members and at the same time give new dynamics to the festival sector and increase visibility and its representation towards partners and public authorities. Based on structural as well as project-related activities, four main working strands profiled the programme of EFA during the past two years and will be continued, all underlining a truly European nature looking beyond local, regional and even national interests:

- service and information
- research and know-how
- training, education and networking
- political advocacy and lobbying activities

Activities coherently belong to the overall strategy, objectives and expected results of EFA's long-term action plan. Therefore, some of them have immediate results, whereas others, when they are preparatory actions, have results on a longer term, according to EFA's credo: sustainability prevails the direct outputs in the EFA work programme! Some activities will be continued, others will be developed and fine-tuned, some new projects within these four main activity lines will be initiated; some activities lead to concrete results in 2008 (Charter on Intercultural Dialogue e.g.), others are in a preparatory phase (European Atelier for Young Festival Managers 2009), some belong to the constant, permanent daily work (service and information) but undergo improvement and renewal, and some will become priority through the development of new tools and forms of implementation; some will be intensified by means of a closer cooperation, some will conclude a long-term preparation phase (representation of networks at a European level to enhance structured dialogue between the field and EU decision makers by means of the European House for Culture in Brussels).

After three years of activities in Belgium, utterly positive and visible results have been achieved in all four working areas which have become constant pillars of the EFA work programme. The past three years and the experiences gained by the implementation of the work programme, both, internal membership development and structural services as well as project-related and external relations have become very intense. Tools and projects have been ideated, conceptualized, tested, improved and considered worth continuing. Certain project-related activities, in particular the preparation, coordination and implementation of the European Atelier for Young Festival Managers, the EFA BOOKS Series, the Arts e-Shop, the European House for Culture, ARS NOVA working group, as well as the European Festivals Debate Series are rather concentrated projects which have developed / will develop into an independent activity/label living an own life in a broader framework for and with the cultural sector in Europe in general. These activities have the potential to result in continued, sustained cooperation which are the basis for a long-term development of cooperation in these areas. The overall strategy therefore is to apply a methodology which allows to multiply the results in both fields: internal membership development and services on the one hand and project-based, external partnership development and lobbying and advocacy activities on the other. To meet this objective and to ensure concrete achievements in both areas, the work programme will be implemented in two physical spaces, both under the direction of the EFA General Secretary: the main office in Gent and an office in Brussels in the perspective of the creation of the European House for Culture in Brussels.

Based on a clear-cut subdivision of working strands (Gent: membership development and services, Brussels: project development and external partnership development, from here called the 'Brussels office'), this strategy - eventually leading to the set up of a new legal structure executing part of the EFA work programme on a longer perspective - allows more concentrated working efforts and results as well as a major visibility of and accessibility to the activities. It ensures a further development of EFA as the reference point and representative promoter and advocate of the festivals and for the festivals across Europe and even worldwide, on the one hand and allows sustainability of extra activities generated by the EFA work programme in a broader cultural framework on the other. It goes without saying that each step taken in the direction of a delegation of parts of the working programme will be reported to the European Commission. All effects and impacts that these steps might have on the use of the eventual EU grant in 2008 and the framework partnership agreement from 2008-2010 will be discussed and agreed upon in close cooperation with the European Commission.

In more detail, as we said at the very beginning of this chapter, the work programme of EFA in 2008 builds upon the work agenda initiated in 2006 and is centred around the four main fields of activities in accordance with the four objectives of EFA. To coordinate the efforts of EFA members, give visibility to them and facilitate cooperation and co-production across Europe and beyond (*service, information, communication and cooperation*), to encourage research and increase know-how, comprehensive data and knowledge on festivals and the festival phenomenon across Europe (*Research and Know-how*), to create training and networking opportunities for young festival managers and cultural operators (*training and education*) and to promote the significance of festivals and their meaning in an open European society in the cultural debate at a European level (*advocacy and lobbying activities including dialogue activities that nurture debates within the cultural policy field at a European level*).

#### 2.1.1.2.1 A network's work: Service, Information, Communication and Cooperation

From day-to-day management of the EFA secretariat, permanent service and information to members to different networking and cooperation activities for and with the members

##### **Service, information and communication at an internal level (Gent)**

To be at the service of its members is traditionally the pre-dominant role of a membership organisation. The service takes on different forms and types of activities: The daily correspondence between the EFA secretariat and its members result in a lively communication. Contacts include a series of personal visits to the festivals in 2008 (as in all the years - please see details on 2005 and 2006 in the activity reports), mainly during the festival period, in order to improve communication, keep personal contacts, communicate about activities planned and seize cooperation opportunities for future member meetings.

Visits to festivals who are not yet members of EFA also form part of the daily work. In the context of enlistment of new members, EFA, in 2008, will continue the discussion as initiated in 2007 to develop a new system of membership in order to allow new, young festivals to apply for EFA membership more easily. Possibilities of accession will be broadened while at the same time introducing certain accession conditions (such as: development; accession and mobility of the arts and the artists; a clear European profile; innovation; openness to the public; inclusion of new audiences).

Diverse internal communication systems will be developed further. The electronic EFA Newsletter entitled EFACTS will be integrated into the EFAextra website linking through to an immense amount of data, background information, websites, etc. It is sent to the around 500 festival delegates from 38 different countries about 15 times a year, informing all members and their staff about ongoing EFA activities, important news of all kinds, proposals and invitations of cooperation, information on EU programmes and initiatives, INFO DAYS etc. In this respect it is worth mentioning that EFA has launched an 'EFA EU Helpdesk' answering to all questions of EFA members related to the Culture 2007-2013 Programme.

A second format of the EFA Newsletter will be developed further in 2008: NEWSLETTERS NEWSLETTER NsNexpress, a portal newsletter linking to the different newsletters and information EFA receives from colleagues throughout Europe (including Newsletters from the European Commission Culture, European Parliament CULTURE Committee Newsletter, EFAH, Pearle, UNESCO, Budapest Observatory, ENCATC, Arts Management Network...). NsNexpress will be developed into a monthly edition which aims to keep the festival professionals up-to-date with news from significant organisations in the cultural field. NsNexpress aims to optimise the interconnections at a European level and put them at members' disposal.

Another new tool launched in 2007 with three editions ('Festival Life in Asia', 'Festival Life in Africa', 'Intercultural dialogue: Best Practice examples developed by festivals and new projects from festivals', 'European Press: Data and Lists') will be continued in 2008: the thematic syllabuses 'for members only' brings together focused information, data and background centred on specific themes and topics from the festival business. In 2008 the syllabi 'for members only' will be dedicated, among the other themes, to 'EFA as a membership organisation: benefits, activities, tools and background', 'EFA as a European network: EU funding for cultural networks in Europe', 'Researches on Festivals - Texts, bibliographies and initiatives in the field'.

Furthermore, in order to facilitate communication among the EFA membership, EFA manages an EFAextranet allowing access to extensive data on festivals, management, etc. It includes among other sections discussion forums on artistic cooperation, research, EU affairs, a News-section, and is, since 2007, offering a multi-media section promoting art productions in an audio-visual way, stimulating cooperation and co-productions between the festivals. This tool has been re-launched in 2007 with a new partner working on the website and will be developed further in 2008. To help familiarizing EFA members with this unique networking and information tool, a training session will be held again (as in 2007 during the EFA General Assembly in Brussels) during the EFA General Assembly 2008 to lead festivals through the various pages and explain the tools they have at their disposal so that they become part of a festival's daily routine. Another tool of internal communication is the EFA INFO BOX, a postal matter which is sent to every EFA member (from 38 countries) twice a year (June and December 2008). The package includes, among the others, challenging co-production proposals, artistic products from members and non-members, inspirational publications or information material on European matters.

### **Communication and promotion of festivals at an external level**

To communicate and promote EFA and the festivals across Europe and bring across the messages to a broad public is another important, permanent task of the daily work demonstrating an outlook that goes beyond the local, sometimes national outreach of the single member reaching out to all Europeans. The medium *par excellence* to communicate with a broad public around the world and spread information on festivals and on culture and cultural cooperation in Europe in general is undoubtedly the internet.

To inform the public on festival activities and EFA projects and to create a pool of knowledge on festivals requires permanent update and input and is an enormous task but of utter relevance to the Association. After a transition period in 2007 with a new webmaster and partner working on the development of the site, the new system will be launched in February 2008.

EFA has invested a lot of work to improve its website attaining remarkable results (around 1 million visitors per year - a new system allows to filter out the unique visitors among all visitors, excluding all robots, and other 'unidentified' users: unique visitors per month: 6852 = 164 448 over period of 24 months, hits over a period of 24 months: 4 421 448 hits). The website has turned into a handsome tool of communication and promotion for each single festival as well as for the Association as such. It offers each festival a page with all relevant contact information, a profile, the detailed programme, a programme card which highlights the festival edition to come and press releases. Visitors have the opportunity to look for cultural events across Europe with the help of a search engine (in alphabetical order, based on geographical terms or the calendar input). In terms of communication and promotion, next to the update of the website, EFA elaborates, edits and distributes various EFA publications including the EFA Brochure, the EFA advertisement at the disposal of EFA members, the EFA flag, the EFA poster, as well as the new EFA BOOKS Series (see here below). The EFA brochure assembling all relevant information on EFA members is distributed bi-annually. Following the EFA Brochure 2006/2007 (see example in annex) the next edition will be prepared and distributed in 2008 at a large scale (e.g. European political levels, cultural institutions, partner networks, the cultural tourism sector, the international press, exposed in the framework of international conferences and meetings and sent to all festival lovers interested in receiving a print version, next to the huge amount of downloads from the EFA website).

To increase communication efforts and to organise them in a more targeted way, as a complementary yet very important step, EFA has developed a European Press Database with a unique result. Under the professional guidance of an internationally experienced communication specialist, a remarkable stage in building the Database has been reached in 2007: EFA succeeded in setting up a Press database of around 1500 contacts of journalists in 36 different countries. In 2007, as a second step, EFA continued to fine-tune the European Press Database: from among the mass of contacts, a "first class European cultural media list" has been selected including the most relevant media (print media, TV, radio, digital media) in each country in terms of their 'cultural quality' (relevant for the cultural sector is not necessarily a question of number of copies distributed by a newspaper, but the 'range' of the readers, e.g. professional magazines, culturally specialized sections, digital media and/or thematic TV or radio channels). The database has been implemented in the EFA website in different formats and is now at the disposal of all EFA members who are stimulated to increase their communication efforts at a broader European level. A more intense dialogue with these 1<sup>st</sup>-class journalists will be developed throughout 2008.

The result is two-fold: At a supranational, pan-European level, EFA will increase visibility and inform the media across Europe with relevant information on festivals and culture in Europe; at a decentralized level, EFA members and other cultural professionals can get their message across not only beyond the local but also to a targeted group of media. This database needs to be developed further and needs to be updated regularly. To check and update the database is a time-consuming work. Therefore, in 2008, an update will be uploaded based on a research on the press field in all the European countries included in the database. The temporary cultural media specialist will supervise the database development and its updating as well as the different press initiatives in order to ensure a complete, accurate, up-to-date and long-term result.

In 2008, parts of the EFA internal website (EFAextra) will be offered to non-members including the First class European cultural media list with the aim to allow accessibility to others and multiply its results. Other, restricted areas concern the research page as well as the Forum for the young festival managers and the ARS NOVA Forum.

### **Networking Opportunities and Artistic Cooperation among EFA members and with partners beyond the virtual space**

Networking opportunities and the facilitation of cooperation at various levels is a second, dominant task of a network such as EFA. Various types of meetings and initiatives will be set up and developed in 2008:

17 national festivals associations and networks from Belgium, Bulgaria, the Czech Republic, Estonia, Finland, France, Great Britain, Hungary, Ireland, Italy, Netherlands, Norway, Slovenia, Sweden come together once a year to discuss items which are of common interest. After the very successful meetings in Rome in 2006 at the invitation of Italiafestival, and in Ljubljana in 2007 at the invitation of the Ljubljana Festival, the meeting in Tallinn will discuss the role and the responsibilities of festival umbrella organisations and cultural networks in the frame of Intercultural dialogue and the way they can contribute to the promotion of the EFA Charter on Arts Festivals, Promoters of Intercultural Dialogue. National festivals associations representing on their behalf around 500 individual festivals and cultural networks will be mobilized to act as multipliers and contribute to this thematic year on behalf of EFA!

The annual EFA General Assembly 2008, a second major meeting moment and by far the most important one will be held in Antalya, Turkey, hosted by our members in Ankara, Istanbul and Antalya from 24-26 April 2008 - focus will be given to the promotion of the European Festivals Charter on Arts Festivals - Promoters of Intercultural Dialogue as well as on external cultural policies, especially with the Mediterranean. The General Assembly is always a crucial moment for the Association bringing together EFA members from 38 different countries across Europe and beyond. It offers a unique opportunity to exchange opinions and ideas, develop joint projects and discuss shared problems. Coming together multiplies these opportunities and creates new dynamics.

The Autumn conference October 2008 most probably in Ubeda, Spain will focus on festivals and sponsoring. The conference is a second meeting moment for members and a platform to involve EFA members and non-members in a discussion around different models of sponsoring in different European countries: in how far does the way public authorities and private sponsors support festivals differ from one country to the other? What can festivals and public authorities learn from different sponsoring models? A publication dedicated to different sponsoring models will be published and presented on the occasion of the conference (see EFA BOOKS Series later on in this application). The gathering is an expression of EFA's long-term strategy to develop an exclusive, open-minded network allowing access and collaborations with different players across Europe opening up for members and non-members.

### **Artistic cooperation - mobility of the arts and artistic product**

EFA will continue to enhance cooperation at an artistic level as an ultimate objective of all its different meeting and networking activities and permanent support (permanent tools such as the EFA INFO BOX, the EFAextranet with a niche for artistic cooperation, the Arts e-SHOP presenting challenging productions, books to the members and the public).

Efforts were in particular increased throughout the last couple of years in the contemporary arts field. The commissioning of new, contemporary productions is something which festivals still shy away from. The initiative to enhance new co-productions across national borders has been translated to a working group on New Music: ARS NOVA, an initiative jointly set up with ECPNM, European Conference of Promoters of New Music (Netherlands) and EFA which has been developed to a successful platform of discussion and cooperation. It is an annual gathering bringing together festival representatives, programmers, producers, artists and other networks and initiatives from the contemporary arts scene. Besides being a platform for reflection and discussion, the aim of Ars Nova is to enhance European co-operation in this field of art, to stimulate co-productions between the players involved, to support the diversity of innovative arts forms and the opportunity to present them to different kinds of audiences in different countries. Following the four previous editions in Berlin, Amsterdam and twice in Zagreb, and based on the last edition hosted by the ULTIMA Oslo Contemporary Music Festival, Oslo in 2006, a new scheme of ARS NOVA has been developed in 2007, involving more multiplying networks in the field of contemporary music in the organisation of ARS NOVA: EFA (Belgium), ECPNM (Netherlands), Réseau Varèse (France, with 21 members from 17 different European countries), European Composers Forum (Austria), European Ensembles Network (Norway) and the Ensemble Aleph (France) have confirmed to act as co-organising partners of Ars Nova.

After a launch meeting in Brussels in June 2007 and a principal cooperation agreement among the partners, the first edition of the new series is planned to take place in Brussels in 2008 in the framework of the ARS MUSICA Festival at the Flagey in March 2008: this gathering is meant to provide a platform for different multiplying bodies in the field of new music (festivals, composers, artists, promoters) to concretely start up collaboration projects - all this in the inspirational framework of a new music festival. Co-organising networks are committing themselves to delegate 4-5 participants each to the discussion group so that a constructive dialogue with a concrete result to start up cooperation projects will be achieved.

More networks in particular from Central and Eastern Europe will be invited to join this group. The aim is also to generate other activities and structured cooperation schemes such as the European Composers Forum (Austria) Award and Music Fair series 'ARSMUSFAIR'. Reports to the EFA membership will be delivered to the General Assembly in Antalya and will promote the cooperation beyond the participants to ARS NOVA. An online forum and cooperation proposals will also be posted on the niche on the EFA website dedicated to ARS NOVA. By bringing together different organisations in this Ars Nova partnership and combining initiatives in the field of new music the networking opportunities will be increased and will lead to improved synergies in terms of artistic co-operation and the exchange of know-how and ideas.

In structural terms, EFA developed in 2007 a European Arts e-Shop. This e-shop will include a selection of relevant publications, high-quality arts productions to increase the service and flow of information and boost mobility of the arts product. This European Arts e-Shop will be launched and further developed in 2008 into a managing tool that offers a selection of arts products developed by singles artists across Europe which may be purchased from the artists' respective website at the local/national level but which is never reaching out the European public in general. The e-Shop aims to increase the visibility and accessibility of cultural products and stimulates the artists and artistic community to contribute to the development of the e-Shop. Based on a selection methodology and a set of criteria, cultural products of artists promoted and programmed by the festivals and cultural venues across Europe will be presented in this e-Shop which aims to become on a long-term a reference point of high-quality cultural products at a European level leading to the mobility of artistic goods and the artists as well. Both projects, ARS NOVA and the e-shop will be managed and developed by the EFA 'Brussels office'.

### Cooperation with other organisations

Strengthening contacts with colleague networks is part of the permanent EFA work programme (member networks of EFA are UTE, European theatre Union; REMA, an old music network; ECPNM, a network for contemporary music and ProQuartet, a chamber music network. EFA is an active member of EFAH and part of the Civil Society Platform, Steering and Contact group on Intercultural Dialogue (Belgium), PEARLE (Belgium), IETM (Belgium), CIM (France), AEN (UK), AAPAF (Asia); EFA structurally cooperates closely with the initiative A SOUL FOR EUROPE (Germany) where it acts as a Brussels coordination body collaborating closely in major initiatives such as the European Discourse series, FELIX MERITIS FOUNDATION (Netherlands), ENCATC (Belgium) and many others. EFA will continue taking part in different conferences and meetings set up by its members or by organisations EFA is a member of for which the contribution of EFA might be of an added value throughout 2008.

One of its working proposals reflecting the main objective in the cooperation with these networks is the intensification of contacts within the framework of the European House for Culture in Brussels (see more here below). A priority heading the work agenda in terms of partnership development in the festival field, initiated in 2007 regards the cooperation with colleague festivals in Asia and Africa. Whereas the connection to the Asian festival market has been established in the last couple of years (with EFA present at various symposia in Asia while Asian colleagues participate in the European Atelier for Young Festival Managers, and close contacts with the sister network AAPAF: Association of Asian Performing Arts Festivals), cooperation opportunities with festivals in Africa still needs to be sketched more clearly. Therefore, a research initiated in 2007 lead to the conclusion that a numerous amount of festivals exist but that they do not find their ways into a cooperation scheme with European cultural organisations. The comprehensive report on existing initiatives, their programming, their way of governance and organisation are at the basis for a mailing to a selected group of festivals in Africa, in cooperation with organisations in Europe who are already cooperating with African arts organisations (Africalia e.g.) to find out their willingness to cooperate.

EFA is a pan-European umbrella organisation which, from its start, has been active beyond European Union's borders. Increasing efforts in mapping collaboration opportunities in African countries, in a period where culture, again, plays a crucial role in the assurance of peace, security and freedom, initiating a dialogue and maybe presenting EFA as a model of cooperation (as it was for the Asian Association of performing arts festivals) while at the same time learn from African festivals is an important responsibility EFA takes on.

#### 2.1.1.2.2 *Research and Knowledge on Festivals in Europe and beyond creating a reference point for festivals in Europe and beyond*

EFA is deeply committed to research and exchange of know-how in the festival sector. One of its main tasks is to assemble existing festival-related research, data and know-how across Europe and to make it accessible to the public, stimulate researches on festivals and develop knowledge continuity on a longer term. In this framework, EFA is involved in a series of projects and implements own initiatives. The European Festival Research Project (EFRP) is one part of this work programme. It has been initiated in 2004 to analyze the dynamics of artistic festivals today and study the explosion of festivals, leading to a sort of festivalization of the daily life. Initiated by Dragan Klaić (Amsterdam), EFRP intends to create a critical mass of research papers, studies and debates in order to produce, in 2007 some tentative conclusions, trends, and recommendations to the festival operators, public authorities as subsidy givers and potential sponsors.

Thus, the EFRP, in 2008, is facing a crucial period heading up to first results. An informal consortium has been established in 2006 (of which EFA makes part next to the Universities of Leiden, Leicester and Paris 8, the Budapest Observatory, the Fitzcarraldo Foundation as well as the Arts Council England) to coordinate the research. Moreover, some 15 academics from across Europe (Croatia, France, Great Britain, Bulgaria, Belgium, Netherlands, Bosnia-Herzegovina, Italy, Austria, Poland, Ireland) are involved. The Research project will implement its work in 2008 as follows:

Under the direction of Dragan Klaić, University of Leiden, various researchers work out key-questions and research foci. A steering group of some prominent festival programmers can serve as a critical think tank. In 2008, for the first time, a strategic, comparative and comprehensive publication on the festival phenomenon from various perspectives will result in an innovative and complete study. The results of this research will be addressed to festival operators, public authorities, sponsors and the media.

The research team meets on a regular basis in different European cities, hosted by a festival or cultural institution interested and linked to the research on festivals. EFA as the main European network of arts festivals is contributing to the success of the trajectory with professional knowledge, with facilitating access to know-how, with contacts and research material. All data, resources, texts and bibliographies are managed on the EFAextranet which serves as the main database. An internal discussion forum available for the Research Team has been launched on EFAextra and allows researchers and EFA members to participate in the trajectory.

In addition, EFA commissions own researches. The tool to is the EFA BOOKS Series which has been launched in 2006 with the first issue entitled "Still so much to be done: Challenges for Culture in Europe", featuring José Manuel Barroso (Portugal), Anne-Marie Autissier (France), Rik Pinxten (Belgium), Frans de Ruiter (Netherlands), Volker Hassemer (Germany), five voices allowing insight into their personal and professional vision on the role festivals, the arts, artistic expression and cultural networks such as EFA have in the building of an open European civil society from the most diverse perspectives. After the distribution of the first edition in 2007, EFA had to reprint 1000 copies of the book which is available for purchase on the EFA website.

Two books were prepared in 2007: EFA BOOKS 2 will be dedicated to the nature of a festival assembling articles from European scientists, eminent cultural operators and politicians from different European countries on the role and the responsibility of festivals to foster creativity and innovation in society by means of the arts (in view of the second Atelier for Young Festival Managers) whereas EFA BOOKS 3 is dedicated to the conference on 'Cultural Networks at Work' - a report on the outcomes and proceedings of this one-day gathering bringing together 350 participants from 50 different countries representing altogether 40 cultural networks worldwide.

These two editions will be published at the beginning of 2008 (in January/February) and distributed to a wide range of persons including EFA members, Atelier participants, conference participants of CNaW, the cultural media, professionals, politicians at the national and European level.... One additional publication (EFA BOOKS 4) will be prepared and published dedicated to festivals and different sponsoring models at a European level (presented on the occasion of the autumn conference on sponsoring in Ubeda/ Spain) in the second half of the year. The EFA BOOKS Series is another project which will be developed and coordinated by the 'Brussels office'.

The EFA Syllabus Series "for members only" 4-6 on specific themes and items from the festival business is another source of know-how. 2008 issues will include among the others, festival researches, EFA as a European network and 'Festival budgets - A comparative research'.

More studies are proposed to European local universities, whereby EFA stimulates students and professors to focus on various themes for dissertations on the ins and outs of festivals.

A closer cooperation with IFEA Europe, the International Festivals and Events Associations is envisioned from 2008 in this respect, feeding into each others engagement in terms of researches and making these researches accessible. All these initiatives contribute to the ultimate objective which is to ensure knowledge continuity and proliferation of information in the festivals sector under the umbrella of a “Centre of Knowledge” for and of Festivals. This Centre shall serve as a centralized, comprehensive database/archive/bank of knowledge with documents, research, and strong data on the festival sector. A virtual database is already in the making and growing constantly: on the EFA site, a niche on festival-related studies, researches, reports, publications, links etc gathers a mass of data from a huge number of European countries serving as a reference point for young researchers, festival operators, funding institutions etc. in their individual fields.

#### *2.1.1.2.3 Education, vocational training, life-long learning and networking opportunities for the next generation of cultural operators*

In 2007/2008, the second edition of the European Atelier for Young Festival Mangers will be prepared, to take place in spring time 2009 in Varna/Bulgaria. Following the immense success the first edition of the “European Atelier for Young Festival Managers” in Görlitz, Germany from Monday, 15 May until Saturday, 20 May 2006 (see Activity Report), the second Atelier will take place in collaboration with the Varna International Music Festival (an EFA member) and with Red House Centre for Culture and Debate in Sofia - in a major cooperation structure with colleagues from Berlin, London, Vilnius and eventually Chinese partners. It will bring together 40 young festival operators from around 20 countries in a one-week intense working group.

In view of the Atelier 2009, three main activities will be implemented in 2008 and coordinated by the ‘Brussels office’: First is the continuation of organisational and logistical preparations of the Atelier 2009 which has already been launched in 2007. This includes the cooperation with the local co-organiser and coordination with other partners, preparation of the curriculum of the second Atelier including topics and the selection of presenters.

A second aspect in the preparatory phase is the distribution of a publication on the theme of the significance of festivals, its challenges, its impacts and its role in the promotion of the arts and the artists in Europe. With a very artistic perspective the publication gives the floor to experienced festival leaders from across Europe to describe their personal understanding, know-how, ideas and findings gained during their longstanding festival work: how do festival pioneers describe the crucial role and influence of arts festivals to offer a platform to artists and to the arts for development, innovation and creativity? What is the immense power festivals have in terms of transferring important artistic and cultural messages to the public? This sounds self-evident but too often tourist or economic impacts of a festival prevail when looking at the reasons why a festival is considered important.

These reflections on the role of festivals and the festival programmers in the development of the arts, the support of the artists, artistic cooperation, innovation and ultimately their meaning in the development of cooperation and integration of cultures are important messages to a young generation of festival makers. Therefore, a special attention in the book is given to the question how experience-based knowledge can be passed on to the next generation of festival leaders, how life-long learning can be enhanced, how know-how and sometimes very personal insights can be kept alive.

In addition, the book triggers the international discussion about festival management, including artistic vision, political and social responsibility, internationalization, networking, audience development, renewal and sustainability. Authors to the publication have been invited to write an article on their view or have been interviewed by journalists and writers to share their perspectives and experiences. The publication includes articles by Gerard Mortier (Belgium), Ritsaert ten Caete and Frans de Ruiter (Netherlands), Bernard Faivre d'Arcier (France), Darko Brlek (Slovenia), Gavin Henderson and Rose Fenton (Great Britain), Tom Stromberg and Nele Hertling (Germany) with a preface by Jan Figel' (Slovakia). In view of the Atelier 2009 this book serves as a manual as well as a significant publication for the cultural sector in general.

A third activity to be prepared in 2008 in view of the implementation of the Atelier refers to the communication strategy, including the Call for proposals, the selection of participants, the briefing of participants and other practical preparations of Interested participants (in 2007 already more than 90 young festival managers showed their interest by writing to EFA).

The Atelier is a pan-European platform for experiencing an outstanding, high-level, exclusive educational training, exclusive in terms of the choice of speakers, the participants, the location and the partners. It focuses on the artistic dimension of festival programming and the role that festivals have with regards to the arts and to artists. It combines high-level discussion and reflection with hands-on training and provides a unique platform for invaluable networking opportunities. It intends to increase the international dimension of the festival work and the sharing of know-how in the various European and non-European countries for various reasons:

- There is a need of professionalizing the cultural management sector. Festival staff often starts at a very young age, sometimes with no pre-educational academic experience when entering the labour market; at the same time, festivals need a skilled workforce to cope with rapid cultural and management changes in an increasingly competitive world.
- the need of internationalizing the own environment. Each festival has an international programming and attracts an international public.
- the need to increase interregional communication and interaction;
- the need to foster co-productions and create new tools/platforms/environments of initiating co-productions
- the need to exchange and share know-how and best practice at the highest level;
- the need to enhance European and cross-European networking;
- and to challenge and inspire young people to set up arts projects.
- The need to establish creativity and innovation in the field of programming and management

The European Atelier, on a long term, ambitions to develop into an independent training and life-long learning module which will be the reference point in terms of artistic education of young arts managers in Europe. In this respect, it is managed and developed by the EFA 'Brussels office'.

In addition to the European Atelier, EFA has set up a Platform for Staff Mobility stimulating EFA members to exchange their staff among each other and contribute to the mobility of young, ambitious cultural operators across Europe. Via targeted communication efforts, the platform will be promoted in 2008 sharing best practices within the EFA membership on the EFAextranet, organizing a working group dedicated to the promotion and presentation of the platform within EFA membership in Antalya during the EFA General Assembly 2008.

EFA will start up a more intense collaboration with the Felix Meritis Foundation and with ENCACT to engage its members in placement programmes across Europe: via Gulliver Connect and the ENCATC Placement scheme. EFA members will be approached to become hosting organizations to young cultural operators to spend a certain period within the operation of a festival.

*2.1.1.2.4 Political dimension of the festival sector: the positioning of EFA, advocacy and promotion of the significance of festivals and their contribution to the European cultural debate*

For three years now, EFA is a committed player in the advocacy field in Brussels at the European level. EFA is the interlocutor, the gateway, a strong reference point and the active contributor to consultation meetings and procedures when it comes to the festivals - in other words: EFA has developed into the representation of the festival sector for the European Institutions and colleague networks. The move from Switzerland to Belgium in 2004 enabled a face-to-face dialogue between EFA and the European Union as well as between EFA and colleague networks in the field of culture and civil society.

From the very beginning, EFA had the firm ambition to contribute to the structuring of advocacy and lobbying activities within the cultural sector (see mission statement by Hugo De Greef in 2004). On top of regular contacts with the European Commission and the European Parliament as advocate of the festival branch, three main elements/strategies/EFA tasks and functions play a crucial role in this context:

- EFA as a facilitator and multiplier who is involving hundreds of festivals across Europe into the European cultural debate by means of structured and activity related projects, thus stimulating festivals to contribute to the development of an open European public space based on cultural diversity
- EFA as representative advocacy network, interlocutor and co-contributor to partners at the various levels (political, structural, project-related)
- EFA as a project initiator investing resources in the implementation of an intense cooperation within the sector following European Commission's agenda for culture in a globalizing world.

As this fourth strand of the EFA work programme is a considerable activity within the overall organisation's structure and in order to strengthen advocacy and representation in a structured way, EFA, next to the concentrated activities including the EFA BOOKS series, ARS NOVA, the Atelier 2009, will delegate part of the activities at a European level to the EFA office located in Brussels. This allows the association to sensitively increase its profiling in shaping a constructive dialogue with European institutions on the one hand and on the development of partnerships with different networks and initiatives on the other (see more here below when we come to the 'European House for Culture in Brussels').

Concerning EFA as facilitator and multiplier (point 1):

Next to the proliferation and dissemination of information to members about European affairs, next to engaging members in EU topics by structurally informing them on EU cultural programmes, debates etc EFA initiated project-related activities in 2006 (EFA BOOKS 1 dedicated to European cultural policy, followed by the EFA/ISPA Congress on 'Cultural networks at work'), In 2008, one main project will be implemented/prepared in this strand: The participation in 2008, European Year of Intercultural Dialogue: EFA Charter on Arts Festivals - Promoters of Intercultural Dialogue

### **EFA participation in 2008, Year of Intercultural Dialogue**

The European Festivals Association has been engaged in Intercultural Dialogue since European Commissioner for Culture, Ján Figel', announced the year 2008 to become the 'Year of Intercultural Dialogue'. From the very beginning, Ján Figel' invited festivals to engage in the Year and become partners. After a first official meeting between Ján Figel' and a core group of festivals on 3 May 2006, EFA launched a consultation and research process on 'Festivals - Promoters of intercultural dialogue' (responding extensively to the Call for Ideas the EU launched in 2006). The concentrated result worked out in an edited text, in cooperation with its members and upon consultation with festivals across Europe is the 'Charter on Arts Festivals - Promoters of Intercultural Dialogue'.

The Charter is a project which is implemented in close cooperation with the festivals on the one hand and with the European Commission on the other.

Festivals are wonderful mediators and carriers of messages which go beyond their purely artistic meaning. They are in direct contact with the European citizens every day, from January through to December. Millions of Europeans with the most diverse social backgrounds visit festivals in hundreds of different cities, spanning from Bergen to Athens, from Dublin to Bucharest, from big cities to smaller cities, from capitals to more remote cities. This immense potential in terms of geographical distribution and direct communication should be exploited to a maximum extent.

Participation in the European Year of Intercultural Dialogue will result in different actions in 2008: The EFA Charter on Arts Festivals - Promoters of Intercultural Dialogue (signing ceremony in Ljubljana in the framework of the official opening of the year on 7 and 8 January with Jan Figel' also signing the Charter, followed by an extensive signing procedure throughout 2008 covered by a dissemination, promotion and communication campaign) is the core activity in this regard. The Festival Charter aims to highlight different ways in which festivals perform intercultural dialogue and develop intercultural competence. Signing festivals are committed to and engaged in intercultural dialogue. All these festivals are emblematic examples of "intercultural glory" by means of their programming, special educational schemes with schools or community centres, etc. The European Festival Charter functions as a contract to guarantee the involvement of festivals in projects envisioned, prepared and implemented in this joint intercultural venture. It commits festivals to intercultural dialogue and engages them to respond to the mission, objectives and purposes of the Charter also beyond 2008.

The active participation in the steering and contact group of the Civil Society Platform for Intercultural Dialogue and the information and communication campaign of all EU-related events via the EFA communication tools towards its members also belong to the substantial work efforts EFA will contribute to the Year; the integration of the theme of Intercultural Dialogue in various thematic meetings (General Assembly 2008, collective and affiliate members meeting in Tallinn from 1-3 February 2008) of course belong to EFA's daily business as well as an extensive communication plan in this regard.

The Charter will be implemented in different phases:

Phase 1 will consist of the launching procedure in Ljubljana/Slovenia in the framework of the official launch of the EU year: 25 invited festivals will come to Ljubljana and sign the Charter in a festive signing ceremony with the participation and the mediation of EU officials, including Mr Jan Figel', European Commissioner for Culture and other representatives of DG EAC.

In this context it is worth mentioning that a preparatory meeting between a group of festivals, Mr Jan Figel' and representatives of DG Education and Culture is scheduled to take place on 6 December 2007 in Brussels at the European Commission to finalize the draft Charter, prepare the signing ceremony and discuss concrete actions and initiatives in 2008.

Phase 2 will include national festivals associations and commit them to involve their respective membership in the information and dissemination campaign. The meeting with the 12 collective members from Belgium, Bulgaria, the Czech Republic, Estonia, Finland, France, Great Britain, Hungary, Ireland, Italy, Norway, Slovenia, Sweden and 4 affiliate members from France and the Netherlands on 1, 2 and 3 February 2008 in Tallinn, at the invitation of the Estonian Festivals Association will be the opportunity to agree on the different actions and projects of national associations in the European Year of Intercultural Dialogue and define their role and reciprocal cooperation including a set up of clear agreements.

Phase 3 will be a dissemination campaign with the aim that as many festivals as possible sign up the Charter (all EFA members at the occasion of the EFA General Assembly in 2008 in Antalya/Turkey and promote it in their festivals in 2008, via the communication tools EFA and the EU is making available in this context.

Phase 4 will concentrate on the implementation of certain activities within the year including a newsletter series, an 'Intercultural Dialogue Festivals Award' of festivals who are 'glories of intercultural dialogue' and other initiatives festivals agree on when signing the Charter.

EFA has proposed and discussed a series of Pilot Projects of artistic co-operation between festivals. These pilot projects are incentives for further thinking and elaborations and serve as a source of inspiration to open up the debate among the festivals committed to intercultural dialogue (in essence the core group of festivals who will sign the Festival Charter in Ljubljana in 2008 and prepare the signing ceremony in December 2007 as well as the 13 festivals associations involving their members in the year) and on the elaboration and implementation of concrete steps initiated by festivals in collaboration with different local partners such as schools, community centres, universities, artists. EFA will recruit more cooperation partners for the projects throughout Europe. The aim is to produce specific results demonstrating that festivals enhance intercultural competences in the local communities and share these experiences with colleagues as well as with other communities in order to contribute to the development of a real European intercultural competence. A closing event in 2008, most probably in France holding the EU presidency in the second half of the year, will round up the year, present the results (most probably in form of a publication) and prepare agreements for the years to come. All this is accompanied by a communication activity (press releases, a webpage dedicated to the Year, an award ceremony toolkit...). The Charter will travel to all EFA members and non-members, to various EFA partners, to European decision makers also beyond 'cultural' borders, to the European press and to local people in the framework of the festival season itself.

Concerning Point 2 'EFA as representative advocacy network, interlocutor and co-contributor to partners at the various levels', EFA, within the last 3 years, has become the main partner to different levels when it comes to festivals. Next to the direct dialogue with the European Union and the flow of information in the direction of the EU (participation to information meetings, consultation procedures, the Cultural Forum organized by the European Commission etc), in 2008, EFA will increase the co-operation with partner networks including EFAH (European Forum for the Arts and Heritage) on cultural policy development in Europe and especially the initiative "A Soul for Europe" which carries forward the impetus given by the Conference in November 2004 in setting up of a future structure following a break line at the end of 2008.

In particular EFA will continue playing a significant role in the Civil Society platform for Intercultural Dialogue in the implementation of activities in 2008. From its inception in 2006, the first platform meetings, EFA has been an active partner and contributor with its experience, its know-how and its commitment. Hugo De Greef, EFA Secretary General, is one of the nine steering group members of the Platform contributing to the conceptualisation and implementation of the work programme of this ambitious project. In addition, EFA contributes to the contact group with the European Commission, feeding into the project implementation, the communication campaign and the project implementation as well as the feeding of the Partners website at the European level.

Structurally, collaborations, support and sharing of projects and know how will be further developed with IETM (Informal European Theatre Meeting), with Pearle (Performing Arts Employers Associations League Europe), EMC (European Music Council and IMC, International Music Council), AEN (Audiences Europe Network), Great Britain, AAPAF, Association of Asian Performing Arts Festivals in Singapore and with the Felix Meritis Stichting, Netherlands as well as partnerships with Asian and African festivals beyond European borders.

Concerning EFA as a project initiator: Dialogue platforms and synergies: Festivals Debate Circuit and the European House for Culture in Brussels: Next to the Charter project in the frame of the European Year of Intercultural Dialogue, the preparation of the 'European Festivals Debate Circuit' is another example of the fact that EFA has more and more developed into a project initiator. Both projects, the debate series as well as the idea to set up a structured dialogue platform in the form of the European House for Culture in Brussels are presented herewith.

#### **European Festivals Debate series on European cultural policy: The 'Avignon Model'**

EFA, in July 2007, participated at the conference "What can a common cultural policy in Europe achieve" in the framework of the Avignon Festival, when Ján Figel' said that the European Festivals Association and festivals in general are one of the major partners in terms of communicating intercultural dialogue and European affairs to European citizens. This is why EFA initiated ideating a project involving also other festivals in this 'debate' circuit on European topics.

#### **Background**

Europe is in a sensitive state of development. Topics concerning the new cultural policy in Europe have troubles finding a common ground. Therefore, the dialogue between artists, cultural operators and the different levels of stakeholders involved is crucial. Yet, debates inside the cultural sector and with other levels, are rare and if organized, usually accessible to a small number of cultural operators, leaving the majority outside the dialogue and meeting process. In order to foster a more intense dialogue with a higher involvement of the cultural sector and at the same time a better understanding and dissemination of the questions and concerns at stake at the European cultural policy level, such debates should be facilitated and initiated by the cultural sector itself. Why not in the forum of Arts Festivals in Europe? Indeed, Festivals are extremely attractive both to the general audience and to the professionals in the field of culture. Due to their accessibility and the high level of attention generated by major festivals and surrounding them, festivals are ideal platforms of interaction, dialogue and exchange of ideas on various levels.

The best prove of this statement we would like to quote is the one-day debate ("*What can a common cultural policy in Europe achieve?*") organized in July 2007 in the frame of the Avignon Festival, a debate that caught the attention of the artistic world, intellectuals, national and European politicians and highest European officials as well as of the media: La Liberation and other major newspapers wrote about the day which was broadcasted entirely on the French radio.

Given the success of this debate, EFA is suggesting to enlarge this concept and to develop it into a major cooperation project that would involve a series of emblematic Arts Festivals in Europe, decision-makers at the European level, artists, cultural organisations and other stakeholders in the respective participating countries.

### **The project's outcomes**

The general aim of the project is to catalyze the mobility of cultural ideas at a European level and to create a context for the discussion, involvement and dissemination of those ideas at a regional/local and at a European level. The project contributes to the transnational mobility of people working in the cultural sector and of best practices. On a long-time basis, the EFA Conference model would create a "label" - an "ambassador" to illustrate the festivals' partnership with the European integration process. Functioning as a quality label, this cooperation benefits all the participants: from guests (could be a confirmation of their important role at a European level), to the European Union and the Cultural Contact Points (such project could help them disseminate more easily the information regarding their programmes in the field of culture), to the European citizens (they would have the chance to meet, in their own country, important people in the cultural sector), to the cultural organizations (especially for those who cannot travel to Brussels to meet the decision-makers) and to the Festivals.

In 2008, the collaboration will be prepared and a major partnership network among festivals and other partners will be discussed in order to measure the feasibility of the project and its terms of implementation.

### **European House for Culture in Brussels**

When EFA moved its office to Gent/Belgium, one of its priorities was to contribute to a more structured dialogue within the cultural sector and with the political players at the same time. In this context, EFA has developed, throughout the last three years, an intense collaboration with different colleagues across Europe and has taken the initiative, in June 2007, to define a concrete proposal in order to increase synergies and partnerships within the cultural sector and a potentially more structured dialogue platform and representation with concerned political bodies.

The EFA Annual Assembly in June 2007, organised in partnership with ISPA, the International Society for the Performing Arts, a worldwide membership network with seat in New York was dedicated to 'Cultural Networks at Work'. In five different working groups dedicated to the various aspects of a networks' work, 350 conference delegates from 50 countries representing altogether 40 networks discussed the structural, economic, artistic, project-related, international dimensions of a network's work. The day concluded with the Brussels Declaration (see activity report). This Declaration widely presented the idea to create a House for Culture in Brussels where cultural networks and initiatives in Brussels have their seat and where organisations with an intrinsic interest in EU affairs dealing with culture can claim on/refer to. The text is included herewith:

### **Declaration of Intention**

The European Festivals Association (EFA) and the International Society for the Performing Arts (ISPA) herewith declare to join forces to set up the European House for Culture in Brussels - in order to further collaboration and synergies within the cultural sector by creating a meeting-place, a reference point, an embassy, an interlocutor, a lobbying constitution primarily for cultural networks in Brussels and for those with an interest in the EU-decision making process in the field of culture in Brussels and beyond. This intention is supported by the cultural networks participating at the EFA/ISPA 'Cultural Networks at Work - Conference' on 8 June 2007.

Many cultural networks are already located in Brussels. Many cultural networks and initiatives have intrinsic interests in the EU-decision-making process in 'Brussels' when it comes to the culturally-relevant territories.

All those networks and initiatives have their respective, very individual profile and their specific tasks, services and missions, but: many of them perform similar activities or have overlapping interests and missions. Those may be organized more efficiently (on the whole or in part) in common.

The European House for Culture in Brussels will facilitate collaborations and will create synergies at a physical level. The arts and cultural sector yet has to become an authoritative voice and set up a structured consultation process - as other sectors in Europe already do who organize themselves within a certain constitution - to weigh upon the European decision-making process, even upon the agenda of the decision process itself. The better this voice as well as the process is elaborated in terms of content and visibility, the more it may come into effect.

The European House for Culture is one step in the direction of a stronger, more prominent positioning of arts and culture in the European decision-making process. The mission of the House is to advocate the place of culture in Europe, to strengthen the power of the cultural sector, attribute greater visibility to its position and create new dynamics within the sector in order to weigh upon decision-making process at a European level. The aims are to create synergies, to individualize common interests, join forces and offer a home - or an embassy to networks and initiatives in the field of culture, in order to stimulate the dialogue and interaction between cultural networks at a European level and foster and strengthen collaborative relations and partnerships, to enlarge each network's ambitions and become a meeting place for debate and consultation between Culture and Politics.

Networks and initiatives who commit themselves to the House's Mission will become partner to the House. Those networks or initiatives can have their secretariat in the House, can have their Brussels address in the House and will refer to the House as an 'embassy', a meeting-point.

In the end of 2007 a 'Mission Statement including Activity Proposal' will be prepared by the different networks. In 2008 the European House for Culture will be launched. The launch will go along with the publication dedicated to the 'Cultural Networks at Work' - proceedings and conclusions of the EFA/ISPA Conference on 7 and 8 June 2007 (End of the Declaration).

#### **HOUSE inhabitants**

Networks with a relevant mission:

- Networks which commit themselves to the House's Mission, the common agenda and the domains of interaction as lined out here above
- Networked Projects
- Initiatives which commit to the House
- Networks have their seat in the House
- Networks have their address in the House
- Networks have their 'embassy' in the House - a representation
- Networks are House Partners / Networks are House Friends
- Networks support the House

Having received positive reactions, EFA felt the need to gain a more concrete idea about the feasibility of the House. In this light an intense consultation process with potential 'House' inhabitants and partners has been launched in late summer 2007 fertilizing the development of the project and feeding into its implementation. On top, the opportunity that appeared in late August to have a seat in the Flagey, Brussels major multi-disciplinary arts house, has put new dynamics to the idea.

A first get-together meeting with potential inhabitants will take place in early 2008 before opening the House in spring 2008. Together with key partners such as ENCATC, the Berliner Konferenz, Felix Meritis Foundation, the

European Cultural Parliament, EFA will set steps to establish the House of Cultural Networks in Brussels and grow its representation and participation on a mid-term basis.

## Conclusion

The results expected of the implementation of the permanent work programme related to the European added value and the European dimension, the relevance to the specific objectives of the Programme including the extents to which the advocacy and dialogue activities can contribute to structure and nurture debates on the development of a European shared cultural area by giving a strong voice to the cultural field in Europe, as well as the expected outputs, communication and promotion activities and last but not least the sustainability of the 2008 work programme within the overall strategic plan of EFA for the 3 years to come will be lined out for each of the four fields of activities in the following chapters.

### 2.1.1.3 Expected level of outputs

#### 2.1.1.3.1 *Number of persons who might benefit*

Quantitative results including the outreach of the proposed activities to as many people as possible, both directly and indirectly, differ from one activity to the other, related to their objectives. All the activities which EFA proposes including their methodology and nature have a perspective which looks beyond local, regional or even national interests and ultimately address, reach and benefit all citizens in Europe. This is why it seems important to first of all point out the line of argumentation one needs to trace evaluating the work programme of EFA and its direct and indirect beneficiary parties. EFA is a membership organisation, at the service of its members. A festival becomes a member to benefit from EFA, its service and its proposed activities in order to improve its own working. An improved communication with the members, the spreading of relevant information, networking opportunities and meeting moments stimulate festivals to look beyond the local and to take on broader responsibilities. The proliferation of information by means of various communication tools such as the EFA Newsletter EFACTS, Newsletters Newsletter NsNexpress, EFA Info Box, the EFAextranet, the EFA Syllabus Series “for members only”, the EFA BOOKS Series, Arts e-SHOP helps to accomplish the task to make festivals sensitive to trans-national topics, to involve their power in themes that go beyond the local, to support them in their “European responsibility”, raise European issues in virtual but also human communications - all these services lead to a strong local festival, according to the motto “think global, act local”. An improved positioning of EFA ultimately benefits the position of each individual festival locally. At the very end of this line of argumentation, each single European citizen may enjoy high quality festival programmes based on trans-national cooperation, in other words: a festival that is a strong, international, challenging, open-minded, innovative and taking on European responsibilities.

Direct and indirect beneficiaries in detail are:

EFA members. EFA is a classical multiplier: as a membership organisation it is at the service of its members. EFA members are therefore the first to benefit from the results of the EFA work programme: 96 individual members and on top 13 national festivals association and 4 cultural networks which on their behalf represent more than 500 festivals benefit directly from structural and membership activities. All internal communication tools implemented by EFA such as EFACTS, the INFO BOX, EFAextra, “for members only”, the multimedia section on EFAextra, also the EFA BOOKS Series, personal visits, NsNexpress and membership meetings (General Assembly, Autumn members meeting, ARS NOVA meeting, the European Atelier for Young festival managers, EFRP research meetings) are targeted at the EFA members and their staff (around 500 individuals from across Europe).

Participants at meetings benefit directly:

- 50 participants at the festive launching ceremony of the Charter in Ljubljana/Slovenia, see more here below
- 30 participants at the EFA Collective and affiliate members meeting in Tallinn, indirect: 500 members of the associations
- 20 participants at the ARS NOVA meeting - all multipliers with respective memberships benefiting
- 100 participants at the EFA General Assembly
- and around the same amount (100 participants) at the EFA AUTUMN MEETING - all these meetings have a public part, sometimes a public conference (ARS NOVA), sometimes a press conference (Tallinn), sometimes it is integral part of a major conference (signing ceremony is part of the official opening of the year with 500 participants in Ljubljana on 7 and 8 January 2008) so that the number directly benefiting increases.

Recipients of EFA postal mailings benefit directly. In terms of publications EFA plans to distribute:

EFA BOOKS series: 3000 targeted books (1000 each of EFA BOOKS 2, 3 and 4 to be distributed to EFA members, Atelier participants, researchers, festivals, public authorities national, European and international politicians, the first-class European cultural press, colleagues networks) and another 1000 copies for purchase on the ARTS e-SHOP. The EFA brochure 2008/2009 will be printed in 15 000 copies and distributed European-wide to members, cultural colleague networks, European cultural journalists, cultural tourism offices, universities, national- and EU politicians....

For members only 4 and 5 and 6 is targeted at EFA members (106 members): Postal letters are sent out to targeted groups, including information material about EFA to non-members and other festival interested (100 per year).

Next to communication efforts by means of targeted postal matters EFAextra and EFA website (linked with meetings: conference reports, background material) broaden the circle of indirect beneficiaries of each meeting and initiative in number.

Millions of Europeans benefit via Communication and promotion of festivals at an external level.

European citizens benefit directly from the services of the European Festivals Association (its portal website, the various publications, the messages it brings across, the meetings which are partly open to the public) and indirectly from the artistic and cultural offer each EFA member is presenting.

The unique interconnection of communication tools between EFA and its members ("Festivals under one flag", EFA's portal website linking to each member and vice-versa and a common advertisement in ENG and FR at the disposal of all EFA members) contribute to a coherent proliferation of information on festivals among the European citizens.

It offers each festival a page with all relevant contact information, a profile, the detailed programme, a programme card which highlights the festival edition to come and press releases. Visitors have the opportunity to look for cultural events across Europe with the help of a search engine (in alphabetical order, based on geographical terms or the calendar input).

### Press contacts across Europe

In addition, the database of press contacts (international press: 1500 contacts) EFA has developed and will continue to develop (an accurate selection of a 1<sup>st</sup> class-media database of 500 contacts with the most interesting cultural journalists and contacts from 30 European countries) is at the disposal of EFA members and will be opened up to interested cultural operators with the objective to broaden and internationalize communication, spread and disseminate news beyond the local, regional or even national borders. The 1<sup>st</sup> class press list (around 500 contacts) is informed on and invited to key meetings and activities such as the launch of the Charter in Ljubljana or the publication of the EFA BOOKS Series.

### Target beneficiaries according to EFA activities

In terms of benefits by means of EFA's activities in the field of Research - "Centre of Knowledge" with a comprehensive list of festival-related data, studies, researches, reports, speeches from many European countries (available on the EFA site) is accessible to every European citizen, and in particular targeted to researchers, academics, public authorities, sponsors, media, the tourist sector, and in particular the EFRP team (around 15 academics) and the research community from across Europe.

People directly benefiting from the European Atelier for Young Festival Managers in 2009 are 40 young festival managers from across the world as well as 10-15 high-level keynote speakers. The Atelier will benefit the Festival in Varna, the cultural infrastructure at the local level as well as all co-organising partners including Red House Centre for Culture and Debate Sofia (Bulgaria), Felix Meritis Foundation (Netherlands), Amsterdam-Maastricht-Summer University (Netherlands), Dartington International Summer School (UK), British Arts Festivals Association (UK), Theorem (Latvia), FIT (Riga), DAAD (German Academic Exchange Service), Festival Avignon and others. Indirectly the festival sector as well as the academic institutions will benefit from a long-term life-long learning training scheme and all partner organisation in other continents to stimulate the next generation of festival makers to think and programme international, support transnational mobility, intercultural dialogue and other objectives as laid down by the European community.

The Mobility and Placement Platform of EFA will directly benefit all young staff members of EFA festivals (500 abonnées to the EFA Newsletter) and their direction who would like to participate.

In terms of political participation and advocacy of festivals, the three main areas of concern (EFA as a multiplier: participation in 2008, Year of Intercultural Dialogue, EFA as the representative interlocutor for partners: Civil society platform, EFA as a initiator contributing to the development of the EU agenda for culture: structuring dialogue by means of festival conferences and the European House for Culture in Brussels) all aim at fulfilling a task in the cultural sector at a European level which goes beyond the service of EFA members, but which structures a fertile ground for the development of a long-term cultural cooperation in Europe. EFA as a representative (consultant) partner to interlocutors at political, cultural, social and educational levels, is directly and indirectly benefiting all those with the same objectives. In particular, during 2008 - Year of Intercultural Dialogue EFA will give priority to the communication, promotion and visibility of the year 2008. To make use in an effective way of what festivals offer - this seems crucial to EFA in terms of information, communication, promotion and familiarizing citizens with the theme of intercultural dialogue. As a pan-European, representative umbrella organisation, EFA is in direct contact with its 96 local members every day. EFA is ready to inform members, provide them with communication tools offered by the EU to be used vis-à-vis the media, public authorities, sponsors and of course the public.

EFA will also serve as a reference point to non-members across Europe offering them the same tools. EFA will additionally address members of the 13 national festivals associations (being members of EFA representing more than 500 festivals across Europe).

The Charter for Festivals is the key project EFA has conceptualized during the last 2 years. Direct beneficiaries are the signatory parties to the Charter: Initial signature: 25 festivals within the EFA membership but also beyond covering festivals also in the film sector, children's festivals, street arts festivals, philosophy festivals, literature festivals, jazz and rock festivals in order to involve the whole festival world. Salzburger Festspiele (Austria) + Wiener Festwochen (Austria), Flanders Festival (Belgium), International Festival Sarajevo (Bosnia and Herzegovina), March Music Days International Festival Rousse (Bulgaria); Prague Spring International Music Festival (Czech Republic); Roskilde-Festival (Denmark); Helsinki Festival (Finland), Festival d'Avignon (France); Berliner Festspiele (Germany) +Rheingau Musik Festival (Germany)+Ruhrtriennale (Germany), Reykjavik Arts Festival (Iceland), Literature Festival Dublin (Ireland); RomaEuropa (Italy) + Arena di Verona Opera Festival (Italy)+ Festival Filosofia Modena (Italy); Vilnius Festival (Lithuania); Gaudeamus Music Weeks (Netherlands) + North Sea Jazz Festival (Netherlands); Bergen International Festival (Norway); International Festival of Theatres Warsaw (Poland); Golden Mask Festival Moscow (Russia); Bratislava Music Festival (Slovakia); Ljubljana Festival (Slovenia); Barcelona Grec (Spain) + International Music and Dance Festival Granada (Spain)+San Sebastian Film Festival (Spain); Lucerne Festival (Switzerland); Istanbul International Music Festival (Turkey); Edinburgh International Festival (UK) + Manchester Festival (UK) + BBC Proms (UK); FIT - Festivals In Transition (Eastern Europe)

After the signature in Ljubljana of 25 participants in around 24 countries, the Charter will travel around Europe, ultimately involving hundreds of festivals in the signing procedure: all EFA members (106 members), 13 national associations and 4 cultural networks (Tallinn Meeting) who will involve their 500 members. The Tallinn meeting of national festivals associations will lead to a set of concrete proposals on how to involve festivals in the preparation of intercultural dialogue with 30 direct participants but other multipliers at the table. The meeting results will be reported back to the Civil-Society Platform for Intercultural Dialogue and be part of the communication and activity campaign throughout 2008 set up by the Platform addressed to all Europeans.

The same logical lines inherent to festivals as strong 'mediating' bodies applies to the European Festivals Debate Circuit dedicated to EU cultural topics EFA is preparing in 2008 contributing to the development of the EU agenda for culture. This forum aiming at structuring dialogue by means of a debate series in the framework of festivals is a long-term objective with the aim to engage as many European festivals and European citizens into the discussions on European cultural cooperation and integration as possible. The series is addressed to festivals, in particular the emblematic ones with a considerable media exposure in order to create a strong, but also visible platform for discussion between cultural operators, public authorities including national and European politicians, philosophers, artists, media... These public conferences will be broadcasted and reach out to millions of Europeans. The European House for Culture in Brussels is a platform which will gather European multiplying networks across Europe to physically but also in terms of a common idea and mission collaborate with each other. In 2008 the aim is to bring together 10 European networks and build upon first partnerships in the years to come. These 10 networks, on their turn, represent hundreds of local organisations across Europe.

2.1.1.3.2 *The number of different European countries that will host or benefit from the activities proposed including the number of different places and venues that will host the activities proposed*

Number of different European countries hosting/benefiting from EFA activities:

1. 33 different 'European' countries benefiting directly (being EFA members out of 38 countries including non-European countries in a geographical sense)
2. Participating countries hosting activities are Slovenia (launch of the EFA Charter), Bulgaria (preparation of the European Atelier), Belgium (different structural meetings in Brussels, Launch European House, EU meetings and Board Meetings as well as the ARS NOVA meeting), Spain (Festival de Ubeda: Autumn Meeting), Estonia (collective and affiliate members meeting), Turkey (General Assembly) Netherlands (Felix Meritis Foundation, ECPNM), Italy, Ireland, Germany (A soul for Europe strategic meetings, research and partnership meetings), a series visits to EFA members in different countries to be determined in 2008
3. Ultimately all members from the 38 involved countries and participants invited to EFA meetings, receiving information and services from the EFA office, partners within the different projects will benefit from the work programme, as will mediators such as the press in 36 countries and readers of the EFA Publications (EFA BOOKS: 1000 each book, distributed in all 38 EFA members countries).

Hosts/places in detail:

Slovenia: Ljubljana Music Festival / Slovene Cultural Ministry: Launch of the European Year of Intercultural Dialogue on 7/8 January. Hosting events throughout 2008 in all participating, signing countries in all European countries invited for the signing ceremony: Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Czech Republic, Denmark, Finland, France, Germany, Iceland, Ireland, Italy, Lithuania, Netherlands, Norway, Poland, Russia, Slovakia, Slovenia, Spain, Switzerland, Turkey, UK

Estonia: Estonian Music Festivals - Tallinn: EFA Collective and Affiliate members meeting from the UK, France, Finland, Hungary, Estonia, Netherlands, Slovenia, Norway, Sweden, Ireland, Czech Republic, Italy, Spain, Belgium.

Bulgaria - Varna International Music Festival and Red House Centre for the preparation of the Atelier, in 2009, the 40 participants will come from around 20 different countries from across Europe but also beyond

Belgium: Gent: EFA offices for Board meetings, Brussels: European House for Culture at Flagey: House Inhabitants: cultural networks situated in Brussels with memberships and structural partnerships in all EU and many non-EU countries.

Spain: Ubeda Music Festival: Congress on Sponsoring, International Festivals and Events Association

Turkey: Aspendos International Opera and Ballet Festival, Antalya: EFA General Assembly

Bosnia-Herzegovina: Board Meeting

France (Charter concluding conference)

Members visits, Partners and representation meetings (preliminary): Netherlands: Felix Meritis Foundation, European Conference of Promoters of New Music, Germany: A Soul for Europe, Berlin, Berliner Festspiele; Italy (RomaEuropa, Italiafestival, Fondazione Fitzcarraldo), Ireland: Association of Events and Festivals in Ireland: members visit. Many places will be visited in relation to preparatory meetings, research meetings, representation etc.

2.1.1.3.3 *The number of associates and sectors that may be represented at EU level and the expected results of contacts with EU Institutions*

Number of members: 96 individual festivals in 38 different countries: in geographical/quantitative terms members are legally established in 29 participating countries: the membership profile classifies EFA as a network with a high European added value (members in 24 out of the 27 EU member states: Austria, Belgium, Bulgaria, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Lithuania, Luxembourg, Netherlands, Poland, Portugal, Romania, Sweden, Slovenia, Slovakia, Spain, United Kingdom), in two EEA/EFTA countries (Norway and Iceland), candidate countries (Turkey, Croatia, Macedonia); other members are legally established in two Western Balkan states (Bosnia-Herzegovina and Serbia) and countries located in neighbouring countries, in particular the Mediterranean (Israel, Lebanon,) as well as third countries (Russia, Republic of Armenia, Japan, Mexico, United Arab Emirates, with a clear European focus in their programming). In addition EFA is composed of national festivals associations in 12 participating countries making the substantial representativity complete.

Number of associates of EFA: 13 national festivals Associations, 4 cultural networks being members from 12 different countries UTE (Union des Théâtres de l'Europe), Pro Quartet (European Foundation for Chamber Music), REMA (Réseau Européen de la Musique Ancienne), ECPNM (European Conference of Promoters of New Music). These four networks became associate members of the EFA when the Association changed its statutes and opened up for colleague-organisations not being individual festivals in a strict sense. The exchange of know-how and the flow of information with cultural networks specialised in a certain field of the arts broadened the cultural and artistic mission and the networking opportunities for EFA and its members.

Structural partners: in the context of networking partnership development at an external level EFA is engaged in different networks and international cultural projects and initiatives:

- IETM (Informal European Theatre Meeting), Belgium:
- EFAH (European Forum for the Arts and Heritage), Belgium
- Pearle (Performing Arts Employers Associations League Europe), Belgium,
- EMC (European Music Council and IMC, International Music Council), Germany and France
- AEN (Audiences Europe Network), Great Britain, a network on the development of new audiences in the cultural world;
- The Berliner Konferenz, Germany. EFA is an active partner of "A soul for Europe" and partner in the "Alliance", one of the six Model Projects developed in this context
- The Felix Meritis Stichting, Netherlands, in close co-operation with the Amsterdam - Maastricht Summer University (This list is not exhaustive).
- AAPAF - Association of Asian Performing Arts Festivals, the sister Organisation of festivals in Asia which was founded on the model of EFA
- ENCATC: European Network of Arts Training Centres
- IAMIC: International Association of Music Information Centres
- International Festivals and Events Association IFEA

The number of associated partners will increase in the course of 2008 when the European House for Culture is developed. Potentially, all 40 cultural networks who participated at the Brussels conference in June 2007 are invited to take part in the project.

Representation of a specific category: arts festivals in the field of dance, theatre and music. Number of sectors: performing arts: music - dance and theatre. Via certain activities such as the Charter or the House for Culture in Brussels, and via the 13 national festivals associations and networks sectors are extended to the fields of film, literature, rock, philosophy, children's/street arts festivals, visual arts, multi-media, cultural industries, cultural heritage.

#### *2.1.1.3.4 Expected results of contacts with the EU institutions*

The overall result of contacts with EU Institutions is a stronger position of the arts, the cultural sector and the festivals in particular within European, and national cultural and cross-sectoral policies on the one hand and an intensification of direct contacts and dialogue platforms between the sector and the institutions on the other. Results of contacts benefit both, the EFA/the festival sector and ultimately the cultural sector on the one hand, and the EU Institutions on the other. By strengthening EFA as multiplier, facilitator and interlocutor, a significant representation and advocacy of the festival sector at the European policy level can be ensured. Communicating the representative view of the festivals at the European level through intensifying the consultation and dialogue procedures, the cooperation within the sector and with the European Institutions will be enhanced. Targeted activities such as the European Festivals Charter and the Avignon Model as well as the European House for Culture involving key stake holders into its implementation feed into one of the targeted activities at the European level in view of the implementation of the European Commission Communication: a better dialogue between the Commission and the festivals as well as the cultural networks dialogue.

Through finding and disseminating information among its members and associated members, EFA acts as mediator between the EU and the professional field while at the same time promoting the objectives of the community action in the field of culture vis-à-vis the public.

Being the main consulting interlocutor for the European institutions and a gateway to the professional festival sector, EFA strengthens the flow of information from the professional festival sector also into the direction of the decision-makers at a European Union level. EFA takes part in the European legislative process through active participation in EU-affairs, call for ideas, policy development and in different lobby campaigns with colleague networks (EFA facilitates direct meetings between EU representatives and the festival sector, EFA organises group meetings between festivals and DG EAC/the Commission...). In this framework, an intense collaboration has been initiated throughout the last two years and will be extended in 2008 (European Year of Intercultural Dialogue and the Festival Charter as well as the House for European Culture) and the years to come (European Debate Series in the framework of festivals).

EFA as multiplier involves festivals directly in this debate while at the same time stimulating them to take on the responsibilities and explore potentials they have as mediators and dialogue platforms also in political questions. By facilitating contacts between the EU and the festivals, festivals are stimulated to integrate this political dimension into European debate fora (public but also targeted) in order to offer a platform that reaches out to all Europeans (see example of the Charter, and the intention to set up a conference series in the framework of festivals dedicated to European cultural policy topics in close cooperation with EU representatives of DG EAC and others).

At the long term, the result of this two-directed consultation, information and dissemination process between EFA - EU is a more intense dialogue between the sector and the EU institutions to weigh upon the EU political processes, but also, in a sort of EU-sectoral partnership, weigh upon national politics to ensure a better

representation of the cultural field also in other policy areas at the national as well as at the European level. The ‘European House for Culture’ is a key step in this direction aiming to further collaboration and enhance synergies within the cultural sector, to give new dynamics to the cultural sector, to maximize its operational results, to strengthen its influence at the political level and to open dialogue with other sectors and the European citizens. A platform structure like the House aims to

- Advocate the place of culture in Europe
- Strengthen power of the cultural sector by facilitating and multiplying lobbying activities of its residents
- Attribute greater visibility to its position
- Set common positions and domains of interaction
- Enhance and coordinate dialogue and the consultation process with the political level and weigh upon decision-making processes at different levels
- Increase and structure dialogue with other sectors
- Stimulate an open dialogue about culture and the arts and their role in society
- Increase and give new dynamics to networks’ ambitions

Again, to put the expected results from contacts with EU institutions in a nutshell: as a multiplier, interlocutor, and advocate, EFA has the strength to support festivals in their core mission (which remains the artistic one!), to facilitate international cooperation, cultural diversity and networking, but also to engage festivals into a more political cultural activism, to trigger their “European responsibility”, raise European issues in virtual but also human communications feeding into the different EU policy objectives such as ‘intercultural dialogue’, economic impact of the arts as well as external relationships with non-European countries through cultural cooperation.

#### 2.1.1.4 Communication and promotion of activities

The Communication Plan of EFA is two-folded based on the division of the types of the projects and the respective role EFA takes on in those fields:

- EFA as a multiplier engaging and promoting individual festivals at the local/regional/national level
- EFA as a network promoting the sector and the sectoral activities at the European level

The communication efforts always have, according to the projects and the target audience, a two-folded result: a communication and dissemination impact and result at the local and national, but also at the European level thanks to the exceptional interlinking and interaction between EFA at the supranational and EFA members at the local level. In general, the level of the potential ‘target audience’ of the overall EFA work programme is very high. This is thanks to the size of the EFA network, to the intensity of the EFA work programme and activities, to the efforts EFA is taking in this respect and thanks to the high visibility and media exposure that the festival sector enjoys in general to. Based on their immense connectivity with the local reality, on their communication efforts and visibility, the potential to reach out to millions of European citizens when promoting a common message under the umbrella of EFA (with a common logo, a slogan, a branding and a communication plan), is very high.

#### **EFA as a multiplier: Information dissemination and communication tools to members**

Internally, EFA disseminates communication to members and provides them with packages of materials on a regular basis so that a regular flow of information and internal communication is facilitated.

Tools such as the extranet or the newsletter system, to mention but two in this framework, play a key role in this communication direction. This information, in certain cases, is meant to be used by festivals in their local contexts.

In addition, a communication toolkit is at the disposal of all EFA members to create a common image based on a common communication strategy for European festivals:

Members at their local level as well as EFA at a trans-national spread EFA promotional tools including the EFA Brochure (100 copies sent to each member), the EFA Flag in different formats, the EFA BOOKS Series (each member received 5 copies per EFA BOOKS). A mutual system of online-links between the members' websites and the EFA website and an EFA advertisement published in different formats in different languages, the EFA logo available for print and online use may be downloaded from the EFAextranet and placed in members' brochures to optimize visibility and maximise the cohesion of EFA and its work programme. These tools reassert the sense of working under one flag. Each member has its own page on the EFA website so that it can publish and promote its programme and reach out to Europeans beyond their local/national contacts. Each individual page is linked through to the website of each member so that members have additional, European audiences thanks to the EFA communication tool.

#### **EFA as a network: activities, projects and initiatives set up at the European level**

The overall communication on festivals and festival-related issues is an ongoing task of EFA (via the website and the promotion tools as described here above, but also via postal matters on projects, on the announcements of results, direct press contacts with key journalists, face-to-face communication which still remain of utter importance). All these activities are promoted in the overall communication strategy, integrated on the website, placed in the focus on the EFA print materials etc.

In addition, all individual activities have a special communication plan, be it just a page the EFA website or the announcement of their taking place across Europe by means of press releases sent to 1500 press contacts or by means of targeted mailings, sometimes even telephone calls and face-to-face meetings.

Membership meetings are generally working meetings and do not have a communicative aim in the first place: the communication activity around the ARS NOVA meeting is for instance more limited and restricted to a targeted group of people as the character of the meeting is a working group - results still will be communicated in a broader way. Other meetings with a more external relevance within the work programme will be communicated and disseminated in a more targeted, more visible way including the EFA BOOKS Series, which is, within the working plan in 2008, an important project which reaches out not only to EFA members or to a restricted group of participants but far beyond. The BOOK is broadly distributed and sent via postal matter to festival operators, cultural professionals, public authorities, cultural ministries, universities and the 1<sup>st</sup> class media.

This same is true for the EFA Festival Charter which in 2008 will get a special attention also in terms of dissemination and promotion, in cooperation with the EU marketing tools. Looking into local experiences in terms of intercultural dialogue through festival activities, assembling local competences at a trans-national level (EFA) and making them accessible for others (European citizens) via an EFA page on the EFA website will create a forum for discussion and an opportunity for involvement which increases the group of addressees to all festival goers, multiplied by press activities and the website dedicated to the EFA Charter project. In addition, in a bottom-up communication plan, the Charter and its objectives is disseminated at the local level by each signatory festival and catches the attention of each European citizen visiting festivals in 2008.

Also the Launch of the House for Culture in Brussels requires a moment with a strong media coverage and communication campaign.

In general, all the activities hosted in the different countries - no matter if they are public or inclusive, no matter if they are members meetings or public conferences, go along with a media and communication plan commonly set up between EFA and the local organiser who is invited to create a public moment, in the form of a press conference for instance, with the local media to spread the messages of EFA/the festival case locally/nationally.

Furthermore, close relationships with EFA partners and colleague networks as well as the EFA efforts to foster synergies in the European cultural sector help to increase the visibility of each activity through partnerships and linking ups.

*2.1.1.4.1 The relevance and adequacy of the budget assigned to the communication/dissemination/promotion plan with respect to the direct and indirect impact expected.*

The communication, dissemination and promotion plan plays a considerable role in the implementation of the EFA work programme. In order to multiply direct and indirect impacts it is important to give visibility to activities and reach out to more than the core group of involved parties in a project. To communicate and promote EFA and the festivals across Europe and bring across the messages to a broad public is an important task of the daily work of the Association demonstrating an outlook that goes beyond the local, sometimes national outreach of the single member reaching out to all Europeans. To inform the public on festival activities and EFA projects and to create a pool of knowledge on festivals requires permanent update and input and is of utter relevance to the Association. Therefore, the budget for this part of the EFA work plan is considerable.

**EFA as a multiplier: information, dissemination and communication tools to members and the public**

- Festivals / EFA members are provided with up-to-date communication and promotion tools which enable a 'common' external communication at the European level (EFA brochure, EFA website with up-to-date information on all EFA members including their detailed programme, contacts, news etc, EFA flag, EFA logo, EFA advertisement)
- Festivals are informed about trans-national, transversal issues which go beyond the local/national borders by means of internal tools including e-Newsletters, postal matters, visits and the internal website EFAextra which all need to be managed, a time-consuming but important task for EFA
- Festivals have the communicative tools and platforms at their disposal to share information, exchange and set up collaboration projects
- Results (direct and indirect impacts):
- European citizens have a reference point when it comes to 'festivals' and can look for up to date information on the programmes of hundreds of festivals across Europe
- Festivals / EFA members, in the European context, at a local level, speak up with one voice of hundreds of festivals across Europe and promote the ideas and objectives shared with all EFA members
- Festivals are stimulated to engage in the 'European project' and reach out millions of Europeans (visiting their festivals, visiting their websites, travelling to see their programme...).

### **EFA as a network: activities, projects and initiatives set up at the European level**

Efforts to enhance the visibility of EFA as well as the projects and activities are very important. The aim is not only to promote festivals individually but to develop a fruitful ground for cultural cooperation in general, encourage transnational mobility of works of art but also artists and cultural operators. A targeted communication and dissemination plan has direct and indirect impacts:

- The medium *par excellence* to communicate with a broad public around the world and spread information on festivals and on culture and cultural cooperation in Europe in general is undoubtedly the internet - therefore the updating and feeding of the internet requires immense work.
- Other structural implementations of the EFA communication plan with a direct impact that aims to inform Europeans on the ins and outs of festivals is the postal mailings of EFA BOOKS, the EFA Brochure, Press releases, information letters, etc as well as the e-mailings to press contacts and other colleague networks - an increased visibility of EFA is the direct result (when 'European Festivals Association' is googled, 22 700 results are shown!, with a qualitative meaning of around 150 different websites linking to EFA).
- Regarding the EFA Press database and the growth of direct links with the press, the result is two-fold: At a supranational, pan-European level, EFA will increase visibility and inform the media across Europe with relevant information on festivals and culture in Europe; at a decentralized level, the database (at the disposal of EFA members and other cultural professionals) can get their message across not only beyond the local but also to a targeted group of media. This database needs to be developed further and needs to be updated regularly.
- In particular, the communication and information campaign of a European E-shop for Cultural products for instance requires a targeted communication including postal matters, telephone calls, even visits. The result (direct and indirect impacts) is the promotion of a reference point which will enhance accessibility to cultural products and enable mobility of the artistic good.
- the enhancement of the proliferation of European Festivals Research Project material on the website requires communication efforts as well as the dissemination of the EFA BOOKS series which will be spread via targeted mailings to public authorities, sponsors, festivals, media...Result: an increased flow of information on researches on culture and the arts as well as the accumulation of know-how in this sector underlining the value of cultural activities including the different impacts such as the economic value of festivals leads to the advocacy of culture and its role in the Lisbon strategy at the European but also at the national level (European and national politics, sponsors, the media, other public authorities will be provided with the results of the study).
- or the information and communication actions (website and mailings) on the next edition of the European Atelier, also by means of presentations in other platforms such as EFAH, IETM, Berlin Conference and in cooperation with their news systems facilitate access to these initiatives and increase their visibility.
- the European Year of Intercultural Dialogue communication plan foresees a newsletter series, and the development of an extensive toolkit which will be at the disposal of undersigning festivals. Communication and dissemination of contents and projects stimulate further engagement and the reach out to a broader target group than just the cultural / arts community

to mention but a few of the activities primarily reaching the targeted groups but also stimulating partners, public authorities, the press, universities, politicians etc - via communication and dissemination efforts - to engage more in the activities of the network and confront with the themes addressed in the different activities. A high degree of visibility is the basis for a stronger positioning of EFA, festivals and the arts in general at a European level.

*2.1.1.4.2 The methodology used to ensure the visibility of the activities proposed, the detailed communication/dissemination/promotion plan and the various promotional tools (website, press, brochures, radio, etc.) used*

The methodology used to ensure the visibility of the activities proposed including the communication, dissemination and promotion plan and the various tools including website, press, brochures, radio etc used has in principal been introduced under the first heading of 9.5. It is based on two characteristics: 1/EFA as a multiplier: Individual festivals at the local/regional/national level and 2/EFA as a network at the European level. The essential added value of the methodology in terms of communication is two-folded: to promote arts festivals in general and to establish a maximum amount of one-to-one contacts /activity-related on the other, centered on the 4 core activity strands EFA is developing.

The methodology is based on the inherent characteristic of a membership organisation (EFA as a multiplier): All activities are promoted at the European level by EFA whereas the festivals and national festivals associations ensure visibility at the national/local level. This unique interference and interaction is supported by the various promotional tools used including the bilingual portal EFA website, an EFA Brochure distributed to a mass of contacts including tourism boards, public authorities, cultural networks, European politicians, an EFA flag, an EFA logo and an EFA advertisement in different formats and different languages, an extensive press database as well as a fine-tuned first selection of targeted, cultural journalists European-wide - all these tools are at the disposal of EFA members and therewith reach out millions of European citizens. The EFA BOOKS Series as well as the European Festival Charter are of course not a promotional tool in the first place but both can certainly be considered as very potential instruments in the overall communication and promotion exercise as implemented in 2008.

The EFA website plays the pre-dominant role in terms of communication, reaching most effectively in quantitative and qualitative terms citizens across Europe and beyond, offering up-to-date, concise and reliable information. In this respect, the website has different meanings: to inform the public on the single festival activities and on the various EFA projects while at the same time being a reference point offering a pool of knowledge on festivals.

Targeted visitors of the EFA website are citizens across Europe, festival lovers, researchers, students, professionals, politicians, and directly involved partners and participants of meetings.

The methodology also includes direct contacts via postal matters (EFA BOOKS, EFA Brochure, EFA INFO BOX, letters, reports, for members only) press contacts with key journalists, face-to-face communication and personal visits which remain of utter importance. Based on the targeted press database of 1<sup>st</sup> class cultural media, a targeted activity and the growing of a personal relationship with the different media has been prepared in 2007 and will be broadened in 2008.

As said before, all communication and press actions in the context of the different activities planned for 2008 are furthermore linked with the communication strategies set up in partnership with the local coorganisers (linked up with interviews and press coverage at the national level).

A priority in 2008 will be given to the European Year of Intercultural Dialogue, the signing procedure and the closing event covered by an extensive communication action to enhance the dissemination and communication campaign of the EFA Charter on Arts Festivals - Promoters of Intercultural Dialogue. An awarding system of Festivals as platforms for the development of Intercultural glories featuring the excellence of festivals in this framework will be put into the spotlight through adequate communication tools. A webpage, a newsletters series and public conferences including an awarding ceremony and a concluding conference are planned and will be mediated extensively so that it gets the potential to reach out to as many Europeans as possible.

#### 2.1.1.5 Sustainability

##### 2.1.1.5.1 *The extent to which the experiences gained by the implementation of past and recent activities ensure a long term sustainability of a real European added value*

As we briefly lined out in section ii - general information background about EFA, the experiences of the Association are based on a long history of the organisation. EFA is a membership organisation which has grown into a dynamic network representing today more than 100 individual festivals and festival associations (with more than 500 members) and associated cultural networks in 38 mainly European countries. Representativity is ensured by a constant growth of membership being arts festivals in the field of music, dance and theatre throughout the last 55 years of existence. When in 1952 the Association has been established, 15 committed festivals from 6 different countries believed that through arts, culture and trans-nation cooperation, the borders which were created by the Iron Curtain could be removed - and they were: EFA implemented its activities beyond all political borders. This approach bears fruit until to date: members from now 38 countries, from European and non-European countries face challenges in terms of mobility, cultural diversity and cooperation that are dealt with also at the European level in other sectors and policy fields.

The long history of EFA, the constant growth into a representative organisation, the high quality of its distinguished members and its large European and even worldwide visibility, its intensified activity programme enables the Association since 2004 to play a major role within the cultural debate in Europe: A constructive break line in the development and implementation of EFA activities marked by the conscious move of the EFA office from Geneva/Switzerland to Gent/Belgium further strengthened EFA's advocacy position at the European level. Its role as interlocutor and pro-active multiplier has been dynamised especially since 2004 when the Association moved to the heart of Europe. The participation in other umbrella-organizations and the building of new partnerships has been enlarged and will be deepened in the future in order to increase advocacy for the international arts festivals, also aimed at intensifying the cooperation and the co-ordination of events, conferences and training activities with different professional organizations. Its visibility, its existence, dynamics and power made EFA a partner at many levels.

Not only has the association been relocated, but new staff gave the EFA a boost. Under the direction of Hugo De Greef, Secretary General of the Association, a young team supported the new, dynamic organization. Not only its position but also its extra activities on top of the classical membership services and information provisions have been increased sensitively during the past three years, when a high-level series of initiatives in different working areas were initiated. After an intense legal and financial transitional period ending with the dissolution of the Swiss Association in 2006, EFA launched its four-stranding work programme which became constant pillars. Tools and projects have been ideated, conceptualized, tested and improved and considered worth continuing. The experiences gained by the implementation of this work programme are the basis for the conceptualizing of EFA activities in the future.

The overall strategy based on these developments is to apply a methodology which allows to multiply the results through increased efforts in order to ensure sustainability and a real European added value of all the activities: in terms of internal membership development and services on the one hand and in terms of project-based, external partnership development and lobbying and advocacy activities on the other. The division of the work programme and its implementation by two offices in Gent and Belgium is a first result of the recent increase of activities and projects in order to allow these initiatives to develop into more independent, sustainable projects.

In detail the different activities for and with the members (structural and punctual) have been intensified during the last three years. Internal communication tools have been introduced and extended (from EFACTS to NsNexpress, to 'for members only', from information letters to the EFA INFO BOX, new tools for each member on the EFA website including the programme card, a new EFA Brochure, new press tools including the FIRST CLASS Press Database and many other initiatives increasing membership services). All these tools have been developed, monitored and fine-tuned in order to increase a constant flow of information and interaction.

Through regular forums, conferences and seminars in different European countries, a working programme has been established in 2004, developed and monitored since 2005 to enable a constant 'get together' (Board meeting, General Assembly with the participation of around 100 participants from 38 different countries including a conference programme with the participation of high-level international keynote speakers, the Autumn meeting on European cultural affairs, ARS NOVA, the working group on new music with the participation of EFA members and representatives of different European colleague networks in the field of new music; the national associations group meeting (representatives from 13 national festivals associations and 4 cultural networks from 13 different European countries) and the European Atelier for Young Festival Managers with 40 participants from 22 countries). These meetings throughout the year take place in different cities and countries and are aimed at exchanging experiences and creating platforms for co-operation, thus promoting the flow of information, the enhancement of mutual knowledge, a greater cultural diversity and the enhancement of artistic and cultural co-operation between festivals from various countries, as well as the mobility of the cultural operators and the arts product.

These different sorts of meetings (developed in terms of their frequency, their thematic input (clearly trans-national topics) and their character (internal or public) are aimed at bringing EFA members and non-members regularly together around a particular theme proposed for discussion. Themes proposed are "European" themes and throw light on the question how the festival sector is concerned in a European context and what its role might be. All meetings are organised in cooperation with partners from different European countries and are attended by participants from all over Europe, EFA members and non-members. And they have been developed further: the EFA General Assembly 2007, for the first time, has been a cooperation project with another major international network (ISPA) and was open to non-members as well. Another example of constant development based on experiences is the ARS NOVA initiative: Following the four previous editions in Berlin, Amsterdam and twice in Zagreb, and based on the last edition hosted by the ULTIMA Oslo Contemporary Music Festival, Oslo in 2006, a new scheme of ARS NOVA has been developed in 2007, involving more multiplying networks in the field of contemporary music in the organisation of ARS NOVA: EFA (Belgium), ECPNM (Netherlands), Réseau Varèse (France, with 21 members from 17 different European countries), European Composers Forum (Austria), European Ensembles Network (Norway) and the Ensemble Aleph (France) have confirmed to act as co-organising partners of Ars Nova. After a launch meeting in Brussels in June 2007 and a principal cooperation agreement among the partners, the first edition of the new series is planned to take place in Brussels in 2008.

Especially in the light of the experiences gained within the last 3 years, the EFA work programme in 2008 has been conceptualised and is the basis for a sustainable result also for the three years to come. As we already said, some activities will be continued, others will be developed and fine-tuned, some new projects within these four main activity lines will be initiated including the “Avignon Debate” series; some activities lead to concrete results in 2008 (Charter on Intercultural Dialogue e.g. which has been prepared since early 2006, the distribution of the EFA BOOKS 2 and 3 prepared in 2007), others are in a preparatory phase (European Atelier for Young Festival Managers 2009), some belong to the constant, permanent daily work (service and information) but undergo improvement and renewal, and some will become priority through the development of new tools and forms of implementation; some will be intensified by means of a closer cooperation, some will conclude a long-term preparation phase (representation of networks at a European level to enhance structured dialogue between the field and EU decision makers by means of the European House for Culture in Brussels which belongs to the first objectives and one of the main aims when EFA moved its seat to Belgium, read in the Mission Statement of EFA Secretary General Hugo De Greef in 2004 when taking over the secretariat’s work: “EFA was convinced from the start that culture plays an important role in society. This has not changed since. This major concern still lies at the basis of the question why culture is being treated so poorly in the new Europe at the political level. And for EFA the question of ‘what we can do about it’ is still more important. Although this essential *raison d’être* of EFA has somewhat been pushed into the background during the past years, it really has to be reconsidered.”).

*2.1.1.5.2 The potential of the proposed activities to result in continued, sustained cooperation, in complementary activities or in permanent benefits at European level, and to contribute on a long-term basis to the development of cooperation between cultures in Europe*

As we lined out before, the more than 50 year long history of EFA, its strong, representative internal structure as well as its positioning at the European level which has been established especially during the last three years of work form the basis of the potential of the activities to result in continued, sustained cooperation and at the same time bear proof of it.

The history of EFA itself is an example of continued, sustained cooperation at permanent benefits to its members and ultimately to all Europeans as well as a proof of complementary activities the work programme generates. The optimizing of the positioning of EFA as an open, innovative, stimulating, facilitating, coherent network, enlarged in members and improved in its effectiveness and in its work towards its members leads potentially to permanent benefits to festivals and Europeans in general. Again: an attentive arts sector - through initiatives such as the European Charter on Arts Festivals - Promoters of Intercultural dialogue - fosters the awareness of European cultural diversity, intercultural dialogue, mobility and other issues related to the cultural debate in Europe. Festivals, each in their own local or regional situation, succeed in generating a stimulating and collective joyous atmosphere among people. Festivals are superb instruments in reaching the public psyche, introducing visions and ideas and communicating a sense of art and reflection on human, social, cultural matters. These socio-political values are entirely in line with the European project! EFA is convinced that art and culture and in particular festivals have the unique power to reach the citizens with issues beyond the local. Festivals produce meaning, allow extensive access bringing together the most different people and open them up for dialogue which may change their views, possibly toward a sense of better integration. An improved positioning of EFA ultimately benefits the position of each individual festival locally. Finally, each single European citizen may enjoy high quality festival programmes based on trans-national cooperation, in other words: a festival that is a strong, international, challenging, open-minded, innovative and taking on European responsibilities.

Structural and project-based initiatives, regular internal communication and contacts with and between the members as well as the profilation of activities and the positioning of EFA as a network (the four EFA working strands) trigger sustained cooperation and complementary activities to come to the result outlined above.

### **Service and information to members**

The ultimate goal and expected result of all activities at the internal level addressed to members is to stimulate festivals to be and to become real European, innovative players, with a trans-national programming which looks beyond the national context addressing European topics: thinking European, acting local! Since the work programme is intense an applies different forms of implementation (structural and project-based activities) the potential that festivals are stimulated to take on their “European” responsibility in the integration process and to offer to the locals a strong European programme and open up the audiences for dialogue and reflection is very high. Thinking European means to cooperate, to co-produce, to set up long-term partnerships between festivals and partners, to reach out new audiences, young people, take on social responsibilities via outreach and fringe activities etc.

To accomplish the task to make festivals sensitive to trans-national topics, to involve their power in themes that go beyond the local, to support them in their “European responsibility”, European issues are raised in virtual but also human communications and meetings feeding into the different EU policy objectives such as ‘intercultural dialogue’, economic value of the arts as well as external relationships with non-European countries through cultural cooperation. All these services including the set of membership gatherings are an expression of EFA’s long-term strategy to develop an exclusive, open-minded network allowing access and collaborations with different players across Europe opening up for members and non-members. In this light, all membership activities contribute to the development of cooperation as they found on stable partnerships and generate the increase of know-how, exchanges and contacts. The mapping exercise of festivals and cultural activities in Africa for instance generates contacts and collaborations between European and African festivals on a long term.

### **EFA activities in the field of training and networking, research and know-how and advocacy**

The set of projects which have been initiated by EFA since 2004 including the Atelier, the EFA BOOKS Series, ARS NOVA, the Festival Debate Circuit, the European House for Culture or the Arts E-shop are all aimed to create sustained cooperation. Almost all of these activities lead an independent life with an inherent dynamic. This is why EFA has put and is putting a lot of efforts into the development of a visible ‘labelling’ of these initiatives under the umbrella of EFA. The support and promotion of the development of the arts, the support of young artists, the mobility of both, the arts and the artists, the pan-European co-operation and the promotion of greater cultural diversity among festivals from 38 different countries (by means of the training programme for instance) and the development of intercultural competences through festival outreach programmes such as the EFA Charter are just some of the activities that are aimed to stimulate the set up of complementary activities: meeting moments such as the European Atelier generate cooperation and contacts between young festival managers across the world at a long term basis - research results stimulate other researchers to do studies on festivals, and contribute to the long term objective to create a ‘festival centre of knowledge’ and contribute to knowledge continuity and proliferation of information in the festivals sector, the ‘European debate series’ will result into complementary activities by partner organisations involved at the spot - the various types of activities proposed by EFA all give incentives for reflection, debate, dialogue and synergies and concrete steps and results within the artistic community but also beyond.

The European Atelier in particular - as the core initiative in the framework of training and networking opportunities for young festival managers - will develop into an independent label of high-level training in the festival business. The character of the Atelier itself is based on the concept of 'sustainability' and on continued sustained cooperation: 'sustainability' by means of passing through knowledge from one generation to the other and between the young festival managers. The Atelier enhances the exchange of experiences and mutual knowledge between cultures and their management structures and brings different cities and locations closer to the participants. This unique frame fosters co-operation, trans-national mobility, the dialogue and conscience of diversity and intercultural competences of the next generation of cultural operators. An internal web-portal preserves the legacy of each Atelier and facilitates long-term networking opportunities. It is the first programme for festival management, a role-model for an integration of festival and arts-related strategies into academic curricula developing training skills and methods, 100% in line with the Lisbon strategy: to become the most competitive and dynamic knowledge-based society in the world. The Atelier contributes to the development of vocational training methods through academic and professional activities. It shall generate new strategies in the field of training and research on festivals. As this workshop takes place on a two-year routine, a long-term impact including a phase of evaluation is guaranteed, such as the continuous possibility to access the discussion via the discussion forum on EFAextra. Education, training and management continuity also belong to the longer term results.

The activities around the Ars Nova meeting look into possibilities of synergies in terms of maximising and multiplying artistic results contributing to the long-term development of the contemporary music field. A new organisational model will be developed in order to involve partner networks into the organisation of the ARS NOVA Project, bringing together other multipliers in the field of new music (ensembles network, composers network, promoters network, festivals, producers and artists) fostering a structured cooperation between different new-music related networks and to initiate concrete projects and cooperation living their own/independent life.

The preparation of the Festivals debate series is another 'project' related activity which in its main objectives aims to set up a long-term, continued cooperation between festivals to facilitate dialogue and interaction at the European level through a conference platform that triggers dialogue and interaction on 'European themes'. These platforms - as they take place in the framework of major, emblematic festivals which are by their very nature highly mediated - reach out to many Europeans and therewith have the potential to generate complementary activities at the local level. The general aim of the project is to catalyse the mobility of cultural ideas at a European level and to create a context for the discussion, involvement and dissemination of those ideas at a regional/local and at a European level. The project contributes to the transnational mobility of people working in the cultural sector and of best practices. On a long-time basis, the EFA Conference model will create a "label" if dialogue on European themes benefiting guests (a benefit could be a confirmation of European citizens as key actors at a European level), to the European Union and the Cultural Contact Points (such project could help them disseminate more easily the information regarding their programmes in the field of culture), to the European citizens (they would have the chance to meet, in their own country, important people in the cultural sector), to the cultural organizations (especially for those who cannot travel to Brussels to meet the decision-makers) and to the Festivals.

To put it in a nutshell, EFA in 2008 aims to re-confirm its position as a reference point for its members, but also in terms of know-how and knowledge for the whole sector in the promotion of innovation and education, EFA as an interlocutor for many colleague networks and the EU, as an ambassador, advocate, promoter and pioneer and ultimately as a bridge, in partnership with the EU, colleague networks and the media to EU citizens.

The proposed activities in the field of the political dimension of the festival sector, the positioning of EFA, promotion of the significance of festivals and their contribution to the European cultural debate, build on the efforts, achievements and position EFA gained throughout the past 2 years. In terms of political participation and advocacy of festivals, the three main areas of concern (EFA as a multiplier: participation in 2008, Year of Intercultural Dialogue, EFA as the representative interlocutor for partners: Civil society platform, EFA as a initiator contributing to the development of the EU agenda for culture: structuring dialogue by means of festival conferences and the European House for Culture in Brussels) all aim at fulfilling a task in the cultural sector at a European level which goes beyond the service of EFA members, but which structures a fertile ground for the development of a long-term cultural cooperation in Europe.

Based on the improved cooperation with colleague networks, the intention to set up the “European House for Culture in Brussels” will enable the cultural sector to formulate a common view on the EU agenda for culture. This ambitious project EFA started to concretely develop in 2007, is but the physical testimony of the conviction that only by means of long-term, sustained, sometimes very practical cooperation, complementary activities will be generated. The House has a high potential to do so:

Because: the sector needs a structured, focused dialogue involving stakeholders and multipliers in the field of culture to make sure that their voice is heard and their expertise taken into account. The better this consultation and communication process is elaborated in terms of content, the more it gains visibility, the better the voice of culture and the arts is heard in public and political forums, the more it may come into effect. In addition, the time is ripe: The central role of culture in the process of European Integration has been recently affirmed in different documents and platforms and has been stressed by EU-politicians at different occasions. For the first time in EU history, a European agenda for culture has been drafted by the European Commission, setting the basis for a first common ‘European strategy for Culture in the EU’.

All these projects: structural and project-related, are conceptualized to result in a continued cooperation and generate activities at the local/regional level which benefit all Europeans in general. In how far they promote transnational mobility of people and the artistic products in particular, and further dialogue between cultures especially, is depicted under the following heading of this application dossier.

*2.1.1.5.3 The potential of the proposed activities to generate other future initiatives which aim to promote the transnational mobility of people working in the cultural sector, to encourage the transnational mobility of works of art and artistic and cultural products and to further dialogue between cultures*

The potential of activities to generate other future initiatives that promote trans-national mobility of people working in the cultural sector and of artistic works is - by nature of the European Festivals Association and of its mission and objectives as well as by nature of international arts festivals - very high and triggered as much as possible by projects which EFA is implementing through its four different EFA working strands.

Membership contacts aim at enhancing artistic cooperation and to set up cooperation projects for the future. Membership contacts are facilitated by internal EFA communication tools such as the EFAextranet with a Discussion forum on artistic collaboration, or the EFACTS informing festivals about collaboration opportunities, as well as the EFA EU Helpdesk which in particular stimulates festivals to apply for EU funding by initiating co-production projects. At the same time different EFA meetings all over Europe promote physical mobility of people.

Each meeting encourages trans-national mobility of people, improves cooperation and stimulates common projects and synergies between the different festivals. All meetings especially when organized in partnership with partner networks offer festivals a platform to discuss work connections and synergies also beyond EFA membership broadening the perspectives for co-operation within the festivals sector and beyond.

Meetings lead to artistic exchanges and stimulate mobility of the artistic product through creating inventive platforms, both virtual and human ones! ARS Nova in particular fosters creativity, the mobility of artists and cultural operators as well as mobility of contemporary arts and arts productions. Efforts to dedicate more space to contemporary music and young artists enhance a greater cultural diversity through innovative projects commissioned by the festivals from 38 different countries. Besides being a platform for reflection and discussion, the aim of Ars Nova is to enhance European co-operation in this field of art, to stimulate co-productions between the players involved, to support the diversity of innovative arts forms and the opportunity to present them to different kinds of audiences in different countries.

In terms of mobility of artistic products, the European Arts e-Shop and other online and physical tools such as the INFO BOX and internal communication tools including the EFAextranet with a multi-media section audio and video proposing challenging arts productions are further examples of how EFA increases mobility of the arts products. The European Arts e-Shop aims to increase the visibility and accessibility of cultural products and stimulates the artists and artistic community to contribute to its development. It will become on a long-term a reference point of high-quality cultural products at a European level leading to the mobility of artistic goods and the artists as well.

All communication tools such as the EFA website, the EFA brochure, the communication and promotion action plan of EFA in general aim at mobilizing European citizens to travel to festivals and enjoy high-level artistic performances. Millions of Europeans travel to festivals every year.

Next to physical mobility there is the mobility of minds stimulated through communication, press actions, the EFA BOOKS series, the research on festivals...; mobility of minds as a result of meeting moments, training experiences (European Atelier) and in particular in the frame of the EFA involvement in the promotion of dialogue between cultures (European Festival Charter). Again, a strong involvement of EFA and the festival sector with its unique power to develop dialogue between cultures, not purely by their very nature but by means of countless inspirational fringe and outreach activities, will lead to festivals being strong promoters and mediators of the message linked to 2008. The Charter will physically travel across Europe and kick off projects at the local level. It is the basis for the promotion of Intercultural Dialogue in the framework of festivals: By involving festivals into the dissemination of the objectives of the year and its activities, a platform is created to generate future initiatives in the framework of intercultural dialogue not only within the festival sector but with many partners across Europe from other sectors. One of the main objectives of EFA activities in the field of Education, vocational training and networking and mobility opportunities for the next generation of cultural operators is to create a pan-European platform. The Atelier 2009 (prepared in 2007/2008) will be attended by a total of around 40 young festival and cultural operators and will lead to follow-up exchanges and networks which will be sustained. This workshop aims at the education of young festival managers in their role as festival directors, creating networking opportunities and increasing mobility. The main task of the atelier is to underline and teach the core task of festivals and young festival directors: to think about the artistic responsibility of a festival, to engage in artistic mobility and support the mobility and development of the arts, the artistic product and the artists, according to Bernard Faivre d'Arcier's words: *'Car le vrai rôle d'un festival est d'aider les artistes à oser, à entreprendre des projets'*.

The nature of the Atelier has a clear perspective which looks beyond national interests but is of truly European: by bringing together young cultural operators from all over Europe and beyond, the Atelier intends to increase the international dimension of the festival work and the sharing of know-how gained in the various European and non-European countries. It has the potential to increase professionalisation and internationalization of the cultural management sector, the interregional communication and interaction, it develops and provides new tools and platforms for initiating co-productions and intensifies the cross-European networking. In the field of Research and Knowledge on Festivals in Europe and beyond activities bring together different researchers from across Europe with different research backgrounds, also young ones, in the field of cultural management and policies a couple of times per year. These meetings and initiatives generate extra research at the local level at the universities involved in the trajectory - the festival research focus is introduced into the cultural management studies and will ensure knowledge continuity at a longer term: a databank of know-how and expertise on festivals from across Europe and even the world is the basis to continue to throw light in a comprehensive and utmost pan-European comparative way on the many different practices in the festival business throughout Europe. Side-effects of these results are the increase of researches on festivals, and the intensification of cooperation and communication among researchers (through regular research meetings) and with the festivals. Results will forecast some future trends in the running of festivals and offer a set of recommendations which will benefit cultural operators across Europe dealing with festival and festive event, as well as public authorities offering subsidies to festivals, sponsors, the tourism sector and the media. It will be the reference for future research on festivals.

Researches are accessible for really everyone across Europe and beyond on the public EFA website. This daily updated EFRP page which already includes dozens of studies, publications, reports... on festivals from all around Europe and even worldwide encourages researchers to look into the meaning of festivals and their role in the building of an open European public space. The nature of the research project is truly pan-European with researchers from Croatia, France, Great Britain, Bulgaria, Belgium, Netherlands, Bosnia-Herzegovina, Italy, Austria, Poland and Ireland. Results look beyond the national interest but still serve as a reference point for the local festival community and the cities in Europe. In the long run, knowledge and data on festivals including research material, studies etc will be centralized in a database available on the internet and will also be accessible to everybody in the “Centre of Knowledge” for and of Festivals. This Centre will be a point of reference for colleagues also beyond Europe (e.g. African festivals and Asian festivals). Another project which aims at generate future initiatives and the development of working connections with European colleague networks is the “House of Cultural Networks” creating a meeting-place, a reference point, an embassy, and an interlocutor, for cultural networks in Brussels and for those with an interest in the EU-decision making process in the field of culture in Brussels and beyond. The aim is to create synergies and join forces within the cultural sector, to organize, disseminate and facilitate information and consultation among House partners, to create a meeting place facilitating contacts between culture, the arts, civil society and politics, a platform to get messages across

- For cultural networks and initiatives in the cultural field
- For artists
- For politicians
- For civil society
- For citizens and visitors of Brussels

These and other activities are part of the 3-years work programme which will be presented in the next chapter of this application.

## 2.1.2 The Action plan (2008-2010)

### 2.1.2.1 The description of the Action Plan

#### 2.1.2.1.1 *Description of the objectives, priorities and expected results for the period 2008-2010*

The long history of EFA, its representative membership profile, recent partnership development, its positioning at the European level and especially its achievements within the action plan initiated and implemented in the last three years enables the EFA Board and Secretariat to reinforce the objectives underlying the ongoing activities. The long term objectives of the EFA work programme and in particular of the action plan 2008-2010 reflect the mission and objectives which were constituted in 1952 and re-articulated three years ago in 2004 when EFA, after more than 50 years of existence in Switzerland, moved to Belgium. The objectives for the next three years found on the continuation of this re-launched working agenda.

Based on its mission and broad objectives:

*“Both social and cultural aims as well as the continuing mission to promote and advocate the local and global significance of arts festivals and their important role in European cultural cooperation within EFA and with other organizations, to enhance diversity of the arts, innovation, the mobility of the artist, the artistic works and cultural professionals and to encourage accessibility for all Europeans to festival activities, fostering integration, European citizenship and intercultural dialogue belong to EFA’s core mission.”*

The specific objectives of the action plan are fourfold:

- To strengthen the network’s effectiveness, visibility and dynamics and communicate its work to the widest public by coordinating the efforts of EFA members, facilitating the mutual flow of information to improve cooperation and trans-national co-production and encourage cooperation with other organisations across Europe and beyond (service, information, communication, cooperation)
- To become a reference point in the form of a comprehensive ‘Centre of Knowledge’ (Research and Know-how) accessible to the widest range of people by encouraging researches on arts festivals and increasing know-how related to the various dimensions of the festival business including the political, economic and social context determining a festival’s work (from historic, to artistic to social, to political to economic impact studies)
- To ensure knowledge continuity and life-long learning by creating training and networking opportunities for young arts managers and cultural operators
- To highlight the significant role of arts in society and ensure a fruitful political ground for the development of the arts and culture in Europe by promoting and advocating the meaning of festivals in society, by giving the festival sector a representative voice in the setting of common positions in the Europe cultural debate and by attributing visibility of this important message through creating and facilitating structured dialogue platforms and actions at the European level.
- To strengthen the role of EFA as a representative, open, stimulating facilitator, multiplier, interlocutor, gateway and project initiator, increased in its effectiveness and visibility is the overall goal to be achieved in 2010.

An overall goal is to generate and develop concentrated projects into more independent and sustainable initiatives in the field of training, education and life-long learning (European Atelier for Young Festival Managers) and in the field of research (Festival Centre of Know-how and EFA BOOKS Series), in the field of artistic cooperation and promotion (ARTS e-Shop and ARS NOVA) and in the field of political representation and dialogue at a European level (Arts Festivals Charter on Intercultural Dialogue, the Festivals Debate Circuit and the European House for Culture) and to profile them as strong reference points / labels in the respective domains for partners, target groups as well as for the whole sector and other sectors so that they deliver sustained results and generate new projects.

To deliver this action plan, a strategy needs to be applied plan which meets the overall objectives.

### **Priorities**

Priorities within the work programme and underlying objectives point at the re-enforcement and innovations to be taken within the four strands of EFA

### **Service, information, communication, cooperation**

- To strengthen the role of EFA as a facilitator, multiplier, interlocutor, advocate, gateway and project initiator
- To develop even more into an exclusive, open-minded network allowing access and associations with different players across Europe opening up for members and non-members (enabling more one-to-one human and virtual working connections via for instance ARS NOVA, thematic group meetings) creating an open platform with cross-sectoral interaction possibilities
- To improve service and information in order to associate the members even more with the work programme
- To strengthen EFA as a membership organisation and grow its representativity in quantitative and qualitative terms extending membership into new media, literature, film or jazz festivals, allowing access also to festivals with a smaller budget based on a differentiated membership fee system as well as festivals from other continents
- To develop and profile the activities in structural and project-based terms in order to serve the mission to become an open membership organisation
- To widen communication efforts providing more European citizens with up-to-date information on festivals, the arts and the artistic product, stimulate Europeans to travel to festivals and disseminate their activities as well as to re-enforce targeted communication
- To strengthen EFA's social mission and international task
- To increase cooperation, dialogue and structured interaction within the cultural sector and beyond

### **Concentrated projects and extra activities aim**

- To generate and develop concentrated projects into more independent and sustainable initiatives in the field of training, education and life-long learning (European Atelier for Young Festival Managers) and in the field of research (Festival Centre of Know-how and EFA BOOKS Series), in the field of artistic cooperation and promotion (ARTS e-Shop and ARS NOVA) and in the field of political representation and dialogue at a European level (Arts Festivals Charter on Intercultural Dialogue, the Festivals Debate Circuit and the European House for

Culture) and to profile them as strong reference points / labels in the respective domains for partners, target groups as well as for the whole sector and other sectors.

### **Research and Know-how**

- To develop an independent 'Centre of know-how on festivals' allowing a constant flow of information and access to know-how
- To develop the EFA BOOKS Series into a compilation of researches and materials on festivals and the arts including their broader framework on cultural industries, impacts assessment, funding systems of the arts, innovative governmental relationships, European cultural policies and to make this information accessible to a wide public, especially public authorities, politics, sponsors, the media and academics (next to the festivals and the cultural sector)

### **Training and education**

- To develop the European Atelier into an independent label of high-level training in the festival business
- To strengthen its visibility and accessibility
- To contribute to initiatives in other parts of the world including Asia and Africa and strengthen partnerships with organisations supporting training and education in the arts sector
- To develop training schemes and become a role-model for the integration of festival and arts-related strategies and cultural management schemes into academic curricula

### **Advocacy and representation**

#### **Charter**

- To profile the Festivals Charter in order to engage as many European festivals as possible in the topic of intercultural dialogue, mediate and communicate the messages and objectives on the Year to as many Europeans as possible and generate future initiatives in the festival circuit which base on sustainability in the first place
- To profile the Festivals Debate Circuit into a structured dialogue network to engage culture, policies and the arts into a dialogue and eventually involve as many European festivals and European citizens into the discussions on European cultural cooperation and integration as possible through a high degree of mediation and communication.
- To further collaboration and enhance synergies within the cultural sector to give new dynamics to the cultural sector, to maximize its operational results, to strengthen its influence at the political level and to open dialogue with other sectors by means of the 'European House for Culture' with as ultimate goal to profile the House as an independent organisation running the House for Culture and profile and develop its activities

### **Expected results (achievements)**

Expected results or achievements are based on the experience gained throughout the last three years and therewith proof to be realistic and feasible.

In general, results concern the single activities and their individual set of objectives, but also the overall positioning and functioning of the network.

Results are monitored each year and at a long-term perspective after the three-year action plan. EFA, until 2010 will re-enforce its position as a reference point for its members, for the cultural (and other) sectors, for young festival managers, being the interlocutor for colleague networks and the EU, an ambassador, advocate, promoter and pioneer in the intercultural dialogue and international relationships with other cultures in a globalized world.

- An overall result of the EFA work is a strong, representative, visible, open-minded pan-European innovative, stimulating, facilitating membership organisation, enlarged in numbers, disciplines and empowered in its European expression, concentrated in its activities which lead to concrete results.
- An optimized positioning of EFA leads to permanent benefits to festivals and ultimately to European citizens in general.
- An attentive arts sector - through initiatives such as the European Charter on Arts Festivals - Promoters of Intercultural dialogue - or the envisioned conference series on EU cultural policies in the framework of festivals foster the awareness of European cultural diversity, intercultural dialogue, mobility and other issues related to the cultural debate in Europe at a very visible level
- The power of festivals in terms of artistic innovation, the internationalisation of the arts, intercultural dialogue, cultural and artistic diversity, mobility of the arts and the artistic product is immense and must be re-enforced and further exploited
- The outstanding power of mediation, communication, campaigning ideas and introducing European issues should be exploited also, facilitating meeting platforms and dialogue between the peoples
- Pan-European and cross-continental cooperation between festivals.

As a multiplier, interlocutor, and advocate, EFA increases the strength to support festivals in their core mission (which remains the artistic one!!!), to facilitate international cooperation, cultural diversity and networking, but also to engage festivals into a more political cultural activism, to trigger their “European responsibility”, raise European issues in virtual but also human communications feeding into the different EU policy objectives such as ‘intercultural dialogue’, economic impact of the arts as well as external relationships with non-European countries through cultural cooperation.

Expected results from the single activities relate to the overall objective to profile those activities as independent and sustainable initiatives in the field of

- training, education and life-long learning (European Atelier for Young Festival Managers)
- in the field of research (Festival Centre of Know-how and EFA BOOKS Series)
- in the field of artistic cooperation and promotion (ARTS e-Shop and ARS NOVA)
- in the field of political representation and dialogue at a European level (Arts Festivals Charter on Intercultural Dialogue, the Festivals Debate Circuit and the European House for Culture)

Achievements are a contribution to intercultural dialogue, the internationalisation and professionalisation of the arts, knowledge continuity, mobility and cross-European networking. Each initiative is based on a clear set up of partnerships from the respective fields and profiled as such in this partnership which is based on sustainable activities and objectives.

The result of a concentrated development of the single activities is a more rigorous, focused catalogue of activities, a major visibility and accessibility to these activities/brandings and a higher potential of sustainability and generating new, independent actions resulting from these initiatives. Covered by more targeted communication and information dissemination on each single activity through a better informed press across Europe, the number of beneficiaries increases from festivals, to colleagues from the sector, to artists, the cultural and arts community in general and eventually each European. All these activities play a role in the overall strategy at the European level looking beyond the local and national interests enhancing synergies and cooperation.

#### **Results in the field of training and research include**

- profiling of the Atelier as a role model and generate other training schemes contributing to the development of vocational training methods
- education, training and management continuity belong to the long term results
- more training facilities for young festival managers
- enhancement of the exchange of experiences and mutual knowledge between generations but also between different cultures
- transnational mobility
- internationalization of the arts
- sensibilisation of the awareness of the role of arts and creativity
- cross-European networking opportunities

#### **Results in the research field**

- production, distribution and profiling of the EFA BOOKS series
- comprehensive, pan-European comparative researches
- generation of research on festivals through creating
- increasing knowledge on the strength of culture and the arts in society
- mobility in the research community
- accessibility of researches
- contribution to knowledge continuity

Results in the partnership and networking field: Being the main consulting interlocutor for the European institutions and a gateway to the professional festival sector, EFA strengthens the flow of information from the professional festival sector to the public and into the direction of the decision-makers at the national and European Union level. Results of contacts benefit both, the EFA/the festival sector and ultimately the cultural sector on the one hand, and the EU Institutions on the other. By strengthening EFA as multiplier, facilitator and interlocutor, a significant representation and advocacy of the festival sector at the European policy level can be ensured. Communicating the representative view of the festivals at the European level through intensifying the consultation and dialogue procedures, the cooperation within the sector and with the European Institutions will be enhanced. Targeted activities in partnership with festivals and European partners (Festival Debate circuit, Charter, European House) will not only facilitate a direct dialogue within the sector and with the EU but also stimulate and generate dialogue in other fields than the cultural one.

By introducing the ‘European dimension’ and responsibility to festivals, they are stimulated to integrate a more political task into their activities, through for instance forums (public but also targeted) in order to offer a platform that reaches out to all Europeans (see example of the Charter, and the intention to set up a conference series in the framework of festivals dedicated to European cultural policy topics in close cooperation with EU representatives of DG EAC and others).

Especially the European House for Culture involving key stake holders into its implementation feeds into one of the objectives at the European level in view of the implementation of the European Commission Communication: a better dialogue between the Commission and the sector. The structuring of advocacy and lobbying activities within the cultural sector will lead to more weight upon the EU political processes, but also, in a sort of EU-sectoral partnership, more weight upon national politics to ensure a better representation of the cultural field also in other policy areas at the national as well as at the European level. A platform structure like the House aims to

- Advocate the place of culture in Europe
- Strengthen power of the cultural sector by facilitating and multiplying lobbying activities of its residents
- Attribute greater visibility to its position
- Set common positions and domains of interaction
- Enhance and coordinate dialogue and the consultation process with the political level and weigh upon decision-making processes at different levels
- Increase and structure dialogue with other sectors
- Stimulate an open dialogue about culture and the arts and their role in society
- Increase and give new dynamics to networks’ ambitions

#### *2.1.2.1.2 Description of the Strategy and actions to be implemented to ensure that the objectives and results are achieved*

##### **Strategy**

In order to deliver its action plan, EFA bases its strategy on the strengthening and reinforcing of the four working strands. The methodology is based on continuation and sustainability, re-enforcement of objectives, priorities and a constant monitoring of achievements. The strategy reflects the objectives aiming at committed members and a high visibility of their activities on the one hand and at a strong profiling of EFA as a network and its various punctual activities and their visibility on the other.

The strategy proposed herewith bases on the experiences gained by the implementation of an intense work programme 2005-2007. After broadening the mission of EFA (from service and information to extra activities in the field of training, research and advocacy) in 2004, the objectives are articulated in 4 working strands all serving the mission. Utterly positive and visible results have been achieved in all four working areas which have become constant pillars of the EFA work programme. Tools have been ideated, conceptualized, tested and improved and considered worth continuing. Next to an intensification of membership contacts and services, certain extra activities were initiated which developed into rather concentrated activities/labels living an independent life in a broader framework for and with the cultural sector in Europe in general. The period from 2008 to 2010 is the time to reinforce and multiply the results and set out for new priorities after 2010. The overall strategy therefore is to apply a methodology which allows this objective through increased efforts in order to ensure sustainability and a real European added value of all the activities in the field of internal membership development and services on the one hand and in the field of project-based, external partnership development and lobbying and advocacy activities on the other.

To meet this objective and to ensure concrete achievements in both areas, the strategy foresees a division of the work programme also physically: the main office in Gent and an office in Brussels in the perspective of the creation of the European House for Culture in Brussels. Based on a clear-cut subdivision of working strands (Gent: membership development and services, Brussels: project development and external partnership development), this strategy - eventually leading to the set up of a new legal structure executing part of the EFA work programme on a longer perspective - allows more concentrated working efforts and results as well as a major visibility of and accessibility to the activities. It ensures a further development of EFA as the reference point and representative promoter and advocate of the festivals and for the festivals across Europe and even worldwide, on the one hand and allows sustainability of extra activities generated by the EFA work programme in a broader cultural framework on the other.

Throughout the period of 2008-2010, this strategy will be implemented (2008), activities will be profiled (2009) and evaluated (2010) on a mid-term basis. 2010 is the year when certain results of the different activities will be brought together and presented to a wide public (e.g. in the form of a big conference at the occasion of the Belgian presidency in Brussels at the European House for Culture).

The strategy is based on the solid financial capacity (based on annual membership contributions, the EU budget line 'Support for Cultural organisations at a European level', other public funding (City of Gent) and project-related support (National Lottery), as well as on the professional competence and tested internal working methods of the organisation.

The action plan is monitored and evaluated on a regular basis by means of internal procedures (Board Meetings, Presidency Meetings and above all the annual General Assembly).

#### **Actions to be implemented**

The actions are based on the objectives and the strategy as lined out here before. They follow the same logic based on 'continuation', 're-enforcement' and sustainability;

All actions are continued efforts of EFA to give new dynamics to the festival sector and to increase visibility and its representation towards partners and public authorities in order to further collaboration between different cultures and enhance the position of arts in society.

Activities coherently belong to the overall strategy, objectives and expected results of EFA's long-term action plan. Therefore, activities implemented between 2008 and 2010 will lead at different stages to different results: Some activities are continued, others will be developed and fine-tuned, some new projects within the EFA fourfold work programme will be initiated; some will undergo improvement and renewal, and some will become priority through the development of new tools and forms of implementation (see for implementation methodology and division EFA Gent - EFA Brussels under 'Methodology').

In 2010, a momentum will be organised in Brussels to present mid-term results and achievements and evaluate the future of the activities.

Actions are implemented in the four main working strands profiling the programme of EFA:

- service and information
- research and know-how
- training, education and networking
- political advocacy and lobbying activities

### **Service, Information, Communication, Cooperation**

- Stimulation, facilitation and coordination of contacts and enhancement of co-operation and co-productions among its members in structural as well as project-related types of activities.
- Support of a specific, festival-related mutual data flow as well as artistic cooperation by means of internal communication tools such as the regular EFA Newsletter 'EFACTS' (15 issues per year); an EFA INFO BOX sent to EFA members twice a year; an EFAextranet including an extensive amount database, references and festival-related know-how, giving the possibility of dialogue in Discussion Forums; an EFA Syllabus 'For Members Only', the 'Newsletters' Newsletter' (NsNexpress)
- Internal networking opportunities in different kinds of meetings in order to assemble the members in international gatherings: The annual general assembly, an annual thematic membership meeting in Autumn, the annual workshop on new music (ARS NOVA), the bi-annual European Atelier for Young Festival Managers and one annual group meeting targeted at national festivals associations or at concentrated themes.
- As a member of other European and international networks, cross-sectoral cooperation beyond EFA membership is facilitated as well as cross-continental contacts (with festivals in Asian and African).
- On a public level in terms of promotion and communication, EFA provides information and gives visibility to its members, its activities, the arts and the artistic products by means of the EFA website, an EFA Brochure, the Arts E-Shop, the EFA BOOKS - Series, a joint advertisement and communication strategy and by means of targeted communication tools such as press releases and postal matters throughout the year.

These tools and activities enable a constant collecting, dissemination and flow of information, for facilitating cultural cooperation, networking and the participation in cultural cooperation projects through members and EFA as well as for increasing visibility and accessibility to arts and the artistic products.

### **Research and Knowledge: Assembling and increasing knowledge**

- EFA commissions research, publishes and distributes it by means of the EFA BOOKS series and festival-related researches published in 'for members only'.
- EFA stimulates researches on festivals allowing access to research and comprehensive data as a partner of European universities and a consortium member of the European Festival Research Project (EFRP), a group of researchers from various disciplines focusing on the dynamics of artistic festivals and the recent explosion of festivals with as a longer-term objective the creation of a "Centre of Knowledge" for and of festivals.
- EFA serves as the reference point, assembles all produced materials and coordinates the mass of publication, reports etc, made accessible online on the EFA website.
- EFA involves members in specific workshops organized to deepen research, to connect researchers with festival operators and to present results which are made available through presentations for members.

### **Training and Education: knowledge continuity and networking**

- EFA creates training and networking opportunities for young festival managers through the bi-annual "European Atelier for Young Festival Managers", an exclusive, one-week intensive workshop designed especially for carefully selected beginning festival and cultural operators, led by experienced festival leaders and taking place in a city of "European significance".

The fundamental basis of these workshops and hands-on trainings is the rigorous selection of concentrated topics focused on the artistic dimension of the festival work, the high level of most experienced speakers and presenters as well as the location combined with in-depth research and reporting.

- In addition to this action which is set up in a broad partnership framework and a high grade of visibility and quality, facilitating European-wide exchanges between festival staff members and placement opportunities belong to structural activities in the field of training and education.

#### **European Cultural Debate: Advocating, lobbying and raising awareness**

- EFA, as advocate of the festival branch, contributes to the political debate at the European level.
- This involvement results in a close dialogue with European institutions at a regular basis on the one hand and in the structural development of long-term partnerships with different networks (EFAH, IETM, Pearle, A Soul for Europe, the Civil Society Platform for Intercultural Dialogue) and initiatives on the other (lobbying), as well as in the active involvement of festivals in this respect.
- Development of the European House for Culture in Brussels as a platform for cultural networks to structure and enhance dialogue among the sector but also with EU level
- The publication, distribution and promotion of the European Festival Charter on Intercultural Dialogue (campaigning activity)
- Set up and conceptualization of the Festivals Debate Circuit on European cultural policies

Other information tools, regular updates and working groups on political issues regarding the European integration process and the role that festivals take on in this context belong to the action programme.

#### **2.1.2.2 Breakdown of the objectives/results and actions for each of the three years**

##### **BUDGET YEAR 2008**

###### **Objectives**

*To strengthen the network's effectiveness, visibility and dynamics and communicate its work to the widest public by coordinating the efforts of EFA members, facilitating the mutual flow of information to improve cooperation and trans-national co-production and encourage cooperation with other organisations across Europe and beyond (service, information, communication, cooperation)*

###### **Actions in order to achieve this objective**

- improvement of internal communication tools (finalisation of transition period of the new EFA website including restructuring of certain contents, implementation of EFACTS and NsNexpress into the EFA website, the development of the multi-media section, publication of research material in 'for members only' 4-6, distribution of EFA INFO BOX 9 and 10, specific members meetings including ARS NOVA on new music, the Autumn meeting on Sponsoring, the General Assembly with thematic issues and high level speakers and presenters, the thematic group meeting for national associations focused on Intercultural Dialogue)

- development of external communication tools (the public EFA website including the launch of the Arts e-Shop, publication of the new EFA brochure and distribution, ongoing update of the press database)
- new membership: preparation of the extension of membership categories, general discussion at the EFA General Assembly 2008; membership visits and representation
- Development of contacts with African and Asian Festivals: first contacts, feasibility of working connections and interactions
- to start developing and profiling the extra activities in structural and project-based terms and install the Brussels office preparing and implementing these activities, possibility of the set up of a new legal structure executing these activities in a targeted way delegated by EFA

#### Expected results

- better informed members which are even more associated with the work programme
- An optimized service, face-to-face meeting opportunities lead to an improved positioning of EFA as an open, innovative, stimulating, facilitating, coherent network, enlarged in members and improved in its effectiveness and in its work towards its members.
- This results in permanent benefits to festivals and ultimately to European citizens in general.
- intercultural dialogue, networking, mobility and promotion of culture and the role in society by means of members meetings
- Internal launch of discussions on membership development and strategy to prepare the change of increasing membership (quantitative) and in disciplines (qualitative) to feed into the long term objective to develop a strong, representative, open-minded membership organisation
- More concentrated activities which lead to concrete results.
- Establishment / continuation of contacts beyond European borders: Pan-European and cross-continental cooperation between festivals in concrete projects engages festivals to become strong, international, challenging, innovative promoters and meeting platforms as well as facilitators of dialogue between the peoples.
- higher visibility and accessibility to activities and partnership development generating new projects
- better communication efforts (wider as well as more target) lead to more information flow, lead to more mobility of the arts, the artistic product, artists and the Europeans in general and benefit each European visiting festivals
- internal members meetings lead to long term cultural cooperation based on sustainability
- Extra activities in a re-structured frame under the umbrella of EFA generate concentrated projects which then can be developed into more independent and sustainable initiatives level, see more details here below.

*To become a reference point in the form of a comprehensive 'Centre of Knowledge' (Research and Know-how) accessible to the widest range of people by encouraging researches on arts festivals and increasing know-how related to the various dimensions of the festival business including the political, economic and social context determining a festival's work (from historic, to artistic to social, to political to economic impact studies)*

#### Actions in order to achieve this objective

- editing and publication of EFA BOOKS 4 on Festivals and sponsoring, distribution of EFA BOOKS 2 and 3
- editing and publication of 'for members only' 4, 5 and 6 on thematic festival-related and EFA internal issues
- contribution to EFRP meetings and to the finalisation of a publication on the first results of the research project envisioned for the end of 2008
- commissioning of other thematic researches in relation to different meetings
- continuation: ongoing completion of the virtual 'Festival centre of Knowledge' on the EFA website

#### Expected results

- Further development of the 'Centre of know-how on festivals' allowing a constant flow of information and generate more studies - preparation and distribution of the first result of the EFRP in form of a comprehensive publication
- Broadening of the EFA BOOKS Series into a compilation of researches and materials on festivals and the arts including their broader framework on cultural industries, impacts assessment, funding systems of the arts, innovative governmental relationships, European cultural policies
- to promote the EFA BOOKS series and make it accessible to a wide public: and to distribute it and give it visibility to a maximum extent in order to also use it as promotion material for public authorities, the media, sponsors, the tourism sector...
- for members only results in an extension of know-how on festivals and the arts and into a strengthened relationship between the secretariat, its work and the EFA members.

*To ensure knowledge continuity and life-long learning by creating training and networking opportunities for young arts managers and cultural operators*

#### Actions in order to achieve this objective

- preparation of the European Atelier for Young Festival managers 2009 including programme, selection of partners, presenters, participants, finalisation of schedule, practical preparations, communication
- presentation of EFA BOOKS 3 on the artistic dimension of a festival and its responsibilities to support the arts and the artists
- partnership development, extension of the purpose of the Atelier - promotion and preparation of integrating it into other schemes and academic curricula

#### Expected results

- The results of the preparation of the European Atelier form the basis for the Atelier in 2009 in practical terms but also in terms of visibility and dissemination activity: the Atelier is planned to become a reference point of high-level life-long learning scheme in the field of festival management e European Atelier into an independent label of high-level training in the festival business
- Extended partnerships with organisations from the cultural training and placement field
- Visibility through the BOOKS 3 presentation
- Involvement of high-level presenters as promoters of the Atelier mark

- Visibility at a European level through the webpage dedicated to the Atelier

*To highlight the significant role of arts in society and ensure a fruitful political ground for the development of the arts and culture in Europe by promoting and advocating the meaning of festivals in society, by giving the festival sector a voice in the setting of common positions in the Europe cultural debate and by attributing visibility of this important message through creating and facilitating structured dialogue platforms and actions at the European level.*

Actions in order to achieve this objective

- Signing, promotion, campaigning and marketing of the Charter on Arts Festivals - Promoters of Intercultural Dialogue including implementation of related projects (such as a webpage, a newsletter series, a awarding system and other press actions also in partnership with initiatives such as the Platform on Intercultural dialogue
- Contribution to the implementation of the campaigning exercise of the Civil Society Platform on Intercultural Dialogue as member of the Steering and Contact group
- as such also closely related to the implementation of the EU activities in this field
- Preparation, feasibility research, partnership development and setting up of the European Festivals Debate Circuit, a debate platform for discussion and dialogue on European cultural policy topics in the framework of major European festivals (following the Avignon Model): preparation of a EU dossier: multi-annual cooperation project
- Preparation and launch of the European House for Culture in Brussels: physical preparation of the move, set up of office facilities, legal and conceptual preparation of the new structure, partnership and communication activities, first activity: presentation of the EFA BOOKS 2 on 'Cultural Networks at Work' in 2008
- Participation and conceptual contribution to the Berliner Konferenz 'A soul for Europe': projects and concept from 2009 onwards
- Participation at EU information meetings and other meetings set up by structural and project partners; especially information meetings, consultation meetings and all events related to the European Year of Intercultural Dialogue

Expected results

- The Festival Charter on Intercultural Dialogue campaign results into the engagement of as many European festivals as possible in the topic of intercultural dialogue.
- It commits festivals to engage in topics related with the theme.
- The Charter and its promotion, as closely linked with the EU, results in a strong mediation and communication of the messages and objectives on the Year to as many Europeans as possible and generate future initiatives in the festival circuit.
- The Charter will get a high visibility through press actions, a website, and the festival involvement - strong and visible mediators of ideas and concepts with high media attention at the local, regional and national level.
- The Charter and the festival involvement will generate local projects with partners from other sectors.

- The European House for Culture engagement and first steps have to be seen in the light of the European Commission's Communication on a European agenda for Culture in a globalizing world: Partnership development and synergies intensify the internal dialogue, to contribute to the structuring of advocacy and lobbying activities within the cultural sector in order to create a more intense dialogue between the sector and the EU institutions to weigh upon the EU political processes, but also, in a sort of EU-sectoral partnership, weigh upon national politics to ensure a better representation of the cultural field also in other policy areas at the national as well as at the European level through the right actions and activities with festivals and in partnership with European partners.
- An attentive arts sector - through initiatives such as the European Charter on Arts Festivals - Promoters of Intercultural dialogue - fosters the awareness of European cultural diversity, intercultural dialogue, mobility and other issues related to the cultural debate in Europe.
- The preparation and feasibility study related to the Festivals Debate Circuit results in the set up of a structured network and a list of festivals taking part in the activities; they are aimed to engage culture, policies and the arts into a dialogue and eventually involve as many European festivals and European citizens into the discussions on European cultural cooperation and integration as possible.

## BUDGET YEAR 2009

### Objectives

*To strengthen the network's effectiveness, visibility and dynamics and communicate its work to the widest public by coordinating the efforts of EFA members, facilitating the mutual flow of information to improve cooperation and trans-national co-production and encourage cooperation with other organisations across Europe and beyond (service, information, communication, cooperation)*

### Actions in order to achieve this objective

- Continuation of development of internal and external communication tools: improvement of services and information
- Continuation of discussion on extension of EFA membership into more disciplines and according to budget available at the EFA General Assembly in Vilnius
- developing extra activities in Brussels enabling more one-to-one human working connections via for instance ARS NOVA, strengthening of partnerships within the ARS NOVA initiative, thematic group meetings and a major meeting moment in Vilnius at the EFA General Assembly in the framework of the European Capital of Culture 2009
- to continue developing and profiling the extra activities in structural and project-based terms from the Brussels office : operated by the EFA Brussels office/eventually in a new, but EFA related legal framework (delegation of certain activities)
- Distribution of the EFA Brochure to a massive extent (15 000 copies)
- Membership meetings (ARS NOVA in Helsinki, Collective and affiliate members meeting in a members' city (Irish Festivals), General Assembly in Vilnius and Autumn meeting in Linz)
- Membership internal communication tools (publication of for members only 7-9, EFA INFO BOX 11-12 in order to increase the targeted information flow)
- First evaluation of the ARTS e-Shop

- Evaluation and implementation of first contacts with African festivals

#### Expected results

- Result is the preparation of new membership categories in the EFA statutes allowing access to other disciplines than music, dance and theatre
- Strengthen EFA as a membership organisation and grow its representativity in quantitative and qualitative terms
- More European citizens with an increased communication are provided with up-to-date information on festivals, the arts and the artistic product, stimulate Europeans to travel to festivals and disseminate their activities
- To widen these communication efforts while at the same time re-enforcing targeted communication
- A strengthened EFA's social mission and international task through contacts with Africa (in form of participation in the Atelier for instance)
- See for general results under 2008 here above.

*To become a reference point in the form of a comprehensive 'Centre of Knowledge' (Research and Know-how) accessible to the widest range of people by encouraging researches on arts festivals and increasing know-how related to the various dimensions of the festival business including the political, economic and social context determining a festival's work (from historic, to artistic to social, to political to economic impact studies)*

#### Actions in order to achieve this objective

- Editing, publication and distribution of EFA BOOKS 5 and 6
- Distribution and promotion of the EFRP publication and continuation of stimulation of researches on festivals
- Continuation of extension of the Festival Centre of Knowledge, preparation of a desk study on existing material - re-structuring of the website into a handsome search engine managing the mass and make it accessible more easily
- Continuation of partnership development in the field of researches on festivals and related issues (such as cultural policies in Europe, impact studies)

#### Expected results

- Quantitative and qualitative extension of the 'Centre of know-how on festivals' allowing a constant flow of information and generate more studies
- distribution of the first result of the EFRP in form of a comprehensive publication
- Broadening of the EFA BOOKS Series into a compilation of researches and materials on festivals and the arts
- Distribution and editing in collaboration with major publishers
- to promote the EFA BOOKS series and make it accessible to a wide public: and to distribute it and give it visibility to a maximum extent in order to also use it as promotion material for public authorities, the media, sponsors, the tourism sector...
- for members only results in an extension of know-how on festivals and the arts and into a strengthened relationship between the secretariat, its work and the EFA members

*To ensure knowledge continuity and life-long learning by creating training and networking opportunities for young arts managers and cultural operators*

Actions in order to achieve this objective

- preparation, implementation and follow-up of the second European Atelier for Young Festival Managers in Varna/Bulgaria 2009
- partnership development in this context
- communication, promotion and information campaigns on the atelier

Expected results

- strengthen its role-model function for the integration of festival and arts-related strategies and cultural management schemes into academic curricula
- strengthen its visibility and accessibility
- contribute to initiatives in other parts of the world including Asia and Africa in order to increase collaboration with other continents
- strengthen partnerships with organisations supporting training and education in the arts sector in order to broaden the engagement

*To highlight the significant role of arts in society and ensure a fruitful political ground for the development of the arts and culture in Europe by promoting and advocating the meaning of festivals in society, by giving the festival sector a voice in the setting of common positions in the Europe cultural debate and by attributing visibility of this important message through creating and facilitating structured dialogue platforms and actions at the European level.*

Actions in order to achieve this objective

- follow up of the European Year of Intercultural Dialogue: publication of a report on the implementation and promotion of the EFA Charter on Arts Festivals
- Contribution (in the framework of the Atelier) to the European Year of Linking Education, Culture and Creativity)
- Participation to the EU Cultural Forum in the Czech Republic or Sweden
- preparation and implementation as project leader (if selected: EFA or delegated structure) of the cooperation platform between festivals in the context of the European Festivals Debate circuit on European cultural policies in the framework of major European festivals
- finalisation of the transitional period: logistical and organisational and legal matters of the European House for Culture in Brussels; presentation and implementation first activities - strategic agreements - enlistment of new partners involved

## Expected results

- further collaboration and enhance synergies within the cultural sector
- new dynamics to the cultural sector
- a maximized operational result
- strengthened influence at the political level
- open dialogue opportunities also with other sectors by means of the 'European House for Culture' with as ultimate goal to profile the House as an independent organisation running the House for Culture and profile and develop its activities.
- Festivals Debate Circuit results in increased visibility and discussion platforms of the European cultural policy, the involvement of European citizens at the local level into the discussion by mediation of debates and conferences via media channels

## BUDGET YEAR 2010

### Objectives

*To strengthen the network's effectiveness, visibility and dynamics and communicate its work to the widest public by coordinating the efforts of EFA members, facilitating the mutual flow of information to improve cooperation and trans-national co-production and encourage cooperation with other organisations across Europe and beyond (service, information, communication, cooperation)*

### Actions in order to achieve this objective

- To implement extending membership into new media, literature, film or jazz festivals, allowing access also to festivals with a smaller budget based on a differentiated membership fee system as well as festivals from other continents
- Membership meetings (General Assembly Merano, Collective and affiliate group meeting, Autumn meeting, Ars Nova meeting and Board and Presidency meetings)
- Further development of tools allowing more cooperation and co-productions, promotion of the ARTS E-Shop
- Continuation of internal membership tools development: evaluation of the EFA website (internal and external), publication of the next 2-years EFA Brochure in different language versions (2010-2011), publication of EFA INFO BOX nr 13-14
- Continuation of the publication of 'for members only' 10-12
- Evaluation of the EFA work programme, programming of the next three years

### Expected results

- In 2010, activities in the fields of membership and external partnership must come to concrete results
- A new, dynamic, internal association with attentive members on the one hand and a series of high-profile, visible, concentrated activities in certain areas on the other, to be presented and discussed at a major event in Brussels in 2010 in the framework of the EU presidency of Belgium

- An exclusive, open-minded network allowing access and associations with different players across Europe open to members and non-members to create an open platform with cross-sectoral interaction possibilities
- An improved communication with the members, the spreading of relevant information, networking opportunities and meeting moments also by means of various communication tools such as the EFA Newsletter EFACTS, Newsletters Newsletter NsNexpress, EFA Info Box, the EFAextranet, the EFA Syllabus Series “for members only”, the EFA BOOKS Series, EFA SHOP qualitatively and quantitatively increases benefits of each individual festival locally and each single European citizen.
- In terms of activities, the result presented and evaluated in 2010 is a more concentrated, rigorous, focused catalogue of activities, a major visibility and accessibility to these activities/brandings and a higher potential of sustainability and generating new, independent actions resulting from these initiatives.
- Covered by more targeted communication and information dissemination on each single activity
- A better informed press across Europe
- An increased number of beneficiaries from festivals, to colleagues from the sector, to artists, the cultural and arts community in general and eventually each European.

*To become a reference point in the form of a comprehensive 'Centre of Knowledge' (Research and Know-how) accessible to the widest range of people by encouraging researches on arts festivals and increasing know-how related to the various dimensions of the festival business including the political, economic and social context determining a festival's work (from historic, to artistic to social, to political to economic impact studies)*

Actions in order to achieve this objective

- Preparation and implementation and communication of a major conference in Brussels at the European House for Culture in the framework of the Belgian presidency to round up the EFA work action plan 2008-2010
- Publication and distribution, maybe translation of EFA BOOKS 7 and 8
- Publication of For members only 10-12 and distribution
- Contribution to other publications and researchers in the framework of the EFRP
- Continuation of ongoing compilation and structuring of the research centre - promotion campaign of its results

Expected results

Results in the research field are presented to a large public in the framework of a major event in Brussels; evaluation of

- production, distribution and profiling of the EFA BOOKS series
- comprehensive, pan-European comparative researches: presented at the Brussels event
- generation of research on festivals through creating
- increasing knowledge on the strength of culture and the arts in society
- mobility in the research community
- accessibility of researches
- contribution to knowledge continuity

*To ensure knowledge continuity and life-long learning by creating training and networking opportunities for young arts managers and cultural operators*

Actions in order to achieve this objective

- Preparation, implementation of a major event in Brussels at the Europaen House for Culture with the presentation of results and a preview of the next years
- Follow-up Atelier 2009: publication, virtual network of participants, evaluation
- Preparation and contribution to the dvelopment of the Atelier format in other contexts (in China, in Africa and other continents)
- Sharing of experiences, dissemination and communicaiton to partners generating new initiatives - presentation of its results and the publication
- Preparation of the 2011 edition

Expected results

- evaluation and presentation of the future of the Atelier and its profiling of the as a role model in the framework generate other training schemes contributing to the development of vocational training methods
- through great visibility and momentum: more training facilities for young festival managers
- enhancement of the exchange of experiences and mutual knowledge between generations but also between different cultures
- trans-national mobility
- internationalization of the arts
- sensibilisation of the awareness of the role of arts and creativity
- cross-European networking opportunities

*To highlight the significant role of arts in society and ensure a fruitful political ground for the development of the arts and culture in Europe by promoting and advocating the meaning of festivals in society, by giving the festival sector a voice in the setting of common positions in the Europe cultural debate and by attributing visibility of this important message through creating and facilitating structured dialogue platforms and actions at the European level.*

Actions in order to achieve this objective

- Preparation of a major event in Brussels at the European House For Culture: first presentation and implementation of activities facilitating information and dialogue - major promotion and communication of activities in the framework of the Belgian Presidency
- Structural activities (including Support and service to house partners; project-related services; Enhance the consultation process internally and externally
- Punctual activities including different kinds of meetings (such as an Annual Forum for Culture: public, Artists meet Politics Forum: A round-table series (broadcasted on TV): participation and accessibility: showcases - talks about needs to support idea: a European Fund for Artists (House Partners meet politics; Intellectuals meet Politics, Artists meet cultural operators

- Festivals Debate Circuit implementation and presentation and dissemination of first results via the project leader

#### Expected results

- In 2010, during the Belgian presidency, the different advocacy, lobbying and political activities are brought together and results are presented and discussed with the EU, the European festivals, other house inhabitants and partners.
- This might be a platform to discuss with the sector the mid-term results of the 2007-2013 Agenda on European culture in a globalized world.
- First presentations of the festival debate circuit and the two first years of its existence are presented.
- Presentation of festivals, promoters of intercultural dialogue.
- Presentation of festivals as participants in the Culture 2007-2013 programme.
- Evaluation, rephrasing and future action plan related to its mission, the European House for Culture in Brussels
- to further collaboration and enhance synergies within the cultural sector by creating a meeting-place, a reference point, an embassy, an interlocutor and a lobbying constitution primarily for cultural networks in Brussels and for those with an interest in the EU-decision making process in the field of culture
- to give new dynamics to the cultural sector, to maximize its operational results, to strengthen its influence at the political level and to open dialogue with other sectors and the European citizens.
- Advocate the place of culture in Europe
- Strengthen power of the cultural sector by facilitating and multiplying lobbying activities of its residents
- Attribute greater visibility to its position
- Set common positions and domains of interaction
- Enhance and coordinate dialogue and the consultation process with the political level and weigh upon decision-making process
- Increase and structure dialogue with other sectors
- Stimulate an open dialogue about culture and the arts and their role in society
- Increase and give new dynamics to networks' ambitions

## 2.2 2007 - EFA was awarded a second grant based on a first positive experience in 2006

In 2007 EFA submitted a second application for European funding following the successful bid for 2006. The Application form, once again, contained general information about the organization as well as details about its activities planned for 2007.

### 2.2.1 Executive summary

Activities forming EFA's work programme 2007 follow the same fourfold lines as in 2008, a fact that emphasizes the coherency, sustainability and continuation of the EFA strategy that was launched in 2004 and centered around four objectives: To coordinate the efforts of EFA members, give visibility to them and facilitate cooperation and co-production across Europe and beyond (*service, information, communication and cooperation*), to encourage research and increase know-how, comprehensive data and knowledge on festivals and the festival phenomenon across Europe (*Research and Know-how*), to create training and networking opportunities for young festival managers and cultural operators (*training and education*) and to promote the significance of festivals and their meaning in an open European society in the cultural debate at a European level (*European cultural debate*).

The dossier had to point out the implementation of the permanent work programme related to the European added value, the specific objectives of the Programme including trans-national mobility of people and works as well as the promotion of the dialogue between cultures. Activities were related to the objectives of the work programme and measured in various layers: in sociological terms, in artistic/cultural terms, in terms of education/training and research results and last but not least, in political terms, throwing light on their relevance with regard to the criteria as defined in the present Community Programme.

### 2.2.2 Results of the call EACEA 06/2006 -Selected organisations

- |                                                                                                                                    |     |
|------------------------------------------------------------------------------------------------------------------------------------|-----|
| 1. European Network of Education Services for Opera Houses                                                                         | BE  |
| 2. IETM (International Network for contemporary performing arts)                                                                   | BE  |
| 3. European Festivals Association                                                                                                  | BE  |
| 4. International Yehudi Menuhin Foundation                                                                                         | BE  |
| 5. Association Européenne des Conservatoires, Académie de musique                                                                  | NL  |
| 6. Stichting Res Artis                                                                                                             | NL  |
| 7. Europa Cantat - Europäische Föderation Junger Chöre ( European Fed. of Young Choirs)                                            | DE  |
| 8. Convention théâtrale Européenne                                                                                                 | FR  |
| 9. Asbl. Secretariat de Jeunesses Musicales International                                                                          | BE  |
| 10. International Association of Music Information Centres                                                                         | BE  |
| 11. Europa Nostra Pan-European federation for Heritage                                                                             | NL  |
| 12. Cumulus and International Association of Universities Colleges of Art, Design and Media. University of Art and design Hilsinki | FIN |
| 13. European Music Council e.V.                                                                                                    | DE  |
| 14. Association des centres culturels de rencontre                                                                                 | FR  |
| 15. European Writers' Congress - Fédération des associations européennes d'écrivains                                               | BE  |
| 16. International Festival and Events Association Europe                                                                           | IRL |

17. Europe Jazz Network	FR
18. On-the-move.org aisbl	BE
19. Bundesvereinigung Soziokultureller Zentren e.V.	DE
20. European Network of Cultural Administration Training Centres	BE
21. HORSLESMURS	FR
22. Les Rencontres	FR
23. European Forum for the Arts and Heritage	BE
24. European Music Office	BE

## 2.3 2006 - EFA was the only festivals' network to receive EU funding

### 2.3.1 The application

In 2006, EFA was the only Festivals' network to receive EU funding as you can see in the attached document (Results of the Call for proposals EAC 38/05).

Here below, we would like to share major parts of the application as delivered to the EU in 2005. This highlights the manner when EFA established in 2005 its work programme also for the following year.

#### 2.3.1.1 Particulars of the work program for which a grant is requested

The work programme contains three main fields of activities which were extended into 4 objectives later on

- EFA as generator: the day-to-day management of the EFA secretariat with as the main focus the permanent service to the members
- EFA as initiator: the different punctual activities for and with the members
- EFA as both initiator and generator: the appearance and the international positioning of the organization to underline the importance of festivals in cultural life.

EFA is characterized by a two-folded work portfolio at both, the internal and external level: EFA operates at a lobbying level, being the voice of hundreds of festivals across Europe and beyond. EFA likewise operates at a networking level, being a classical membership organization at the service of its members.

Since the re-launch of EFA in 2004 remarked by its move from Switzerland to Belgium and its re-defined, broadened work programme approved by the members on the occasion of the General Assembly in Brno in October 2005, the aspirations and the mission of EFA have been re-intensified and re-activated. There are activities planned for 2006 which directly support the goals of EFA (EFA as an initiator: EFA meetings, EFA website, distribution of information, contacts with the European institutions) and activities which indirectly support the mission of EFA (EFA as generator or facilitator by bringing its members together).

The work program for the year 2006 includes activities in both domains.

To avoid a reductive approach to the question in how far those activities meet the award criteria in general terms, the work programme will be discussed in detail underlining when applicable

- the European added value of the planned activity;
- the level at which the activity addresses, reaches and benefits primarily citizens in Europe;
- the number of people, members, participants and/or partners involved in the implementation of the activity;
- the number of countries involved;
- how the planned activity can allow a better mobility of arts and artists.

The various activities of EFA can be subdivided into three major fields

- The day-to-day management of the EFA secretariat with as the main focus the permanent service to the members (EFA as generator)
- The different punctual activities for and with the members (EFA as initiator)
- The appearance and the international positioning of the organization to underline the importance of festivals in cultural life (EFA as both, initiator and generator)

#### *2.3.1.1.1 Daily service and management of the EFA secretariat at both the external as well as the internal level*

These activities and efforts next to the whole package of administrative work include various points:

The continuation of the communication and advertisement efforts, including the daily update of the EFA website, the distribution of the EFA Brochure and the EFA poster, the posting of EFA advertisements in different formats and languages as well as the provision of an EFA flag in order to increase visibility of EFA, its members and arts and culture in general terms. It is worth mentioning that the EFA website attracts about 1 million visitors per year and is, by its nature, the most adequate medium to spread information on the members and on culture around the world. In addition to this, the EFA brochure is distributed at a large scale to the various European political levels, to cultural institutions, to partner networks, to the tourist sector specialized in culture journeys, to the international press. It is exposed in the framework of international conferences and meetings and sent to all festival lovers interested in receiving a print version (next to the huge amount of EFA brochures downloaded from the EFA website which could have been already registered: In August 1607 times, in September 1818 times).

The communication efforts in 2006 will be increased. EFA will attribute more importance to the press releases aimed at the international press and in particular at the press institutions situated in European countries. Press actions will be implemented in a centralized way when it comes to the EFA activities and in a decentralized way in co-operation with the members and the local contexts. In addition to the press actions, a temporary cultural researcher will be hired to implement a research trajectory on the international press activities in 2006 in order to ensure long-term results including a complete and accurate international database of press contacts with culture press institutes.

The communication and advertisement efforts are, in particular, addressed to the citizens in Europe. It is the broader public that benefits directly from the services of the European Festivals Association and indirectly from the artistic and cultural offer each EFA member is presenting. Festivals, each in their own local or regional situation, succeed in generating a stimulating and collective joyous atmosphere among people.

They are superb instruments in reaching the public psyche, introducing vision and ideas and communicating a sense of art and reflection on cultural matters. These socio-political values are entirely in line with the European project and will gain even greater importance in the future process of European integration! The various tools of communication EFA has created including the EFA website (with all contact details, the festival programs and the links to the respective festival's website) as well as the EFA brochure and poster contribute to the proliferation of information on festivals among the European citizens. In this way EFA promotes the immense importance and significance of festivals as incredibly influential and uplifting experiences within society.

- At an internal level, the daily correspondence between the EFA and its members result in a lively communication which helps improve the management of the association. These activities also include regular personal visits to the festivals, mainly during the festival period.
- The electronic EFA Newsletter (sent to a number of around 500 festival delegates from 37 different countries about 20 times a year) has grown into an effective tool of communication with and among the members. The Newsletter will be developed towards a more user-friendly, effective format and will keep on being a tool of information but also an instrument to stimulate members, to increase co-operation among festivals at different levels and to inform about EU programmes relevant for the festival sector.
- The EFA INFO BOX, a postal matter which is sent to every EFA member (from 37 countries) twice a year will include, among the others, co-production proposals, high-standard artistic productions and information material on European matters. It is aimed to stimulate the diffusion and mobility of the arts, to enhance co-operation and to foster the awareness of European cultural diversity and other issues related to the cultural debate in Europe).
- The continuation of the re-styling of the EFA websites (both external and internal) with a common look and feel to promote EFA in a unified outlook.
- Enhancing the internal communication among the EFA membership via *EFAextra*. This also implies an increased usage of *EFAextra* as a tool in the framework of the internal communication flow and in the frame of the ongoing EFA activities (see further in the text).
- The organization of around 10 EFA Board and Presidency meetings throughout the year, hosted by one of the EFA members and integrated in a cultural programme in that particular city.
- The intensification of external contacts with colleague networks such as the EFAH, IETM, Pearle, European Audiences Network, CIM and other international organizations; implementation of joint actions fostering synergies and the exchange of information (see more here below under heading C.2 on page 24).

All those activities have their importance and are an essential part of the daily working of the EFA. At the heart of EFA efforts is one conceptual key-element in 2006: The stimulation of various artistic co-operations and co-productions, coordinated by the EFA to allow a better mobility of art and the artist.

Festivals co-operate easily among each other. The traveling of well-known shows and productions is quite common in the festival business. But the commissioning of new productions is something which festivals still shy away from. The initiative to enhance new co-productions has been proposed on the occasion of the EFA General Assembly in Brno in October 2005 and met the interest of festival practitioners. They proved interested in increasing cooperation and co-production activities. EFA members will be invited to present concrete co-production proposals on new productions.

Through a special section on EFAextra dedicated to the presentation of proposals and linked to a site (EFAextra multi-media site) giving visual access to the proposals, EFA coordinates the start-up of co-productions which will then be developed and implemented by the single festivals.

The development of the arts, the support of young artists, the mobility of both, the arts and the artists, the pan-European co-operation and the promotion of greater cultural diversity among festivals from 37 different countries are just some of the results expected from this activity.

#### *2.3.1.1.2 Punctual activities for and with the members*

EFA plans an intense schedule of meetings, conferences and seminars in 2006 including the

**Meeting with the collective and affiliate members on 27, 28 and 29 January 2006 in Rome**, in co-operation with Italiafestival (Italy): the 12 national festivals Association from Belgium, Bulgaria, the Czech Republic, Estonia, Finland, France, Great Britain, Hungary, Italy, Norway, Slovenia, Sweden and 4 European cultural networks from France and the Netherlands meet in Rome to discuss three essential aspects:

- The European research on festivals, the role and involvement of national festivals association and EFA (for more information on the “Eurofest Research”, see under C.1 on page 23).
- Working, function and responsibilities of national festivals associations.
- The task for EFA to increase communication among each other and to optimize the exchange of know-how and the flow of information.

EFA members will be informed on the results of meeting through the EFA Newsletter and on EFAextra where a special menu will be dedicated to the Eurofest Research trajectory. A press release on the results of the meeting will be published on the public EFA website to inform the European citizens and the broader public on the results of the meeting and the expected follow-up for the coming steps.

#### **General Assembly in Luxemburg on 16, 17 and 18 June 2006**

Annual Assembly of the European Festivals Association, jointly organized by the Echternach Festival International, the Wiltz Festival and the EFA secretariat will bring together about 100 delegates from 37 different mainly European countries (see page 12ff of the dossier). Delegates have the opportunity to come together to gather and talk through major challenges and changes in the festival business. Important keynote speakers from colleague networks and local cultural institutions contribute to the conference programme which, this year, is focused on media and living art. The General Assembly will be integrated in a top-quality artistic and cultural programme bringing the city and its cultural heritage closer to the participants.

The General Assembly is open to the EFA members. The results will be published on the EFA website and the international press receives press releases on the conclusions of the meeting. As the focus is on media, the numerous presence of the press (local, regional, national and international) is expected and will be forced.

#### **European Atelier for Young Festival Managers**

The training programme of EFA which has been initiated in the past will be re-launched in an evolved concept under the title “European atelier for young festival managers”.

The first edition will be held from Wednesday, 17 May until Monday, 22 May 2006 in Poland in co-operation with the 'Kryzowa Foundation for Mutual Understanding in Europe' in Kryzowa/Silesia in Poland.

Many of the EFA members do not yet belong to the European Union (members from central and Eastern Europe) or, in other cases, have recently accessed the EU. Cultural management behaviours and ways of management still differ a lot from Western European standards in many ways. What all festivals have in common, though, is the need to be equipped with well-trained staff.

Grouped in an international partnership and based on co-operation between the various players in the festival management vocational training - training bodies, vocational schools, universities etc, EFA starts a training programme in co-operation with Theorem (Latvia), the Amsterdam and Maastricht Summer University (Netherlands), the Dartington International Summer School (Great Britain), Felix Meritis Stichting (Netherlands) and the national festivals Associations including BAFA from Great Britain, France Festivals (France), Swedish Festivals, Norway Festivals, Finland Festivals etc.

The European atelier for young arts festival managers aims at being a pan-European platform for experiencing an outstanding, high-level, exclusive educational training, exclusive in terms of the choice of speakers, the participants, the location and the partners. It intends to increase the international dimension and the sharing of know-how in the various European and non-European countries for various reasons:

- There is a need of professionalizing the cultural management sector. Festival staff often starts at a very young age, sometimes with no pre-educational academic experience when entering the labour market; at the same time, festivals need a skilled workforce to cope with rapid cultural and management changes in an increasingly competitive world.
- the need of internationalizing the own environment. Each festival has an international programming and attracts an international public.
- the need to increase interregional communication and interaction;
- the need to foster co-productions and create new tools/platforms/environments of initiating co-productions!!
- the need to exchange and share know-how and best practice at the highest level;
- the need to enhance European and cross-European networking;
- and to challenge young people to set up arts projects.
- The need to establish creativity and innovation in the field of programming and management

No such programme in the field of festival management exists so far considering the nature of the course, the broad curriculum and the profile of the many exclusive, high-standard keynote-speakers who act as workshop leaders. Various initiatives on the intersecting lines do exist which add some useful elements to the perspective quoted here above, but not a forced programme through action with the required quality and the necessary exclusiveness. Considering the growing number of festivals and thus the growing number of people working in this arts sector, it is even more demanding to enable an adequate development of sharing and training skills, methods, experiences and know-how. Therefore, the atelier is designed to create a European framework for the festival management sector which will enable a qualification system at one specific sectoral level. It will support and supplement management skills which have already been experienced in practice but might not have been developed or trained in a structured way.

The atelier is characterized by its exclusiveness in terms of the choice of high-standard speakers, the selection of participants, the selection of the location and the partners. It takes place on a two-year routine with a maximum of 25 participants from among the EFA membership (37 countries) and others, and 15 high-level keynote speakers. It lasts 6 days with an entrance examination, a final examination and an evaluation period afterwards.

The content of the working groups is based on themes and items directly linked with the festival business and relevant with regard to the above-listed objectives and principles. The European atelier for young festival managers takes place in the spirit of life-long-learning and according to the Lisbon Strategy: the European Council in March 2000 set the European Union the strategic goal of becoming the most competitive and dynamic knowledge-based society in the world. The development of vocational training is a crucial and integral part of this strategy. The Barcelona European Council in March 2002 reaffirmed this important role and gave a mandate to make European education and training a world reference by 2010, and to develop closer co-operation in vocational training (in parallel to the Bologna process in higher education). It contributes to the development of vocational training through academic and professional activities, focusing on trends, studies, analyses and information exchanges, based on the fundamental element of quality and competence.

The nature of this atelier has a clear perspective which looks beyond national interests but is of a true European one. EFA intends to meet the European dimension and to generate new strategies in the field of training, education and research on festivals. It enhances the exchange of experiences and mutual knowledge between cultures and their management structures and brings different cities and locations closer to the participants.

Participants of the meeting will be able discuss on the EFA internal website in a Discussion Forum dedicated to the European Atelier in the framework of the meeting but in particular on a long-term basis. A publication summing up the discussion and the conclusions of the meeting will be available on the EFA website.

#### **First edition of 'The Ghent Forum - the Denis de Rougemont meeting' on 8, 9 and 10 September 2006 in Gent/ Belgium**

On the occasion of the 100<sup>th</sup> anniversary of the birth of the founder and first president of the EFA, Denis de Rougemont, this forum is dedicated to the European cultural debate and questions which are related to the cultural and political dimension of the European integration process as well as on the role festivals in particular are playing in this context. It will address the roots of European integration, its pre-dominant objective in a time when the past and future enlargement still questions the functioning of the EU, as the future of the European Constitution is pending. It remains important for EFA to remember and even to regenerate the reason why the association has been set up in the first place. This meeting will be held yearly in Gent linked to the Flanders Festival programme. In its set-up (top quality artistic events, public lectures and workshops) the meeting has the strength and visibility to address European citizens, European colleague networks and other cultural operators and to communicate the great importance of the cultural dimension and of festivals in particular to a broader public. It fosters the intercultural dialogue and the awareness of the European common cultural heritage through mutual understanding of European cultural diversity.

The forum is part of the "Soul for Europe project". Numerous international guests involved in the project from 8 different European countries will be invited to attend and contribute to the meeting. The international press will be informed on and invited to this high-standard meeting. All results and conclusions gained from the 3 days will be published on the EFA website.

## ARS NOVA

Ars Nova an initiative jointly set up with ECPNM, European Conference of promoters of New Music (Netherlands). ARS NOVA is a working group dedicated to new music. The next edition will be held in Oslo/Norway on 6, 7 and 8 October 2006 in the framework and in collaboration with the local co-organizer, ULTIMA, the Oslo contemporary music festival (Norway). Members of EFA and ECPNM (among its 80 members from across Europe are famous festivals of contemporary music as well as small local concert organizers and new music ensembles) and cultural operators in the field of new music will be invited to take part in this working group which serves as a platform for discussions on new music and the production and commissioning of joint projects. The latest, very successful edition of ARS NOVA on 22 and 23 April 2005 welcomed more than 30 representatives from across Europe - festival representatives, cultural operators, the artists - who presented about 10 different co-production projects. The main focus in ARS NOVA meetings lies on the presentation, commissioning and start-up of co-operation projects in the field of new music and therewith contributes to the development and fostering of new music and its access: New music is put on the agenda of festivals. It stimulates creativity, the mobility of artists and cultural operators and the dissemination of contemporary arts and culture.

A special menu on EFA*extra* serves as the platform for participants to discuss and present proposals. The results of the meeting will be summed up in a report published on the EFA website.

### *2.3.1.1.3 Appearance and international positioning of the organization to underline the importance of festivals in cultural life*

The move of the European Festivals Association from Switzerland to Belgium in 2004 has been consciously decided on the basis of one predominant aspiration: EFA, being the major European network of arts festivals, should have a voice in the cultural debate at a European level and contribute to the legislative process with professional knowledge from the field. The voice of hundreds of festivals across Europe should be heard also at a European level. With this aspiration in mind, EFA broadened and reconsidered its mission, defining the positioning of EFA within the European structure of networks and lobby groups in the cultural field as a priority of future actions. What has already been initiated in the previous year will be developed further in 2006, mainly in two different domains of activities:

#### **The Eurofest Research Project**

EFA is deeply committed to the research and the exchange of know-how in the arts festivals sector. Yet the European festival sector is lacking of a comprehensive study on festivals and their impact. We noted that there is a lot of research already being done on the ins and outs of festivals from the most diverse perspectives: theatre scholars, cultural economists, management researchers, anthropologists, sociologists, political scientists or cultural researchers focus on festivals, each time touching different aspects of the phenomenon.

In this framework, EFA is one of the main coordinators of the "Eurofest Research project" undertaken by some 15 academics from across Europe (Croatia, France, Great Britain, Bulgaria, Belgium, Netherlands, Bosnia-Herzegovina, Italy, Austria, Poland, Ireland): For the first time, a strategic, comparative and comprehensive work on the festival phenomenon from various perspectives will result in an innovative and complete study which will be published at the beginning of 2007. The purpose of the research is to systematically examine the crucial factors of festival operation and their mutual interaction, so as to analyze the combined investment in various festival formulae and their artistic, economic and social impact, developmental scenarios and effective models.

The results of this research will be addressed to festival operators and participants, public authorities offering subsidies, sponsors and the media.

The research team meets on a regular basis in different European cities, hosted by a festival or cultural institution interested and linked to the research on festivals. The next meeting will be held in Great Britain in Leicester in March 2006. All data, resources, texts and bibliographies are managed on the EFAextranet which serves as the main database. A special discussion forum will be launched on EFAextra to allow researchers and EFA members participation in the trajectory.

EFA as the main European network of arts festivals is contributing to the success of the trajectory with professional knowledge, with the facilitation of access to know-how, with contacts and research material. A trainee will be hired in 2006 to undertake a desk study on existing material in the festival sector. In brief: it seems very useful to us to make an inventory of certain results on the existing studies, to provide the studies with some commentary and to distillate their added value; to put it in other words, to actually undertake a desk study about this aspect. Furthermore, members will be personally addressed to contribute to the research project in terms of the quantitative collection of pure facts as well as in terms of the qualitative research. The meeting in Rome at the end of January 2006 will focus on the involvement of the 12 national festivals association, representing, on their turn, hundreds of festivals throughout Europe (see under heading B.1 on page 19). The results of both meetings, in Rome and in Leicester, will be published on the EFA website.

Still in the same sphere of data collection and dissemination of know-how on festivals, EFA is going to build up on the experience of the Eurofest Research Project on a longer perspective. Plans to ensure knowledge continuity and proliferation of information in the festivals sector under the umbrella of a “European Centre of Knowledge on festivals” are foreseen. This Centre of knowledge shall serve as a centralized, comprehensive database/archive of knowledge, documents, research within the festival sector.

**The continuation of the improvement of the positioning of EFA in the frame of supra-national organizations such as the European Union or the Council of Europe with a special focus on the cultural debate in Europe.**

As already indicated before, the intensification of contacts with the European Union and the involvement of EFA within the legislative process, has become a priority since EFA moved its headquarters from Switzerland to Belgium, for that very reason.

- EFA increases its presence in information meetings organized by the European Union on cultural matters, also in the light of the proposal of the European Commission to declare the year 2008 the year of intercultural dialogue;
- EFA continues to take part in the European legislative process through active participation in different lobby campaigns, with a special focus on the implementation of the future Culture programme and the discussion on the budget 2007-2013.
- EFA strengthens proper contacts with the European Commission, the European Parliament and the other European institutions and consulting bodies as one of the major interlocutor when it comes to the festival phenomenon;

Next to the flow of information in the direction of the European Union, EFA will increase the co-operation with partner networks including IETM (Informal European Theatre Meeting), with the EFAH (European Forum for the Arts and Heritage) on cultural policy development in Europe, with Pearle (Performing Arts Employers Associations League Europe), EMC (European Music Council and IMC, International Music Council), in particular on the UNESCO Convention for the protection and promotion of the diversity of cultural expressions, AEN (Audiences Europe Network), Great Britain, and in particular make use of its offer to take part in the many masterclasses and seminars on the development of new audiences in the cultural world and last but not least with the cultural initiatives study group of the Berliner Konferenz “A soul for Europe” which carries forward the impetus given by the Conference in November 2004. EFA membership will be informed on the various activities and meetings of those colleagues via the EFA Newsletter and on the EFAextranet which dedicates a special section to the activities of “EFA Partners” and cultural networks. Press releases from those partners and announcements are published on the public EFA website which dedicates a special section to “Partners’ News” which is updated on a daily basis.

EFA will actively increase its structural involvement and engagement in this lively European cultural and political scenario both at an external as well as internal level. EFA will also continue taking part in different conferences and meetings which touch the festival phenomenon and for which the contribution of EFA might be of an added value while at the same time being aware of the fact that many of the existing networks perform similar tasks for their members: organising internal information, analysing European subsidies and spreading information, creating and maintaining internet sites, organising international meetings, hiring staff, elaborating subsidies for the proper organisation, trying to maximise the budget.... It has to be clear that many of these aspects may be organised more efficiently (on the whole or in part) when done in common. EFA will take the initiative to do so and define concrete proposals and implement them in order to increase participation and access of the European citizens to culture and the transparency in the network landscape.

EFA is also involved as one of the co-organizers in the project entitled “A soul for Europe” proposed by the Felix Meritis Stichting, Netherlands, as the project leader under the culture 2000 programme in the prolongation of the Berliner Konferenz. Next to EFA, the Foundation Interarts (Spain), the Red House Centre for Culture and Debate “Andrey Nikolov” (Bulgaria), Sete Pés from Portugal, the Forum Zukunft Berlin e.V. (Germany), Maison de l’Europe de Paris (France), and KulturKontakt Austria (Austria) will be involved in the programme which aims to stimulate creativity, mobility of artists and cultural operators. It is constituted by a series of multidisciplinary events (Forum followed by the name of the city) and other activities (a system of messengers and artistic performances and cultural heritage component in the future Berlin Conferences for European Cultural Policy). EFA will be closely involved in the three-year programme which foresees activities and forums organized and hosted by the eight parties involved in eight different European cities.

#### 2.3.1.2 Expected results of the implementation of the work program

The results of the work programme need to be evaluated in the light of the aspirations and the mission EFA has set for the year 2006. Related to those objectives there are mainly two results which EFA, in very general terms, is expecting:

First to mention is the improved service for its members. This includes not only the communication with the members, the flow of information, the dissemination of information on community action and the different activities for and with the members.

It also implies the communication among the members, between one festival and the other. EFA shall generate and facilitate the internal exchange of know-how, common projects and synergies between the different festivals.

On a long-term basis, EFA shall become an even stronger membership organization, pan-European in its composition, open to new members and to new forms of arts. Having members in all the 10 accession countries and in the countries awaiting EU-membership, EFA has the potential to be a pioneer in the ongoing European integration process (EFA includes not only members from Bulgaria and from Romania, from Croatia and from Turkey but also festivals from the Balkan regions which strongly believe in the European process of enlargement, from Israel and from Lebanon). The cultural co-operation within the European Festivals Association paves the way to political, social and economic integration of those countries.

The second major result EFA expects from the implementation of the work programme regards the positioning and profiling of the EFA within the European cultural circuit. What has been initiated in 2004 with the move from Switzerland to Belgium, the new EFA statutes under Belgian law, new staff giving EFA a boost, the broadened mission statement for the next year, all those preparatory activities enable EFA in 2006 to concentrate even more on its visibility in general terms, its impact in the cultural landscape in Europe and its communication with the European Institutions. While taking part in the legislative process, individualizing and disseminating information from the professional scene to the community level, EFA shall be the European and even international interlocutor when it comes to festivals.

The results more in detail can be split up in 4 major groups: results in sociological terms, in artistic/cultural terms, in terms of education/training and research and last but not least, in socio-political terms.

Closely linked to the positioning of EFA are the results expected in sociological terms: A better positioning also implies an improved visibility of EFA and ensures a major access to culture and cultural information for the European citizens: A better, more targeted communication on the activities of EFA and its members leads to an increase visitors on the EFA website (already 1 million now!), more visits on the members' websites - thanks to the EFA website - and finally to a better understanding of European cultural diversity and enhances mutual knowledge of cultures.

The results expected in artistic and cultural terms are mainly based on the ARS NOVA workshop and the stimulation of artistic and cultural co-productions linked to the EFA prize: the start-up of co-productions is the result we expect on a short-term basis. The development of the arts, the support of young artists, the mobility of both, the arts and the artists result in more pan-European co-operation which. Efforts to dedicate more space to contemporary music and young artists, enhance a greater cultural diversity through innovative projects implemented and commissioned by the festivals from 37 different countries in the long-term. Via the continuous access to materials and proposals on *EFAextra*, a long-term contribution to the development of cooperation is guaranteed.

Both activities stimulate creativity, innovation, and ideas on contemporary arts and culture and open up for new audiences, who, last but not least, benefit from a more varied, artistically valuable festival programme. In terms of education/training/research look as follows, the European research project results in the first comprehensive study on the European festivals phenomenon. The results will be addressed to festival operators and participants, public authorities offering subsidies, sponsors and the media.

It will deliver a set of conclusions on the contemporary festival practices and their impact, forecast some future trends in the running of festivals, offer a set of recommendations for festival operators and festival participants, public authorities and sponsors. It will also be the reference for future research on festivals.

In the long run, research material, studies etc on festivals shall be centralized in a database available on the internet and in print format in the “European Centre of Knowledge on festivals”. Know-how, research continuity improves access of the community to cultural knowledge.

Meanwhile, the European Atelier for young festival managers shall increase the international dimension and the sharing of know-how at the cultural management level. It shall increase professionalization and internationalization of the cultural management sector, the interregional communication and interaction, it develops and provides new tools and platforms for initiating co-productions and intensifies the European and cross-European networking. It is the first programme for festival management, a role-model for later implementation into academic curricula developing training skills and methods, 100% in line with the Lisbon strategy: to become the most competitive and dynamic knowledge-based society in the world.

The atelier contributes to the development of vocational training methods through academic and professional activities. It shall generate new strategies in the field of training and research on festivals. The participants (about 25) as well as the festival operators interested in the programme will profit from this activity. As this workshop takes place on a two-year routine, a long-term impact including a phase of evaluation is guaranteed, such as the continuous possibility to access the discussion via the discussion forum on *EFAextra*. Education, training and management continuity also belong to the longer term perspectives.

The Ghent Forum and the other activities linked to the “Soul for Europe” project delivers, among others, results in socio-political terms: it is designed to contribute to European integration and the role culture can and has to play in this context. Thanks to its high grade of visibility as part of a broader project “A Soul for Europe” it has the power to address the European citizens and to reach and involve the public, directly or indirectly in the 8 various European countries involved in the project.

Like each of the projects and activities the Gent Forum fosters intercultural dialogue and the awareness of the European cultural heritage through mutual understanding of European cultural diversity on a longer term. The audience and participants assisting will directly gain profit whereas the broader European public will learn more on the results via the website. The EFA members and the participants (directly and indirectly) of the Gent Forum in a process of reflection on European culture(s) and make them more familiar with and conscious of the European dimension of their local activities.

To put the results expected from the work programme 2006 in a nutshell, all these activities shall lead to an open, innovative, coherent, stimulating, facilitating, productive EFA, enlarged in number and cultural expressions, while at the same time, in a bottom-up movement leading to a revitalized European integration process. The vitality and visibility of cultural expression with an increased number of festivals/members from across Europe and beyond help, although modestly, to this revitalization.

### 2.3.1.3 Visibility of the planned activities

EFA makes its activity visible vis-à-vis the European citizens through a number of tools and activities in 2006. First of all and there is no doubt about its effectiveness in quantitative but also qualitative terms, is the internet.

The internet is a magnificent medium to get in contact with everyone around the globe. It is the best way to provide the citizens with up-to-date information from reliable sources.

In 2005, the EFA website has been re-launched in a new look and feel, and now counts around 1 million visitors per year. Those visitors have the opportunity to gather information on EFA, information related to the European Union, on all the EFA members, their up-to-date programme and a series of press releases from EFA, its members, and partners. Under the section "EFA activities and projects", all reports and conclusions on the various meetings and activities implemented in 2006 will be addressed to the public.

In addition to this enormously effective communication tool, EFA has published a brochure including the most important contact details and short presentation notes of all EFA members. This bi-annual EFA Brochure is distributed in 50 000 units among all members, cultural partners worldwide, governmental organizations, political groups at different levels, the tourist sector and in the framework of international congresses and meetings. The English as well as a French version are available on the EFA website at [www.efa-aef.org](http://www.efa-aef.org). Reports show that they are downloaded frequently (about 1600 times a month). The next EFA brochure will be edited at the end of 2006/beginning 2007 while the distribution of the current version will be continued. A colorful poster in the same look as the brochure and the website, an EFA advertisement in different formats and languages and the unique, very visible EFA logo (also available as flag in different sizes) complete the list of tools EFA has developed to reach out the maximum amount of European citizens. The advertisement as well as the EFA logo is placed in different publications dealing with cultural affairs at an international level and on the website of a couple of colleague networks around the world.

It goes without saying that the communication efforts are partly organized in joint venture with the EFA members: all members receive the EFA brochure, the poster and flag and have free access to the advertisement and logo to place them in their publications and on their websites (and they do so). This fruitful system of mutual links maximizes the visibility and cohesion. The display of those tools as part of the common strategy reasserts the sense of belonging to the great streams of European arts and reflects the great power of EFA and its members to reach local, regional and national audiences. In addition to this, a targeted press (local and national) is addressed in the respective regional context to promote the EFA, its mission and activities, mostly in the period when the various festivals are running and a broader audience is reached.

Next to those structural ways of communication which aim to increase the visibility of the activities of EFA, its members and art and culture in general vis-à-vis the European citizens, the communication efforts linked to the various projects to be implemented in 2006 are very relevant: Each activity, each meeting etc will be preceded by a press release addressed to the international press and followed by a report published on the EFA website. In co-operation with the local co-organizer, the event will be promoted in the respective local and regional context. Various activities including the Ghent Forum for instance will be open for the public and announced as such.

Last but not least, the international database of press contacts (in 2005 we individually contacted about 1200 international journalists via email or postal mail and provided them with the press release and the brochure) which will result from the research trajectory planned for 2006 on the international communication will have a long-term impact and provide the basis for targeted press action.

#### 2.3.1.4 Detailed implementation timetable of the work program

It goes without saying that all the activities classified in Part II of the application form under heading 2.1 A (“Daily service and management of the EFA secretariat”) on page 17ff at both, the external as well as the internal level, are constantly implemented from January through to December 2006. These activities include

- communication and advertisement efforts, including the daily update of the EFA website, the distribution of the EFA Brochure and the EFA poster, the posting of EFA advertisements in different formats and languages as well as the provision of an EFA flag and press actions in co-operation with the various members in their local context.
- daily correspondence between the EFA and its members and regular personal visits to the festivals
- electronic EFA Newsletters sent to a number of around 500 festival delegates from 37 different countries about 20 times a year
- enhancement and stimulation of the internal communication among the EFA membership via *EFAextra*.
- stimulation of various artistic co-operations and co-productions, coordinated by the EFA
- intensification of external contacts with colleague networks and the European Union and the active participation in and contribution to their activities: EFA increases its presence in information meetings organized by the European Union on cultural matters, continues to take part in the European legislative process through active participation in different lobby campaigns.

The detailed timetable of the work programme with regard to the project activities including the type of activity and the involved countries/cities looks as follows:

#### **Board and Presidency meetings**

The organization of around 10 EFA Board and Presidency meetings throughout the year, hosted by one of the EFA members and integrated in a cultural programme in that particular city. Participants: 11 Committee Members from 11 different countries in Europe , preparation (logistics, programme, agenda, documentation etc) and follow-up including the publication of the minutes on *EFAextra* and the information to the membership.

#### **Group meeting with collective and affiliate members**

27-29 January 2006: Meeting with the collective and affiliate members in Rome/Italy, in co-operation with Italiafestival

- Participants: the 12 national festivals Association from Belgium, Bulgaria, the Czech Republic, Estonia, Finland, France, Great Britain, Hungary, Italy, Norway, Slovenia, Sweden and 4 European cultural networks from France and the Netherlands and at the presence of the Eurofest Research group.
- Invitation sent out in September 2005
- Preliminary consultation and discussion on the interest and involvement in October 2005
- Logistic, organizational preparation in co-operation with Italiafestival from November 2005 onwards
- Final preparation of the meeting, set up of the agenda, preparation of the meeting material in January 2006
- Follow-up (memo, implementation of decisions, information on the decisions to the membership via EFA Newsletter and on *EFAextra* and to the international press, evaluation)

### **Trainee at the EFA secretariat**

February - April: a trainee (without any costs for the EFA) implements a research trajectory on the communication and advertisement aspects of the European Festivals Association

- Involved: EFA staff, University of Antwerp, student
- Presentation of the trajectory to the University in October 2005
- Selection procedure in January 2006
- Implementation of the stage from February until April 2006, monitoring, reporting back
- Follow-up and evaluation in April-May 2006
- Communication on the results and access to them from May 2006 onwards

### **Eurofest Research Project**

March 2006: Eurofest Research working group in Leicester, Great Britain

- Participants: some 15 academics from across Europe (Croatia, France, Great Britain, Bulgaria, Belgium, Netherlands, Bosnia-Herzegovina, Italy, Austria, Poland, Ireland)
- Preparatory meeting in Rome with the EFA members on 27-29 January 2006: Presentation of the trajectory, discussion and conclusions on the involvement of EFA membership in the research project, definition of the samples and presentation of the preliminary questionnaire
- January: construction of the web-domain on *EFAextra*
- February/March: Evaluation and follow-up of the meeting in Rome, re-construction of the questionnaire, publication of the conclusions and the completion of a comprehensive database of research on festivals on *EFAextra*
- February - March: Preparation of the meeting in Leicester on the basis of the results gained in Rome
- March: Implementation, evaluation, reporting of the meetings, information to the members via *EFAextra* and the EFA Newsletter
- May: testing of the reconstructed questionnaire
- June: presentation of the research, up-to-date and report on the state of play on the occasion of the General Assembly in Luxemburg
- July: launch of the Discussion Forum on *EFAextra*
- July-September: circulation of the questionnaire
- October/November: interviews with focus groups
- December: first preliminary results

### European Atelier for young festival managers

17-22 May: first “European Atelier for young festival managers” (seminar), taking place at the ‘Krzyszowa Foundation for Mutual Understanding in Europe’ in Krzyszowa/Silesia in Poland

- Some 40 participants including the keynote speakers from all over Europe are expected
- Preliminary research on the existing cultural management courses at European Universities, with a special focus on festivals in the curricula from September 2005 onwards
- First announcement of the seminar on the occasion of the General Assembly in Brno in October 2005
- Preliminary consultation on the interest, definition of the target group in October 2005
- Logistic preparation: definition of the location - contact with the Krzyszowa Foundation in Poland from October 2005 onwards
- January 2006: visit location,
- January 2006: official invitation, definition of the application form, profile of participants
- From January 2006 onwards: preparation of the seminar, definition of the keynote speakers, contact them, preparatory meetings with keynote speakers
- February: call to apply for participation
- March-April: Selection of the participants, final definition of the programme
- March-May: final preparation of the meeting
- Monitoring and information via EFAextra with a special menu dedicated to the workshop, launched in March 2006, including a discussion forum for participants, active on a longer perspective
- Evaluation and reporting in a publication on the EFA website (possibly a printed version) in June 2006
- Next edition: 2008, location to be decided

### “A soul for Europe” with the support of the European Union

From 1 June 2006 until 31 May 2009: “A soul for Europe” project

- proposed by the Felix Meritis Stichting, Netherlands as the project leader under the Culture 2000 programme in the prolongation of the Berliner Konferenz
- Involved partners: EFA, the Foundation Interarts (Spain), the Red House Centre for Culture and Debate “Andrey Nikolov” (Bulgaria), Sete Pés from Portugal, the Forum Zukunft Berlin e.V. (Germany), Maison de l’Europe de Paris (France), and KulturKontakt Austria (Austria)

Delivery of the application form: October 2005

### EFA General Assembly 2006

16-18 June: General Assembly in Luxemburg,

- hosted by the Echternach Festival International and the Festival Wiltz. Participants
- 100 delegates from the 105 members of the European Festivals Association from 37 countries are expected;
- Preparation including visits in Luxemburg from June 2005 onwards
- Presentation of the preliminary programme on the occasion of the General Assembly in Brno in October 2005

- January 2005: definition of the preliminary conference programme, cultural and social programme, agenda of the General Assembly including first list of discussion topics, keynote speakers
- January - June: logistic preparation in Luxemburg including regular visits to Luxemburg
- January: invitation sent to all members, constant up-to-date information on EFA*extra* and in EFA Newsletters
- April - June: edition of the conference reader, fine-tuning of conference programme
- May: press release announcing the Conference
- June: conference and follow-up including report and press release, published on the EFA website

### **The Ghent Forum - the Denis de Rougemont meeting**

8-10 September 2006: 'The Ghent Forum - the Denis de Rougemont meeting' (conference)

- hosted by the Flanders Festival in Gent/ Belgium
- October 2005: decision on the organization and implementation of the conference in co-operation with the Flanders Festival
- From January onwards: Incorporation of the conference in the programme 2006
- From January 2006 onwards: set up partnerships to be involved (including partners in the framework of the "A soul for Europe" project and the "Denis de Rougemont" Foundation in Geneva, former partner when EFA has been located in Switzerland)
- Definition of the programme, the agenda including speakers from May 2006 onwards
- Send out official invitation at the beginning of May
- June 2006: presentation of the final programme on the occasion of the General Assembly in Luxemburg
- July 2006: logistic preparation, fine-tuning of the programme including keynote speakers and the various working sessions
- September: implementation, evaluation, reporting and communicating the results of the Gent Forum via the EFA website and via press releases

### **ARS NOVA**

6-8 October: ARS NOVA workshop

- hosted by ULTIMA, the Oslo contemporary music festival in Oslo/Norway
- About 30-50 participants from all over Europe are expected
- April 2005: definition of the next Ars Nova meeting which shall take place in Oslo
- June 2005: first meeting with the host in Oslo
- October 2005: first announcement of the meeting on the occasion of the General Assembly in Brno
- June 2006: presentation of ARS NOVA on the occasion of the General Assembly in Luxemburg
- July: official invitation to the workshop, launch of the discussion forum and invitation to send in co-production proposals
- July 2006: first meeting ECPNM-EFA on preliminary programme
- September: finalization of the programme including keynote speakers, projects etc
- October: implementation, evaluation, reporting and communicating on the results of ARS NOVA 2006

In total, EFA initiates 8 different project activities throughout the year (next to the structural activities, see above), in 6 different European countries (not included are the hosting countries/cities for the EFA Committee and Presidency meetings which will take place about 10 times in 2006 and the various initiatives EFA is involved in the context of the “A soul for Europe” project).

### 2.3.2 Call for Proposals 38/05 (OCE 2006) - Selected organisations

1. Informal European Theatre Meeting BE
2. Trans Europe Halles UK
3. European Festivals Association BE
4. Fondazione Fabbrika Europa per le Arti Contemporanee IT
5. Europa Nostra NL
6. Association Européenne des conservatoires, Académies de Musique et Musikhochschulen NL
7. European Union Baroque Orchestra UK
8. European Network of Cultural Administration Training Centres BE
9. RESEO - European Network of Opera Education Departments BE
10. European League of Institutes of the Arts NL
11. European Forum for the Arts and Heritage BE
12. EuropaChorAkademie - Johannes Gutenberg - Universität Mainz DE
13. Les Rencontres: Ass. of European Cities and Regions for Culture FR
14. Intercult SE
15. European Union Jazz Youth Orchestra - Foreningen Kulturremisen Brandenburg DK
16. Banlieues d'Europe FR
17. Accademia San Felice IT
18. Bundesvereinigung sozio-kultureller Zentren e.V. (Federal Association for culture in Germany) DE
19. Finnish Museum Association - Network of European Museums Organisations FI
20. European Music Office BE
21. "Tumult" Foundation PL
22. Bootlab zur Förderung unabhängiger Projekte e.V DE
23. International Youth Foundation : European Youth Orchestra UK
24. Orchestre des Jeunes de la Méditerranée FR
25. European Music Council DE
26. Union des Théâtres de l'Europe FR
27. Cultural Information and Research Centres Liaison in Europe HU
28. European Union Chamber Orchestra UK
29. Convention Théâtrale Européenne FR
30. European Opera Centre trust UK
31. European Writer's Congress DE
32. REMA - Réseau Européen de Musique Ancienne FR
33. International Yehudi Menuhin Foundation BE

### 2.3.3 Final Activity Report on the grant awarded in 2006

After receiving a funding grant from the European Union, each cultural organization has to submit a Report detailing the way in which the grant was spent. You can find below the Activity Report that EFA had to present in 2007 regarding the European grant awarded in 2006.

#### Contract n. 2006 - 1379/001 - 001 OCE ECEAFO 102462

The present activity report is split into four major sections including

- The qualitative evaluation of the execution of all tasks mentioned in the work programme for which a grant is requested
- List of main activities
- List of seminars, conferences etc indicating organizer and number of participants
- Indication of trips made, visits and their objectives

EFA succeeded in implementing the work programme as described in Annex I of the Operating Grant Agreement with Number 2006 - 1379 / 001 - 001 OCE OCEAFO and the actions generated during the period from 1 January - 31 December covered by the agreement. The Community operating grant was an incentive to carry out a work programme which would not be feasible without the Community's financial support in terms of its quality but also in terms of quantity (in relation to the work programme of the previous years when EFA operated without EU funding). Several new strains of activities were initiated in the field of membership service and information, training and education, research and knowledge, cultural policy as well as in terms of advocacy for the festival sector and profiling of EFA in general terms, despite the late notification (August 2006) which caused serious timing problems for the activities.

The actions' impact, the progress of the EFA work programme and the activities and tasks that were implemented in 2006 must be measured against the objectives of the Community Programme concerned, the objectives of the actions as well as the expected results as lined out in the Annex I of the Operating Grant Agreement. Therefore it seems important to remember that the activities of the work programme presented for funding in 2006 were subdivided into three major fields: A) The daily service and management of the EFA secretariat at both the external as well as the internal level, B) different punctual activities for and with the members, and C) the appearance and the international positioning of EFA to promote the importance of festivals in cultural life. In the details to follow, the tasks executed in 2006 will be evaluated according to this subdivision.

Results will be related to the question in how the award criteria as set by the Call for Proposals were fulfilled:

- The European added value of the activities
- the level at which the activity addressed, reached and benefited primarily citizens in Europe
- the number of people, members, participants or partners involved in the implementation of the activities
- the number of countries involved
- how the activities allowed a better mobility of arts and artists

The EFA work programme was based on structural as well as project-related activities, all designed to enhance cultural cooperation within the network and beyond the network's internal structure.

EFA implemented a truly European work agenda fostering cooperation among its members (from 37 different, mostly European countries), organizing meetings in cities of “European significance” and cross-national activities with a clear European profile looking beyond local, regional and even national interests.

### **The day-to-day management of the EFA secretariat**

EFA is a membership organization: it exists through and for the sake of its members. To be at the service of its members and to optimize this service and to improve the positioning of EFA for the benefit of its members belong to the main objectives of EFA.

Thanks to an effective coordination of the efforts of EFA members, the facilitation of the mutual flow of information, the cooperation and co-production among EFA members was improved and collaboration with other organisations across Europe and beyond increased. The daily service and management of the EFA secretariat were substantially improved in terms of communication with the members, the flow and the dissemination of information and the involvement of EFA members into the broader European cultural debate. A series of permanent communication tools developed in 2006 played a significant role in this context:

EFACTS, the EFA Newsletter has been developed into a more user-friendly portal newsletter linking to a lot of information and data which is highly appreciated. In 2006, 15 issues of EFACTS have been sent to 500 festival operators including special editions dedicated to the European Atelier for Young Festival Managers and the launch of the EFA BOOKS Series.

Secondly, *EFAextra*, the internal EFA membership page, has been re-styled and re-launched in a more user-friendly layout with a series of new chapters on Training, Education and Research on festivals.

In terms of communication at an external level, the EFA website remains the most important tool of communication and promotion towards the world-wide public, next to the EFA Brochure aimed at giving a concise overview on EFA and its members, on “What EFA is”, “Who are its members” and “What EFA is doing”. The website, after its launch at the end of 2005, was fine-tuned throughout the year. In quantitative terms the website enables visitors (amounting to around 1,2 million visits per year) to access also EU-related information via a number of links to EU sites (European Commission, European Parliament, European Committee of the Regions, the Education, Youth and Culture Council of the European Union and the Council of Europe). EU news are posted under the heading “Partners’ News”.

The EFA Folder was edited, published and distributed in a new style designed to collect the new Festival Programme Cards. These Festival Programme Cards is another new tool (also at a technical level utterly innovative and rather unique in the cultural practice) for festivals to present their programme highlights for the current season. Each individual member has the opportunity to fill out a web-form on *EFAextra*. After submission of the web-form, the Card is made available as a downloadable document on the EFA website and ready for print. Ultimately, the complete number of Cards of all EFA members can be collected in the EFA Folder. This system allows uploading the Festival Card whenever a festival wants and whenever it need to update it. In terms of press activities, EFA has been able to fine-tune an extensive European Press Database with 1500 contacts in 36 different countries under the guidance of a professional communication specialist. A test phase of the database as well as the start up of the selection of a 1<sup>st</sup>-class press database (a careful selection of culturally relevant press contacts in Europe, planned for continuation in 2007) was executed and a communication plan for EFA established. Through all this EFA could motivate, integrate and stimulate all members for being or becoming more aware of and actively involved in the European project!

### **Punctual activities for and with the members**

EFA has further developed the meeting agenda throughout the year in order to assemble the members in international environments and enhance mobility. Through EFA meetings, forums, conferences and seminars in different European countries in cities of a certain 'European significance', in partnership with one of the EFA members or a local co-organiser with the contribution of high-level international keynote speakers unique international platforms for co-productions are created, offering invaluable networking opportunities and the sharing and exchanging of know-how, just to mention but a few of the added values.

Next to the annual group meeting with national festivals associations and cultural networks in Rome at the invitation of Italiafestival on 27, 28 and 29 January (20 participants from 12 different countries, representing all together around 600 festivals all over Europe), the General Assembly in Luxembourg (15 - 18 June, with the participation of 121 participants from 37 different countries, including the conference on Festivals and media with the participation of Mrs Viviane Reding) as well as the annual ARS NOVA meeting on new music in Oslo (20 participants - members and non members - from across Europe) and different Board and Presidency Meetings, the major activity implemented in 2006 was the first edition of the bi-annual European Atelier for Young Festival Managers which took place in Görlitz, Germany, with participants from 22 different countries. The European Atelier for Young Festival Managers was held from 15 - 21 May in Görlitz, in co-operation with the Institut für kulturelle Infrastruktur (Görlitz/Germany), Theorem (Riga, Latvia), the Felix Meritis Stichting (Amsterdam/Netherlands), the Amsterdam/Maastricht Summer University (Amsterdam/Netherlands), Dartington International Summer School (Totnes/UK), the city of Görlitz and the Kulturhauptstadt-Büro Görlitz. The first edition of the Atelier gathered an unbelievably interesting and eloquent group of 33 young festival managers in this 6-day working group from 22 countries. Participants explored and questioned established and cutting-edge festival formats and developed exciting new ideas under the **professional and extremely generous guidance of renowned festival managers**, including **Steve Austen** (Felix Meritis Foundation Amsterdam/Netherlands), **Bernard Faivre d'Arcier** (former Director of the Festival d'Avignon/France), **Rose Fenton** (co-founder of LIFT, London International Theatre Festival and involved in FIT: Festivals in Transition in Riga/Latvia), **Gavin Henderson** (Principal of Trinity College of Music in London), **Nele Hertling** (Director of the "Berlin Artist Program" of the DAAD, Germany), **Tzvetelina Iossifova** (Co-Director of the Red House Center for Culture and Debate in Sofia, Bulgaria), **Nevenka Koprivsek** (Director of Bunker Productions in Ljubljana, Slovenia), **Brian McMaster** (Director of Edinburgh International Festival, UK), **Gerard Mortier** (Director of the Opéra National de Paris, France/Belgium) and **Tom Stromberg** (Director EXPO Hannover 2000 art program/Germany). The next edition is prepared in 2007 and implemented in May 2008 (see Final report attached to this document).

### **Appearance and international positioning of EFA to underline the importance of festivals in cultural life**

To promote the significance of festivals and underline their meaning in society, to set common policies and to give the festival sector a voice in the Europe cultural debate, to spread this message, set and promote this standard and sensibilize festivals to take on their indispensable role in civil society belonged again to the EFA objectives in 2006. An enormous progress has been made by means of various activities and projects.

#### *EFA BOOKS Series*

One of the most successful and visible initiatives taken in 2006 was without any doubt the initiation of the **EFA BOOKS series**, launched with EFA BOOKS 1 in November 2006. 'Still so much to be done: Challenges for Culture in Europe' is an inspiring anthology edited on the occasion of the centenary of the birth of Denis de Rougemont, founder and year-long president of EFA.

It features **Anne-Marie Autissier** (Paris VIII University), **Frans de Ruiter** (Leiden University), **Rik Pinxten** (Ghent University), **Dr. Volker Hassemer** (Spokesperson of the initiative “A Soul for Europe”) and European Commission President **José Manuel Barroso**. The way the authors draw the line from immediate post-war integration to the meaning of culture today and its challenges in the future make this anthology an important reflection on the key role the arts, artistic expression, cultural networks such as EFA have in the building of an open European civil society. The book has been distributed to a large public including the festival sector, national and European politicians and administrators, researchers, cultural and civil society networks, universities, cultural ministries and the European press and has been utterly positively acknowledged. This last part received our special attention. The press was a priority group in this respect, receiving the EFA book, followed by an email follow up and a telephone interview to trace back the qualitative reactions. With a great result! The draft report on this exercise is attached to this activity report. EFA BOOKS 2 and 3 are in preparation and will be published in 2007.

### *Research and Knowledge*

To encourage researches and increase know-how on festivals so that a point of reference is developed in the form of a comprehensive 'Centre of Knowledge' for and of festivals is a continuing task for EFA and has been sensitively broadened in 2006. The digital “**Centre of Knowledge**” for and of festivals has been launched: a website to assemble and centralize the mass of festival-related researches from across Europe and beyond available for the public. Furthermore EFA is a member of the **consortium set up by the European Festival Research Project (EFRP)**, a group of researchers from various disciplines focusing on the dynamics of artistic festivals and the recent explosion of festivals. EFA is part of the consortium next to Leicester University, Paris VIII, Budapest Observatory, Utrecht University and the Fondazione Fitzcarraldo, Italy. In structural terms, EFA serves as the reference point for the consortium and the research team, assembling all produced materials, reports etc, made accessible online on the **EFAextranet** where researchers have a discussion forum, a news forum etc. As a consortium member of the EFRP, EFA was also involved in the **setting-up and coordinating of the work agenda**. In the framework of the EFRP, several meetings were initiated or co-organized: the EFA Group meeting in Rome in January, the EFRP Leicester meeting on 3, 4 and 5 March with more than 100 participants from the UK and beyond, the Consortium 'launch-meeting' in Amsterdam in May (an informal consortium pushing ahead the research trajectory) and the EFRP meeting at the invitation of France Festivals and the Festival de l'Epau in the framework of the colloquium “Les nouveaux territoires des festivals” on 16 and 17 November 2006, as well as different meetings in Brussels and London with the EFRP coordinator Chris Maughan.

### *EU Cultural Development Partnership*

In terms of EFA- EU partnership, EFA has confirmed its position as the body of consultation and gateway for the European Union to the professional field in the festival business. EFA participates as an active partner in the preparation of the **European Year of Intercultural Dialogue in 2008**. In this context it is worth mentioning that EFA hired a new project manager, Hanna Laakso from Finland, who dedicates huge part of the work time to this theme and in particular to the investigation of best practice examples in the festival sector. A substantial research with a set of ideas of projects to be developed until 2008 as well as an extensive list of best practice examples was delivered to the European Commission. The meeting set up and proposed by EFA between Jan Figel' and representatives of major European festivals on 3 May 2006 underlined EFA's position as the major interlocutor when it comes to the festivals. In addition EFA was in the position to invest time and thinking to respond to the online questionnaire on the **Communication on Culture** launched by the European Commission at the end of the year.

### *Cultural Networks partnership development*

In the context of **partnership development** at an external level EFA was engaged in different networks and international cultural projects and initiatives:

- IETM (Informal European Theatre Meeting), Belgium
- EFAH (European Forum for the Arts and Heritage), Belgium
- Pearle (Performing Arts Employers Associations League Europe), Belgium
- EMC (European Music Council and IMC, International Music Council), Germany and France
- AEN (Audiences Europe Network), Great Britain, a network on the development of new audiences in the cultural world
- The Berliner Konferenz, Germany. EFA is an active partner of “A soul for Europe” and partner in the “Alliance”, one of the six Model Projects developed in this context
- The Felix Meritis Stichting, Netherlands, in close co-operation with the Amsterdam - Maastricht Summer University
- AAPAF - Association of Asian Performing Arts Festivals, the sister Organisation of festivals in Asia which was founded on the model of EFA

In terms of partnership development with colleague networks, we would like to point out in particular three major initiatives which were deepened and developed in 2006 (next to the building of partnerships with colleagues in Asia, research on festivals in Africa, ISPA, Pearle, IETM and many more, see list here above).

First: the involvement in the initiative “**A Soul for Europe**” being partner in the “Alliance” of cultural networks supporting and carrying ahead the impetus of the Berliner Konferenz and being ambassador to the Soul for Europe in Brussels.

Secondly, **partnerships with EFAH** were intensified on cultural policy development and in particular the involvement in the Civil-Society Platform for Intercultural dialogue.

Last but not least, contacts for creating the “**European House of Culture**” in Brussels led to first fruitful results and a possible implementation at the beginning of 2007. This opportunity is possible only thanks to the good positioning of EFA in an international context.

To conclude, EFA developed and strengthened its position in 2006 - thanks to the EU grant - and became the reference point of and for festivals across Europe and even worldwide, the facilitator of face-to-face contacts and cooperation, as initiator of training and research opportunities, as the representative interlocutor and partner for the arts sector and colleague networks and last but not least as the gateway for the European Union to the professional field in the festival business.

From this position, EFA managed to enhance its activities and to lead them to a stronger result in terms of service, information, communication, mobility of the arts and artists, dialogue and networking opportunities and one-to-one contacts. EFA has increased the power, capacity and visibility to contribute to the development of cultural cooperation in Europe at the benefit of the citizens in Europe. Projects and initiatives in 2006 stimulated each single EFA member to contribute to a determined approach to European integration based on cultural diversity and the dialogue between cultures.

Structural dissemination of information to members and different publications and communication tools engaged not only EFA members but also artists, cultural operators and ultimately the millions of Europeans visiting festival stages every year in the European cultural and political debate.

An improved positioning of EFA, the intensification of projects and a closer dialogue with the European Union ultimately led to an effective contribution to the Community's aims and objectives in the cultural field.

Based on this re-launch, EFA plans to advance a series of prominent activities, projects and partnerships also in 2007.

### List of main activities

#### Communication and publications

- Re-styled **EFA Brochure 2006/2007**: Published in June 2006. Distribution and marketing to members, European press, eminent cultural operators, networks, tourist boards and organizations, in the framework of conferences, covered by press release...
- The electronic **EFA Newsletter - EFACTS** Nr 1, Nr 2, Nr 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 + three special editions dedicated to the European Atelier for Young Festival Managers and the launch of the EFA BOOKS Series (a total of 15 editions!!).
- Finalization of the new **public EFA website**, launched on the occasion of the Brno General Assembly 2005, fine-tuning
- A new **EFAextranet** launched on 8 March 2006, development of new tools including Festival Programme Card
- Finalization of the **European press database**: a mass of contacts in 36 countries across Europe. Fine-tuning: A selection of 500 contacts in EU countries and beyond including the most important, culturally relevant press contacts (Newspapers, magazines, TV, radio, press agencies). Test phase and first implementation of structured partnership with 1<sup>st</sup> class press contacts across Europe

#### Project activities, Board and thematic meetings

- Launch of the **EFA BOOKS Series** with EFA BOOKS 1: **Still so much to be done**. Distribution of 2000 books across Europe (all EU and non-EU European countries), covered with a press release and call-backs to European journalists
- **Group meeting** with national festivals associations and cultural networks in Rome at the invitation of Italiafestival on 27, 28 and 29 January. This successful edition lies at the basis of the decision to have an annual meeting of national festivals associations from 2007 onwards.
- **Focus group meeting between Ján Figel'** and 12 eminent European Festival directors in Brussels on 3 May as a result of recent efforts to build a tight relationship with the European Commissioner for Culture and become a partner for European institutions when it comes to festivals.
- Various preparatory meeting in Görlitz, Amsterdam, Paris, London and Berlin for the European Atelier for Young Festival Managers
- **European Atelier for Young Festival Managers** from 15 - 21 May in Görlitz, in co-operation with the Institut für kulturelle Infrastruktur, Theorem, the Felix Meritis Stichting, the Amsterdam/Maastricht Summer University, Dartington International Summer School, the city of Görlitz and the Kulturhauptstadt-Büro Görlitz.

The first edition of the Atelier gathered an unbelievably interesting and eloquent group of 33 young festival managers in this 6-day working group who had the chance to discuss and elaborate ideas around programming and the importance of arts and the artists. See first press release published on the EFA website.

- Intensification of EFA involvement in the development of structured **research on festivals** (EFRP meetings in Leicester 3 March, Amsterdam May, Brussels August and September, Le Mans November, development of the EFA website dedicated to the EFRP and the EFAextranet-niche)
- Different preparatory meetings in Luxembourg for the GA 2006.
- **General Assembly in June in Luxembourg** and international conference on 'festivals and media
- Preparatory meeting in Oslo (February 2006) for ARS NOVA on 6, 7 and 8 October 2006.
- **Ars Nova** meeting on new music from 6 - 8 October 2006 in Oslo, Norway
- Launch of EFA involvement in **2008 - European Year of Intercultural Dialogue**: Meeting with Jan Figel on 3 May, meetings with Mrs Quintin and Mr Xavier Troussard, submission on Call for Proposals + Extensive list of best practices, member of the Civil Society Platform for Intercultural Dialogue
- **Board meetings** in Brussels (3 April 2006), Luxembourg (15 June 2006), Brussels (11 December)
- **Presidency Meeting** in Ljubljana (30 May), Luxembourg (15 June), Brussels (11 December)
- **Visits to EFA members**: Granada, Antalya, Ankara, Istanbul, Izmir, Avignon, Aix-en-Provence, Norway Festivals, Flanders Festival

External conferences and meetings - partnership development, international positioning of EFA

Co-operation with the following current partners of EFA were developed further:

- European Forum for the Arts and Heritage - EFAH
- Informal European Theatre Meetings - IETM
- Performing Arts Employers Associations League Europe - PEARLE
- Audiences Europe Network - AEN
- International Music Council - CIM (UNESCO)
- European Music Council - EMC
- Association of Asian Performing Arts Festivals - AAPAF
- International Society for Performing Arts - ISPA
- A Soul for Europe - Berliner Konferenz
- Felix Meritis Foundation

Financial and administrative management

- Strategic and practical organization of the Secretariat as the permanent body of the EFA
- Daily contact and correspondence with the EFA members; application new members
- financial transactions
- Final dissolution (juridical and financial) of Swiss EFA
- Employment and mentorship of two trainees and project managers at the EFA Secretariat
- Apprenticeship in administration by Mrs. Evelyn Cools from 20 February 2006 till 12 May 2006.
- Project assist Sara Janssen on the European Atelier for young festival managers)
- Apprenticeship in administration by Abdes Bellal

### List of seminars, conferences etc indicating organizer, number of participants etc

- ISPA meeting in New York on 17 - 22 January. Organiser: International Society for the Performing Arts, with 277 participants from all over the world. Theme: *BUNTU: I am because we are*
- Leicester meeting on 3, 4 and 5 March on 'Festivals: Challenges of Growth'. Organiser: De Montfort University Leicester. Participants: more than 100 delegates from all over Europe
- The European Festival Research Project was established in May 2006: an informal consortium pushing ahead the research trajectory. EFA is part of the consortium next to other 6 international partners. Consortium Meeting in Amsterdam with the EFRP consortium. Organiser: Leiden University, with 7 participants from 7 different countries
- Preparatory meeting in Paris for next EFRP meeting at the invitation of France Festivals and the Festival de l'Épau in November 2006 in the framework of the colloquium "Les nouveaux territoires des festivals" on 16 and 17 November 2006. Organiser: France Festivals, 5 partners invited
- Attendance of CULT Committee Meetings at the European Parliament, reporting back, enhancing personal contacts
- Participation at the General Meeting of Norway Festivals in Oslo. Organiser: Norway Festivals, with around 50 participants.
- Stuttgart: The meeting of festival makers, 12 May. Organiser: International Association of Theatre for Children and Young People.
- Meeting in Ljubljana of FIT - Festivals in Transition on 29 May, in the framework of the Exodus Festival. Organiser: Exodus Festival.
- Visits to EFA members: Granada, Antalya, Ankara, Istanbul, Izmir, Avignon, Aix-en-Provence, Norway Festivals, Flanders Festival
- Chalon-sur-Saône: 20 - 23 July: Participation in the Conference on street art festivals and their relationship with European Capitals of Culture. Participants: 50, mostly French festival organisers
- Asia, 13 - 20 October: participation in the Performing Arts Market Seoul (Pams) with more than 2000 international participants, the **Seoul Foundation for Arts and Culture** conference organized by SINSFO 2006 on "City Lives Alive: Urban Revitalization Milieu and Festival. About strategies for Urban Revitalization through Cultural Governance" and the Shanghai Festival conference
- Participation of the IETM Meeting in Helsinki from 9 until 12 November on "Workers' Mobility" with more than 500 participants from all over Europe. Organiser: IETM in partnership with Finnish Theater and Dance Centre
- Participation in the Berliner Konferenz on 17-19 November- Structural partner in the "Alliance". Organizer: Berliner Konferenz. Participants: more than 500
- Participation in the Colloquium hosted by France Festivals on 'New Territories for Festivals', 15-17 November. Organiser: France Festivals. Participants: more than 100
- Participation at different EU meetings in the run-up towards 2008 - European Year of Intercultural Dialogue
- Meeting in May with Mr Figel and a group of eminent festival directors from across Europe
- Meeting with Mr Troussard on concrete ways of cooperation
- Meeting with Madam Quintin on ways of cooperation concerning Intercultural Dialogue and the Communication on Culture
- Brussels: Conference on Intercultural Dialogue on 22 and 23 November by the European Commission at the Committee of the Regions

- Participation in the first Civil-Society platform on Intercultural Dialogue meeting (EFAH and ECF) on 24 November. Organisers: EFAH and ECF. Participants: 22
- Brussels: Public Hearing on the Communication on Culture, 4 December. Organiser: European Commission
- Partner and Participation in the 'Forum Amsterdam' at the Felix Meritis Foundation Amsterdam/Netherlands including the launch of EFA BOOKS 1: Still so much to be done, with 150 participants Forum Amsterdam - The role of the City in Building Europe. Organiser: Felix Meritis Foundation.

#### **Indication of trips made, visits and their objectives**

**Visits to EFA members:** Granada, Antalya, Ankara, Istanbul, Izmir, Avignon, Aix-en-Provence, Norway Festivals, Flanders Festival. Objective: membership development and contacts

**Board and Presidency Meetings** in Brussels, Rheingau, Ljubljana

**Group meeting with collective and affiliate members** Rome

Trip to Rome: Organisation and implementation of the Members' meeting

#### **European Atelier for Young Festival Managers**

- Preparatory Meetings in London, Paris, Görlitz, Berlin
- Trips to London, Brussels, Paris, Berlin for the preparation of the Atelier
- Trips of Atelier Presenters and organizers to Görlitz, Germany, to run the Atelier

**General Assembly Luxembourg:** Preparatory Meetings in Luxembourg and implementation of the General Assembly in Luxembourg of the EFA Secretariat

**General Assembly Brussels:** Preparatory meeting in New York for the EFA General Assembly in Brussels in 2007 in collaboration with ISPA, the International Society for the Performing Arts

**General Assembly Turkey:** Preparatory Meetings in Turkey for General Assembly in 2008

#### **Ars Nova working group in Oslo**

- Trip to Amsterdam: Preparatory meeting with co-organiser ECPNM
- Trips to Oslo: Preparatory Meeting and implementation of the meeting itself

#### **Research Project**

- Trips of Research Leaders to Rome (focus group research meeting) and Luxembourg (focus group meeting) in the frame of the EFA General Assembly
- Trip to Leicester, Great Britain: Conference on 'Festivals and Growth' and EFRP team meeting
- Trip to Amsterdam: Consortium set-up meeting
- Trip to Paris: preparatory Meeting for Le Mans
- Trip to Le Mans: EFRP conference

**EFA BOOKS series**

- Preparation: Meetings in Berlin, Brussels, Paris with the authors
- Launch of the EFA BOOKS: Trip to Amsterdam

**Partnerships - Seminars**

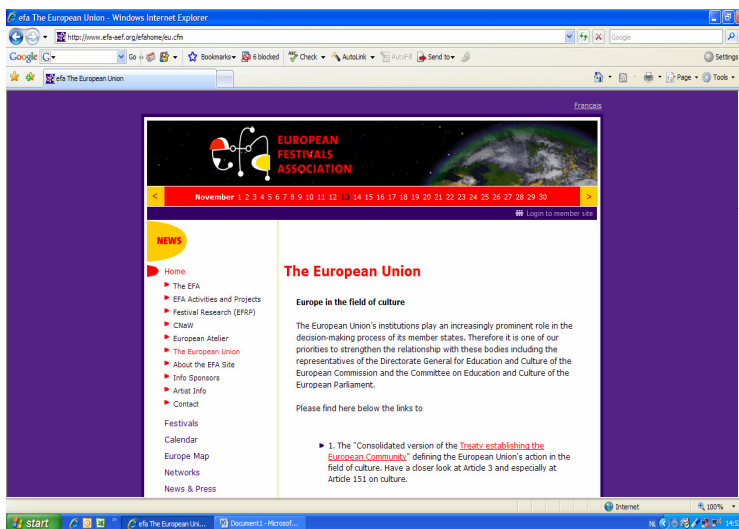
- ISPA meeting in New York on 17 - 22 January. Representation, General Assembly 2007 preparation (ISPA Co-organiser) Flight to New York
- Leicester meeting on 3, 4 and 5 March on 'Festivals: Challenges of Growth': EFA member of EFRP team, contributor in workshops, and the EFRP team meeting; Flight to Leicester
- Consortium meeting: set up meeting in Amsterdam in May; Car to Amsterdam
- June: brainstorming next EFRP meeting, preparation Atelier; Train to Paris
- General Meeting of Norway Festivals in Oslo/ Keynote speech; Flight to Oslo
- Stuttgart: The meeting of festival makers, 12 May: key-note speech; Flight to Stuttgart
- Meeting in Ljubljana of FIT - Festivals in Transition on 29 May: participation and preparation of the Atelier
- Visits to EFA members: Granada, Antalya, Ankara, Istanbul, Izmir, Avignon, Aix-en-Provence, Norway Festivals, Flanders Festival: membership contacts and relationship development
- Chalon-sur-Saône: 20 - 23 July: Contribution to the round table in the Conference on street art festivals; Train to South France
- Asia, 13 - 20 October: participation in the Performing Arts Market Seoul (Pams), the Seoul Foundation for Arts and Culture conference with workshop chairing, and the Shanghai Festival conference with key-note speeches; Flight to Asia
- Participation of the IETM Meeting in Helsinki from 9 until 12 November on "Workers' Mobility": representation, partnership development. Flight to Helsinki
- Participation in the Berliner Konferenz on 17-19 November- Structural partnership in the "Alliance". Workshop contribution; Flight to Berlin
- Participation in the Colloquium hosted by France Festivals on 'New Territories for Festivals', 15-17 November; workshop contribution, Train to Le Mans
- Participation at different EU meetings in the run-up towards 2008 - European Year of Intercultural Dialogue in Brussels
- Meeting in May with Mr Figel and a group of eminent festival directors from across Europe
- Meeting with Mr Troussard on concrete ways of cooperation
- Meeting with Madam Quintin on ways of cooperation concerning Intercultural Dialogue and the Communication on Culture
- Brussels: Conference on Intercultural Dialogue on 22 and 23 November by the European Commission at the Committee of the Regions
- Public Hearing on the Communication on Culture, 4 December. Organiser: European Commission
- Civil-Society platform on Intercultural Dialogue meeting (EFAH and ECF) on 24 November. Train to Brussels
- Participation and contribution to the 'Forum Amsterdam' at the Felix Meritis Foundation Amsterdam/Netherlands including the launch of EFA BOOKS 1, Car to Amsterdam

for members only

## 3 EFA informs members on the different funding opportunities for Festivals

### 3.1 EFA public website dedicated to the European Union

EFA offers a page (<http://www.efa-aef.eu/efahome/index.cfm?l=1>) dedicated to the European Union and presenting the funding documents of the European cultural policy and links to the decision-making bodies in the field of culture (the Directorate General for Education and Culture, the Education, Audiovisual and Culture Executive Agency, The European Culture Portal, the European Parliament's Committee on Culture and Education and others).



### 3.2 EFA-EU Helpdesk

EFA is disseminating information through the EFA-EU Helpdesk for EFA members on EFAextra (Login to member site" and link to 'EFA Activities - EFA at Work' - cooperation'). Inside this section, answers may be found to many of the questions that are related to the European Union's funding programmes for festivals. Additionally, all relevant and up-to-date information on EU funding and funding beyond EU borders are communicated to EFA members through EFACTS - the electronic newsletter. Main funding opportunities for Festivals under the Culture Programme (2007-2013) are presented here below.

#### The EU Calls for proposals that apply to Festivals

##### Strand 1.1 - Multi annual cooperation measures

This grant requires six partners from six different countries running a multi-annual project (between 3 and 5 years). Festivals can be one either the project coordinator or one of the five co-organisers.

### Strand 1.2.1 - Cooperation measures

This grant involves only three partners from three different countries and projects must not be longer than 24 months. Festivals can be either the project's coordinator or one of the co-organisers.

### Strand 2 - Category Festivals

The Strand 2 of the Culture Programme (2007-2013) includes, for the first time in 2007, the 'Category Festivals' in the group of eligible applicants for the structural support for European Cultural Bodies. Grants can be annual and multi-annual. Here are some important facts to read before applying.

What kind of Festivals can apply?

**“Category Festival - Bodies organising/carrying out Festival(s) which perform supranational activities with clear EU added value and a geographical outreach and a European visibility as broad as possible (according to the legal basis covering at least 7 countries participating to the Programme): Festivals have to be renowned and recognized at EU level since at least 10 years.”**

One element is essential in the interpretation of these lines: Festivals apply for structural funding, not project-related funding! At the same time, only targeted activities within the work programme are eligible: “The activities which may be granted are only those which clearly demonstrate a strong EU added value (targeted activities) and not the organisation of the festival itself. The costs to be taken into account in determining the operating grant shall be those necessary for the proper implementation of the targeted activities of the organisation selected.”

The European dimension

Festivals eligible have to implement, in their overall festival programme, a truly European programme with a true European dimension and have a European added value. **The Call is therefore directed to major European festivals with a broad outreach and a strong, trans-national character and impact.**

What exactly the European added value means in terms of a festivals' permanent activity is specified further in the Specifications but it is clear that it is more a less up to the creative interpretation of each festival to give a meaning to this EU terminus. Some useful hints given by Cultural Contact points concerning the **European dimension** and its interpretation include the number of involved countries, the addressing of European topics, the outreach of its programme to European citizens, the festival's visibility...in other words: festivals which organize recurring cultural events on a European scale: “The events referred to in this category have to have a proven influence throughout the European Union or in at least seven countries participating in the Programme.”

Pay attention to the award criteria:

“9.1 the extent to which the work Programme/targeted activities can generate a real **European added value** as well as the **European dimension of the proposed activities**

9.2 the relevance of the work programme and subsequent activities to the **specific objectives** of the Programme

9.3 the extent to which the proposed work programme and the subsequent activities are designed and can be carried out successfully with a **high level of excellence**

9.4 the extent to which the proposed work programme and subsequent activities can produce **outputs** which reach as many people as possible, both directly and indirectly

9.5 the extent to which the results of proposed activities will be appropriately **communicated** and **promoted**

9.6 the extent to which the activities can generate an appropriate level of **sustainability** (long-term results and cooperation) and also to act as multipliers as to other possible promoters.”

What are the eligible activities?

**It is important to underline once again that the EU funds “targeted activities” within the overall work programme:** “The activities which may be granted are only those which clearly demonstrate a strong EU added value (targeted activities) and not the organisation of the festival itself. The costs to be taken into account in determining the operating grant shall be those necessary for the proper implementation of the targeted activities of the organisation selected. In particular, these costs are personnel costs, overheads (rental and property charges, equipment, office supplies, telecommunications, postal charges, etc.), costs of internal meetings, publication, information and dissemination costs and costs directly linked to the organisation's targeted activities (C.f. section 10 of the specifications for further details).

The Call does not include more specific rules about the type of activities, it underlines though several times that “the awarding of a Community operating grant is an incentive to carry out targeted activities which would not be feasible without the Community’s financial support, and is based on the principle of co-financing.” - that means targeted activities within the work programme you ask funding for.

### 3.3 Festivals who previously got EU Funding

#### 3.3.1 Results of the call EACEA 06/2006 - Selected organisations - Category Festivals/Events

1. Pépinières européennes pour jeunes artistes
2. Al kantara-associação cultural
3. Bootlab zu Förderung unabhängiger Projekt e.V.
4. Union des théâtres de l'Europe
5. Steirische Kulturveranstaltung Gmbh
6. Association de gestion du Festival d'Avignon
7. Premio Europa per il teatro
8. Fundacion Academia Europea De Yuste
9. Fondazione Guido D'Arezzo Onlus
10. Fondazione Romanaeuropa Arte e Cultura
11. Europäische Kulturstiftung Europamusicale
12. Istituzione Teatro Lirico Sperimentale di Spoleto " A. Belli"
13. Wiener Tanzwochen
14. EU -ART-NETWORK Ziel 1 = Kunst = Ziel 1 Verein zur europäischen und internationalen KünstlerInnenvernetzung

### 3.3.2 Annual projects supported in the framework of the Culture 2000 Programme between 2001 and 2005

The EU supported several cultural projects each year. EFA investigated the theme on the Performing arts, in which several festivals already participated. In total there were **68 festivals financially supported**. 29 projects were co-organized by festivals and 10 festivals were project leader.

**2005:** In 2005 the EU supported 45 projects linked to Performing Arts. 20 of them are related to festivals

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#### International Theatre Festival Dialog - Wroclaw 2005

**Country:** POLOGNE - LT-LV

**Project Dates:** 1/05/2005 - 31/12/2005

**Description:** The third International Theatre Festival DIALOG- WROCLAW will take place 8-15 October 2005. There will be 16 performances followed by meetings with the creators and closed panel discussion on the subject "Conscience of Europe- does it exist?" referring to how theatre reflects and speaks about the approach of the current European citizen to moral values. There will also be exhibition and film previews. There will also be workshops for young theatre critics.

**Objectives:** The main purpose of the festival is to create to the definition of the artistic, social and ideological tasks of Contemporary European Theatre and its place in the integration and globalization process. The festival aims to prove that theatre can be an intermediary in the mutual understanding of cultural and artistic options and that it includes the idea of tolerance and can be an important tool in society. Further goals are the supporting of international cooperation of theatres.

#### PROJECT LEADER

WROCLAWSKI TEATR WSPOLCZESNY

#### COORGANISERS AND OTHER PARTICIPANTS

- JAUNAIS RIGAS THEATRIS (NEW RIGA THEATRE) (LV) - Coorg.
- STATE ACADEMIC DRAMA THEATRE KAUNAS (LT) - Coorg.
- ADAM MICKIEWICZ INSTITUTE (PL) - Autre Part.
- GOETHE INSTITUT (DE) - Autre Part.
- HEBBEL THEATER (DE) - Autre Part.
- MARSHALL OFFICE OF LOWER SILESIAN (PL) - Autre Part.
- MINISTRY OF CULTURE (IT) - Autre Part.
- PKO BANK POLSKI S.A (PL) - Autre Part.

**Community grant:** € 150.000,00

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#### The Killing of the Infants

**Country:** ALLEMAGNE - BE-DE-FR-SI

**Project Dates:** 1/05/2005 - 17/03/2006

**Description:** Creation of a multimedia dance performance with actors from several European countries  
Research Workshops with professional and non-professional dancers to provide local, European historical dramaturgical input  
Workshops for professional dancers to transfer the dance language of Wim Vanderkeybus to other artists  
Promotion of the performance toward young audience lectures  
Presentation of short-films, directed by Wim Vanderkeybus

**Objectives:** Research the local, European History and experience with war, murder, tyrant, saviour, victim; to provide in the artistic way a framework for questioning our contemporary European Society, its values and its future; to create an artistic performance in which dance, film and music are confronted with each other; to present the performance to a large audience

**PROJECT LEADER**

ULTIMA VEZ vzw

**COORGANISERS AND OTHER PARTICIPANTS**

- ASSOCIATION DE GESTION FESTIVAL D'AVIGNON (FR) - Coorg.
- CANKARJEV DOM (SI) - Coorg.
- KONINKLIJKE VLAAMSE SCHOUWBURG (BE) - Coorg.
- PACT ZOLLVEREIN (DE) - Coorg.
- ARCHA THEATRE, PRAG (CZ) - Autre Part.
- SILESIAN DANCE THEATER (PL) - Autre Part.

Community grant: € 150.000,00

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**SEAS Second Wave**

Country: SUEDE - IT-LT-SE

Project Dates: 1/05/2005 - 30/03/2006

**Description:** SEAS is a pan European platform uniting artists around the Baltic and Adriatic Seas. The focus is on site-specific works of art (performances and installations) designed for harbour areas in port cities. Planned activities are: 3 new co-productions and 6 designed events which will be presented in a number of cities in the Adriatic/ Baltic Sea regions.

**Objectives:** The project aims to increase the public dialogue about city space and re-vitalization increasing democratic capital, human capital and engagement in each city SEAS visits. The relationships born during the project development will carry on into new trans-national cultural activities in the future and will increase the understanding by the artists about methodology for developing art in connection to a social/ economic reality.

**PROJECT LEADER**

TEATER GILJOTIN

**COORGANISERS AND OTHER PARTICIPANTS**

- CENTRO SERVIZI E SPETTACOLI DI UDINE (IT) - Coorg.
- INTERCULT (SE) - Coorg.
- THEATRE & CINEMA INFO CENTER (LT) - Coorg.
- DRUGO MORE (HR) - Autre Part.
- FLOTA (SI) - Autre Part.
- NATIONAL THEATRE MONTENEGRO IN PODGORICA (CS) - Autre Part.
- THE CITY MUSEUM OF ST PETERSBURG (RU) - Autre Part.
- THE SUMMER FESTIVAL OF LITTORAL (SI) - Autre Part.
- THEATRE AKHE (RU) - Autre Part.

Community grant: € 149.990,00

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**i-MAP (Integration of Media Art and Performance)**

Country: GRECE - BG-DE-GR-NL

Project Dates: 16/09/2005 - 16/09/2006

**Description:** Le produit final de ce projet sera la production d'un spectacle dramaturgique utilisant les nouvelles technologies de l'audiovisuel. Ce spectacle sera la fruit de la collaboration des quatre équipes des institutions coorganisatrices composées de chorégraphes, programmeurs et développeurs software, artistes "média", réalisateurs. Durant ces périodes de recherche toutes les technologies de l'audiovisuel seront explorées pour la production du spectacle final qui sera présenté à Athènes, Amsterdam et Sofia en septembre 2006.

**Objectives:**

- Promouvoir l'expérimentation créative et la collaboration artistique au niveau européen
- Soutenir l'analyse et la recherche des nouvelles technologies de des média
- Stimuler le débat public sur les effets socioculturels du développement technologique
- Faire connaître au grand public les technologies numériques comme étant une élément culturel et académique

**PROJECT LEADER**

CULTURAL CENTER OF MUNICIPALITY OF KIFISSIA

**COORGANISERS AND OTHER PARTICIPANTS**

- AMORPHY.ORG (GR) - Coorg.
- DE WAAG INSTITUTE FOR OLD AND NEW MEDIA (NL) - Coorg.
- INTERAKTIONSLABOR (DE) - Coorg.
- INTERSPACE (BG) - Coorg.
- ATHENS INTERNATIONAL FESTIVAL OF FILM AND MEDIA "E-PHOS 2006" (GR) - Autre Part.
- AUDIO WIRE COMMUNICATION LABORATORY, UNIVERSITY OF PATRA (GR) - Autre Part.
- GREEK MINISTRY OF CULTURE (GR) - Autre Part.
- GREEK MINISTRY OF EDUCATION (GR) - Autre Part.
- INDUSTRIEKULTUR SAAR GMBH (DE) - Autre Part.

**Community grant:** € 149.975,00

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**L'Histoire des Larmes**

**Country:** BELGIQUE - FR-LU-SI

**Project Dates:** 1/03/2005 - 31/12/2005

**Description:** Spectacle articulé autour des "larmes du corps" (tristesse, joie, transpirations...) Deuxième volet de la présentation de Jan Fabre après "Je suis Sang". Activités : écriture et traduction des textes choisis, recrutement des acteurs, spectacle.

**Objectives:**

- création de ce spectacle pour le Festival d'Avignon 2005
- donner le spectacle dans les pays nouveaux adhérents à l'UE.

**PROJECT LEADER**

TROUBLEYN/JAN FABRE VZW

**COORGANISERS AND OTHER PARTICIPANTS**

- CANKARJEV DOM KULTURNI IN KONGRESNI CENTER LUBLJANA (SI) - Coorg.
- FESTIVAL D'AVIGNON (FR) - Coorg.
- GRAND THEATRE DE LA VILLE DE LUXEMBOURG (LU) - Coorg.

**Community grant:** € 143.888,25

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**From Cliché in art to the art of cliché****Country:** ALLEMAGNE - IT-NO**Project Dates:** 1/07/2005 - 30/06/2006

**Description:** From cliché in art to the art of cliché is an inter-cultural research project with workshops, master classes, colloquia and laboratories, whose results are meant to be shown and discussed in European and International festivals. This is the European contribution to an international study of the Theatre Education Committee of the International Theatre Institute/Unesco. Activities include: Amiata Theatre Summer Academy, 3 intensive workshops, Laboratory 1,2,3, international Directors and Trainers Colloquium, public presentations, book publication, video documentation.

**Objectives:** Project aims: a European Actors Ensemble; long term co-operations with the partners, close collaboration leading to multiplication effects.

**PROJECT LEADER**

AKT-ZENT E.V. INTERNATIONALES THEATERZENTRUM

**COORGANISERS AND OTHER PARTICIPANTS**

- ACCADEMIA AMIATA (IT) - Coorg.
- SCUT SCANDINAVIAN CENTRUM FOR UTFORSKNING AV TEATER (NO) - Coorg.
- ACADEMY OF ARTS (IS) - Autre Part.
- ACADEMY OF DRAMA AND FILM + ITI HUNGARIAN CENTRE (HU) - Autre Part.
- ACADEMY OF MUSIC AND DRAMATIC ARTS - BRATISLAVA (SK) - Autre Part.
- ACADEMY OF PERFORMING ARTS IN PRAGUE (CZ) - Autre Part.
- HELLENIC ITI CENTRE (GR) - Autre Part.
- ITI CENTRE (CY) - Autre Part.
- KOINE (FR) - Autre Part.
- PROTEI (IT) - Autre Part.
- RAKVERE TEATER (EE) - Autre Part.
- THEATRE ET PUBLICS (BE) - Autre Part.

**Community grant:** € 109.990,00**Yo! International Youth Opéra Festival 2005****Country:** PAYS-BAS - BE-UK**Project Dates:** 1/03/2005 - 28/02/2006

**Description:** 3rd edition of the Youth Opera Festival. Theme: Community Opera. 3 main pillars and 2 international co-productions : an international selection of 5 youth opera productions / a large scale, 2 days community opera : the "Bus project" / working conference-expert meeting / performances

**Objectives:**

- to build a bridge between opera and (young) audiences
- to develop a new repertoire & a new generation of youth opera makers

**PROJECT LEADER**

STICHTING YO!

**COORGANISERS AND OTHER PARTICIPANTS**

- GLYNDEBOURNE PRODUCTIONS LTD (UK) - Coorg.
- TRANSPARANT MUZIEKTHEATRE (BE) - Coorg.

**Community grant:** € 150.000,00

## **JANUS**

**Country:** ROYAUME-UNI (UK) - AT-BG-FI-UK

**Project Dates:** 1/06/2005 - 31/05/2006

**Description:** The primary activity is a series of 15 bilateral writer collaborations which translate, develop and present up to 15 plays on the theme of cultural identity. The productions will be supported by an additional programme of workshops, debates, and productions and a conference focusing on tradition and innovation in contemporary European playwriting in Varna, Bulgaria to launch the project. The plays will be published in one or two languages.

**Objectives:** The aim of the project is to promote creativity in dramatic writing and cultural dialogue between writers and audiences with particular emphasis on young people and cultural diversity. This project aims to remove barriers between writers and countries, drawing on diverse cultural traditions to look outwards and inwards.

### **PROJECT LEADER**

WEST YORKSHIRE PLAY HOUSE

### **COORGANISERS AND OTHER PARTICIPANTS**

- INTERNATIONAL THEATRE FESTIVAL VARNA SUMMER FOUNDATION (BG) - Coorg.
- THE FINNISH THEATRE (FI) - Coorg.
- UNIT VEREIN F. KULTUR AN DER KARL FRANZENS UNIVERSITAT GRAZ (AT) - Coorg.
- WRITERNET (UK) - Coorg.
- ARTS COUNCIL OF ENGLAND (UK) - Autre Part.
- BBC MANCHESTER (UK) - Autre Part.
- GATE THEATRE (UK) - Autre Part.
- PLAYWRIGHTS STUDIO (UK) - Autre Part.
- ROYAL NATIONAL THEATRE (GB) - Autre Part.
- THE BRITISH COUNCIL (UK) (UK) - Autre Part.

**Community grant:** € 150.000,00

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## **Live From Paradise**

**Country:** ROYAUME-UNI (UK) - DE-NL

**Project Dates:** 1/05/2005 - 30/04/2006

**Description:** Il s'agit d'une performance expérimentale. Les publics des trois pays assisteront à une " représentation simultanée " sur deux écrans de vidéos et des actions en direct créées par des artistes des trois pays coorganisateurs. Les deux projections formeront un dialogue commun. Les représentations sont visuelles et donc indépendantes de la langue.

### **Objectives:**

- Créer un spectacle original et de le présenter dans un public le plus divers possible
- Faire travailler ensemble des artistes des pays différents
- Utiliser les nouvelles technologies d'informatique et de multimédia dans un but artistique
- Le spectacle aura une dimension européenne en mettant des artistes venant des milieux et des pays différents à collaborer étroitement dans une performance commune

### **PROJECT LEADER**

STATION HOUSE OPERA LTD

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**COORGANISERS AND OTHER PARTICIPANTS**

- BERLINER FESTSPIELE (DE) - Coorg.
- DE DADERS (NL) - Coorg.
- ARTSADMIN (UK) - Autre Part.
- FIERCE EARTH (UK) - Autre Part.
- WARWICK (UK) - Autre Part.

Community grant: € 149.930,00

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**CULTURAL ALCHEMY**

Country: IRLANDE - EE-LT-LV-PL-RC

Project Dates: 1/06/2005 - 31/05/2006

**Description:** Tous les participants (sauf le project leader) viennent de rejoindre l'UE. Le but c'est qu'ils créent un spectacle de marionnettes sur la culture et l'histoire de leurs pays ainsi que des nouvelles perspectives qui s'ouvrent suite à leur entrée à l'UE. Une tournée de ces spectacles est prévue dans le but final la création d'un " Festival de l'Art Européen des Marionnettes " De même un spectacle collectif sera crée avec al contribution des tous les participants Une site web présentant des informations sur le projet est prévu

**Objectives:**

- explorer les similitudes et les différences des cultures européennes et échanger cet acquis avec le public
- de développer et utiliser le théâtre des marionnettes afin d'atteindre les jeunes, les groupes défavorisés et les réfugiés des différentes communautés avec des actions spécifiques intégrées dans le projet
- développer des moyens nouveaux et innovateurs dans la manière d'utiliser le théâtre des marionnettes

**PROJECT LEADER**

THE NATIONAL MARIONETTE THEATRE OF IRELAND LIMITED (NMTI)

**COORGANISERS AND OTHER PARTICIPANTS**

- DIVADLO MINOR (RC) - Coorg.
- THE ESTONIAN STATE PUPPET THEATRE (EE) - Coorg.
- THE LATVIAN STATE PUPPET THEATRE (LV) - Coorg.
- UNIVERSITY OF WARSAW PUPPET ART DEPARTMENT (PL) - Coorg.
- VILNIAUS TEATRAS "LE-LE" (LT) - Coorg.
- ASSITEJ-ASSOCIATION INTERNATIONALE DU THEATRE POUR L'ENFANCE ET LA JEUNESSE (IE) - Autre Part.
- BABKOVE DIVADLO ZILINA (SK) - Autre Part.
- FABULA PUPPET THEATRE (HU) - Autre Part.
- THE ARTS COUNCIL OF IRELAND (IE) - Autre Part.
- THE EMBASSY OF THE CZECH REPUBLIC, DUBLIN (RC) - Autre Part.
- THE EMBASSY OF THE REPUBLIC OF HUNGARY (HU) - Autre Part.
- THE NATIONAL YOUTH FEDERATION OF IRELAND (IE) - Autre Part.
- THEATRE LUCEAFARUL (RO) - Autre Part.
- UNIMA -UNION INTERNATIONALE DE LA MARIONNETTE (FR) - Autre Part.

Community grant: € 146.990,10

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## **DRAMARK**

**Country:** FINLANDE - LT-NO

**Project Dates:** 1/08/2005 - 31/07/2006

### **Description:**

1. St. Art Master Classes to encourage artists to meet and develop original ideas without production pressure. 4-5 artists, selected by the organizers will meet during the festivals 2005-2006
2. International co-productions and artists exchange (write and stage new contemporary drama based on the smaller languages. The project support the organisers and partners to create new artistic and production ways to co-operate)
3. Intercultural exchange by the guest performances give the participating festivals and organisations the possibility to host at least one quest performance.
4. the Net Newsletter and national web sites will be published to carry out the communication and PR
5. Evaluation seminars

### **Objectives:**

See above

## **PROJECT LEADER**

Q-TEATTERI

### **COORGANISERS AND OTHER PARTICIPANTS**

- BIT (BERGEN INTERNATIONAL THEATRE) TEATERGARASJEN (NO) - Coorg.
- THE THEATRE AND CINEMA INFORMATION AND EDUCATION CENTRE (LT) - Coorg.
- FORMALNY TEATR AND BALTISKIJ DOM TEATR, ST. PETERSBURG (RU) - Autre Part.
- KALEIDOSKOP TEATRET (DK) - Autre Part.
- KOKOTEATTERI, TEATTERI TAKOMO AND UNIVERSUM RY (FI) - Autre Part.
- NEW THEATRE INSTITUTE OF LATVIA, RIGA (LV) - Autre Part.
- RAKVERE TEATER (EE) - Autre Part.
- THEATER TRIBUNALES (SE) - Autre Part.
- THEATRE ACADEMY OF FINLAND (FI) - Autre Part.
- VIIRUS THEATRE (FI) - Autre Part.
- VON KRAHLI TEATER, TALLINN (EE) - Autre Part.

**Community grant:** € 99.500,00

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## **War Theatres and Practices for Peace**

**Country:** ITALIE - CY-GR-IT-MT

**Project Dates:** 15/05/2005 - 15/01/2006

**Description:** The project includes the following activities: the creation of a workgroup of writers, pros, artists and intellectuals to research the role of arts (theatre) in the areas of war and conflict; workshops in the participating countries with the presence of international masters of international relevance; video documentation of the workshops; performance of the theatre company based on a classical tragedy, taking place in symbolic places; international festival "Maps of the Mediterranean"; dissemination of video.

**Objectives:** The project aims to use cultural dialogue to prevent conflict and creating network; to develop new practices in theatre, as an instrument for a culture of peace and citizenship; to test the exchange potential among Mediterranean countries, encouraging international wide circulation of creativity and mobility of arts; to

investigate the relationship of people with their tradition, to produce incentives of knowledge, socio-cultural growth and awareness of current multicultural processes.

#### PROJECT LEADER

EUFONIA S.C.R.L.

#### COORGANISERS AND OTHER PARTICIPANTS

- CHAMBER OF COMMERCE OF ZAKYNTHOS (GR) - Coorg.
- MUNICIPALITY OF LIMASSOL (CY) - Coorg.
- PROVINCE OF LECCE (IT) - Coorg.
- TEATRO PUBBLICO PUGLIESE (IT) - Coorg.
- UNIVERSITY OF MALTA (MT) - Coorg.
- MUNICIPALITY OF MONTERONI (IT) - Autre Part.
- MUNICIPALITY OF SAN CESARIO (IT) - Autre Part.
- MUNICIPALITY OF SUPERSANO (IT) - Autre Part.

Community grant: € 121.704,00

#### Voyage

Country: ITALIE - DK-SI-UK

Project Dates: 16/05/2005 - 15/05/2006

**Description:** Follow up project based on FOOLS Festival 2003/2004. Voyage is based on the results of a workshop which took place in 2004 on the theme of emigration, immigration and migration. The project will be developed in three phases: creation of an urban event in the historical city centre of the partner towns; adaption of the event to specific urban spaces in the context of 5 festivals in each of the participating countries- this will involve workshops over 7 days; the stimulation of encounters between professional companies and young talented artists.

**Objectives:** The project aims to stimulate a wider sense of citizenship, confront the audience with an event which is developed during several days enabling them to become part of the creation, to revitalise the urban space of historical town centres and invite spectators to become more aware and respectful of and active for their surroundings, to involve and stimulate various business sectors to develop a more inventive and innovating spirit in support of the economic factor of culture.

#### PROJECT LEADER

THEATRE EN VOL, PICCOLA SOCIETA COOPERATIVA ARL

#### COORGANISERS AND OTHER PARTICIPANTS

- BELFAST CIRCUS SCHOOL (UK) - Coorg.
- DRUSTVO GLEDALISCE ANE MONRO (SI) - Coorg.
- KULTURHUS AARHUS (DK) - Coorg.
- ASSOCIAZIONE GIROVAGANDO (IT) - Autre Part.
- BIBLIOTECA SATTA (IT) - Autre Part.
- CAROVANA S.M.I (IT) - Autre Part.
- CIE LEZARDS BLEUS (FR) - Autre Part.
- DET BLA HUS (DK) - Autre Part.
- FACOLTA DI ARCHITETTURA ALGHERO (IT) - Autre Part.
- FAI ART (FR) - Autre Part.
- FETA FESTIVAL (PL) - Autre Part.
- NORTHERN IRELAND COUNCIL FOR ETHNIC MINORITIES (UK) - Autre Part.

- SEMINARIO JAZZ (IT) - Autre Part.

Community grant: € 100.000,00

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### **INTERNATIONAL FESTIVAL OF YOUNG MUSICIANS**

**Country:** ITALIE - EE-GR-IE-MT

**Project Dates:** 1/08/2005 - 30/01/2006

**Description:** Le Festival International des Jeunes musiciens se déroulera essentiellement en deux phases: 1) la formation des jeunes musiciens, 2) la réalisation, l'exécution de 8 concerts. Favoriser le développement d'un festival où l'on peut exprimer de nouvelles forces de l'art musical européen.

**Objectives:** Favoriser un dialogue culturel entre les peuples du nord et du sud de l'Europe, diffusion de la culture musicale à un public jeune

#### **PROJECT LEADER**

MUSICA EUROPA

#### **COORGANISERS AND OTHER PARTICIPANTS**

- ESTONIAN ACADEMY OF MUSIC (EE) - Coorg.
- IRISH WORLD MUSIC CENTRE (IE) - Coorg.
- MALTA COUNCIL FOR CULTURE AND THE ARTS (MT) - Coorg.
- STATE CONSERVATORY OF THESSALONIKI (GR) - Coorg.
- ASSESSORATO ALLE POLITICHE DELL'INFANZIA (IT) - Autre Part.
- COMUNE DI ROMA (IT) - Autre Part.
- PROVINCIA DI ROMA (IT) - Autre Part.

Community grant: € 104.000,00

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### **Il Canto della Pelle**

**Country:** FRANCE - DE-IT

**Project Dates:** 15/06/2005 - 14/06/2006

**Description:** Il canto della Pella (titre provisoire) Conception et réalisation d'un opéra de chambre contemporain utilisant les nouvelles technologies en matière de son et d'image: réalisation et expérimentation des dispositifs de travail (sonores, video, électronique), participation à une conférence-lecture dans le cadre d'un festival en Pologne, répétitions et finalisation du travail, création de l'opéra (3 représentations), diffusion de l'opéra (3 représentations), réalisation d'un site Internet de la production, réalisation d'un DVD de l'opéra.

#### **Objectives:**

- rapprochement des compétences et des spécificités des 3 lieux de production et de création européens.
- diffusion et circulation ) l'échelle européenne d'une production musicale contemporaine auprès de jeunes artistes, d'étudiants et d'un public varié de dimension internationale.
- reconnaissance de l'expression musicale contemporaine comme vecteur de réflexion autour de thématiques sociales fortes.
- utilisation de nouvelles technologies en matière de production musicale contemporaine.

#### **PROJECT LEADER**

GRAME

#### **COORGANISERS AND OTHER PARTICIPANTS**

- FABRICA SPA (IT) - Coorg.

- POCKET OPERA NURNBERG (DE) - Coorg.
- AMPHITHÉÂTRE DE L'OPÉRA NATIONAL DE LYON (FR) - Autre Part.
- CENTRE INTERNATIONAL DE RECHERCHE INSTRUMENTALE (IT) - Autre Part.
- CHOEURS ET SOLISTES DE LYON BERNARD TÊTU (FR) - Autre Part.
- ENSEMBLE ORCHESTRAL CONTEMPORAIN (FR) - Autre Part.
- GOETHE INSTITUT - LYON (DE) - Autre Part.
- INSTITUT CULTUREL ITALIEN (FR) - Autre Part.
- STADTTHEATER FUERTH (DE) - Autre Part.
- TAMTEATRO MUSICA (IT) - Autre Part.
- TEATRI SPA (IT) - Autre Part.

Community grant: € 150.000,00

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#### Small Size

Country: ITALIE - BE-ES-SI

Project Dates: 20/06/2005 - 18/06/2006

**Description:** titre complet : "Small Size - European Network for the diffusion and development of the performing arts for the early childhood" Activités : activités de réseau : congrès séminaires et rencontres / organisation de festivals de théâtre / programmation de spectacles pour la petite enfance / activités de production (création et production de spectacles, coproductions, soutien à des compagnies) / activité de formation et de perfectionnement pour éducateurs et enseignants / activités de recherche (ateliers) / documentation et divulgation des résultats (production multimédias, cahiers de documentation)

#### Objectives:

- diffusion, développement et affirmation sur le territoire national et européen des arts du spectacle destinés à la petite enfance, avec une attention particulière à la recherche pour une nouvelle dramaturgie contemporaine.
- objectif structurel : raccorder toutes les forces productives et de programmation qui partagent la même mission au niveau local, régional, national et européen.

#### PROJECT LEADER

LA BARACCA S.C.A.R.L

#### COORGANISERS AND OTHER PARTICIPANTS

- ACCION EDUCATIVA (ES) - Coorg.
- GLEDALISCE ZA OTROKE IN MLADE LJUBLJANA (SI) - Coorg.
- THÉÂTRE DE LA GUIMBARDE (BE) - Coorg.

Community grant: € 146.500,00

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#### Slowind 2005 Festival of Contemporary Music

Country: SLOVENIE - DE-FR

Project Dates: 1/05/2005 - 25/03/2006

**Description:** Contemporary music festival: cooperation with 2 European music ensembles, series of 5 concerts, the works of European composers will be featured (P. Dusapin, S. Sciarrino, G. Scelsi), seven new works will be commissioned for the festival, concerts will be broadcast live and recorded for radio and television, concert in France.

#### Objectives:

- to exchange skills and ideas between important ensembles from 3 European countries
- to facilitate the mobility of performers and composers in the European area
- to present a broader Slovene public with recent musical works not yet performed in Slovenia
- to stimulate creation of new works, thus emphasizing links between today's composition and the recent European tradition
- to add to RTV Slovenia's archive of contemporary Europe. art music, to enrich RTV Slovenia's contribution to EBU

**PROJECT LEADER**

GLASBENO DRUSTVO SLOWIND

**COORGANISERS AND OTHER PARTICIPANTS**

- AAK IM E-WERK (DE) - Coorg.
- ACCROCHE NOTE (FR) - Coorg.
- CHARLES NODIER CULTURAL CENTRE (SI) - Autre Part.
- GOETHE INSTITUT-SLOVENIA (SI) - Autre Part.
- ITALIAN CULTURAL INSTITUTE SLOVENIA (SI) - Autre Part.
- RADIO TELEVISION SLOVENIA (SI) - Autre Part.
- THE SLOVENE PHILARMONIA (SI) - Autre Part.

Community grant: € 99.406,00

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**4th International Festival of the Deaf of St. Francis of Sales in Nitra**

Country: SLOVAQUIE - CZ-FR-NL

Project Dates: 1/10/2005 - 30/09/2006

Description: Preparation and organisation of the 4th International Festival of the Deaf of St. Francis of Sales in Nitra. Activities: drama workshop / Painting Art workshop / Seminar - Deaf Culture / Art exhibition / Theatre / Festival outputs (festival book publication, CD-rom about the festival, video film about the festival, Visual-Muse)

**Objectives:**

- to facilitate culture accessibility and widen culture participation of the deaf artists from Europe
- dissemination and propagation of the new expressions forms in the field of fine arts of the deaf minority
- to support initiative, discussion and cooperation between culture and socioculture workers
- mobility deaf young artists and other workers of drama education of deaf.

**PROJECT LEADER**

EFFETA - STREDISKO SV. F. SALESKÉHO

**COORGANISERS AND OTHER PARTICIPANTS**

- A.C.T.I.S. (FR) - Coorg.
- JANACKOVA AKADEMIE MUZICKYCH UMENI (CZ) - Coorg.
- SCHOLENGEMEENSHAP EFFATHA (NL) - Coorg.
- KRAJSKE OSVETOVE STREDISKO V NITRE (SK) - Autre Part.
- NITRA'S GALERY (SK) - Autre Part.
- THE OLD THEATRE (SK) - Autre Part.
- THEATRE OF ANDREJ BAGAR (SK) - Autre Part.
- TOWN OF NITRA (SK) - Autre Part.

Community grant: € 49.510,00

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**Theater / Festival in transition****Country:** ALLEMAGNE - EE-PL-SK**Project Dates:** 1/07/2005 - 30/06/2006**Description:** The project is a "caravan artists" connected with a series of discussions in the area of innovative performing arts, which will "pass through" several Middle and Eastern European theater festivals.**Objectives:**

- to present a program of avant-garde Middle and Eastern European artists in contemporary theater
- to encourage the cultural exchange between the artists and the festival organizers participating to the project
- to examine the positions of theater festivals in their respective local and national contexts and their function in Europe.

**PROJECT LEADER**

SPIELMOTOR MUNCHEN E.V

**COORGANISERS AND OTHER PARTICIPANTS**

- ASOCIACIA DIVADELNA NITRA (SK) - Coorg.
- RAKVERE TEATER (EE) - Coorg.
- STOWARZYSZENIE ROTUNDA (PL) - Coorg.
- BAYERISCHES STAATSMINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST (DE) - Autre Part.
- FESTIVAL 4\*4 DAYS IN MOTION (RC) - Autre Part.
- FESTIVAL HOMO NOVUS (LT) - Autre Part.
- I-CAMP - NEUES THEATER MÜNCHEN (DE) - Autre Part.
- MUFFATHALLE MÜNCHEN (DE) - Autre Part.
- MÜNCHNER KAMMERSPIELE (DE) - Autre Part.
- THEATERFESTIVAL EXODUS (SI) - Autre Part.
- VILNIUS INT. THEATER FESTIVAL SIRENOS (LT) - Autre Part.

**Community grant:** € 149.360,00

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**POP Classik****Country:** ESPAGNE - BE-DK-FR**Project Dates:** 1/10/2005 - 30/09/2006**Description:** Chacun des pays participants choisira un groupe de rock connu dans son pays mais pas du public européen. Il sera emmené à travailler avec un orchestre national classique. Le but est de rapprocher la musique classique avec la musique populaire contemporaine. Les spectacles seront présentés dans des festivals durant l'été 2006 et également via Internet. Une chaîne télé, une radio et un journal accompagneront chacun des groupes afin d'assurer un maximum de couverture médiatique.**Objectives:**

- Promouvoir la création et la créativité des artistes et musiciens en passant les barrières traditionnelles entre les différents styles musicaux - Promouvoir en Europe la mobilité de jeunes musiciens qui jusqu'à alors n'étaient présents que dans leur pays d'origine
- Rapprocher le jeune public à la musique classique par le biais des festivals poprock
- Favoriser la collaboration entre artistes, musiciens, chefs d'orchestre et opérateurs culturels venant des différents pays de l'Europe

**PROJECT LEADER**

MARAWORLD S.A

**COORGANISERS AND OTHER PARTICIPANTS**

- CENTRE CULTUREL LE BOTANIQUE (BE) - Coorg.
- ROSA- Dansk Rock Samrad (DK) - Coorg.
- TERRITOIRE DE MUSIQUES (FR) - Coorg.
- ADAMI (FR) - Autre Part.
- COMMUNAUTÉ FRANÇAISE DE BELGIQUE (BE) - Autre Part.
- COULEUR 3 (CH) - Autre Part.
- EL PAÍS (ES) - Autre Part.
- EUROPE 2 (FR) - Autre Part.
- FCM (FR) - Autre Part.
- FRANCE3 (FR) - Autre Part.
- LE SOIR (BE) - Autre Part.
- LES INROCKUPTIBLES (FR) - Autre Part.
- LIBERATION (FR) - Autre Part.
- MCM (BE) - Autre Part.
- MCM FRANCE (FR) - Autre Part.
- MONS ORCHESTRA (BE) - Autre Part.
- MTV ESPANA (ES) - Autre Part.
- ORQUESTA SIMFÓNICA DE CASTELLÓN (ES) - Autre Part.
- PURE FM - RTBF (BE) - Autre Part.
- REGION DE BRUXELLES CAPITALE (BE) - Autre Part.
- RNE3 (ES) - Autre Part.
- RTBF (RADIO-TÉLÉVISION BELGE DE LA COMMUNAUTÉ FRANCAISE) (BE) - Autre Part.
- SYNFFONETTA DE BELFORT (FR) - Autre Part.

Community grant: € 150.000,00

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2004: Festival involvement in EU Projects - 11 projects were linked to festivals in 2004.

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**Festival Internazionale dei Giovani Musicisti**

**Country:** ITALY - EE-GR-IE

**Project Dates:** 1/08/2004 - 31/01/2005

**Description:** Plusieurs actions:

- 2 workshops de composition musicale organisés à Rome et à Thessalonique
- Forming Europe: haute formation musicale impliquant 32 jeunes musiciens
- Playing Europe: 8 concerts du Festival Internazionale dei Giovanni musicisti
- Exploring Europe : manifestation à Limerick & Talinn

**Objectives:** Renforcer le dialogue entre les populations du Nord et du Sud de l'Europe

**PROJECT LEADER**

MUSICA EUROPA, IT

**COORGANISERS AND OTHER PARTICIPANTS**

-ESTONIAN ACADEMY OF MUSIC (EE) - Coorg.

-IRISH WORLD MUSIC-LIMERICK (IE) - Coorg.

-STATE CONSERVATORY THESSALONIKI (GR) - Coorg.

**Community grant:** € 97.600,00

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**Tempus fugit**

**Country:** BELGIUM - DE-FR

**Project Dates:** 19/04/2004 - 2/10/2004

**Description:** Création d'une chorégraphie de danse contemporaine, sur le thème du temps

**Objectives:**

- déclinier la thématique du temps dans les cultures à travers la danse, la musique et le chant
- rencontre d'artistes de nationalités et de cultures différentes

**PROJECT LEADER**

LES BALLETS CONTEMPORAINE DE LA Belgique, BE

**COORGANISERS AND OTHER PARTICIPANTS**

• FESTIVAL D'AVIGNON (FR) - Coorg.

• TANZTHEATER WUPPERTAL, PINA BAUSCH GMBH (DE) - Coorg.

**Community grant:** € 150.000,00

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**A -Tippis**

**Country:** BELGIUM - BE-NL-UK

**Project Dates:** 24/05/2004 - 23/05/2004

**Description:** The project will create a mobile stage consisting of 8 units each newly conceived by a different artist. Each structure is created by a different artist from a different country and various backgrounds. Each structure will house a performance or installation. A-tippis will then "appear" in participating cities in undefined public spaces and remain for at least 5 days before "disappearing", moving on elsewhere.

**Objectives:** This project aims to leave the protective cocoon of theatre and achieve a different interaction and contact with the audience. The artists that will be brought together on the project will extend the borders of contemporary performing arts.

**PROJECT LEADER**

VICTORIA, BE

**COORGANISERS AND OTHER PARTICIPANTS**

• BEURSSCHOUWBURG (BE) - Coorg.

• FORMA (UK) - Coorg.

• OEROL FESTIVAL (NL) - Coorg.

• ATELIER VAN LIESHOUT (NL) - Autre Part.

• FOAM (NL) - Autre Part.

• GOB SQUAD (UK) - Autre Part.

• GRAND MAGASIN (FR) - Autre Part.

• PRIVATE THOUGHTS IN PUBLIC PLACES (UK) - Autre Part.

**Community grant:** € 150.000,00

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### **Heißes Wasser für alle**

**Country:** AUSTRIA - DE-NL

**Project Dates:** 19/04/2004 - 31/10/2004

**Description:** Theatre Play

**Objectives:**

- to communicate an artistic and theatrical project
- to acquaint the performing artists with a wider audience in their respective "host countries", thereby creating new synergies
- to sharpen the critical consciousness of its European audiences and to encourage dialogue

**PROJECT LEADER**

SCHAUSPIELHAUS, AT

**COORGANISERS AND OTHER PARTICIPANTS**

- DOOD PAARD (NL) - Coorg.
- SOPHIENSAELE (DE) - Coorg.
- WIENER FESTWOCHE (AT) - Autre Part.

**Community grant:** € 80.000,00

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### **Borrowed Light**

**Country:** FINNLAND - FI-FR-SE

**Project Dates:** 1/07/2004 - 30/06/2005

**Description:** The project produces a large-scale work combining contemporary dance by Tero Saarinen Company and live choral music by the Boston Camerata as a European co-production. There will be a seminar on European co-production (possibilities, ways to collaborate, funding structures etc.) for European company managers, promoters and festival directors in Le Havre in connection with the work's world Premier.

**Objectives:** To search for new, creative ways of co-producing dance on a European level; to promote collaboration and build up network between Nordic and other European dance organizations; to gain a larger audience and more publicity for contemporary dance, especially in countries where dance is still a marginal art form; in the art work itself; to research both the themes of community and the spirit of community and the role of the arts in creating, expressing and experiencing this spirit

**PROJECT LEADER**

TERO SAARINEN COMPANY (INTO LIIKKEESSA RY), FI

**COORGANISERS AND OTHER PARTICIPANTS**

- FESTIVAL OCTOBRE EN NORMANDIE (FR) - Coorg.
- KUOPIO DANCE FESTIVAL (KUOPIO TANSSII JA SOI) (FI) - Coorg.
- STIFTELSEN DANSENS HUS (SE) - Coorg.
- CIVITANOCA DANZA (IT) - Autre Part.
- DANSESCENEN, COPENHAGEN (DK) - Autre Part.
- FINNISH DANCE INFORMATION CENTRE, HELSINKI (FI) - Autre Part.
- LA GRAND VOLCAN, ROUEN (FR) - Autre Part.
- LITHUANIAN DANCE INFORMATION CENTRE (LT) - Autre Part.
- POSTHOF, LINZ (AT) - Autre Part.

- SOUTH BANK CENTRE, LONDON (UK) - Autre Part.
- TEATRO ANNIBAL CARO (IT) - Autre Part.

Community grant: € 149.769,12

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#### **Kunsten Festival des Arts**

**Country:** BELGIUM - DE-FR

**Project Dates:** 15/04/2004 - 30/09/2004

**Description:** Coproduction et présentation de cinq créations artistiques d'artistes originaires d'Europe et du Liban, à Bruxelles, Paris et Hanovre.

#### **Objectives:**

donner à de jeunes artistes peu connus l'opportunité de produire une nouvelle oeuvre  
assurer aux oeuvres et aux artistes une visibilité internationale

#### **PROJECT LEADER**

KUNSTEN FESTIVAL DES ARTS, BE

#### **COORGANISERS AND OTHER PARTICIPANTS**

CENTRE POMPIDOU (FR) - Coorg.

NIEDERSACHSISCHES STAATSTHEATER HANNOVER GMBH (DE) - Coorg.

ASSOCIATION LOF (FR) - Autre Part.

CENTRE NATIONAL DE LA DANSE (FR) - Autre Part.

GASTHUIS AMSTERDAM (NL) - Autre Part.

KAAITHEATER (BE) - Autre Part.

KVS (BE) - Autre Part.

LA HALLE AUX GRAINS (FR) - Autre Part.

ROTTERDAMSE SCHOUWBURG (NL) - Autre Part.

SPIELART MUNCHEN (DE) - Autre Part.

WIENER FESTWOCHE (AT) - Autre Part.

Community grant: € 150.000,00

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#### **The World Roma Festival KHARMORO 2004**

**Country:** CZECH REPUBLIC - NL-PL

**Project Dates:** 16/04/2004 - 15/04/2005

**Description:** The preparation and organisation of cultural events by Roma artists, which will take place in each of the co-organising countries

**Objectives:** The project aims to show the richness of Roma culture and traditions, create a network between the organisers and to motivate Roma artists and experts to perform at professional level. The festival aims to create better relationships between the Roma minority and majority society and to promote Roma culture and traditions throughout Europe.

#### **PROJECT LEADER**

THE NGO WORD 21 (SLOVO 21), CZ

#### **COORGANISERS AND OTHER PARTICIPANTS**

- ALFA STIFTUNG (NL) - Coorg.
  - COUNCIL OF POLISH ROMA (PL) - Coorg.
  - ASSOCIATION A.R.P. "IBAR" (FR) - Autre Part.
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for members only

- D'ORFEU - ASSOCIAÇÃO CULTURAL (PT) - Autre Part.
- FESTIVAL DI CULTURAL ZINGARA (IT) - Autre Part.
- INTERNATIONAL GYPSY FESTIVAL IAGORI (NO) - Autre Part.
- INTERNATIONAL ROMA FESTIVAL AMALA (FRIENDS) (SI) - Autre Part.
- NGO R- MOSTY (CZ) - Autre Part.
- ROMANO CENTRO IN WIEN (AT) - Autre Part.
- ROMANO RAT E.V. (DE) - Autre Part.
- ROMEA (CZ) - Autre Part.

Community grant: € 143.230,00

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#### **Sound-bridges over borders**

**Country:** HUNGARY - AT-SK

**Project Dates:** 15/04/2004 - 15/01/2005

**Description:** new music festivals in Slovakia, Austria and Hungary (concerts, non-stop festival center, workshops, edition of a music compilation)

#### **Objectives:**

- to present musicians, who are emblematic figures of today's modern music, in Europe and in their own country
- to provide an opportunity for musicians to expose new audiences to unfamiliar music and ideas
- to establish a network of new music festivals

#### **PROJECT LEADER**

ULTRASOUND FOUNDATION, HU

#### **COORGANISERS AND OTHER PARTICIPANTS**

- ATRAKT ART (SK) - Coorg.
- SKUG-ZEITSCHRIFT FÜR KULTUR (AT) - Coorg.

Community grant: € 50.400,00

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#### **Festival Brezice Group 2004**

**Country:** SLOVENIA BE-IT

**Project Dates:** 1/05/2004 - 15/08/2004

**Description:** Early music activities with concerts, workshops and lectures

#### **Objectives:**

- the revival of the Early Music scene in Slovenia
- European cooperation
- the recognition of Slovenia on cultural and tourism map

#### **PROJECT LEADER**

ARS RAMOVS - INSTITUTE FOR ART, MARKETING, PROMOTION AND INVESTMENT, SI

#### **COORGANISERS AND OTHER PARTICIPANTS**

FESTIVAL VAN VLAANDEREN ANTWERPEN (BE) - Coorg.

MUSICA ANTIQUA (IT) - Coorg.

BOZIDAR JAKAC GALLERY KOSTANJEVICA NA KRKI (SI) - Autre Part.

BREZICE MUSIC SCHOOL (SI) - Autre Part.

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BREZICE POSAVSKI MUSEUM (SI) - Autre Part.  
 BREZICE PRIMARY SCHOOL (SI) - Autre Part.  
 BREZICE YOUTHS CENTRE (SI) - Autre Part.  
 CANKARJEV DOM CULTURAL AND CONGRESS CENTRE (SI) - Autre Part.  
 CASTLE PISECE SOCIETY (SI) - Autre Part.  
 CATEZ THERMAL SPA (SI) - Autre Part.  
 KIELFLÜGEL-KUNST JESSTETEN (DE) - Autre Part.  
 LITTORAL SUMMER FESTIVAL KOPER (SI) - Autre Part.  
 MASARYK UNIVERSITY BRNO (RC) - Autre Part.  
 MUSIC ACADEMY OF CRACOW (PL) - Autre Part.  
 MUSIC UNIVERSITY VIENNA (AT) - Autre Part.  
 NARODNI DOM MARIBOR CULTURAL CENTRE (SI) - Autre Part.  
 SLOVENIAN ACADEMY OF ART AND SCIENCE (SI) - Autre Part.  
 SLOVENIAN TOURIST BOARD (SI) - Autre Part.  
 Community grant: € 149.456,44

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#### **e-Agora**

**Country:** CZECH REPUBLIC - CZ-FR-SI

**Project Dates:** 20/04/2004 - 20/03/2005

**Description:** Virtual platform for innovative production and presentation for Performing Arts

#### **Objectives:**

- to interconnect European cultural centres and artistic communities
- development of new tools and interfaces for experimental expression
- to allow and stimulate experiments in the field of hybrid scenography and interactive performance
- to foster mobility of artists and cultural operators
- transnational dissemination at public events (festival, school workshop, conferences)

#### **PROJECT LEADER**

CENTRE OF INDEPENDANT CULTURE, PALAC AKROPOLIS, A.S., CZ

#### **COORGANISERS AND OTHER PARTICIPANTS**

- ASSOCIATION FOR CULTURE AND EDUCATION KIBLA (SI) - Coorg.
- CIANT - INTERNATIONAL CENTRE FOR ART AND NEW TECHNOLOGY IN PRAGUE (CZ) - Coorg.
- CICV (FR) - Coorg.
- LIBAT (FR) - Coorg.
- BURYZONE (SK) - Autre Part.
- C3 - CENTER FOR CULTURE AND COMMUNICATION (HU) - Autre Part.
- CIBE@ART (ES) - Autre Part.
- CYPRES - CENTRE INTERCULTUREL DE PRATIQUES, RECHERCHES & ECHANGES TRANS (FR) - Autre Part.
- EUROCONNECTION 2004 (F, CZ, HU, P) (FR) - Autre Part.
- FOURNOS NEW ART AND TECHNOLOGIES CENTER (GR) - Autre Part.
- FRINGE (IT) - Autre Part.
- INSTITUT FRANÇAIS DE PRAGUE (FR) - Autre Part.
- JANACEK'S ACADEMY OF MUSIC ARTS IN BRNO (RC) - Autre Part.
- L.O.E.I.L. (FR) - Autre Part.

for members only

- MIDE - MUSEO INTERNACIONAL DE ELECTROGRAFIA (ES) - Autre Part.
- NATIONAL ACADEMY OF PERFORMING ARTS, PRAGUE (RC) - Autre Part.
- STEIM (NL) - Autre Part.
- THEATRE FESTIVAL "4 DAYS IN MOUVEMENT" (RC) - Autre Part.
- THEATRE FESTIVAL OSTROV KOLIN (RC) - Autre Part.
- WIMBLEDON SCHOOL OF ART (UK) - Autre Part.

**Community grant:** € 149.994,00

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**Novas accoes do festival sete sois sete luas**

**Country:** PORTUGAL - ES-GR-IT-PT

**Project Dates:** 1/06/2004 - 14/11/2004

**Description:** The festival "Sete sois sete luas" taking place in the Mediterranean Europe, is a festival in the field of popular, ethnic and folk music, as well as traditional theatre and street theatre involving great figures of European Culture.

**Objectives:** To form a European common spirit from the cultural point of view giving many people chance to make contact with artists from various European countries.

**PROJECT LEADER**

ASSOCIACAO CULTURAL SETE SOIS SETE LUAS, PT

**COORGANISERS AND OTHER PARTICIPANTS**

- ASSOCIACION CULTURAL SIETE SOLES SIETE LUNAS (ES) - Coorg.
- ASSOCIACION CULTURAL GRUPPO IMMAGINI (IT) - Coorg.
- AYANTAMIENTO DE CARTAYA (ES) - Coorg.
- AYANTAMIENTO DE TAVERNES DE LA VALLIGNA (ES) - Coorg.
- CAMARA MUNICIPAL DE CASTRO VERDE (PT) - Coorg.
- CAMARA MUNICIPAL DE ODEMIRA (PT) - Coorg.
- CAMARA MUNICIPAL DE SANTA MARIA DA FEIRA (PT) - Coorg.
- CAMARA MUNICIPAL DE VILA REAL SANTO ANTONIO (PT) - Coorg.
- COMUNE DI MONTEMURLO (IT) - Coorg.
- COMUNE DI PONTEDERA (IT) - Coorg.
- CULTURAL CENTER OF MUNICIPAL OF IOANNIA (GR) - Coorg.

**Community grant:** € 105.000,00

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**2003:** Festival involvement in EU Projects - In 2003 36 festivals were involved in a EU project.

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**Dante ou la Divine Comédie de la rue**

**Project Dates:** 10/04/2003-15/02/2004

**Description:** Réalisation d'activités artistiques à partir de l'oeuvre La Divine Comédie de Dante, dans 4 pays européens (FR, PL, IT, ES): collecte des témoignages auprès de populations issues de milieux populaires de chaque pays; résidences artistiques avec la participation du public; présentations dans chaque pays des travaux réalisés par les habitants et comédiens professionnels; workshops avec les artistes professionnels du théâtre, de la danse, du

théâtre de rue et du cirque; créations originale du spectacle O Divina Commedia; séminaire et conférence; réalisation d'un film vidéo et d'un CD-ROM a la publication d'un recueil des témoignages collectés.

**Objectives:** Ouvrir le théâtre de rue à de nouvelles relations plus durables et plus créatives avec un ensemble de territoires européens; développer une relation nouvelle avec des citoyens de différentes générations et de différentes pays; réunir les artistes; construire une passerelle entre une forme expression artistique largement ouverte à l'expression populaire et une oeuvre majeure de la littérature européenne; faire ressortir les similitudes et différentes visions de l'Europe vues par les participants.

**PROJECT LEADER:**

ASSOCIATION ECLAT - FESTIVAL INTERNATIONAL DE THEATRE DE RUE (FR)

**COORGANISERS:**

ASSOCIATION ATHECIR (FR)

ASSOCIAZIONE INTEATRO (IT)

CONSEJERIA DE CULTURA, JUNTA DE EXTREMADURA, D.G. DE JUVENTUD (ES)

POLSKI TEATR TANCA (POLISH DANCE THEATRE) (PL)

Community grant: €149.000,00

**Stage in Motion**

**Project Dates:** 1/08/2003 -30/06/2004

**Description:** The project runs in three phases: the preparation phase on the individual national level, the international project Stage in Motion and the concluding phase. The preparation will involve the formation of the Dramaturgy Council whose members will introduce the theatre projects representing their organizations and carry out factual research and map out the innovative direction of performing art in their country. From each country there will be 2 theatre projects, 2 workshops and presentations from 3 experts that will take place at the festival 4+4 Days in Motion in Prague in May 2004. The closing phase will include the realization and distribution of educational materials to both experts and the general public from the results of an international symposium at the festival (CD-ROM, website and catalogue in English, French & Czech).

**Objectives:** to compare the experiences of the artists and experts on an international level, raise the level of expert education and provide a platform for European cooperation; to compare various theatre methods and identify new European trends; to facilitate the exchange between artists from different countries and establish the basis for future cooperation; to promote contemporary theatre especially to the Czech theatre community who have more traditional theatre values.

**PROJECT LEADER:**

THE FOUR DAYS ASSOCIATION (CTYRI DNY SDRUZENI) (CZ)

**COORGANISERS:**

CENTRE CHOREOGRAPHIQUE NATIONAL DE NANTES (FR)

EXODOS (SI)

SCHAUBUHNE LEIPZIG (DE)

TEATRI DI VITA (IT)

Community grant: €103.000,00

### **The Gypsy Festival**

**Project Dates:** 15/04/2003 -31/10/2003

**Description:** A 3 week festival of produced, presented and participatory works celebrating gypsy culture and heritage involving theatre, music, dance, poetry, prose, films, photography, storytelling and visual images. The Festival will be held in Newcastle upon Tyne and performers will come from all participating countries. Workshops and participatory events will be run in consultation with schools, colleges, universities and community groups.

**Objectives:** To focus on and address the culture of gypsies and to devise collaborative performances across art forms which focus on this theme, to exchange artistic experiences, working practice and methodology across cultures and to explore how art and culture can transcend barriers.

**PROJECT LEADER:**

NORTHERN STAGE (UK)

**COORGANISERS:**

MERLIN THEATRE (HU).

RADU STANCA THEATRE (RO)

THEATRE PRALIPE (DE)

**Community grant:** € 98.622,00

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### **Festival Temps d'images, 2nde édition du festival européen de rencontres entre les arts de la scène et l'image**

**Project Dates:** 2/05/2003-30/11/2003

**Description:** Par la mise en commun de compétences et de moyens, participer au développement d'un réseau européen favorisant la rencontre et le travail en commun de créateurs issus de différents pays en rapprochant deux mondes de la création, celui des arts du spectacle et celui de l'image qui se côtoient sans véritablement se fréquenter. Il propose de présenter au grand public les différents aspects de la scène européenne actuelle; favoriser l'échange sur des projets artistiques novateurs par l'initiation de "chantiers", tentatives expérimentales provoquées entre les artistes de la scène et de l'image.

**Objectives:** Provoquer et animer une synergie durable entre différents opérateurs culturels européens; par la confrontation aux publics, de s'interroger à travers le nombre, la vitalité et la diversité des formes et des spectacles proposés, sur le rôle de l'image dans notre société et pénétrer le processus de création; de réaliser le coproduction et la circulation en Europe de nombreux spectacles qui utilisent l'image; créer les passerelles entre les arts de la scène et les différents domaines de l'image.

**PROJECT LEADER:**

CENTRE D'ART ET DE CULTURE DE MARNE-LA-VALLEE - LA FERME DU BUISSON (FR)

**COORGANISERS:**

ARTE FRANCE (FR)

ASSOCIAZIONE TEATRO DI ROMA (IT)

EIRA (PT)

HALLES DE SCHAERBEEK (BE)

**Community grant:** € 149.106,25

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### **GRM Experience**

**Project Dates:** 1/07/2003- 1/07/2004

**Description:** This project involves the creation of a European network of musicians and institutions committed to musical creation and innovation particularly in the field of electronic music. Three young composers from different

countries will follow a 12 day residency in the GRM composition studios and compose a piece that will be the result of a workshop promoting exchange, confrontation of ideas and practices. The result of that collective work will be material for a live electronics concert programmed in 4 major European musical events. Co-produced with Radio France a live recorded CD will be produced and distributed worldwide.

**Objectives:** The project intends to: promote creation and co-production of electronic music at the European level; support the mobility of artists and their works; enable a creative process of exchange and stimulation; reach new audiences; establish an open international network between numerous contemporary music events in Europe; bridge the gap between "serious" contemporary music and popular youth targeted music.

**PROJECT LEADER:**

INSTITUT NATIONAL DE L'AUDIOVISUAL - GROUPE DE RECHERCHES MUSICALES (FR)

**COORGANISERS:**

CENTRO RICERCA MUSICALI - CRM (IT).

HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL (UK).

RADIO FRANCE (FR).

STEIM (NL)

**Community grant:** € 113.930,04

**Il viaggio di Edgar Walpor, uomo con le valigie**

**Project Dates:** 15/10/2003-15/10/2004

**Description:** This project is aimed at analyzing, through artistic experimentation and intercultural exchange, the way theatre and performing arts could still play a concrete social role in contemporary society. During the project the works of Ignacy Witkiewicz, Jean Genet, Garcia Lorca and Pasolini will be used as a basis for the research and performances. They want to create a permanent Observatory on theatre in Europe, stage performances, organize workshops with disadvantaged parts of society, create an itinerant exhibition, produce video documentaries, create a 3-day multimedia event and website, publication and CD-rom mainly intended for use in schools.

**Objectives:** reestablish a relationship between theatre and the social environment; establish a thematic network between European universities which shall be the basis for permanent exchange; contribute to cultural integration of EU candidate countries

**PROJECT LEADER:**

UNIVERSITA DEGLI STUDI DI SIENA (IT)

**COORGANISERS:**

COMUNE DI MONTALCINO - FESTIVAL DELLA VAL D'ORCIA (IT)

COMUNE DI SIENA - ASSESSORATO ALLA CULTURA (IT)

PANSTWOWA WYZSZA SZKOLA TEATRALNA KRAKOWIE (PL)

UNIVERSITE DE PARIS - DAUPHINE (FR)

**Community grant:** €149.100,00

**EU-Dance**

**Project Dates:** 2/06/2003- 31/05/2004

**Description:** Development of a dance co-production with the focus on disabilities which will be presented at a festival in Lisbon. Construction of a website, organization of the closing festival in Lisbon.

**Objectives:** create new artistic and training opportunities for young people with disabilities; improve access to and participation in culture for people with disabilities; promote exchange of international experiences in this field; promote a change of attitude towards and better recognition of people with disabilities.

**PROJECT LEADER:**

LPDM CENTRO DE RECURSOS SOCIAIS (PT)

**COORGANISERS:**

COMPANIA DE DANZA MOBILE (ES).

STOPGAP (UK)

Community grant: € 142.609,68

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**play/write 2003 - European Young Playwrights Festival**

**Project Dates:** 6/01/2003-19/12/2003

**Description:** This project involves the best young playwrights from Europe with guest playwrights from other countries, working to a common European theme (Cultural identity-personal, regional, national -in a global environment), and creating new plays - initially in their home countries for development and presentation at an annual European showcase. Each writer will work with a recognized mentor within a theatre company in their home country before meeting in the UK for a week of preparation and exchange in the form of workshops, talks and presentations. 4 directors and 6 performers will work with the writers over 2 weeks rehearsing and presenting the new plays at the Brighton International Festival in May 2003. There will be video record of the whole process.

**Objectives:** Their aims are: to encourage and support the work of emerging young writers; to promote dialogue and cultural interchange; to use new technology and media as an integral part of the development and presentation process; to establish an annual international writer's showcase to be held in a different country each year.

**PROJECT LEADER:**

FIRERAIERS (UK)

**COORGANISERS:**

- INTERPLAY EUROPE (DE)
- INTERPLAY HUNGARY (HU)

Community grant: € 84.817,00

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**11th International Street Art Festival**

**Project Dates:** 16/04/2003-15/09/2003

**Description:** This Street Art Festival is a cultural event which during 6 days of street and open space performance presents to a large audience various forms of performing arts - it is the only festival in Poland that embraces all disciplines of performing arts. They plan to have 35 spectacles and performances presented by 26 theatres and companies and 16 installations prepared by 8 groups. All performances will be free to the public and will take place in and around Warsaw.

**Objectives:** To enable wide participation of various groups of citizens in new forms of cultural life; to support cultural exchange between different European countries; to educate the general public about alternative forms of cultural life; to facilitate the exchange between theatre companies; to ensure arts and culture become an element of urban space.

**PROJECT LEADER:**

-STAROMIEJSKI DOM KULTURY (SDK) (PL)

**COORGANISERS:**

GOETHE INSTITUT INTERNATIONES WARSCHAU (DE) - INSTITUT FRANCAIS VARSOVIE (FR)

Community grant: €130.000,00

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**Sharing the Masterpiece**

**Project Dates:** 20/05/2003-31/01/2004

**Description:** The main characteristics of this project are the production of a multilingual theatre performance Hamlet as well as a tour of this performance in some of the most important festivals in the artists' countries (e.g Avignon and Edinburgh). They shall experiment with new ways of reading Shakespeare from the perspective of recent history. They shall also develop an educational program targeted at children from ages 10 to 16 using the play as a sensibility exercise and producing a documentary film of this experience called "Hamlet told by children". A special edition of Okean dramatic arts magazine, a CD ROM and web site will be created to disseminate information about the project.

**Objectives:** The project aims to give an opportunity for debate and artistic research of young artists from both Eastern and Western Europe and the themes found within Hamlet and issues such as historic mistakes and surpassing past stigma through the reintegration of values of a "new" Europe govern the concept of the project. Through the performance they aim to create a bridge for debating new and old realities, the paradoxes born from proximities, identities and distances.

**PROJECT LEADER:**

SOCIETATEA DE CONCERTE BISTRITA FOUNDATION (RO)

**COORGANISERS:**

ENFANTS PLANETE ESPERANZA (FR) - VESZPREM PETOFI SZINHAZ (HU) .

Community grant: € 119.584,50

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**Europa in Maschera**

**Project Dates:** 1/05/2003-30/04/2004

**Description:** This project concerns promotion and re-evaluation in Europe of the Commedia dell'Arte. They propose: to create a web site in 4 languages (EN, FR, IT, ES) providing citizens with access to documentation and research on CdA; to train amateur and professional actors in the techniques of CdA; to consolidate already existing events and stage festivals in countries where as yet there are no CdA events or it is not well known. They will develop 2 new productions and take them on tour.

**Objectives:** Their aims are to: popularise, promote and encourage the re-evaluation of CdA in Europe; encourage cultural dialogue and exchange between theatre companies and create a network linking the various CdA organisations in Europe; spread the language of the theatre with special emphasis on the young; improve access to information about this theatrical field via the website.

**PROJECT LEADER:**

ASSOCIAZIONE CULTURALE TEATROVIVO (IT)

**COORGANISERS:**

ALTANE THEATRE (BE) .

ASSOCIAZIONE CULTURALE TEATRO DEL FRIZZO (IT) .

CIE DU MYSTERE BOUFFE (FR) .

EL TEATRO DELFINIKITO SL (ES) .

FILIFE CRAWFORD PRODUCOES TEATRAIS (PT)

NATIONAL CENTRE FOR SCENIC ACTIVITY - BULGARIA (BG)

Community grant: €150.000,00

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### **VII Shakespeare Festival 2003**

**Project Dates:** 1/01/2003-30/09/2003

**Description:** The project involves presenting the most interesting productions of Shakespeare's plays by European theatres and theatres from outside Europe, combined with an educational programme which includes a seminar concerning contemporary stagings of Shakespeare's plays and a diverse theatre workshop programme for young people. The project also includes the annual competition for best Polish Shakespearean Production.

**Objectives:** To promote theatre, to increase cultural sensitivity and to educate young people through the seminar and workshops programme.

**PROJECT LEADER:**

THEATRUM GEDANENSE FOUNDATION (TGF) (PL)

**COORGANISERS:**

GERMAN SHAKESPEARE GLOBE ZENTRUM E.V., BREMEN (DE)

MENO FORTAS THEATRE, VILNIUS (LT)

ROYAL SCOTTISH ACADEMY OF MUSIC AND DRAMA (UK)

Community grant: € 103.840,56

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### **International Fools Festival 2003**

**Project Dates:** 1/01/2003-30/10/2003

**Description:** Through festivals, new productions (both in street theatre and contemporary circus), through a conference and three European festivals the project will look for new collaborations with among others young semi-professional artists and professional companies. A common feature throughout the project will be storytelling. The project will have a co-operation between the professional companies and local business and industry to create workshops or courses in personal development in Italy, Ireland and Denmark.

**Objectives:** To improve possibilities for education and exchange of these art forms; to develop new tools for strengthening storytelling; to enhance co-operation between artists and businesses.

**PROJECT LEADER:**

KULTURHUS ARHUS (DK)

**COORGANISERS:**

ASSOCIAZIONE GIROVAGANDO (IT) .

BELFAST CIRCUS SCHOOL (GB) .

GOEGNERSCHOOL (DK) .

Community grant: € 138.115,64

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### **New Music Connection**

**Project Dates:** 16/10/2003-15/10/2004

**Description:** The project is an exchange between ensembles and festivals in Sweden, Denmark and Germany. The project consists of concerts at different festivals in Malmo (Contemporary music days and Electric weekend for

electro-acoustic music), Copenhagen ("Musicbridge" between Sweden and Denmark), Weimar and Berlin (Tage Neue Musik Weimar and Winter Music Festival). There will be seminars and workshops in connection with the concerts.

**Objectives:** To strengthen the links between performers and composers on the field of New Music in the participating countries with an emphasis on presenting younger composers to new audiences and performers in other countries; to create a network between the actors of the project; exchange ideas on new technology and new music in electro-acoustic field.

**PROJECT LEADER:**

MUSIK I SKÅNE (MIS)(SE)

**COORGANISERS:**

- AKADEMIE DER KUNSTE (DE)
- ARS NOVA SOCIETY (SE)
- DANISH CHAMBER PLAYERS (DK)
- KLANG PROJEKTE (DE)

Community grant: €80.000,00

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**Je suis sang**

**Project Dates:** 15/04/2003- 31/10/2003

**Description:** "Je suis sang" is the title of a long poem and the play with the same title was commissioned for the 2001 Festival d'Avignon. They now want to adapt the original version with the aim to reach greater mobility and dissemination of the play: while the original version was made for an open-air performance, they now want to adapt it to large theatre stages and they also want to write an English and Dutch version (original: French).

**Objectives:** present the play to the largest possible audience (they plan to reach at least 25.000 people), tour to at least 4 places in Europe during the project period

**PROJECT LEADER:**

TROUBLEYN (BE)

**COORGANISERS:**

ASSOCIATION DE GESTION FESTIVAL D'AVIGNON (FR)

FESTIVAL DE VERANO DE BARCELONA GREC (ES)

Community grant: € 139.007,33

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**Yo! International Youth Opera Festival 2003**

**Project Dates:** 4/04/2003-20/12/2003

**Description:** Following the success of the first Yo! international Youth Opera Festival in 2001 and supported by Culture2000 they intend to continue the festival and international cooperation with a selection of projects aiming to stimulate and improve the situation of new youth opera repertoire and innovate ways of reaching the audience of youth opera in Europe. The second Yo! Festival will take place from 16 to 20th October 2003 and be based on an international selection of 12 performances, an activities programme for children and teenagers and a working conference for professionals.

**Objectives:** The main goal of this festival is to bring together youth opera makers from different countries: to create a platform where they can meet, exchange experiences, gain new ideas and present their work to each other and the general public. They hope to make the festival especially exciting and inviting for young people with special activities programmed during the festival which coincides with the Autumn school holidays. They aim to find authentic ways to convey social involvement through opera.

**PROJECT LEADER:**

STADSSCHOUWBURG UTRECHT (NL)

**COORGANISERS:**

MUZIEKTHEATER TRANSPARENT (BE) - SUOMEN KANSALLISOOPPERA (FINNISH NATIONAL OPERA) (FI)

Community grant: € 146.873,00

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**Ateliers pour chœurs nationaux de jeunes et autres activités spécifiques de jeunesse à l'intérieur du festival EUROPA CANTAT Barcelone 2003**

**Project Dates:** 15/04/2003-14/04/2004

**Description:** All the activities will take place in the frame of the festival Europa Cantat XV in Barcelona between July 18th and 27th 2003. Actions will include: the first ever meeting of national and regional youth choirs with 2 ateliers directed by top conductors; the "Songbridge" project in which 4 children's and girls' choirs will cooperate with a well-known composer who will write a new composition that will be performed at the festival; the European Academy for Young Choral Conductors will organize a seminar for young conductors who will then present themselves in a concert at the festival.

**Objectives:** The festival aims to bring young people together to encourage personal contacts and future exchange; to give young artists the opportunity to continue and improve their education and work under the direction of very qualified conductors.

They hope the project will lead to the creation of new national and regional youth choirs in different EU countries, an increase in choral compositions for youth choirs and an improvement in the level of choral singing in Europe.

**PROJECT LEADER:**

ASSOCIACIO EUROPA CANTAT XV-BARCELONE 2003 (ES)

**COORGANISERS:**

LANDESJUGENDCHOR RHEINLAND-PFALZ (DE)

NORGES BARNE-OG UNGDOMSKORFORBUND (NOBU) (NO)

Community grant: € 72.574,40

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**Kulturfestival Nordischer Klang**

**Project Dates:** 1/04/2003-30/09/2003

**Description:** 12th edition of this annual festival. The theme will be "Urban life in the Nordic countries". The festival consists of a forum with participants from Denmark, Germany, Finland and Iceland, an exhibition accompanied by a reading and a concert with part. of artists from Denmark, Germany and Sweden, an exchange of music schools (concerts), a concert with jazz groups from Sweden, Poland and Estonia, a symposium on "Rock and language - a philological view on rock texts" (part. from FI, N, S, DK, DE), a Sound and Poetry series (contributions from DK, N, FI + IS) and last but not least a concert played by the North German broadcasting corporation's orchestra (NDRBigband). Based on past experience they expect to attract some 10.000 visitors. The festival is part of a European Union week organised by the Land of Mecklenburg-Vorpommern.

**Objectives:** taking place in a structurally weak region of Germany, the festival is aimed at developing an interest in Nordic countries and cultures and urban life; they want to promote cooperation and exchange between the Baltic countries

**PROJECT LEADER:**

KULTURVEREIN NORDISCHER KLANG (DE)

**COORGANISERS:**

- KOTKAN KAUPUNKI (FI) - KULTUR- OCH FRITIDSNAMNDEN (SE)

Community grant: €40.000,00

**International Contemporary Dance Festival "New Baltic Dance"****Project Dates:** 6/01/2003-1/09/2003

**Description:** They propose to organise the International Contemporary Dance Festival "New Baltic Dance 03" to be held in May 2003: to gather the newest productions of Baltic and Nordic dance companies, to invite companies from outside these regions and to organise conferences of discussions dealing with co-operation between these companies. About 20 new contemporary dance productions from 10-12 countries will be presented to audiences in three different Lithuanian cities.

**Objectives:** To develop and to promote the art of dance in the Nordic/Baltic area of Europe; to establish a common market for dance exchanges; to foster cultural diversity and development of new forms of artistic expression; through the experience of Nordic/Western dance communities strengthen the status of modern dance in the Eastern Baltic zone; to initiate a yearly festival that will be a platform of exchange in this European region.

**PROJECT LEADER:**

LITHUANIAN DANCE INFORMATION CENTRE (LT)

**COORGANISERS:**

- COMPANY TOOTHPICK RY (FI) .
- JO STROMGREN KOMPANI (NO) .
- TIM FELDMANN/ WILDA (DK)

Community grant: € 62.400,00

**New Earports****Project Dates:** 1/05/2003-31/03/2004

**Description:** Music festival for children and young audiences. A series of 20 performances, lectures, seminars and a festival with professional European musicians performing music for children and youth taking up topics including school concerts in relationship to school curriculum and culture policy; communication with young audiences; organising and distributing of School concerts; accepted and non accepted genres and their different conditions for concert communication.

**Objectives:** To increase availability of live music of all music genres to children and young audiences; to chart the possibilities, and seek to establish schemes for cross-border mobility for professional musicians; to increase the professional artistic performances for children in schools and its inclusion to the school curriculum.

**PROJECT LEADER:**

RIKSKONSERTER (SE)

**COORGANISERS:**

- JEUNESSES MUSICALES INTERNATIONAL (BE) .
- LEVENDE MUSIK I SKOLEN (DK) .
- RIKSKONSERTENE (NO).

Community grant: €79.817, 82

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### **Crossings - a musical encounter between Asia and Europe**

**Project Dates:** 15/11/2003-14/11/2003

**Description:** Organisation of two workshops and three concerts involving the participation of six well-known composers from European countries and from Taiwan as well as two ensembles for contemporary music, Klangforum from Vienna and Taiwanese China Found Music Workshop Taipei. The project leader has commissioned six compositions using Chinese and Western instruments. After the workshops, concerts will be held in all three partner countries. They plan to organise a similar project in Taiwan in 2005.

**Objectives:** Present connections, contrasts and parallels that may exist between two very different music traditions; create an opportunity for an exchange and cross-fertilisation between the Asian and the European culture; encourage an examination of the ability of European culture to participate in an intercultural dialogue.

**PROJECT LEADER:**

ASIAN CULTURE LINK (AT)

**COORGANISERS:**

BERLINER FESTSPIELE (DE) .

HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL (UK) .

KLANGFORUM WIEN (AT) .

**Community grant:** € 75.000,00

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### **Festival Sete Sois Luas**

**Project Dates:** 20/06/2003- 15/09/2003

**Description:** This Festival founded in 1993 is a project promoted by a cultural network of about 50 small towns from 5 different countries (PT, ES, IT, GR & Cape Verde), the festival itself travels to all participating countries during the summer. In 2003 the Festival will realise projects mainly in the field of popular, ethno and folk music as well as traditional theatre and street theatre. They aspire to encourage the discovery of that common cultural heritage that ties up the people of the South.

**Objectives:** The cultural network aims at forming a European common spirit from a cultural point of view giving many people the chance to make contact with artists coming from other European countries, especially from the Mediterranean and the Atlantic area. It aims to develop a policy of cultural decentralisation in Europe believing that great cultural events must not be exclusively reserved for big cities and capitals.

**PROJECT LEADER:**

ASSOCIACAO CULTURAL SETE SOIS SETE LUAS (PT)

**COORGANISERS:**

ASSOCIAZIONE CULTURALE GRUPPO TEATRALE IMMAGINI (IT)

AYUNTAMENT DE TAVERNES DE LA VALLDIGNA (ES)

CAMARA MUNICIPAL DE FARO (PT)

CAMARA MUNICIPAL DE PORTIMAO (PT)

CAMARA MUNICIPAL DE SANTA MARIA DA FEIRA (PT)

CAMERA MUNICIPAL DE CASTRO VERDE (PT)

COMUNE DI PONTEDERA (IT)

DIPUTACION DE ALICANTE (ES)

**Community grant:** € 109.950,00

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**Baltic Circle Stage #2 - International theatre festival and network**
**Project Dates:** 31/01/2003 -31/12/2003

**Description:** The Baltic Circle focuses on cooperation and networking between international theatre festivals by continuing the work started in the first phase of the project which concentrated on interaction between theatres. The project promotes intercultural exchange primarily in the Baltic region by showcasing the newest trends in contemporary theatre and bringing people of different countries together. The project will comprise of bilateral meetings in the Baltic Sea region, an international coproduction "Symposium", joint seminars and meetings, A co-production "Horizon of the others", an international theatre festival "Baltic Circle Stage #2", an international workshop led by Andrey Moguchy (Russia), Clubs and festival bulletin.

**Objectives:** To maintain and promote real cultural co-operation and discussion within the New North European Region; to create a unique contemporary theatre festival in Hildesheim and Helsinki as a joint effort of theatre people in Baltic Sea Region; to familiarise artists and producers from different countries and cultures with each others working methods; to create new ways of producing international coproductions; to reinforce international co-operation in drama education.

**PROJECT LEADER:**

Q-TEATTERI (FI)

**COORGANISERS:**

KALEIDOSKOP TEATRET (DK) .

THEATER TRIBUNALES (SE) .

TRANSEUROPA-FESTIVAL (DE) .

**Community grant:** € 140.100,00

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**Information wants to be free - festival of spoken word, art & media**
**Project Dates:** 1/05/2003-28/02/2004

**Description:** This project is a simultaneously coordinated combined festival of spoken word (in the form of lectures, workshops, discussions, debates, poetry) and performing arts (music, mixed media shows). The idea behind this is to integrate the critical eye in a context that attracts people normally not so interested in political issues. This joint-production will lead to similar events in Stockholm, Berlin and London and they hope to engender active participation in the social, political and cultural public debate.

**Objectives:** The purpose of the project is to raise a heightened understanding of key objectives in society around issues of power, control, economics and distribution of information on different forms of media platforms, to focus on new developments and highlight the dangers of the medialised interconnected community. Their goal is to create a forum for developed exchange of critical studies of the mechanisms of the spreading of info through the means of popular culture.

**PROJECT LEADER:**

IDEELLA FORENINGEN SCEN IT (SE)

**COORGANISERS:**

IOCUR EV (DE) .

THE SALON (UK) .

**Community grant:** € 85.254,60

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### Voci d'Europa

**Description:** The main purpose of this project is the safeguard and the dissemination of the culture of the voice and of the oral culture in the European tradition. The project includes following actions: to organise two festivals one in Italy and one in Wales; to develop a training activity; to organise specific seminars for the young; to do a study on local traditions and to relate the results in a virtual archive and to have two international meetings between the partners.

**Objectives:** the promotion of the culture of the voice considered as an expression of national identities; the mobility of artists and their exchange of different vocal traditions; the teaching and education of the culture of the voice; the creation of a European network in order to promote this culture at a European level.

**PROJECT LEADER:**

COMUNE DI PADOVA - PROGETTO GIOVANI (IT)

**COORGANISERS:**

PREFECTURE OF IOANNINA (GR)

RHONDDA CYNON TAFF COUNTY BOROUGH COUNCIL (UK)

**Community grant:** € 107.363,90

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### I Suoni dello Spirito (Sounds of the Spirit)

**Start:** 15/05/2003 00:00:00 **End :** 15/05/2004 00:00:00

**Description:** This project, based on the co-operation of 5 countries, consists of: a series of 9 international concerts to be held in various regions of the partner countries; the publicity and press conferences associated; the production of a catalogue and the on-line diffusion of some of the events.

It is a cultural, temporal and geographic itinerary which traces the development of a common European spirituality through musical expression. The itinerary will link musically and architecturally the ancient and modern: from the "Sefarad" music of XVI Spain to contemporary compositions and from sacred locations rich in history to modern 'cathedrals'.

**Objectives:** This project intends to contribute to the making of a European context of reference for the development and reclaim of spirituality in music. The intention is to spread at the European level the knowledge of new dimensions of spirituality expressed by music. They aim to consolidate the European network of co-production between organizations belonging to the European Festivals Association (EFA).

**PROJECT LEADER:**

ASSOCIAZIONE EMILIA ROMAGNA FESTIVAL (ERF) (IT)

**COORGANISERS:**

FESTIVAL INTERNACIONAL DE SANTANDER (ES)

FESTIVAL LJUBLJANA (SI)

RHEINGAU MUSIK FESTIVAL (DE)

VILNIUS FESTIVAL - NATIONAL PHILARMONIC SOCIETY OF LITHUANIA (LT)

**Community grant:** € 140.000,00

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### 6 Tage Oper 2004

**Project Dates:** 15/04/2003-15/04/2004

**Description:** For next year and future years, the motto of this event will be "Theatre, how people express themselves through art at its point of origin". In addition to the 4th edition of the 6-day festival with various cross-

genre music theatre productions which takes place in Düsseldorf there will be special creations for performances in Austria and Scotland.

**Objectives:** The objective of the festival is to encourage and initiate music theatre experiments and unusual combinations of artistic forms of expression. It should also allow to compare the developments in different countries. The two regional projects are meant to strengthen the cultural peculiarities of the regions and draw attention to them.

**PROJECT LEADER:**

EVKM, EUROPAEISCHE VEREINIGUNG F. KAMMEROPER UND MUSIKTHEATER (DE)

**COORGANISER:**

GEMEINDE TARRENZ (AT)

LE PHENIX, THEATRE VALENCIENNE (FR)

STICHTING AA GRONINGEN (NL)

ZONZO CIE (BE)

Community grant: € 149.706,42

**Festival of Music and Art from the Baltic Countries PROBALTICA 2003**

**Project Dates:** 1/05/2003-30/09/2003

**Description:** To organise festivals comprising of the concerts of soloists, ensembles and orchestras, ballet as well as fine art exhibitions of painting, graphics and photography. The programme will be shown in all three participating countries.

**Objectives:** To introduce, promote and encourage co-operation in the sphere of music and fine arts of all Baltic Countries; to introduce rich and unknown cultural production of Baltic countries; to give an opportunity for the audience to get to know and understand the different cultures of the participating countries.

**PROJECT LEADER:**

FOUNDATION OF BALTIC CULTURE, PROBALTICA (PL)

**COORGANISERS:**

LITHUANIAN MUSIC THEATRE (LT)

STIFTELSEN GOTTLANDSMUSIKEN (SE)

Community grant: € 118.055,00

**Transforming a local festival into international: How to produce a professional, image building city festival**

**Project Dates:** 15/05/2003-14/05/2004

**Description:** This project proposes the implementation of international cultural festivals in different cities in Europe and the creation of a network of European festival directors to increase their skills in professional festival management, to create contacts between cultural managers and issue materials to 'new' festival directors. 15 cultural managers from Estonia and 6 from Sweden, Finland and Italy will be educated in the field of contemporary festival management. During the project year 7 festivals will be held that use new technology and media forms within the performances. A final seminar will be organised for discussion, workshops and lectures on cultural management.

**Objectives:** The objectives are: to organise events that will raise the public's awareness of the performing arts; to use new technologies to achieve new cultural diversity; to organise seminars for the exchange between festival

directors and lectures designed to further their training; to start a collaboration of festivals and a network of cultural managers from different EU countries; to promote the festivals using internet, video and other material.

**PROJECT LEADER:**

TARTU CITY GOVERNMENT (EE)

**COORGANISERS**

ASSOCIAZIONE FERRARA BUSKERS FESTIVAL (IT)

TURKU CITY (FI) - UPPSALA KOMMUN (SE)

**Community grant:** € 69.873,40

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**Etnica Hip Hop**

**Project Dates:** 15/03/2003-15/03/2004

**Description:** The projects wants to gather the Hip Hop community of the participating countries (rappers, graffiti artists, dancers, producers, sociologists) and make the artists work together during 10 days, with a particular focus on mixing the different cultures (African, South American, Asian, Arabic). They shall, in workshops, create together choreographies and graffities on the subject of European citizenship. There will then be a festival in Italy and Belgium. They also want to produce a CD-Rom, website and video.

**Objectives:** allow the artists to develop their skills and experience an intercultural exchange and international cooperation; enhance the image of this subculture amongst the general public.

**PROJECT LEADER:**

COMUNE DI SENIGALLIA - SERVIZI EDUCATIVI E CULTURALI (IT)

**COORGANISERS:**

CENTRE CULTUREL DE DISON (BE)

S.O.S RACISME (FR)

**Community grant:** € 124.500,00

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**Sulle Tracce di Dioniso - I Porti del Mediterraneo**

**Project Dates:** 1/04/2003-31/12/2003

**Description:** This project involves the following activities: the creation of a European theatre company made up of experts and young people. The project aims at encouraging the development of a new European cultural identity through the tradition of the Mediterranean countries. Intensive workshops will take place for the participants and two meetings on theatre education are organised about the role of theatre in the educational system. The performance will be staged at the Festival of the Mediterranean Port Towns. They will produce a video and a website through which they shall launch the "Multimedia Archives of the Mediterranean Cultures".

**Objectives:** Their main aims are: to create a network of theatres, institutions and schools; to create a multi-lingual and multi-cultural European theatre company; to develop concrete and virtual platforms for the exchange of experiences; to promote the port towns on the Mediterranean as cross-roads of memories; to promote the abilities and skills of young people.

**PROJECT LEADER:**

EUFONIA S.C.R.L.(IT)

**COORGANISERS:**

MUNICIPALITY OF LEMESOS (CY)

PROVINCIA DI LECCE (IT)

RAFEL OLIVER PRODUCCIONS (ES)

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TEATRO PUBBLICO PUGLIESE (IT)

TEATRO TSI ZAKYNTOS (GR)

Community grant: € 118.855,00

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#### **Volksmusik an der Grenze! -Grenzenlose Weltmusik?**

**Dates:** 20/07/2003-4/08/2003

**Description:** Organisation of concerts of traditional music in informal or unusual venues (rather than in concert halls). Coproduction of one concert which will be performed in Italy and Austria. Presentation of various European orchestras in all 3 participating countries. Organisation of a camp for musicians and workshops with 40-60 participants. Preparation and organisation of a symposium on the subject of traditional music and borders.

**Objectives:** to help to preserve the variety of traditional music in Europe, contribute to mutual understanding of peoples of Europe, present traditional "popular" music of a high standard to a large audience.

#### **PROJECT LEADER:**

NIEDEROESTERREICHISCHE FESTIVAL GMBH (AT)

#### **COORGANISERS:**

DONAU-UNIVERSITAET KREMS (AT)

PAN AGORA (IT)

SZIGET (HU)

Community grant: € 68.735,36

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#### **Stages for Development**

**Project Dates:** 15/04/2003-15/12/2003

**Description:** The project will produce a large-scale performance, which will engage Europe's young professional companies to collaborate and to perform in three international festivals. The project will also plan and develop an arts education programme, which will engage a number of disadvantaged young people and minority groups in arts and cultural production in various workshops.

**Objectives:** To use arts to combat racism and xenophobia by creating a multi-cultural performance; to develop a multi-cultural/multi-racial company of young professional performers; to explore and create new forms of culturally diverse work, which originate from the participants experiences; to create an arts education programme that focuses on diversity; to explore traditional styles, such as Portuguese drumming, along contemporary styles in order to create a fusion project; to use video technology.

#### **PROJECT LEADER:**

BROUHAHA INTERNATIONAL (UK)

#### **COORGANISERS:**

ASSOCIATION TOCA RUFAR (PT)

CITY OF MARSEILLE (FR)

Community grant: € 99.733,00

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#### **Venice Eastern Gate**

**Project Dates:** 21/04/2003-22/12/2003

**Description:** This project originates from a "Memorandum of Understanding" signed at the end of the International meeting held in Trieste last May and entitled "La Cultura verso Est". "Venice Eastern Gate" is the implementation of what is envisaged in the Memorandum through the creation of a big itinerant Festival putting proposals already

present in partner countries into one single programme. Events ranging from theatre to dance, music to folklore, will take place throughout the summer in 8 countries, 6 of which participate in the Culture2000 programme. Many activities will be realised in a multilingual version to favour understanding and participation of the audience.

**Objectives:** to set up a network aimed at the enhancement of cultural heritage and the touring of cultural events; to increase cultural participation of citizens; to stimulate the movement of artists; to promote activities aimed at young people through workshops; to support the role of culture in territorial socio-economic development and in particular in Central and Eastern European countries; to promote Trieste as a crossroads and bridge between cultures and realities.

**PROJECT LEADER:**

PROVINCIA DI TRIESTE (IT)

**COORGANISERS:**

ARTEVEN - CIRCUITO TEATRALE REGIONALE (IT) .

CENTRUL DE CULTURA SI ARTA AL JUDETULUI TIMIS (RO) .

CYPRUS CENTRE OF INTERNATIONAL THEATRE INSTITUTE (CY) .

DRUSTVO PRIMORSKI POLETNI FESTIVAL (SI) .

FOLKLORNI SDRUZENI JANOSIK BRNO (CZ) .

HONVED EGYUTTÉS (HONVED ENSEMBLE) (HU) .

KULTURNO DRUSTVO B-51 (SI) .

PERGINE SPETTACOLO APERTO (IT) .

PRIMORSKO DRAMSKO GLEDALISCE NOVA GORICA (PDG) (SI) .

**Community grant:** € 98.436,76

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**Media House**

**Project Dates:** 30/04/2003-30/04/2004

**Description:** The "Media House Project" is conceived as a prototype oriented towards the design of informational spaces, in order to develop new concepts and technologies for inhabitable environments. They are building a "smart" home in which they invite artists to live and work in. This project is a test bed for migrating information technology out of conventional computers and into the rest of the world. There is a collaborative performance going on inside the house. The project aims to take the house on a European tour to FabbricaEuropa in Florence, the European Media Festival in Osnabrück, the Graz Biennial on Media and Architecture and the Theatre Mercat de les Flors in Barcelona.

**Objectives:** to create a network across Europe to facilitate the exchange of artists from the new technology age who will live and perform inside the media house; to explore and innovate new languages on the theatre and media art world; to create a new architectural concept which will allow dynamic relations between people, objects and space; to establish the house as a platform for the exchange of European knowledge.

**PROJECT LEADER:**

METAPOLIS SCP (ES)

**COORGANISERS:**

EUROPEAN MEDIA ART FESTIVAL (DE) - Coorg.

PROGETTI TOSCANI ASSOCIATI (IT) - Coorg.

ARTIMAGE (AT) - Autre Part. - ESCOLA ELISAVA DE DISSENY (ES) - Autre Part.

TEATRO MERCAT DE LES FLORS (ES) - Autre Part.

**Community grant:** € 150.000,00

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**Festival internazionale dei musicisti-art is life 2003****Project Dates:** 15/04/2003-30/09/2003**Description:** Le Festival International des jeunes musiciens se développera en 2 parties: la première sera consacrée à une période de formation et la 2<sup>e</sup> partie sera consacrée à l'activité artistique comprenant une série de concerts symphonique, de chambre et Serenate. Les concerts auront lieu à Taormina, Athènes et Limerick.**Objectives:** Mettre en évidence la professionnalisme des jeunes artistes musiciens; échange entre cultures européennes; diffusion de la culture musicale**PROJECT LEADER:**

ASSOCIAZIONE MUSICA EUROPA (IT)

**COORGANISERS:**

MUNICIPIO DI PERISTERI (GR)

UNIVERSITA DI LIMERICK (IE)

**Community grant:** € 101.748,00

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**2002:** Festival involvement in EU Projects - 6 projects were festival related in 2002

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**Académie Européenne de Musique****Dates:** 1/04/2002-31/03/2003**Description:** L'Académie en partenariat avec de nombreux centres de formation sélectionnera 94 artistes pour participer aux productions lyriques du Festival, monter ses propres productions ainsi que préparer et présenter publiquement une série de programmes et récitals en Europe. L'Académie proposera à Aix-en-Provence une cinquantaine de concerts, répétitions publiques ou master classes.**Objectives:** Promouvoir les rencontres entre les artistes européens de formation et de sensibilité diverses; favoriser la mobilité des jeunes artistes et les échanges entre structures européennes; développer la connaissance du patrimoine musical européen par la diversité du choix des oeuvres présentés au public; et intensifier le rythme des tournées et diversifier les lieux d'accueil des productions.**PROJECT LEADER:**

ASSOCIATION POUR LE FESTIVAL INTERNATIONAL D'ART LYRIQUE (FR)

**COORGANISERS:**

- FUNDACION MUNICIPAL DE CULTURA DEL AYUNTAMIENTO DE VALLADOLID (ES)
- TEO OTTO THEATER DER STADT REMSCHEID (DE)
- ACCADEMIA FILARMONICA DI BOLOGNA (IT)
- FESTIVAL D'HELSINKI (FI)
- MOZARTEUM DE SALZBOURG (AT)

**Community grant:** 150.000,00 €

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**KunstenFESTIVALdesArts 2002****Dates:** 1/01/2002-31/12/2002**Description:** The festival is a contemporary arts festival, comprising theatre, dance, musical theatre, cinema, visual arts, multimedia and multidisciplinary arts. It will offer around 30 projects in May in some 15 different locations in Brussels. They are involved in around 15 co-productions which will be realised in collaboration with other European partners, and assist with the castings and tours of these co-productions after the premiere. Funding

from the Commission is sought for 2 specific creations - Iliade by Teatrino Clandestino and Bacchanten by ZT Hollandia.

**Objectives:** It brings artists and audiences from both the French and Flemish speaking communities in Belgium together; it introduces the Belgian public and media to international artists and it is an opportunity for foreign professionals to discover Belgian artists.

**PROJECT LEADER:**

FESTIVAL INTERNATIONAL DES ARTS-BRUXELLES (BE)

**COORGANISERS:**

- LE MAILLON - STRASBOURG (FR)
- TEATRINO CLANDESTINO (IT)
- ZT HOLLANDIA (NL)
- CIE UTOPIA (BE)
- CONSTANT (BE)
- DANS IN KORKTRIJK (BE)
- DE BOTTELARIJ BRUSSEL (BE)
- DITO'DITO (BE) -
- DOCUMENTA ARCHIV KASSEL (DE)
- FESTIVAL D'AUTOMNE DE PARIS (FR)
- HALLES DE SCHAERBEEK (BE)
- HEBBEL THEATER BERLIN (DE)
- HET MUZIEK LOD (BE)
- HOLLAND FESTIVAL (NL)
- KAAITHEATER (BE)
- KAMPNAGEL HAMBURG (DE)
- LA BELLONE-BRIGITTINES (BE)
- LA MONNAIE - DE MUNT (BE)
- PALAIS DES BEAUX-ARTS (BE)
- SANTARCANGELO FESTIVAL (IT)
- SCENE NATIONAL ANGOULEME (FR)
- SCHAUBUHNE BERLIN (DE)
- SCHAUSPIEL FRANKFURT (DE)
- THEATER DER WELT (DE)
- THEATRE 140 (BE)
- THEATRE DE LA BALSAMINE (BE)
- THEATRE DE LA VILLE (FR)
- THEATRE DES 2 EAUX (BE)
- THEATRE LES TANNEURS (BE)
- THEATRE NATIONAL DE BRETAGNE RENNES (FR)
- TONEELGROEP CEREMONIA (BE)

**Community grant:** 149.993,00 €

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### The Electrification of the Soviet Union

**Dates:** 1/04/2002-31/12/2002

**Description:** Funding is requested to commission Nigel Osborne to create a new chamber version of his most famous opera "Electrification of the Soviet Union". The 3 companies participating will produce the opera and perform it in all 3 countries. It requires 7 singers and an orchestra of 14 musicians as well as stage design and direction.

**Objectives:** To further advance the understanding and knowledge of contemporary opera; to expand the artistic programme and artistic capacity of the operators, to promote exchange of ideas and experiences and to restore this specific work to a wide public and promote the work of this British composer.

**PROJECT LEADER:**

OPERA VEST (NO)

**COORGANISERS:**

- MUSIC THEATRE WALES (UK)
- STICHTING STADSSCHOUWBURG EN CONCERTGEBOUW HAARLEM (NL)
- BUXTON OPERA FESTIVAL (UK)
- CARDIFF INTERNATIONAL FESTIVAL OF MUSICTHEATRE (UK)
- CHELTENHAM FESTIVAL (UK)
- MUSICFEST (UK)
- THEATR BRYCHENIOG (UK)
- THEATR GWYNEDD (UK)
- ULTIMA - OSLO CONTEMPORARY MUSIC FESTIVAL (NO)

**Community grant:** 149.891,00 €

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### La Favola dell'Usignolo

**Dates:** 15/09/2002-15/09/

**Description:** C'est un travail "dramaturgique" en 3 parties qui se déroulera autour de la "Fable du rossignol " et qui se réalisera sous forme d'un Festival pendant une année. Le festival traversera Rome, Berlin, Amsterdam, Barcelone, Paris, Copenhagen. Plusieurs séminaires, ateliers, stages et laboratoires seront organisés dans les différentes villes traversées par le projet.

**Objectives:** Création d'une nouvelle forme de langage en utilisant les différentes formes d'expressions (les mots, la musique, le théâtre, la danse).

**PROJECT LEADER:**

LA ZATTERA DI BABELE (IT)

**COORGANISERS:**

COMPAGNIA MORGAN (IT)

COMPANIYA CARLES SANTOS (ES)

ETOKAN ASSOCIATION-PARIS (FR)

HUBATE ASSOCIATION (DK)

KUNSTHALL FRIDERICIANUM-KASSEL (DE)

STEDELIJK MUSEUM-AMSTERDAM (NL)

AZIENDA TURISMO DI ERICE (IT)

COMUNE DEL LAZIO (IT) - COMUNE DI ROMA (IT)

HEBBEL THEATER-BERLINO (DE)

MINISTERO PER I BENI E DELLE ATTIVITA CULTURALI (IT)

PROVINCIA DI RIETI (IT)

REGIONE LAZIO (IT)

REGIONE SICILIA (IT)

WIENNER FESTWOCKWEN (AT)

Community grant: 125.000,00 €

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### **Festival Internazionale dei Giovani Musicisti**

**Dates:** 1/04/2002-31/08/2002

**Description:** Le Festival International des Jeunes musiciens se déroulera essentiellement en deux phases: 1) la formation des jeunes musiciens, 2) la réalisation, l'exécution de 9 concerts. Favoriser le développement d'un festival où l'on peut exprimer de nouvelles forces de l'art musical européen.

**Objectives:** Favoriser un dialogue culturel entre les peuples du nord et du sud de l'Europe, diffusion de la culture musicale à un public jeune.

**PROJECT LEADER:**

MUSICA EUROPA (IT)

**COORGANISERS:**

MUNICIPIO DI PERISTERI (GR)

UNIVERSITY OF LIMERICK (IE)

CONSERVATORIO DI MUSICA DI SANTA CECILIA (IT)

HOCHSCHULE FUR MUSIK UND THEATER (DE)

ISMEZ ONLUS-ROMA (IT)

PARIS CNSMDP (FR)

ROYAL ACADEMY OF MUSIC LONDON (UK)

Community grant: 112.000,00 €

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### **The Ball of European Traditions**

**Dates:** 1/04/2002-30/11/

**Description:** Funding is requested to create an original artistic co-production involving more than one hundred professional and traditional dance and music artists from the field of the performing arts. It will be presented in Hungary, Finland, Spain and Greece. The co-production includes 3 main festivities: carnival time, eastern traditions, and Whitsun. They intend to present the most significant trends and achievements in the folklore traditions of the different European nations. They hope to combine artistic and scientific quality with the creation of a multilingual CD-ROM which will provide an ethnographic perspective to the dance co production.

**Objectives:** To raise awareness of the common cultural heritage and to promote the mutual knowledge of folk dance and music.

**PROJECT LEADER:**

BM DUNA ART ENSEMBLE - GENERAL KHT OF THE INTERIOR (HU)

**COORGANISERS:**

ANSAMBLUL ARTISTIC PROFESIONIST "MURESUL" (RO)

CENTRE HELLENIQUE D'ETUDES DU FOLKLORE (GR)

FOLK MUSIC FESTIVAL KAUSTINEN (FI)

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INSTITUTO EUROPEO PARA LA PROMOCION DEL FOLKLORE Y LA DANZA (ES)

HUNGARIAN HERITAGE HOUSE (HU)

Community grant: 49.457,57 €

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**2001:** Festival involvement in EU Projects - In 2001, 21 festivals somehow participated or organized an EU project.

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#### **ULTIMA 2001**

**Dates:** 4/10/2001-14/10/2001

**Description:** This is a contemporary music festival taking place in Oslo that will present musical productions, music-theatre productions, dance productions, a conference, seminars, meet-the composer workshops, lectures and exhibitions. About 50 events will take place during one week in October, with special focus on young people.

**Objectives:** To promote interest in musical talent in children, to promote the arena for young emerging experimental musical forms of expression. To consolidate international cooperation within these fields.

#### **PROJECT LEADER:**

ULTIMA OSLO CONTEMPORARY MUSIC FESTIVAL (Norway)

#### **COORGANISERS:**

- GAUDEAMUS FOUNDATION (NL)
- KONZERTHAUS BERLIN (DE)
- NORWEGIAN MINISTRY OF CULTURAL AFFAIRS (NO)
- NORWEGIAN MINISTRY OF FOREIGN AFFAIRS (NO)
- OSLO MUNICIPALITY (NO)
- NORWEGIAN BROADCASTING CORPORATION (NO)

Community grant: 126 500€

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#### **International Theatre Festival Dialog - Wroclaw 2001**

**Dates:** 1/05/2001-31/12/2002

**Description:** Presentation of the best Polish performances with those from other countries, meetings and discussions with the authors of invited performances, panel discussions with the festival audience about theatre; art exhibitions, book fair.

**Objectives:** The main purpose of the festival is to try to define the artistic, social & ideological tasks of contemporary European theatre and its place in the integration process.

#### **PROJECT LEADER:**

WROCLAWSKI TEATR WSPOLCZESNY (Poland)

#### **COORGANISERS:**

BELGRADE THEATRE (GB)

OSKARAS KORSUNOVAS THEATRE (LV).

TEATR ROZMAITOSCI (PL)

BATORY FOUNDATION (PL)

DIALOG (PL)

MARSHALL OFFICE OF LOWER SILESIA (PL)

MINISTRY OF CULTURE AND NATIONAL HERITAGE (PL)

PKO BANK POLSKI S.A (PL)

POLISH CULTURE FOUNDATION (PL).

PRO HELVETIA (CH)

THE BRITISH COUNCIL POLAND (PL)

Community grant: 150 000 €

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#### European Young Talents

**Dates:** 5/07/2001-23/07/2001

**Description:** The promotion and touring of a new young band "Dezoriental" - performing at jazz festivals in Austria, France, Holland, Spain, Italy and Finland.

**Objectives:** Developing and promoting new young talents across Europe.

**PROJECT LEADER:**

JAZZ A VIENNE (France)

**COORGANISERS:**

ASSOCIAZIONE UMBRIA JAZZ (IT)

FESTIVAL DE JAZZ DE VITORIA-GASTEIZ (ES)

NORTH SEA JAZZ FESTIVAL (NL)

PORI JAZZ FESTIVAL (FI)

VEREIN JAZZ FEST WIEN (AT)

AFFA (FR)

FCM (FR)

FONDS D'ACTION SACEM (FR)

VILLE DE ST ETIENNE (FR)

Community grants: 60 000€

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#### Act-In, Festival européen de la création

**Dates:** 1/05/2001-1/05/2002

**Description:** ACT-IN est un festival de théâtre contemporain, qui se propose de créer et de présenter au public une dizaine de pièces de théâtre contemporain, d'auteurs de pays divers, notamment d'Europe centrale et orientale. Chaque coorganisateur choisit de créer et produire une des oeuvres programmées. Le festival inclut un programme cadre qui propose des rencontres débats entre les auteurs dramatiques et le public, des espaces de discussion et des conférences.

**Objectives:** La promotion et la reconnaissance des langues et des cultures dites minoritaires en Europe, aider à préserver et à promouvoir les formes d'expression de cultures régionales et minoritaires, établir des contacts internationaux entre les auteurs, les théâtres et le public.

**PROJECT LEADER:**

ASSOCIATION POUR LA PROMOTION DU THEATRE CONTEMPORAIN (APTC)(Luxembourg)

**COORGANISERS:**

- DE LA CULTURE D'ARLON (BE)
- THEATER TRIER (DE)
- KULTURFABRIK - THEATRE (LU)
- ROMA THEATER PRALIPE (DE)
- STAATSTHEATER TEMESWAR (RO)
- THEATRE DES CAPUCINS (LU)
- THEATRE DES CASEMATTES (LU)

- THEATRE DU CENTAURE (LU)
- THEATRE MUNICIPAL D'ESCH (LU)
- THEATRE NATIONAL DU LUXEMBOURG (LU) - THEATRE OUVERT LUXEMBOURG (LU)

Community grants: 90 000€

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#### Les Voies du Cante Flamenco

**Dates:** 15/09/2001-15/12/2001

**Description:** Ce projet dédié à la culture du flamenco s'articule autour d'actions visant à promouvoir la circulation de jeunes artistes créateurs et interprètes, musiciens, danseurs et compositeurs qui n'ont pas accès aux scènes et aux festivals dans les pays d'Europe. Il y aura 12 concerts dans des lieux différents, des ateliers dans les écoles de musique, ainsi que des cafés littéraires, des expositions et la publication de documents.

**Objectives:** Offrir des lieux de création et d'expression pour les jeunes talents du flamenco, mettre en relation ces jeunes artistes avec le jeune public en menant auprès de lui des actions pédagogiques.

**PROJECT LEADER:**

LES VOIX DU CANTE FLAMENCO(France)

**COORGANISERS:**

- CIRCULO CULTURAL ESPANOL ANTONIO MACHADO (LU)
- FUNDACION DE ARTE FLAMENCO CRISTINA HEEREN (ES)
- TEATRO DE LA ZAMBRA - FESTIVAL ENCUENTROS FLAMENCOS (ES)
- ASSOCIATION FLAMENCO EN FRANCE (FR)
- CONSERVATOIRE DE MUSIQUE (LU)
- CONSERVATOIRE NATIONAL DE LA REGION DE GRENOBLE (FR)
- FEDERATION EUROPEENNE DE FLAMENCO (FR)
- FUNDACION MACHADO (ES)
- LA REVUE ABRIL (LU)
- UNIVERSITES DE GRENOBLE (FR)

Community grants: 70.510 €

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#### Sea Songs 2001

**Dates:** 1/03/2001-1/03/2002

**Description:** Extension and continuation of a music festival (launched last year) including collaboration of music groups and dance performances, presentation of traditional sea songs from various European regions (Las Palmas, Halki, Karpathos, Galway, and various Mediterranean countries). The festival will result, among other things, into musical improvisations, education programs and production of publications.

**Objectives:** To present traditional Sea Songs and new compositions, as well as to preserve, record and promote traditional music of cultural heritage. To combine scientific research, cultural promotion, artistic creativity and cultural access for disadvantaged people.

**PROJECT LEADER:**

ARTSLIFT (Greece)

**COORGANISERS:**

- MUSIQUES AUJOURD'HUI BRETAGNE (A.M.A.B) (FR)
- NYCKELHARPA ORCHESTRA (SE)
- IONIAN UNIVERSITY (GR)

-MINISTRY OF EDUCATION, GRECE (GR)  
-MUNICIPALITIES OF KASSOS, HALKI AND RHODES (GR)  
**Community grants:** 150 000 €

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#### **Konzerte des Schleswig-Holstein Musik Festival Orchesters im Ostseeraum**

**Dates:** 20/08/2001-27/08/2001

**Description:** Organisation of a tour of the orchestra of the Schleswig Holstein music festival in four Baltic cities; the orchestra consists of young musicians who will come together during the summer academy of the Schleswig-Holstein Music Festival.

**Objectives:** To allow young musicians to gain experience; facilitate their access to international orchestras/festivals; create contacts between musicians as well as between musicians and cultural operators in the Baltic area; enhance cooperation between Baltic cultural institutions/music festivals

**PROJECT LEADER:**

STIFTUNG SCHLESWIG-HOLSTEIN MUSIK FESTIVAL (Germany)

**COORGANISERS:**

HELSINKI FESTIVAL (FI)

TIVOLI CONCERT HALL (DK)

EESTI KONTSEERT (EE)

FINNAIR HELSINKI (FI)

HERRMANIS BRAUNS FOUNDATION (LV)

**Community grants:** 41 264,41 €

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#### **VIII Annual Contemporary Dance Conference and Performance Festival**

**Dates:** 2/01/2001-8/07/2001

**Description:** The project is an interaction of dance and performance artists of different cultures and their communion with art in a creative atmosphere including workshops, seminars, discussions etc.

**Objectives:** The project aims to create a fertile soil for the development of new forms of contemporary art; help to cultivate and to develop contemporary dance forms in conditions of democracy as well as freedom of expression; to raise the skills through contemporary art for understanding the world.

**PROJECT LEADER:**

SLASKI TEATR TANCA (Poland)

**COORGANISERS:**

DANCE SERVICES (GB)

THEATRE DANSE ET MUET (LU)

**Community grants:** 149 580 €

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#### **YO! International Youth Opera Festival**

**Dates:** 5/07/2001 - 30/11/2001

**Description:** They are organizing the first YO! International Youth Opera festival on 25-29 October 2001 in Utrecht, NL. The programme presents a wide selection of performances that are internationally produced in the field of youth opera. There will be a special programme for children to find out more about singing and opera and there will be a four day work conference based on 4 themes.

**Objectives:** To promote and encourage youth opera, which is a necessity in getting and keeping the connection between opera and its audience of the future.

**PROJECT LEADER:**

STADSSCHOUWBURG UTRECHT (Netherlands)

**COORGANISERS:**

BUFFO OPERAMAKERS (NL)

OPERA OMNIA (NO)

TRANSPARANT MUZIEKTHEATRE (BE)

**Community grant:** 86 538 €

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**3rd International Performance Festival Odense**

**Dates:** 1/05/2001 - 30/12/2001

**Description:** Section one of the festival involves the live performance of 37 solo or group performances with 60 artists (47 from Europe). Section two of the festival is the 'Sound Box' which is a room with surround-music system where the public can listen to CD-recorded sound pieces composed by about 15 international artists.

**Objectives:** The purpose of the PFO is the development and promotion of performance art, and the collaboration and dialogue between different generations.

**PROJECT LEADER:**

DET FYNSKE KUNSTAKADEMI (Denmark)

**COORGANISERS:**

ARTISTS ASSOCIATION MUU (FI)

DET FYNSKE MUSIKKONSERVATORIUM (DK)

KUNSTHALLEN BRANDTS KLADEFABRIK (DK)

TEATERHUSET ROSENHAVEN (DK)

ZENTRUM FUR KUNST UND MEDIEN TECHNOLOGIE KARLSRUHE (DE) - Coorg

**Community grant:** 82 666 €

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**Varna Summer International Music Festival - Meeting Point for Young Talents**

**Dates:** 24/06/2001 - 18/07/2001

**Description:** Through practice, lectures, training programmes and concerts the academy offers young performers from different countries the opportunity to further and perfect their skills and mastery of their instruments. The Young Talents Cycle presents 12 concerts by young soloists and ensembles - prize winners of national and international music competitions.

**Objectives:** To accentuate the presentation of young musicians and composers at an international forum creating a specific atmosphere of artistic communication and exchange. Raising the professional qualification of young performers from different countries. Enlarging the stage appearances of young talented musicians.

**PROJECT LEADER:**

VARNA MUNICIPALITY, CULTURE DEPARTMENT (Bulgaria)

**COORGANISERS:**

GAUDEAMUS FOUNDATION (NL)

THE BRITISH COUNCIL (BU) (BG)

DOBRI HRISTOV SCHOOL OF ARTS (BG)

EMIL CHAKAROV MUSIC FESTIVAL (BG)

PANCHO VLADIGUEROV MUSIC ACADEMY (BG)

Community grant: 54 249.50 €

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**Alternative lyrique**

**Dates:** 1/05/2001 - 30/01/2002

**Description:** Biennale européenne de compagnies lyriques; se déroulera du 13 au 19 septembre 2001 à Paris et à Nanterre; 9 spectacles au total et 19 représentations, organisation de débats et de tables rondes qui feront le point sur la formation des jeunes chanteurs en Europe, réalisation d'un atelier de création avec des jeunes, large information adressée aux compagnies dans toute l'Europe, audition de jeunes chanteurs

**Objectives:** Témoigner de l'originalité, de la diversité et de la qualité des compagnies lyriques en Europe; confronter les expériences, de créer des échanges et des rencontres entre les compagnies lyriques d'Europe. Faire découvrir une nouvelle forme d'opéra au public le plus large. Sensibiliser les professionnels concernés en Europe. Susciter des coproductions et des collaborations entre des compagnies de différents pays.

**PROJECT LEADER:**

ILE DE FRANCE OPÉRA ET BALLET (France)

**COORGANISERS:**

ALMEIDA OPERA (GB)

MUSICA NOVA HELSINKI FESTIVAL (FI)

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS (FR)

LA COMPAGNIE LE GRAIN (FR)

PARC ET GRANDE HALLE DE LA VILLETTE (FR)

T&M-NANTERRE (FR)

THEATRE NANTERRE-AMANDIERS (FR)

Community grant: 150 000 €

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**Ragazzi tutti a teatro!**

**Dates:** 1/07/2001 - 30/04/2002

**Description:** Festival International de théâtre qui implique la collaboration de 3 compagnies (Antropofagu, Galipôtes et le Teatrino dei Fondi) pendant une semaine ils joueront 4 à 6 répliques journalière de leurs spectacles pour enfants dans des lieux particuliers comme les couloirs des écoles, les hôpitaux, les places publiques. Toutes les expériences de cette tournée théâtrale seront recueillies dans une sorte de journal on-line et ensuite publiées par la Titivillus Edizioni.

**Objectif:** Créer un nouveau modèle de représentation théâtrale.

**ORGANISME:**

ASS.CULT. TEATRINO DEI FONDI DI SAN DOMENICO (Italie)

**COORGANISATEURS :**

ANTHROPOFAGU TEATROMUSICA (DE)

COMPAGNIE DES GALIPÔTES (FR)

COMUNE DI CAPANNOLI (IT)

OMUNE DI GUARDISTALLO (IT)

COMUNE DI POMARANCA (IT) - Il y a 28 autres participants offrant un soutien logistique

Subvention de la Commission: 90.000 €

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**International Festival of Contemporary Dance and Movement Theatre**

**Dates:** 1/05/2001 - 30/08/2001

**Description:** Funding is requested for the TANEC PRAHA 2001 Festival of dance. They will also enlarge their activities this year with the International Dance Workshop (IDW) where domestic and foreign artists can work together during 10 days.

**Objectives:** To provide a vast public audience with the opportunity to enjoy cutting edge artists and their progressive work, to challenge domestic artist's work by showing them and creating opportunities for exchange and contact. The IDW will help to develop long-term projects of international co-production.

**PROJECT LEADER :**

TANEC PRAHA

**COORGANISERS :**

DAME DE PIC ASBL (BE)

NATIONAL CHOREOGRAPHIC CENTER OF RENNES (FR)

**Community grant:** 55.000 €

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**Network danceWEB 2001**

**Dates:** 1/05/2001 - 30/04/2002

**Description:** European scholarship programme for dancers (140 workshops + summer academy - 250 teachers/professionals, 3.500 students [50 scholarships], closing festival with performances resulting from creative workshops) in combination with the danceWEB internet site (updating and extension of existing website) and organisation of a 'Hip\*Hop conference of the youth' (organized by and for teenagers, 100 participants, workshops coached by intern. Hip Hop stars, closing event with performances by participants and international artists) .

**Objectives:** Offer young dancers/artists an opportunity to develop their creative and performing skills, create an opportunity for international exchange between young artists, integration of new technologies into artistic creation.

**PROJECT LEADER :**

DANCEWEB (AT)

**COORGANISERS :**

I.D.A. MARK TOMPKINS (FR)

KONSTNARSNAMNDEN (SE)

MINISTRY OF SCIENCE CULTURE & SPORT (IL)

SOROS CENTER FOR ARTS (BG)

TANZ DER DINGE (CH)

THEATRE DANSE ET MUET (LU)

WIENER TANZWOCHEN (AT)

ZWAANPRODUCTIONS (NL)

LITHUANIAN CONTEMPORARY DANCE ASSOCIATION (LT)

PLESNI THEATER LJUBLJANA (SI)

SILESIA DANCE THEATER (PL)

SOROS FOUNDATION ROMANIA (RO)

TANZTHEATER BREMEN (DE) - ZODIAK (FI)

**Community grant:** 149.809 €

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### **Romaeuropa Festival 2001**

**Dates:** 1/05/2001 - 31/12/2001

**Description:** The project of Romaeuropa is choreographic, musical and multimedia contemporary creation and it is divided into performances, workshops and meetings between artists, audience and students.

**Objectives:** The aim of the project is to present a panorama of cultural creation; to exploit cultural diversity; to confront creativity among young artists; to support creation, reception and diffusion of the project; to foster a relation between audience and artistic creation and access to the project; to foster relation of performances with new media.

**PROJECT LEADER :**

FONDAZIONE ROMAEUROPA - ARTE E CULTURA (Italy)

**COORGANISERS :**

ACADEMIA DI FRANCIA A ROMA (FR)

Goethe Institut (DE)

EMBASSY OF BELGIUM (BE)

EMBASSY OF DENMARK (DK)

EMBASSY OF FINLAND (FI)

EMBASSY OF FRANCE (FR)

EMBASSY OF NORWAY (NO)

EMBASSY OF SWEDEN (SE)

HEBBEL THEATER BERLIN (DE)

KATAWEB (IT)

LUFTHANSA (DE)

SENATO DELLE CITTA DI BERLINO (DE)

UNIVERSITA DEGLI STUDI ROMA 3 (IT)

**Community grant:** 150.000€

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### **Dance.media.net**

**Dates:** 1/09/2001 - 1/09/2002

**Description:** To develop a European network for media art and performance and a forum for cross-cultural practice in the arts. Actions include the production of "Inversion", a multi-media dance installation and "Home Studio", a series of smaller scale chamber tech pieces. There will also be a European Web Dance competition, an International Conference Hybrid Inventions and various workshops and training schemes.

**Objectives:** Their aims are to co-produce and present art works across the different art forms; to encourage in depth exchange between arts organisations of different disciplines; to distribute information on new developments in the arts and related technologies.

**PROJECT LEADER:**

TANZ PERFORMANCE KÖLN (D)

**COORGANISERS:**

HOLLAND DANCE FESTIVAL (NL)

IRCAM - CENTRE GEORGES POMPIDOU (FR)

ACADEMY OF MEDIA ARTS (DE)

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ANIMAX MULTIMEDIATHEATRE (DE)  
 BANFF (CA)  
 CITY OF DUISBURG (DE)  
 KIASMA THEATRE MUSEUM OF CONTEMPORARY ART (FI)  
 STEPS FESTIVAL (CH)  
 ZKM DE KARLSRUHE (DE)  
 Community grant: 150.000 €

#### **Time to move on - APAP II**

**Dates:** 1/05/2001 - 30/04/2002

**Description:** Continuation of a project for the development of young performing artists and innovative forms of expression which was initiated in 1999 and lasted until 2/01; Advancing performing arts project II (APAP II) will give 7 young artists a chance to develop and present one project in cooperation with the involved partners. In addition to that there will be a special project which concerns a French choreographer who will receive special structural support for his upcoming works.

**Objectives:** The promotion of young artists, give them support for the presentation of their works, make modern performing arts accessible for all kinds of audiences.

#### **PROJECT LEADER :**

SZENE SALZBURG

#### **COORGANISERS:**

- Armunia Festival della Riviera (IT)
- Berliner Kulturveranstaltungs GmbH (DE)
- Dancas na Cidade (PT)
- Dans in Kortrijk (BE)
- ccnr/Catherine Diverres (FR)
- BOAT (BE)
- BUNKER PRODUCTION (SI).
- THEATER IM PUMPENHAUS (DE)

Community grant: 140.806,08 €

#### **Ciudades que danzan (CQD)**

**Dates:** 1/05/2001 - 30/11/2001

**Description:** Ciudades que danzan (CQD) is a project arising from the international festival network created in 1997, a programming of dance in urban landscapes. Collaboration and exchange between the participating cities' dance festivals; joint creation of a new choreography and organisation of a tour of this choreography; other activities: congress, exhibition, workshops, development of a website.

**Objectives:** Promote dialogue and exchange between cities, humanise them and revalue their architectural heritage, promote dance in all its aspects: both from a theory point of view as practitioners and by promoting its accessibility for non-specialised audiences.

#### **PROJECT LEADER :**

ASSOCIACIO MARATO DE L'ESPECTACLE (Spain)

#### **COORGANISERS :**

A.C. Destellos (ES).

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Associazione Cantieri-Ammutinamenti (IT)  
Associazione culturale danza urbana (IT)  
Greenwich + Docklands International Festival (GB)  
Il Gaviale (IT)  
L'Officina (FR)  
SRT- SVILUPPO RISORSE TECNOLOGICHE (IT)  
AYANTAMIENTO DE BARCELONA (ES)  
AYANTAMIENTO DE GETAGE (ES)  
COMUNE DI RAVENNA (IT)  
COMUNI DI DRO (IT)  
COMUNIDAD DE MADRID-CONSEJERIA DE CULTURA - DIRECCION GENERAL DE ARCHIVOS, MUSEOS Y BIBLIOTECAS (ES)  
COOPERATIVA SOCIAL LIBRA Y ESPACIO SOCIAL AGORA (IT)  
DIARIO EL MUNDO (ES)  
DIRECTION REGIONALE DES AFFAIRES CULTURELLES (FR)  
FUNDACION JOAN MIRO (ES)  
GENERALITAT DE CATALUNYA (ES)  
GOETHE INSTITUT, BARCELONA (ES)  
GREENWICH COUNCIL (GB)  
HORS LES MURS (FR)  
INSTITUTO FRANCES (ES)  
LEWISHAM COUNCIL (GB)  
MINISTERIO DE EDUCACION Y CULTURA (ES)  
MUSEO DE ARTE CONTEMPORANEO DE BARCELONA (ES)  
NEWHAM COUNCIL (GB)  
PROVINCIA AUTONOMA DI TRENTO (IT).  
REGIONE AUTONOMA TRENTO ALTO ADIGE (IT)  
SGAE (ES)  
TELEVISION TELEMADRID (ES)  
TOWER HAMLETS COUNCIL (GB)  
VILLE DE MARSEILLE (FR)  
**Community grant: 71.377,07 €**

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#### **Festival Internazionale dei Giovanni Musicisti**

**Dates:** 15/09/2001 - 10/10/2001

**Description:** 6 Concerts au total. Festival musical en 2 phases.

1) La constitution d'un orchestre international de 70 jeunes musiciens et compositeurs qui ont entre 18 et 25 ans et qui proviennent des cinq continents (exécution de 3 concerts).

2) Les 3 autres concerts seront dédiés à des jeunes groupes de musique de chambre qui se sont fait connaître lors de différents concours internationaux. Réalisation d'un CD-Rom et d'un CD musical.

**Objectifs:** Promouvoir un dialogue entre les peuples du Nord et du Sud de l'Europe. Promouvoir des jeunes musiciens et promotion d'un festival musical principalement dédié aux jeunes.

#### **PROJECT LEADER:**

MUSICA EUROPA (IT)

**COORGANISATEURS :**

BIRMINGHAM CONSERVATOIRE (GB)

COMUNE DI PERISTERI (GR)

CONSERVATORIO DI MUSICA DI SANTA CECILIA (IT)

MALADIE D'AMOUR Theatre of Arts (GR)

ACCADEMIA MUSICALE LITUANA (LT)

COMUNE DI ROMA (IT)

ISMEZ ONLUS (IT)

Community grant: 91.930 €

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**FEST. 2001 - Festival of European Student Theatre**

**Dates:** 1/01/2001 - 30/11/2001

**Description:** Fest 2001 is a multi-discipline arts festival based upon student theatre, and is envisaged as an academic confrontation based upon the application of multi-media information technology with theatre. They propose a week of creative exchange coordinated through an integral IT support structure, there will be 4 stage performances, a theatre workshop, 4 working seminars and a photographic laboratory. All productions will be based on the theme of 'romanticism' and will be documented on CD-ROM.

**Objectives:** Stimulate young people towards the creative use of new technology as a means of artistic and cultural expression and create a symbiotic relationship between IT and the performing arts resulting in a practical and didactic tool.

**PROJECT LEADER :**

ASSOCIAZIONE CULTURALE "GLI SMASCHERATI" (IT)

**COORGANISERS :**

- AEGEE - LUND (SE)
- COMUNE DI GIFFONI SEI CASALI (IT)
- HOCHSCHULE DER MEDIEN - HDM - STUTTGART (DE)
- STOCKPORT COLLEGE OF FURTHER & HIGHER EDUCATION (GB)
- UNIVERSITA DEGLI STUDI DI SALERNO (IT)

Community grant: 125.000 €

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## 3.4 EU funding for members beyond EU borders

The European Union, supports cultural cooperation with countries beyond European borders through different programmes developed by different Directorate Generals (DG), like the DG Culture and Education (look at [http://ec.europa.eu/culture/portal/action/relations/relation\\_third\\_en.htm](http://ec.europa.eu/culture/portal/action/relations/relation_third_en.htm)) and the DG Development (see: [http://ec.europa.eu/external\\_relations/index.htm](http://ec.europa.eu/external_relations/index.htm)).

In the following paragraph we present some of the programmes initiated by the EU to foster cultural relationships with countries outside Europe and in order to help candidate countries to develop their national cultural landscape. These programmes offer our festival members beyond the European borders to apply for financial support on EU-level.

### 3.4.1 DG Culture and Education and DG Development

In the last years the EU pays still more attention to culture in external relations and in particular in development co-operation. In May 2007 an important strategy document on culture in the form of a Communication strategy, namely the 'European Agenda for Culture in a Globalised World', was adopted by the European Commission. This document (see: [http://ec.europa.eu/culture/eac/communication/comm\\_en.html](http://ec.europa.eu/culture/eac/communication/comm_en.html)) underlies the strong link between culture and development and the key role that culture and cultural dialogue with third countries can play in the achievement of the two main objectives of the EU's development policy: one referring to the promotion of local cultures beyond borders and to cultural legacy; the other referring to the promotion and protection of cultural diversity as part of the collective and worldwide cultural heritage. Those objectives are the keystone of all development co-operation instruments managed by EuropeAid and some of them already applied into some programmes and actions of the European Union in the developing countries, which will be presented here under.

### 3.4.2 Cultural development projects

In line with the EU's external policy priorities, cultural cooperation programmes have also been entered into with non-member countries in Africa, the Caribbean, the Pacific, the Mediterranean, Latin America and Asia, and most recently also with countries of Central and Eastern Europe and Central Asia. Support for the cultural sector is one of the features of the EU's engagement with these countries. The foremost argument for the European Commission to invest in cultural cooperation with third countries is to support and promote local and regional activities. Furthermore the EU officials hope to improve intercultural understanding and occupational training through developing cultural cooperation projects and to stimulate the artistic creativity at local level as well as to encourage the enhancement of cultural heritage.

Therefore cultural activities like festivals, theatre productions, seminars and exhibitions, also beyond European borders, are privileged to get funded by the EU. In the following we present you some of the European programmes which can be used to financially support cultural initiatives outside the EU.

#### **African the Caribbean and the Pacific (ACP)**

The European Union has a clear mandate for cultural cooperation and development through the so-called 'Cotonou Agreement'. This programme, focusing on support for the cultural industry of the 77 countries from Africa, the Caribbean and the Pacific States (ACP), follows according to the European DG Education and Culture, the aim 'to promote cultural identities, to encourage creativity and to set up the production and distribution infrastructures

necessary to foster the creative spirit of these countries'. The Commission supports in the ACP countries national heritage conservation projects, dissemination and exploitation activities, as well as festivals and events with regional or international dimension and the financing of programmes which support the decentralization of cultural initiatives and the promotion of cultural diversity. Furthermore the programmes, based on calls for proposals, benefit the whole ACP region in the field of audiovisual and cultural industries.

You will find more information on this policy agreement on:

[http://ec.europa.eu/culture/portal/action/relations/relation\\_third\\_acp\\_en.htm](http://ec.europa.eu/culture/portal/action/relations/relation_third_acp_en.htm)

### **The Southern Mediterranean region and the Middle East**

The formulation of a Euro-Mediterranean partnership in the framework of the 'Barcelona Declaration' in 1995 led to the initial inclusion of cultural elements in the EU's official cooperation with its 10 Mediterranean partners: Morocco, Algeria, Tunisia, Egypt, Israel, Jordan, the Palestinian Authority, Lebanon, Syria und Turkey. On the basis of this agreement the EU focuses in its activities with the Mediterranean region and the Middle East especially on three different so-called Euromed-programmes (information about Euromed:

[http://ec.europa.eu/culture/portal/action/relations/relation\\_third\\_africa\\_en.htm](http://ec.europa.eu/culture/portal/action/relations/relation_third_africa_en.htm)):

- One of these programmes focuses mainly on heritage projects. The in 1998 launched "Euromed Heritage" programme, for instance, aims to preserve and enhance Mediterranean cultural heritage. Therefore the EU provides funding for projects aspiring to promote and improve access to heritage, promote the exchange of experiences between institutions and operators responsible for the protection and enhancement of heritage, and encourage training and other projects in the cultural tourism sector. There is also financial support for research projects in the field of cultural heritage with the Mediterranean partner countries.
- Another funding programme for the Mediterranean Countries and Middle East is the "Euromed Audiovisual", launched in 2000. It has the aim to develop the audiovisual media sector (radio, television and the film industry) in these countries by setting up projects which give opportunities for EU- and Mediterranean-based operators in the cultural sector to cooperate in producing, distributing and circulating products. It also aims to ensure the preservation of film and audiovisual media archives.
- The European Commission provides funds for organisations and individuals involved in civil society, to meet and discuss different social, economic and cultural topics (in the so-called 'Euromed Civil Forums'). In order to reach a younger generation, the EU established in this context the "Euromed Youth" programme, which focuses on the intercultural exchange of young people from Europe and the Mediterranean region.

The MEDA programme is the principal financial instrument of the European Union for the implementation of the Euro-Mediterranean Partnership. The programme offers technical and financial support measures to accompany the reform of economic and social structures in the Mediterranean partners and it is implemented by the DG EuropeAid. From 1995 to 2003, MEDA committed € 5,458 million in co-operation programmes, projects and other supporting activities, the regional activities comprising around 15% of its budget. The other important source of funding is the European Investment Bank that has lent € 14 billion for developing activities in the Euro-Mediterranean Partners since 1974 (€ 3,7 billion in 2002-2003). For more information on the MEDA programme, please look at: [http://ec.europa.eu/external\\_relations/euromed/meda.htm](http://ec.europa.eu/external_relations/euromed/meda.htm).

In 2003 a 'High-Level Advisory Group on Dialogue between People and Cultures' was set up by then Commission President Romano Prodi. This initiative led to the establishing of the Anna Lindt Foundation, which has the main

objective to bring people and organizations from both shores of the Mediterranean closer to one another (<http://www.euromedalex.org/En/AboutUs.htm>). The Anna Lindt Foundation has a database containing information about different funding opportunities for projects concerning the Euro-Mediterranean Region (for more information check: <http://www.euromedalex.org/en/funding.htm>).

You can find detailed information on funding possibilities for the Mediterranean Region in a survey called 'Funding opportunities for international cultural cooperation in and with South East Europe' published by the European Cultural Foundation (Amsterdam) together with the ECUMEST Association (Bucharest) in 2005 ([http://www.ecumest.ro/pdf/SEE\\_funders\\_survey\\_Oct2005.pdf](http://www.ecumest.ro/pdf/SEE_funders_survey_Oct2005.pdf))

### **Latin America**

The EU fosters political cooperation with Latin America already since nearly 50 years; in the last couple of years the EU launched a programme to extend the cooperation between the continents. At the Rio Summit in 1999 cultural cooperation became one of the main aims of the new developed cooperation policy between the EU and Latin America. Since then two of the six cooperation programmes are related to culture. The EU also co-finances projects in a number of different fields including culture (e.g. heritage preservation, architecture) under the 'ALFA university cooperation programme'. This project was launched in May 2002, and aims to strengthen the cooperation between the European Union and Latin America in the field of higher education.

For more information, please check:

[http://ec.europa.eu/culture/portal/action/relations/relation\\_america\\_en.htm](http://ec.europa.eu/culture/portal/action/relations/relation_america_en.htm)

### **Asia**

In 1996 a new partnership initiative between Asia and Europe has been launched. In the shape of a series of regular ministerial meetings (the so-called "Asia Europe Meetings"), dealing with political, economical and cultural issues, the cooperation between Asia and Europe was supposed to be strengthened. In the framework of this partnership, cultural co-operation is specially foreseen with India.

One of the developed partnership projects is the Asia-Europe Foundation (ASEF), which promotes Asian-European exchanges on cultural, intellectual and human levels, mainly involving young artists. The Foundation organises meetings, seminars and festivals relating to industries associated with culture (books, music, audiovisual media, etc.), the protection and promotion of cultural heritage, heritage-based tourism, and cultural productions (dance, painting and music).

For more information: [http://ec.europa.eu/culture/portal/action/relations/relation\\_third\\_asia\\_en.htm](http://ec.europa.eu/culture/portal/action/relations/relation_third_asia_en.htm)

### **Central, Eastern and South Eastern Europe**

Cooperation between the European Union and countries in Central and Eastern Europe began in 1989 with the setting up of the PHARE programme. This programme covered the pre-accession assistance in the applicant countries in Central and South Eastern Europe until 2007. One strand of the PHARE programme focused on establishing lasting relationships between border regions. Projects that have been funded by the 'Small-scale Projects Fund' included cross border cultural exchange projects (e.g. the organisation of exchanges for young people, art and folk events) and tourism development initiatives. Additionally the EU opened in the framework of the PHARE programme the educational and cultural programmes like SOCRATES, Leonardo da Vinci, Culture 2000 and MEDIA to the former associated countries of Central and Eastern Europe.

In 2001, the CARDS programme replaced the PHARE programme in Albania, Bosnia-Herzegovina, Croatia, the

Federal Republic of Yugoslavia and the former Yugoslav Republic of Macedonia (i.e. the countries involved in the Stabilisation and Association process). Through this programme a number of cultural projects, including an international theatre festival and the Sarajevo Film Festival were supported.

For more information, please look at this link:

[http://ec.europa.eu/enlargement/financial\\_assistance/cards/index\\_en.htm](http://ec.europa.eu/enlargement/financial_assistance/cards/index_en.htm)

### **Eastern Europe and Central Asia**

After the fall of the Berlin Wall, partnership- and cooperation-agreements were signed between Europe and the most of the countries in Eastern Europe and Central Asia. In 1991 the 'TACIS Cooperation Programme', which provided technical assistance to 13 countries in Eastern Europe and Central Asia (Russia, Ukraine, Belarus, Mongolia, Moldova, Georgia, Armenia, Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan) in an effort to strengthen economy and democracy, and reinforce these countries' relations with the European Union, was set up. This programme also supports, until today, cultural projects such as the development of cultural infrastructure (e.g. the State University Library in Tomsk, Siberia), and tourism development strategy like set up by the city of Pushkin as part of a town-twinning initiative with Stratford-on-Avon, UK.

In 1999, the European Council adopted two 'common strategies' aimed to integrate Russia and Ukraine into the European social and economic area. These strategies cover all cooperation-related areas, including education and culture.

Since June 1999 the Council focuses on developing the 'Northern dimension' of the European Union's external and cross border policies, covering north-eastern Russia and the Baltic and Arctic regions. The programme included a number of measures aimed at preserving cultural identities (including minority languages), developing cultural exchanges and tourism, and producing digitally-available cultural content.

For more background information, please check:

[http://ec.europa.eu/enlargement/financial\\_assistance/cards/index\\_en.htm](http://ec.europa.eu/enlargement/financial_assistance/cards/index_en.htm)

### **General funding possibilities**

General information about funding can be found in the database on funding of LabForCulture.org (<http://www.labforculture.org/en/funding>). Here you can find out how to get funding for your project, initiative or organisation and learn more about mobility schemes, support from foundations, corporate sponsorship and alternative sources of funding.

One grant-giving organisation is for example the European Cultural Foundation (ECF) which funds cultural projects, especially ones that promote European cultural cooperation and exchange - projects by small and medium-sized independent cultural organisations that work on cross-border and inter-regional projects. Currently, their special area of focus at the ECF is the role played by arts and culture in tackling the challenges of cultural diversity. See for more information on grants from the European Cultural Foundation: <http://www.eurocult.org/we-support-cultural-cooperation/grants>.

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## 4 Conclusion

This document aimed to stimulate the exchange of information, expertise and experiences between the EFA secretariat and EFA members. EFA informs you with this fourth edition of 'for members only' on the latest news regarding the European cultural policy and in this issue especially on funding possibilities. As complicated as application procedures for EU-funding may seem, we hope that this document answered to some of your questions related to the Culture Programme and made you drop your hesitations about applying.

One of the many tips and recommendations for applications collected in this document is that members of EFA should use the network as reference point and quality label. As you could see from this document, our strategy for applying to EU-funding has been successful in the last couple of years, since we were the only festivals' network in Europe to receive EU funding. EFA has the reputation as an exclusive representative of the festivals sector providing decision-makers on European level with information on festival related issues. Festivals should use their membership to promote their own activities. The lobbying of EFA for the festivals sector in Europe certainly helps the individual festivals to be recognized and (financially) supported by the EU. One of the conclusions of this report - which might encourage you to apply for funding of the EU - is the fact that festivals are pioneers of the European ideal of European unity in diversity, by means of practically fostering transnational cooperation and cultural diversity, and therefore have excellent chances to be selected for European funding. Especially in the year 2008, which is claimed by the EU to be the 'Year of the Intercultural Dialogue', the features of festivals like stimulating and fostering cultural diversity and intercultural dialogue might help to get financially supported. The different funding programs presented in this reader all apply to festivals in the frame of the new Culture Programme launched in 2007. It shows multiple funding-strategies and the diversity of projects that can apply for funding of the EU.

Actually we are optimistic that the given examples and case studies will help you to apply and get financing for further initiatives and hope that this document answered already some of your questions related to funding possibilities for festivals generated by the European Culture Programme. For further und updated information please browse the EFA members' website and follow the links that we provided you with. There you will find even more information concerning funding possibilities and strategies.

Of course EFA will also follow up this exchanging of information about funding possibilities; for example through creating occasions for personal exchange of ideas, concerns and experiences of financing projects with other members of the network. Until then, we remain at your disposal for any further questions that you might have related to any of the topics presented in this issue.

We are looking forward to meeting you all soon!

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**for members only** is an initiative taken by the:

**European Festivals Association (EFA)**

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