

ARTS FESTIVALS'



Declaration on Intercultural Dialogue

AN INITIATIVE OF THE EUROPEAN FESTIVALS ASSOCIATION



## Best Practice Examples: 2008 – European Year of Intercultural Dialogue

Gent, 30 October 2006

Hereby, European Festivals Association (EFA) submits Best Practice Examples of festivals as Promoters of Intercultural Dialogue

### OUTLINE

In this document EFA illuminate how festivals play an important role in turning multicultural societies into intercultural societies. We pay particular attention to the ways in which festivals create projects/activities of intercultural dialogue targeted at specific cultural/ethnic/age groups. We also focus on discussing the artistic ways in which intercultural dialogue is introduced to these groups of people.

The descriptions of best practice examples - and these are but a few - from various recognised festivals (**Al Bustan Festival in Lebanon, BBC Proms, Beethovenfest in Bonn, Bergen International Festival, Berliner Festspiele, Festival de Música de Canarias, International Festival in Brno, Festival in Granada, Helsinki Festival, Estoril Festival, Flanders Festival, International Istanbul Festival, Festival Ljubljana, Lucerne Festival, Festival de Música de Canarias, Ohrid Summer Festival, Chorégies d'Orange, Prague Festival, Reykjavik Arts Festival, Festival Sarajevo, Varna Festival, Vilnius Festival, International Festival Wroslavia**) show how

- 1) festivals reach a broad audience, and they are particularly adept at engaging young people. Festivals - all EFAMembers - such as **BBC Proms, Bergen International Festival, Berliner Festspiele, Helsinki Festival, Festival Internacionales de Música y Danza de Granada, Lucerne Festival, Prague Spring International Music Festival** and **Varna Summer International Music Festival**, among the others, are good examples of festivals that create intercultural dialogue between (young) people from different countries and with different cultural/artistic background.
- 2) festivals are connected to and interconnected with the local environment. Festivals, such as **BBC Proms** and **Cheltenham Festivals**, are good examples of festivals that are in contact and interact with local people in their daily life. Intercultural dialogue between various local communities, cultural workers and artists is something that these festivals focus on.

The descriptions of best practice examples illustrate how festivals enhance social inclusion through a range of outreach and fringe activities. We analysed educational schemes, programmes with social/cultural groups. Festivals such as **BBC Proms, Berliner Festspiele, Cheltenham Festivals, Lucerne Festival, Varna Summer International Music Festival, Festival Internacionales de Música y Danza de**



**Granada** depict the importance of introducing young people to intercultural dialogue through artistic means (master classes, educational projects at school, special courses or competitions targeted at young people).

Moreover, the best practice examples show how festivals are, by nature, intercultural. Festivals address local, national and European topics and they investigate

- 1) cultural phenomena linked with immigration
- 2) diasporic communities
- 3) intercultural societies.

The best practice examples also illuminate how festivals centre on specific countries, cultures, communities, issues concerning intercultural facets of society and explicitly present examples of intercultural engagements in their programme, which enables them (**Festival Internacionales de Música y Danza de Granada, World Village Festival, Reykjavik Arts Festival, Flanders Festival** among others) to be successful at reaching cultural and ethnic minorities.

Find here below the detailed description of the best practice examples giving information on the festival, the project and the contact details from the following festivals (in alphabetical order: **BBC Proms, Bergen International Festival, Berliner Festspiele, Cheltenham Music Festival, International Music Festival of 13 Towns Concentus Moraviae, Flanders Festival, Estoril Festival, Festival Internacional de Música y Danza de Granada, Helsinki Festival, Prague Spring International Music Festival, Reykjavik Arts Festival, Varna Summer International Music Festival** and **World Village Festival**).

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## BEST PRACTICE EXAMPLES

**Name of Festival:**  
**BBC Proms**

**Country:**  
**United Kingdom**

**Title of projects/activities:**

1. "Out + About" projects (since 2003)
2. The Voice: a day dedicated to the human voice (29 July 2006)

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### **Description**

#### **1. "Out + About" projects**

***Outline: the festival's educational projects reach local people in their daily life and teach them music together with professional musicians. The projects focus on creating intercultural dialogue between different local communities as well as between cultural workers, artists and local people***

Within the last ten years BBC Proms have initiated a host of new activities such as outreach projects, which is an important part of the development of the intercultural dialogue taking place at a local level. BBC Proms is a great example of a festival that creates intercultural dialogue by extending its activities outside the traditional festival venues, reaching people in their daily life. The first "Out + About" project took place in 2003. The aim of these learning projects is to take Proms around and outside London. Moreover, the idea of the learning projects is to take BBC Symphony Orchestra to a place where it does not normally perform.

In 2003 the BBC Symphony Orchestra and composer John Adams went to the Brixton Academy to do workshops and performances for under - 16s; another "Out + About" project took place in Hammersmith Town Hall and the Hackney Empire. In 2005 the BBC SO led ten days of music workshops involving 18 Haringey schools and 200 singers from the Islington Music Centre at Alexandra Palace.

In 2006 "Out + About" moved to the Reading Hexagon. The BBC Symphony Orchestra learning team went to schools in Reading to teach pupils; the pupils with the help of the learning team prepared an introduction to the concert where the pupils performed together with professional musicians. The learning team visited and taught 13 school classes. Another learning project in Reading was "family orchestra" project. The aim of this project was to have a concert together with local families (parents together with their primary school children playing different instruments) and the BBC Symphony Orchestra. Four weeks before the concert the BBC Symphony Orchestra together with Proms invited families for rehearsals: after schools sessions as well as Sunday rehearsals were held. The project involved 35 people and the primary school children were aged 7-11. The concert was free, and it was targeted at local people.



Yet another learning project is "side by side" project whose aim was to enable the local young musicians in Reading perform side by side with the BBC Symphony Orchestra. This opportunity gave these young people experience in performing with professional orchestra before their entry to universities and music academies. The concert took place in a local theatre and the aim of the concert was to be entertaining although the repertory included classical pieces such as pieces by Mozart celebrating his anniversary.

## **2. The Voice: a day dedicated to the human voice**

***Outline: amateur singers from various social and ethnic groups and geographical areas rehearsed and performed together with and under the guidance of professional musicians***

BBC Proms Creative Project "The Voice: a day dedicated to the human voice" took place on the 29<sup>th</sup> of July in 2006. The aim of this project was to bring together amateur singers aged 18-80 from Scotland and England to create a unique event including the performance of a new piece by Orlando Gough (founder of the Shout). Gough provided artistic vision and composition together with the Shout, a small professional choir and diverse vocal groups who are used to working and performing with all types of singers. The Shout ran running workshops and rehearsal days in Scotland and England with the "Rabble choirs" each made up from 100 members of the general public from different ethnic communities and from all walks of life who are passionate about singing but have never sung together before. All performers came to the Royal Albert Hall for two creative days of rehearsal leading to performances which were broadcasted live on BBC Radio 3 and [bbc.co.uk](http://bbc.co.uk). The Proms advertised the project in a variety of ways. In April the project was announced at press and in Proms guide. In May adverts calling for London Rabble members were placed in Evening Standard, Metro and Time Out. Call for London Rabble members were also placed on Proms website. In July call for Prommers rabble leaflets were distributed to Prommers queues. Also call for Prommers Rabble was announced on website and in Times article.

These outreach activities and educational projects are important promoters of intercultural dialogue in the ways in which they emphasize festival's role in making contacts with local people in their daily life. Ellara Wakely from BBC Proms highlights that these projects are not outside the programming but a major part of it. In that way the festival gives recognition these projects of intercultural dialogue deserve. Moreover, these activities shed light on the ways in which intercultural dialogue means establishing contacts between cultural workers, artists, creative performers, young people, cultural minorities and various ethnic groups. BBC Proms puts emphasis on diversity and breadth in their programming and educational projects and outreach activities.

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**Name of Festival:**  
**Bergen International Festival**

**Country:**  
**Norway**

**Title of Project:**  
**1. Fargespill (Colourplay) (2006)**

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## Description

### 1. Fargespill (Colourplay)

#### Outline:

*This project was done together with school children from 19 different countries and Norwegian musicians. By blurring the boundaries between different forms of artistic expression, the participants also learnt to blur the boundaries between different cultural expressions. Moreover, the performance proved to be helpful for these children learning Norwegian.*

Together with 65 children from 19 different nations musicians Ole Hamre and Sissel Saue in collaboration with the choreographer Hilde Sol Erdal made the performance Fargespill (Colourplay). The performance was developed as a group effort, weekly meetings with the children took place where ideas were exchanged and the performance was built from this foundation. Fargespill bridged boundaries of music and dance between different languages and cultures. The performance not only broke down the walls between different cultural expressions, but also broke down the inhibitions of every young performer bringing out the best in them. The performance moved from vivid rhythms, lullabies, rap music to break dance, belly dance and Norwegian folk songs and dance. As Bergens Tidende wrote: Rarely can one see such a joy of music gathered in one place. Fargespill was played 4 times for more than 1600 people during the Bergen Festival and continues to be performed at festivals and events in the region. The performance was made in collaboration with Nygård skole, a school where children of foreign nationality learn Norwegian during their first year in the city. The children participating in the performance learned their new language more effectively than other children not participating. A new project with several participants from the original group has now started, together with new children from Nygård skole.

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**Name of Festival:**  
**Berliner Festspiele**

**Country:**  
**Germany**

#### Title of projects:

1. **Theatertreffen der Jugend (yearly)**
2. **Treffen Junge Musikszene (yearly)**
3. **Treffen Junger Autoren (yearly)**
4. **International festival of literature (yearly)**
5. **Spielzeiteuropa (yearly)**
6. **MaerzMusik (yearly)**

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## Description

### 1. Theatertreffen der Jugend



## **2. Treffen Junge Musikszene**

## **3. Treffen Junger Autoren**

***Outline: these educational projects include contests and workshops for Young People; the winners of the contests get a chance to come to Berlin to present the work and develop it in a workshop. The participants come from different ethnic and cultural groups and have different social, political and cultural backgrounds.***

Theatertreffen der Jugend (Theatre, 10 days each year in May); Treffen Junge Musikszene (Bands playing popular music, 5 days, each year in November); Treffen Junger Autoren (Young Writers, each year in end of November). A jury of artists and educators select songs / texts / theatre productions from hundreds of applications to be performed at these festivals. The program is embedded in a year round procedure of advertising which is placed via the ministries of education into the schools. These contests, run by the Berliner Festspiele, are established as one important part of artistic education in the educational system in Germany.

The prize for the chosen pupils is a trip to Berlin, including the public presentation of their work and the opportunity to develop it in intensive workshops. The meetings and exchanges between young artists are designed to release new creative impulses, whose subsequent development will be followed closely by the Berliner Festspiele. The meetings enable dialogues between young people from different regional areas in Germany and social or ethnic groups, depending on the selection. The criteria of the selection are beside artistic reasons also reasons of social, political, and cultural relevance.

The theatre festival is held in a very special place in Berlin-Prenzlauer Berg, in the center of Berlin, with lots of social focus points, which have impact on the young people and vice versa the festivals have impact to the surroundings, attract people to attend to the shows.

During each festival intense moments of intercultural exchange can happen. Some examples from the past:

- During the Music Festival in 2005 among the Bands performed a Turkish language Rap-Band from Berlin Neukölln (which is in fact a cultural minority).
- Within the Meeting of Young Writers the so called "Transatlantic Meeting" is held where young writers from USA, Poland, Romania and Germany meet and work together.
- Within each theatre festival one not-German theatre group (in 2005 from Poland and Chicago, USA) is invited as a special guest to show it's piece as part of the additional framing program.

## **4. International festival of literature (12 days, each year in the beginning of September)**

***Outline: writers from different countries read books to young people of different cultural and social groups in different geographical regions. After the readings, writers exchange views with young people about what they have heard.***

One main part of this Festival since the beginning (in 1999) is the section "Literature for Childs and Young People". Writers who have written (and illustrated) books for children but also other writers who are willing to read for young people appear in this program (Ricardo Azevedo (Brazil), Jostein Gaarder (Norway), Laura Gellego Garcia (Spain), Valérie Dayre (France), David Grossman (Israel), István Vörös (Hungary), Aminata Sow Fall (Senegal), and many others. The program is exclusively for the schools in Berlin who are invited weeks before the readings and register to them. Among the roundabout 30 readings in the House of Berliner Festspiele there are lots of



readings in other places all over Berlin (in libraries, community centres, cinemas, clubs etc.) and social focus regions also. More than 10.000 young people experience literature of the present and real alive writers. They have opportunity to hear the writer and to talk with him after the reading.

## 5. Spielzeiteuropa

***Outline: A season for European dance and theatre, each year from October until February in the Haus der Berliner Festspiele, represents The idea of Europe and Intercultural Exchange. Theatre practitioners from all over Europe come to Spielzeiteuropa to live and work together. Thus a European theatre language is developed and new aesthetic means to portray Europe and Europeanness developed***

'Spielzeiteuropa' presents productions and co-productions and new theatre and dance pieces in co-operation with leading European theatres and companies, together with German-speaking works of distinctive quality. The European idea of intercultural dialogue is the constitutive idea of the Spielzeiteuropa, and this concept is realized in the daily practice of co-production and artistic planning. Spielzeiteuropa establishes a place for the most important and most influential European theatre makers from Europe (and other Countries with European relations). They find an artistic home where to come and work regularly: Robert Lepage, Pina Bausch, Isabel Huppert, Luc Bondy, Simon BcBurney, William Forsythe, Heiner Goebbels and many others. Among the great Festivals in Europe spielzeiteuropa is one of the great places where a European theatre language is developed, and also a place to think about Europe using the aesthetic tools of theatre and dance, somewhere to encounter European perspectives and also those from further afield.

## 6. MaerzMusik

***Outline: 10 days each year in March, Festival of contemporary music. Established Artists and emerging talents descend on Berlin from around the world to present a rich programme stuffed with premieres and new, often commissioned, works. Each year the Festival focuses on special region or cultural space***

The concept of Intercultural dialogue is a constitutive idea of MaerzMusik: What is music? A question with many answers. This Festival takes a bold approach to the new relationship our society has with sound. It abolishes the division between highbrow and lowbrow, tradition and innovation. Established Artists and emerging talents descend on Berlin from around the world to present a rich programme stuffed with premieres and new, often commissioned, works. It's broad spectrum from orchestral and chamber music through innovative music theatre to experimental and new media works offers a multi-faceted panorama of contemporary music. Shifts of emphasis illuminate the productive tensions between the traditional and the modern. The "Sonic Arts Lounge's" night programme works with the latest technologies in sound and image production (Terre Thaemlitz, Rolf Julius, Carsten Nicolai, Pan Sonic, Ryoji Ikeda, Boris D. Hegenbart, and others).

Each year the Festival focuses on special region or cultural space. In 2006 composers and interpreters from Japan were presented in Berlin, the central theme was the complex relationship between Japan and Europe (or 'the West') (Artists: Otomo Yoshihide, Aki Takahashi, Peter Eötvös, Makiko Nishikaze, Amelia Cuni, Ictus-Ensemble, Christian von Borries a.o.). In 2007 (March 16 – 25, 2007) the region of the Alpes as the central region of the European continent and one of the richest, most important and the central region of Europe will be the special focus of this Festival.



During the last MaerzMusik the special program "Global Interplay" presented young composers from five continents in a series of concerts in Berlin, after a workshop with the mentors Walter Zimmermann, Nkeiru Okoye, Wenchen Qin, Amr Okba, Marcelo Toledo, Shiriu Zhu. Also in the producing practice of MaerzMusic the concrete idea of European networks is central: many of the productions rise out of co-productions between many partners (Reseau Varèse).

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**Name of Festival:  
Cheltenham Music Festival**

**Country:  
UK**

**Title of project:  
1. *Highland Sing! and Blast from the Past (2006)***

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#### **Description**

##### **1. Highland Sing! and Blast from the Past**

***Outline: the Festival's focus on the Scottish themes included a project for school children; the children were introduced to the traditional Scottish music and took on a journey. The project culminated in a performance of Scottish music. These projects are good examples of the way in which festivals approach intercultural dialogue by introducing young people to a specific geographical area and its culture through artistic means***

Cheltenham Music Festival Music Festival initiatives include: family activity days, free4 schools tickets, innovative school projects, interactive performances with professional musicians and music in the community – hospitals, shopping centers and factories. In 2006, events like *Highland Sing!* and *Blast from the Past*, both based around the Festival's Scottish theme, brought the fun of music to children of all ages, and *Mixing It Up* allowed senior school students to try their hand at digital sampling and composition, with art from the Fleming Collection of Scottish Art as inspiration.

*Highland Sing!* took 520 children from 16 Gloucestershire primary schools on a Scottish musical journey teaching them 'waulking' songs and 'mouth music' with the help of an amateur. The Key Stage 2 pupils workshop taught Scottish folksongs, some in Gaelic and culminated in a performance in the Town Hall.

#### **The Festival's collaboration with schools and communities**

In addition to the special Music Festival projects, the Cheltenham Festivals Education Team also programmes a broad range of events and programmes throughout the year, and works alongside a wide array of partner organizations and regional and national level, such as the Gloucestershire Music Service, Gloucestershire's Arts in Education Agency (GLOSS), Live Music Now and schools throughout Gloucestershire so that as many people as possible will join in their activities.

In 2007 the festival will continue the Free4Schools scheme.



The festival hopes to establish a community choir, expand *Mixing It Up* project into more schools and run another Key Stage 1 and 2 singing project. The festival will develop the work with Live Music Now – the social and educational initiative founded by Yehudi Menuhin that helps people from all sectors and institutions in society to access the joy of live music, and the festival will return to the **National Star College** for a third year with the

Festival Academy (the Festival's resident ensemble). The festival works in co-operation with The National Star College, which is an independent specialist college that works with learners who have physical disabilities and associated learning difficulties. The Festival Academy's work with the college defines all that is best about music in the community and is a tremendous success story. Under the direction of conductor Tom Seligman, the 12 top conservatoire students, that make up the Festival Academy each year work in small groups with the performing arts students of the National Star College. In 2006 they worked with 20 students to stage the Kurt Weill number 'Mack the Knife' from scratch in a day and the College's students went on to use this as a key part of their end of term show.

The Festival Academy also performed out and about in Cheltenham performing in a shopping centre and high street. The Festival has also undertaken performances in local NHS Trust hospitals in Cheltenham and Gloucester.

Cheltenham Festivals has a gamelan, purchased in 2005, which is accessed by schools for workshops (world music is included in the syllabus of one of the exam boards). The figures for use of the gamelan from June 2005-June 2006 are as follows:

- 6 state schools (154 pupils)
- 11 primary schools (296 pupils)
- 4 independent schools' workshops – 4 (104)
- 3 special schools' workshops (64 pupils).

The festival have also established a group of c.20 adult Gamelan Community Players which has so far undertaken 27 sessions, weekly in the evenings.

### **The themes of projects aimed at young audiences**

The projects aimed at young audiences tend to be linked to the theme of the Music Festival (although this is not always the case). Therefore, the festival presented Blast from the Past about prehistoric Celtic instruments from Scotland and Ireland in '06 to link with the Scottish themed Festival. Similarly, the singing workshops for primary schools focused on Scottish traditional song.

The projects reflect a range of government priorities and targets for example, they can be targeted at areas of social exclusion. The projects also address the requirements of the national curriculum. The festival has hosted workshops promoting instruments on the Youth Music's 'Endangered Species' list to encourage take up of currently unpopular orchestral instruments. Youth Music is a government funded organisation and this scheme operates nationwide.

The festival provides a platform for young performers, promoting the county Youth Orchestra and young musicians from the locality. This is part of the policy of encouraging younger audiences to attend the Music Festival and links to priorities identified by the Arts Council of England. Cheltenham Festivals is an Arts Council England South West RFO (regularly funded organisation).

### **The Festival's approach to different local communities; cultural minorities**

The Music Festival's core programme is Western classical music: chamber music, orchestral music, opera and dance. The Music Festival does promote artists from Black and Minority Ethnic backgrounds. However, it is agreed that the Festival needs to adopt a more strategic approach to nurturing young BME performers and composers

and steps are underway to develop a programme of activity in this area from 2007 onwards.

The Music Festival is broadening its programme to include traditional music which will allow us to feature music from non-Western and European folk cultures. The presence of more culturally diverse performers in the programme will in turn broaden our audience base to attract more culturally diverse attenders.

The theme of the last three Cheltenham Music Festivals has focused on a county: in 2005 it was Russia, in 2006 – Scotland and in 2007 it will be America.

Furthermore, since the core programme is Western classical music, the festival therefore has the opportunity within the programming to reflect on the different influences of national styles or characteristics upon composers from other countries working within that tradition.

The festival has also programmed events which promote the artistic culture of the area: such as brass bands, work by local visual artists and so on and have promoted events with local amateur groups. On a broader level, the festival has also encouraged the Festival caterers to source local specialities to promote on sale at the Festival.

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**Name of Festival:**

**International Music Festival of 13 Towns Concentus Moraviae**

**Country:**

**Czech Republic**

**The title of projects/activities:**

- 1. Migration-Emigration: visitors from abroad in European music history from the Middle Ages to the Early Romantic Era (2005)**
- 2. Czeck Dreams (2004)**

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**Description**

- 1. Migration-Emigration: visitors from abroad in European music history from the Middle Ages to the Early Romantic Era (2005)**

***Outline: the festival programme focused on examining the ways in which migration of composers is tied in with the travels of musical scores***

In 2005 the International Music festival of 13 Towns Concentus Moraviae examined aspects of Intercultural Dialogue as manifest in early European music. The program "Migration-Emigration: visitors from abroad in European music history from the Middle Ages to the Early Romantic Era" made one aware of the ways in which intercultural dialogue illuminates the development of the past stages of European music history. Thus, the aim of the "Migration-Emigration" was to show how migration of composers goes hand in hand with travels of musical scores. The juxtaposition of different compositional customs and techniques was an important catalyst for musical development. The "Migration-Emigration" focused on Franco-Flemish migration to the south, Italian composers at Northern courts, migrations of Czech musicians during the Classical era.



## 2. Czeck Dreams

***Outline: the programme was devoted to the historical interrogation of coexistence of Jewish and German speaking cultural environments in Czech lands***

The program "Migration-Emigration" as a promoter of intercultural dialogue ties in with another program called "Czeck Dreams" of the same festival in 2004. The aim of this intercultural dialogue program was to shed light on how Jewish and German speaking cultural environments coexisted and worked in Czech lands. Important focus was put on the question of how divergent qualities of various cultural entities function alongside each other in the same time and space. The "universal" aspects were detected in the work of individual members of so-called "national" schools of composition. As an intercultural dialogue project "Czech Dreams" illuminated universal and local specificities of Czeck composers. Consequently, the aim was to interrogate the nature of "Czech national music" by de- and reconstructing "stories of music" as well as notions of "Czechness."

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**Name of Festival:**  
**Estoril Festival**  
**Estoril MusicWeeks**

**Country:**  
**Portugal**

**Title of Project:**  
**1. Mare Nostrum Project**

**The Composers from the Mediterranean New Generation**

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**Description**  
**1. Mare Nostrum Project.**

***Outline: Mare Nostrum concerns the promotion of new composers generation and the Mediterranean cultural heritage. It highlights the linking of the past and the future, mobility of artists into a European dimension, exchange of academic and practical knowledge and experiences, diversity of forms of artistic expression and performance, co-production and circulation of works.***

***Mare Nostrum*** is a new project and the result of the successful experience of the 1<sup>st</sup> and 2<sup>nd</sup> Mediterranean New Generation Composers' Conference held in Estoril on August 2001 and 2002 with participants from Spain, France, Italy, Croatia, Greece, Slovenia, Cyprus, Turkey, Lebanon, Tunisia, Jordanian and Portugal.

The Mediterranean cultural heritage supply, as one of the strongest root of European culture, a motive to create an innovative programme for the performing and arts festivals through an event of a number of symphonic and chamber concerts dedicated to different periods of Mediterranean music emphasizing new creations from composers of the young generation and their influence in other geographical areas as well.



An extremely important part of the project deals with the special challenges of international cooperation, co-production and co-commission, through the concept *Tradition-Innovation*.

In co-production with the Portuguese Symphony Orchestra, The Opera House of Lisbon and the OrchestrUtopica (ensemble devoted to 20<sup>th</sup> and 21<sup>st</sup> century music), among other several groups and soloists, *Estoril Festival* organise every year from 2001 the *Mediterranean New Generation Composers Meeting* in order to have a real picture of today's music and the relationship into tradition.

The exchange of opinions and the discussion around different techniques, styles, aesthetics, etc., make each participant to be conscious of his own particular tradition over the general perception of music as a whole, help him/her to find an identity and individuality as an artist in the Mediterranean.

The programme includes meetings, conferences and, eventually, workshops in academies and conservatories with participant's composers. Art exhibitions from painters of the new generation will be programmed in the future.

Each meeting allow us to procede to a selection of pieces for the next festival and prepare programmes combining different periods in an attractive audience perspective.

**Mare Nostrum** represents a European order of values, large varieties of programmes, concepts, aesthetics, history, artistic diversity creation, new forms, new technology in artistic creation, etc., among many other examples into an intercultural policy perspective. **Mare Nostrum** includes topics related to the social mission of arts festivals based on the knowledge between a common culture relationship and different stages of social development.

A wide arch of outstanding and awarded composers from the new generation as Jacopo Babone, Jesus Rueda, Kamran Ince, Luis Tinoco, Alberto Colla, Jean-Philippe Bec and others, took the opportunity to introduce their works to the audience of *Estoril Festival* in world or first performance in Portugal. During the last three years the festival presented near of 50 news pieces with a very positive and refreshing reaction from the audience. Master pieces by Monteverdi, Vivaldi, Seixas, Berlioz, Debussy, Ravel, Falla, Strauss, Berio or Xenakis, among others, related with the history, myths and influence of the Mediterranean Culture, such as *Madrigals*, *Don Juan*, *Shéhérazade*, *Mélodiaes Populaires Grecques*, etc., had been performed, side by side, together with new creations as *Symphony n<sup>o</sup>. 1*, *The Fall of Constantinopla* (describing the historical battle between Constantine, the Byzantine Emperor, and the Turkish Sultan Mehmet. The Conqueror), by Kamran Ince (Turkey), or *Le Rovine di Palmira* (by the *Antar* legend), by Alberto Colla (Italy).

**Mare Nostrum** means the beginning of new collaboration with many participants who can lead to very fruitful results, bringing artistic forces of several countries closer together. The arts festivals could be the flagships of the progressive development of European culture, as a counterpoint to the present wave of cultural globalisation, in artistic creation, in cross border, in methods to approach new audience. The project provides a unique European network for the intercultural dialogue, with the special challenges of international co-operation, in which *Estoril Festival* is deeply involved and prepared to share its ideas and experience.

*Estoril Festival* is deeply convinced that this positive experience shall be developed into EFA, not only in a **Mare Nostrum** perspective, but also with similar new projects. In fact, EFA festivals represent a unique quality, professional and diversity network to run over projects with such dimension. The engagement into tradition and innovation relationship in a long-term development of European cultural cooperation (which is not based upon national representation) could be the mainstream philosophy for an entire action programme. It is a special way to support the unavoidable change of generations.



**Name of Festival:  
Flanders Festival**

**Country:  
Belgium**

**Title of activities/projects:**

- 1. Student room concerts (yearly)**
- 2. The focus on the culture of a country holding EU Presidency (yearly)**
- 3. Antwerp polyphony (2006)**

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**Description**

- 1. Student room concerts**

***Outline: the festival reaches young people in their daily life by giving them a chance to host a concert in a familiar setting, in a student room, that is a new setting for intimate chamber music***

Flanders Festival is an example of a festival as a promoter of intercultural dialogue. The programming and festival activities as well as the use of locations reflect various ways in which the festival acknowledges the cultural diversity among its performers and visitors, while at the same time recognizing the shared cultural heritage. The festival has paid particular focus on organizing festival activities for young people, which it will continue developing. The activities for young people are examples of the ways in which festival reaches a broad audience, particularly young people, in their daily life. An example of these activities aimed at young people is the festival's collaboration with Music Academies in Gent and Brussels. The festival organizes a series of "student room concerts" with young performers and students from the Academy. The students are invited to host concerts. Thus, the idea of chamber music in a small intimate space gets a very literal embodiment in a student room. The aim of the series is to enlarge the audience of chamber, classical music and jazz.

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

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



## **2. The focus on the culture of a country holding EU Presidency**

***Outline: the festival promotes the culture of the country that holds the EU Presidency by organizing festival activities focusing on that specific country***

Each year the Brussels Festival promotes the culture of one specific country that, in that year, holds the EU Presidency. Thus; this year the Festival focused on Finnish music, theatre, arts, culture which were portrayed to an international audiences. The Festival had a great opportunity to make international audiences aware of the hidden aspects of that Nordic culture and bring it into intercultural dialogue with the audiences with different cultural backgrounds.

## **3. Antwerp polyphony**

***Outline: the international audience was introduced to the South American music and its influence to the musical heritage of other countries through concerts given by South-American musicians***

This year's Antwerp Festival focused on South American early music in "Antwerp Polyphony". The music and culture from that particular geographical region were introduced to international audiences through performances by South-American performers. According to Festival Director, Jan Jaspers music is a unique tool to promote intercultural dialogue. On one hand, music brings the culture of its origin close to international audiences through performances. On the other hand, music has a special non-verbal language people from different countries can share and relate to. Thus; music enables the creation of a cultural whole at the festival.

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### **Name of Festival:**

**Festival Internacional de Música y Danza de Granada**

### **Country:**

**Spain**

### **Title of projects/activities:**

- 1. Manuel de Falla Courses (yearly)**
- 2. Children's festival (yearly)**
- 3. Collaboration with *Jeuneusses Musicales* (yearly)**
- 4. *Marruecos en Granada*/Morocco in Granada (2006)**
- 5. *Puentes/Bridges* (2006)**

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### **Description**

- 1. Manuel de Falla Courses**

***Outline: international courses in artistic matters which enable the participants know each other's cultures and exchange ideas and; consequently, engaging themselves in intercultural dialogue***



Since 1970 The Granada Festival has been offering the Manuel de Falla Courses, that is a selection of activities and workshops in artistic matters. Artistic creation, interpretation, research, pedagogy and handicap are the main topics of the Manuel de Falla International Courses. Every year the festival establishes specific collaborations with school and associations, such as Conservatory of Music, Conservatory of Dance, Deaf ` School of Granada (the *Astad Deboo Dance Company* of deaf dancers, from The Clarke School, Chennai.), Down's syndrome associations (the *Maite León' Psychoballet* performances and workshops).

## **2. Children's festival**

***Outline: festival works together with children, reaches them in their daily life and teaches them local and universal themes through artistic performances***

A special part of Granada Festival's programme is devoted to children in the form of *El Festival de los pequeños. Children's Festival*. The festival organises daily performances in theatre (symbolic price) and at open air (free). In 2006 the Festival also arrived to the Children's Hospital. At the Children's Festival topics vary from universal themes such as friendship, respect or the value of knowledge, to more specific local topics such as integration, recycling, generosity. In this way, the local topics are put into dialogue with more international topics creating an intercultural dialogue at a local level.

## **3. Collaboration with *Jeuneusses Musicales***

***Outline: festival gives a group of young musicians a chance to perform at festival and create a network with their peers from different countries. The festival focuses on creating intercultural dialogue between these young musicians and their artistic backgrounds.***

The Granada Festival has, from the very beginning, been a special place for young artists: the Festival collaborates every year with *Jeuneusses Musicales* to make a good selection of young artist to perform in Granada (Lorin Maazel came first at Granada in 1955, when he was 20 years old, Aldo Ciccolini in 1953, Teresa Berganza in 1955 etc.). In 2006 the Festival had the opportunity to enjoy the performances of the Great Boston Youth Symphony Orchestra, Stanford University Wind Orchestra, Youth Orchestra from Andalusia and musicians/artists associated to *Jeuneusses Musicales* of Spain. This collaboration means that the Granada Festival functions as a loudspeaker for young artists. The Festival is a place where the art of young artists from different countries is put into intercultural dialogue.

## **Description of project aimed at cultural communities**

The Festival uses different ways to address different cultural communities or groups. For example, the Festival invites cultural groups to perform and organises special programs to portray different ways of understanding music or dance to the audiences. Those spectacles are celebrations of the performers' own culture, which is often the culture of the immigrants living in Granada. Furthermore, the spectacles give the opportunity for local people to enrich their own local culture. The list of artist invited by the Granada Festival with this purpose is enormous: The Bulgarian Voices, Sor Marie de Keyrouz (Lebanon), H. Chaurasia (India), Derviches Mevlevi from Estambul, Aïssawa Ensemble de Fez (Morocco), Thami El Harrak Orchestra (Morocco), Nusrat Fateht Alí Khan (Pakistan), The Fez' Al-Brihi Orchestra (Morocco), The Awtar Tlemcem Orchestra (Algeria), The Tsam Mystery (Mongolia), Dances and Chants (Uzbekistán), Han de Chang'an (China).



#### **4. Marruecos en Granada/Morocco in Granada**

**Outline: through the performances by dancers and singers from Morocco, the festival reinforces the integration of the Morocco community in Granada and promotes the awareness of that culture to its national and international audiences**

The aim of the Festival is to be a place where different cultures are put into a dialogue in the form of understanding each other's specificities. The cycle *Marruecos en Granada/Morocco in Granada* celebrated in 2006 its second edition with an enormous success of public and critics. The Festival organised free performances of famous dancers and singers from Morocco, to reinforce the integration of this community. Local and international audiences were enjoying together the meeting of cultures.

#### **5. Puentes/Bridges**

**Outline: intercultural, literary encounter between writes and poets from Asia, Africa and America**

*Puentes/Bridges* is another relevant initiative of 2006. It dealt with a group of literary encounters with young writers and poets from Asia, Africa and America who reside in Granada. The gypsy community is also of great importance for the Festival, as it is the cradle of flamenco. The Festival gives the local artists the chance to perform in the Granada Festival, to develop their artistic career as well as to further promote their own culture.

The Festival also celebrates a culture of a specific region. For instance, in 1996 the programme was dedicated to Manuel de Falla. In 2004 the festival strengthened the artistic relations with France, with the Autonomous region of Valencia, in Spain, and with Morocco, due the amount of immigrants from this country. Every year the Festival tries to focus on new projects and needs and, thus, to further promote intercultural dialogue.

#### **The Festival's approach to cultural diversity vs. shared cultural heritage**

On one hand, the Festival aims at promoting cultural diversity among performers and visitors by celebrating different cultural traditions. For instance, the Festival reinforces the important role of flamenco and Spanish music in the programs (*Atlántida* by Manuel de Falla in 1996, *La verbena de la Paloma* [zarzuela] in 2004, *Café de Chinitas* and *The Three Cornered Hat*, in 2005, *Sonetos del Amor Oscuro/Sonnets of Dark Love* from Federico G<sup>a</sup> Lorca [flamenco singers and contemporary music by Mauricio Sotelo]). On the other hand, the Festival tries to recognise the common cultural heritage among performers and visitors. The choices of music, titles of opera, symphony music, etc. enable the Festival to address the common cultural heritage that we all share. Those programs are performed usually by the best European ensembles. For example, by programming *Fidelio* in 2002, the Festival aimed to celebrate not only one of the greatest composers and but also humanist. In words of M. Enrique Gámez, in the introduction to the 2002 programme, "Culture undoubtedly makes up the character of nations. People's forms of expression reflect what each of them has either dreamt up or created to enrich the collective experience and memory... Music, dance, literature, the plastic-arts, cinema, the national heritage, the new audio-visual trends and the environment are some of the resources that we have to hand already, fortunately on a daily basis, to enrich our communications with others and to pull down any barriers that may impede our common aspirations".

Granada is a place where many cultures have coexisted. Thus, the festival takes special care of programming (music and dance) that reflect the common past (Sephardic, Jew, Mozarabic traditions). Because of the crucial importance of the region

in the Latin American countries, the Festival aims to promote the research and recovery of the musical patrimony of those countries (see the CD Musique à la Cathédrale d'Oaxaca, with Gabriel Garrido, The Ensemble Elyma and the Ensemble of white voices Ciudad de la Alhambra, K617).

The locations of Festival play an important role in this intercultural coexistence. A great part of the performances of the Festival takes place in historical venues (monasteries, churches, the cathedral, Palace of Charles V, Myrtle's Courtyard, Gardens of Generalife). In fact, the history of the Festival is linked to the landscape and to the main monuments of Granada. These locations enable the local audiences to respect and cherish their cultural heritage, while at the same time they introduce the international audiences to this specific cultural history.

### **Future**

In the near future, the Festival aims to reinforce the presence of musicians and artists from Irak, Inde, Senegal and other African countries, to promote the dialogue and exchange of these cultures and knowledge about them. Due to the history of Granada, the Granada Festival is an ideal place to show the value of coexistence.

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**Name of Festival:  
Helsinki Festival**

**Country:  
Finland**

### **Title of projects:**

- 1. Children's Festival**
- 2. The 18<sup>th</sup> Night of the Arts**
- 3. The Earth from Above**
- 4. DocPoint**
- 5. Asian Mini Festival**
- 6. Sad songs from the Heart of Europe**

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### **Description**

- 1. Children's Festival**
- 2. The 18<sup>th</sup> Night of the Arts**
- 3. The Earth from Above**

### **Outline:**

***The Helsinki festival focuses on young people and children by introducing them to the European as well as national cultural topics through performances, theatre, dance, exhibitions. These events include intercultural art education targeted at young children.***

Children's Festival (Lasten juhla viikot) is a very important component of the Helsinki Festival, meaning that special events for young people form a big part of each year's programme. Theatre, dance, film, exhibitions and concerts are aimed to attract children, but often include also an educational contribution. Many of the children's plays or other performances deal with tolerance and respect for other people in general, sometimes also within the cultural/regional context. The Children's Festival features Finnish as well as foreign groups/performers.



Together with the Annantalo Arts Centre the Helsinki Festival organizes every year a big event for children dealing with a certain (often European) cultural topic, for example: Minotaur's Labyrinth (2002), Leonardo da Vinci (2005), Brother Grimm's mythical world (2006). The events include exhibitions, performances, lectures and diverse interactive workshops for the whole family. The aim of these events is to introduce the children to European cultural topics.

Moreover, the 18<sup>th</sup> Night of the Arts, which was organized in August 2006, also targets its events for children and young people. More than 120 events all around the city invite the citizens to participate in big and small cultural events without entrance fees. Special programme for children and youngsters is offered in parks, galleries, different cultural centres, theatres etc.

Likewise, The Earth from Above photo exhibition, arranged in summer 2005, celebrated the cultural and geographical richness of the world through Yann Arthus Bertrand's body of work. The exhibition became very popular among school classes for whom the Festival had prepared special questionnaires and information sheets to work with.

#### **4. DocPoint**

#### **5. Asian Mini Festival**

#### **6. Sad songs from the Heart of Europe**

***Outline: the aim of the projects dealing with a specific culture or a geographical region is to highlight the importance of intercultural dialogue between the various cultural groups in Europe as well as an intercultural dialogue between a typically Finnish culture and other European cultures less known in Finland***

The Festival also pays lots of attention to cultural minorities creating an intercultural dialogue between various cultural and ethnic groups. The Huvila Festival Tent is well known for its outstanding world music programme – featuring music of the local/other cultural minorities. It is also worth mentioning that in the past couple of years the cooperation with the media representatives of the local Russian minority has become more and more important. (Biggest minority group in Finland)

The aim of the festival is to become more and more international and attractive to visitors and performers from all over the world, although the Helsinki Festival is already well known among journalists, producers as well as culture enthusiasts around the world.

The Helsinki Festival's goal is capture the current trends and highlights of the national as well as of the international art scene, but at the same time bringing out different regional or political topics of importance within the programme. For example:

-Bulgaria by DocPoint (2006) documentary film programme showed Bulgarian films in the eve of the the EU membership of the country

-Due to the ASEM summit in Helsinki in September 2006 the Helsinki Festival introduced an Asian Mini Festival including Indian dance and music performances and chamber music from different Asian countries.

-One of the big goals in the near future is to be part of the ongoing cultural process in the Baltic Sea area; to reinforce, develop and promote the region's outstanding cultural life through diverse cooperation projects. These projects, nevertheless, can also include a larger number of other European cooperation partners. For example, in 2006, director and playwright Kristian Smeds' performance "Sad songs from the Heart of Europe" was realized as a coproduction between the Helsinki Festival, the Lithuanian Sirenos Festival and the Kunstenfestival in Brussels – and suited also thematically to the intercultural (European) context.



The Helsinki Festival is the biggest, and one of the most international cultural events in Finland, thus the programme is not meant to outline the cultural life only in the Helsinki region, but to promote Finnish culture in general, and at the same time, to bring internationally important artists/performers to Finland. Being one of late summer highlights with venues spread all over the Finnish capital, the Helsinki Festival contributes to the attractiveness of Helsinki among tourists and other visitors.

Viapori Jazz -event is located on the Suomenlinna fortress island, which belongs to the UNESCO World Heritage list, and represents a venue with a strong (national) historical character. The Helsinki Festival also cooperates with the World Wildlife Foundation in order to raise funds to protect the (badly polluted and endangered) Baltic Sea through special Baltic Sea concerts.

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**Name of Festival:**  
**Prague Spring International Music Festival**

**Country:**  
**Czech Republic**

**Title of Projects:**  
**1. International Music Competition (yearly)**  
**2. Ethnomarathon ( 2005)**

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### **Description**

#### **1. International Music Competition**

***Outline: the festival works closely with young people by organising competition for the young musicians and by giving a concert where the winners perform. These activities give the young musicians a platform to enter into an intercultural dialogue with well-established musicians from other countries and with different artistic/cultural background***

The Prague Spring Festival (Festival) has its International Music Competition (Competition) for the young artists as its integral part (two musical categories each year). The concerts of the competition finalists and winners are incorporated into the festival schedule. There is also a series of Saturday morning "Matiné" concerts devoted to the perspective young soloists. The Festival promotes each year one or two concerts of the children choirs (many of them are associated to the community centres). Prague Spring is offering special ticket discounts to the students and to the musical schools (tickets packages).

The Competition has undoubtedly an international impact being appreciated worldwide (among famous winners we may mention the cellist Mstislav Rostropovich). The programming of the Festival itself is choosing certain themes that are close to the young audiences including jazz, ethnic music, experimental music, crossovers etc.

Non-classic (jazz, crossovers) and non-European (ethnic or world music) themes and inspirations have become a part of the Festival tradition.



## **2. Ethnomarathon**

***Outline: this project, which is a collaboration of different music groups from different countries, creates an intercultural dialogue between different world music traditions and sources of inspiration***

The Festival project Ethnomarathon took place on 28<sup>th</sup> May 2005 in Prague Theatre Archa including the appearances of Yulangelo Vocal Ensemble from Bulgaria, Quing-Mei-Jing-Yue Quartet (on traditional instruments) from China, Abdullah Chhadeh and Nara Ensemble from Syria and Gangbé Brass Band from Benin. This project has depicted well the variety of the world musical tradition and richness of its sources of inspirations. One could also mention the Concerto for Sitar and Orchestra written by famous Indian composer and sitar virtuoso Ravi Shankar presented in Prague in the frame of the Festival on 2<sup>nd</sup> June 2005 by Anoushka Shankar (Ravi's daughter) with the Czech Radio Symphony Orchestra, Jakub Hrusa conducting.

### **Festival's approach to cultural diversity vs. shared cultural heritage**

In 2006 for the first time the festival decided to present another (non Czech) musical culture – Slovakia and Slovak music was a logical first choice. On the basis of the very positive experience the exact regional targeting may become a part of the Festival's future.

The classical music in its traditional meaning is an integral part of the European cultural heritage. The intense and close connections among European musical cultures are regularly confirmed in Prague and other places of the continent by the warm welcome and perception of all programme based on variety of the European (but also American and partly also Japanese) - i.e. not just national - composers.

It is also worth mentioning that Prague has naturally become again after decades of the Iron curtain isolation (eliminated in 1989) one of the most important European (and global) cultural crossroads and the Festival is multiplying the natural attraction of the city.

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**Name of Festival:**  
**Reykjavik Arts Festival**

**Country:**  
**Iceland**

**Title of projects/activities:**

- 1. Island - Éire -big concert (2004)**
- 2. Material Time/Work Time/Life Time (2005)**
- 3. Trans Danse Europe (2006)**
- 4. We are all Marlene Dietrich FOR (2006)**
- 5. Sense in Place (2006)**

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## Description

### 1. Island - Éire -big concert

**Outline: co-operation between Icelandic and Irish musicians to create the intercultural dialogue between the musical heritage of these respective countries**

Unique cooperation of celebrated Icelandic composers along with group of best musician from both Ireland and Iceland. The Irish composer Donal Lunny and Felix Award winner Hilmar Örn Hilmarsson from Iceland has both been great innovators to Icelandic music. They mine the traditions of their respective countries and come up with a unique fusion where the mystical is revived in a modern way. Donal Lunny is seen by many as the father of the Irish musical revival. He has worked with a variety of artists ranging from Clannad to Sinéad O'Connor.

### 2. Material Time/Work Time/Life Time

**Outline: an exhibition which explores the intercultural dialogue between Iceland and German/Swiss artistic traditions**

The following description is based on the text by Jessica Morgan. The first Reykjavik Art Festival dedicated to visual art will opened in May 2005. The international exhibition brought attention to Iceland as a site of cultural production and coincided with the staging of the first major exhibition of the work of Dieter Roth in his adopted homeland. In recognition of the significance of Roth in Iceland and for recent contemporary art practice, his work provided the thematic inspiration for the Festival's exhibition. Material Time/Work Time/Life Time brought together both Roth's contemporaries and a recent generation.

The Swiss/German Roth made Iceland his home from the 1950s indelibly marking the artistic climate and locating this land that bridges Europe and the Americas as a distinctive site of the avant-garde. Roth was copious in his chosen media: he was, amongst other activities, a painter, filmmaker, poet, musician, and designer; and this abundance of production is reflected in the permeation of his artistic practice into all areas of his work, life and environment. The three overlapping temporal spheres that ordered and inflected Roth's production provided the title and framework for the Festival.

For this exhibition the festival brought together over 30 Icelandic and international artists to respond to the theme of the exhibition. The majority of the artists were creating new works that took into account the given situation, the legacy of Roth, and the particularities of an Icelandic context. In the spirit of Roth's inclusiveness, many venues agreed to work together to bring about this ambitious project that encompassed not only the Reykjavik area but ring the country mapping the cultural landmarks of this island.

**Dieter Roth** was born in 1930 in Germany, where he spent the first years of his life. As an adult he was based in Germany, Switzerland, and Iceland. Although he initially studied graphic design, Roth's explorations of free-expression and creativity were made in a wide variety of media including music, poetry, and visual art. His entire artistic career was characterised by experimentation. While working in Copenhagen in the 1950's, Roth met Sigríður Björnsdóttir, an Icelandic woman with whom he moved to Iceland and had a family. Although the couple eventually separated, Roth's ties to Iceland remained strong throughout his life.

Dieter Roth is one of the most influential artists of his generation. The exhibition also focused on Roth's relationship with Iceland and investigate the influence this relationship had on his work. Underscoring Roth's significance, the exhibition was extensive and held in three different locations in Reykjavik: Reykjavík Art Museum - Hafnarhús, National Gallery of Iceland, and Gallery 100° in the headquarters of Reykjavík Energy.



### **3. Trans Danse Europe**

***Outline: collaboration between dancers and dance companies from different European cities to create performances, workshop and tours together***

Trans Danse Europe is a collaboration by eight organizations in eight European cities, through residencies, workshops and touring from 2003 to 2006. Three separate dance projects will be performed as a part of Trans Danse Europe 2003-2006, a European network of eight cities supported by the Cultural 2000 program of the European Commission. Co-organized by Iceland Dance Company. Performance of Rialto Nomade Fabrik from France.

### **4. We are all Marlene Dietrich FOR**

***Outline: Performance of dance, music, theatre that is created in collaboration with artists from different countries and that is reflecting the cultural diversity of the artists***

Icelandic Dance Company: Created by Erna Ómarsdóttir and Emil Hrvatin, together with Icelandic, Slovenian, Belgian and French dancers, musicians and performing artists, this challenging and poetical piece is expressed through dance, theatre and live music. The piece deals with the relationship between the artist and the soldier, with entertainment for soldiers, as well as being a reflection by the artists themselves on their position in our society. Performed for the first time on the large stage.

### **4. Sense in Place / Site-ations exhibition opening**

***Outline: Artists from different countries create visual art work that reflect the socio-historical context of the place where each exhibition takes place***

"Sense in place" is a collaborative, interdisciplinary visual art project involving fourteen European countries. The project will take place over the course of a year in the form of six events – one in each of the six participating countries: Wales, Latvia, Ireland, Poland, Iceland and Spain. All participants create site-specific work in response to curators' themes that reflect the social, historical and environmental contexts of the diverse locations.

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**Name of Festival:**

**Varna Summer International Music Festival**

**Country:**

**Bulgaria**

**Title of project/activity:**

**1. International Summer Academy (yearly)**

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**Description**

**1. International Summer Academy**



***Outline: the Summer Academy enables young musicians from different countries to rehearse together and perform together in a concert that in itself reflects the cultural diversity of the musicians***

International Summer Academy is an important part of Varna Summer International Music Festival each year. The master classes given at the Academy are intercultural by nature. The classes are given for musicians playing different instruments and for singers; the aim of the classes is to give young Bulgarian musicians as well as musicians from other countries professional knowledge and, most importantly, the beginning for an international career.

The courses end with a concert which the students can then mention in their CV. The Academy focuses on young people and works in close co-operation with music schools and academies in Bulgaria and abroad. For instance, in 2001 the festival cooperated with Folkwang Hochschule in Essen by inviting a professor to teach a master class. The festival received money for it from the European Commission. The festival also supports young people with low income by giving grants; the grants are given by local bank.

Thus, the Summer Academy aims to be a meeting point for young talents whose cultural and social backgrounds are very different. Young people from Macedonia, Turkey, Serbia, Germany, Italy and UK learn to know each other's cultures through music. Likewise, the well-known music professors from different countries add another dimension to this intercultural dialogue taking place at the Academy. To make sure the cultural dialogue takes place during the master classes, the festival organises the master classes so that they take place at the same time. Thus, the young people have a chance to spend time with each other and exchange their views of music and finally perform together in a concert. The program of the concert reflects the cultural diversity of the musicians. By performing music from different countries and from different historical periods the audience learn about the cultural heritage of the young musicians. After the concerts, the audience have a chance to discuss the experience with musicians and exchange views and ideas.

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**Name of Festival:  
World Village Festival**

**Country:  
Finland**

**Title of project/activity:  
1. Asia! (2006)**

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**Description**

The core idea of this festival is the creation of intercultural dialogue between different cultural or ethnic groups. World village festival is an annual meeting point for cultures, people and citizen activities in Helsinki. The public is connected by an interest in internationalism and an open attitude to tolerant multiculturalism and development cooperation. The festival is Finland's biggest NGO event, immigrant event and an event for global awareness raising. The festival is a member of the national Finland Festivals Association.



The main organiser is Service Center for Development Cooperation KEPA, an umbrella organisation for over 270 Finnish NGO's interested in development cooperation and global issues. (KEPA operates with funding from the Ministry for Foreign Affairs.)

The aim of this intercultural festival is to offer experiences from different cultures: music, food, drama, dance, literature and citizen activities. It was organised for the first time in 1995 and the aim of it from the very beginning was to give voice to NGOs (who are also producing the programme of the festival) and different ethnic groups in Finland as well as Finland's own culture. The festival is growing nationally and internationally. The activities at the festival are free: there are three stages and a huge bazaar tent. Over 100 performances take place (music, dance, theatre, facts forum, sports, workshops) every year. Festival also offers market possibilities with 250 stands: NGO's authorities, educational institutions, companies. The festival also acknowledges the presence of different age groups. There is programme for children on Saturday and Sunday from noon to 3 p.m. Saturday is devoted to the young audience (rock, pop, hip hop, reggae, ska, modern dance). Sunday is devoted to the older ones (traditional world music, folk music, jazz, blues, salsa). The festival also works in collaboration with schools and collages. Students are asked to do reports on the festival; the festival offers interships for students and gives students a chance to give presentations about their school to the festival audiences.

### **1. Asia!**

***Outline: in the form of seminars, meetings, concerts and workshops the international festival audience is introduced to modern Asia. Various ethnic/cultural groups come together to exchange views and broaden their knowledge of modern Asia***

The special project in this year's festival was called Asia! The Ministry for Foreign Affairs' Asia! campaign Asia! (the latest in the series of People and Development – campaigns) was a virtual journey into the reality of Asia today, offering a wealth of insights into several themes: development cooperation, democracy and human rights, sustainable development, humanitarian aid and reconstruction, trade and development, and cultural relations. The countries concerned included Vietnam and the Mekong region, Nepal, Afghanistan, Indonesia, Sri Lanka, India and China. The campaign ran from March to June. The festival took part in this campaign by inviting Asian performers to the festival. For instance, a concert was arranged where Finnish band Trio Toykeat performed together with an Asian saxophonist. Moreover, the festival paid special attention to the Finnish-Asian societies that were well represented at the festival. The festival also organized interviews with Asian human rights activists, discussions and meetings where the creation of intercultural dialogue was given a priority.