PROJECT FAIR 2019:
EUROPEAN IS BEAUTIFUL
Introduction

Dear Project Fair participants,

Welcome to Project Fair 2019.

In the past the ENCC organised several project fairs in Helsinki, Vienna, Zagreb, and others. Each time a number of projects were born from those events, and applied successfully for funding. This year, we return to that simple formula: offering the floor to those who come with the intention to do something in Europe, in partnership. Perhaps you are one of them. We wish you all the luck because by experience we know that working in European projects offers a richness of small but important tools in your own professional life.

Perhaps you came to find a project in which you can become a partner. With a broad, open mind, you definitely will find what you are looking for. And then, go for it. Let’s make more out of Europe by working together and by bringing Europe into your own organisation. This is the way to show your visitors, your audience and your community that Europe can be very near and touchable.

All the best,

Ivo Peeters
Chairman of the ENCC Board

#europeansIsBeautiful
#ENCCProjectFair
#europeanCooperation

cover image: Singerie. The Marriage of the Hen (detail), Museu Nacional do Azulejo.
© Museu Nacional do Azulejo, DGPC/Arquivo de Documentação Fotográfica, José Pessoa, 2003

This event is organised in collaboration with the SILO project, supported by the Creative Europe programme of the European Commission.
### JUNE 4

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<td>Registration and welcome coffee</td>
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<td>Opening remarks by Geoffrey Brown and short presentation of the ENCC</td>
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<td>09:50</td>
<td>Keynote by Rosa Pérez Monclús: <em>Policy dialogue: a conversation in three acts</em></td>
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<td>10:50</td>
<td>Break</td>
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<td>11:05</td>
<td>Presentation of SILO, ongoing European cultural project, by Helena Bijnens and Katrine Solvang Larsen</td>
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<td>12:05</td>
<td>Open Mike: pitch your project</td>
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<td>Workshops/Presentation on Creative Europe and Erasmus+ programmes by Nicolas Combes and Maïa Sert</td>
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<td>Break</td>
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<tr>
<td>15:00 - 18:00</td>
<td>Expert speed-dating (20 minutes per participant: check your time slot if you signed up for this)</td>
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<tr>
<td>15:00 - 18:00</td>
<td>Find a partner: connect on a project</td>
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<tr>
<td>15:00 - 18:00</td>
<td>Find a partner: connect on a topic</td>
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<td>15:00 - 16:20</td>
<td>Workshop: <em>How Participatory is your Project?</em> by Helena Bijnens and Tobias Frenssen</td>
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<td>16:20</td>
<td>Break</td>
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<td>16:40 - 18:00</td>
<td>Creative writing workshop by Helena Bijnens and Anna Gacs</td>
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<td>18:00</td>
<td>Networking cocktail dinner</td>
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<td>20:30</td>
<td>Bus for Incubator participants to Convento da Arrabida</td>
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<tr>
<td>Time</td>
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<tr>
<td>9:00 - 10:15</td>
<td>Networking Brunch</td>
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<tr>
<td>10:30 - 11:00</td>
<td>Study visit Museo Oriente - presentation of the museum/foundation/operational programme</td>
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<tr>
<td>11:00 - 12:00</td>
<td>Study visit Museo Oriente - Guided tour of the museum</td>
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<td>13:00 - 13:30</td>
<td>Evaluation and Goodbyes</td>
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<td>13:30</td>
<td>Bus transfer to study visit: Museu Nacional do Azulejo</td>
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<td>14:00</td>
<td>Bus transfer to study visit: Centro Nacional de Cultura</td>
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<td>14:00</td>
<td>20 minutes walk to study visit: Museu Nacional de Arte Antiga</td>
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**Rosa Pérez Monclús**

from Culture Action Europe is a policy analyst specialised in the cultural field. Her background combines experience in the private sector as a strategy consultant, in the public management of culture in the UK and as a cultural policy assistant in the Ministry of Culture of Spain. She holds a BA in Humanities, a double degree in Economics and Business Administration and a Master’s Degree in Cultural and Creative Industries. Her deep commitment to the cultural field has led her to pursue an on-going PhD in cultural policy at King’s College London.

**Helena Bijnens**

is a teacher trainer at the Teacher Training Department of UCLL and project manager for several Erasmus+ and Creative Europe projects dealing with the education of the future and the art of teaching. Helena is currently managing the SILO project, supported by the Creative Europe programme of the European Commission. The aim is to bridge the distance between elite and everyday culture. SILO works on making foreign European literature accessible for everyone, especially groups who do not usually come into contact with literature.

**Maïa Sert**

works as a project manager for On the Move network. She is a specialist in international cultural cooperation and in particular EU-funded projects, thanks to her hands-on experience (Creative Europe, INTERREG, Erasmus+).

**Geoffrey Brown**

is one of the UK’s leading independent experts in helping the sector understand and access funding from the European Union. He is the director of EUCLID, which managed the UK Cultural Contact Point (CCP – promoting the EU’s Culture programme) from 1999 to 2009, and which now also manages OffWestEnd network of independent, alternative and fringe theatres in London.

**Nicolas Combes**

vice-general director at the World Heritage site Saline Royale d’Arc-et-Senans (EPCC), is specialised in European projects and funding. He has been interim director of the EPCC, former general administrator of the Gaîté Lyrique in Paris, and co-coordinator of Jordi Savall’s triannual residency and the ORPHEUS XXI project.

**Raluca Iacob**

is a cultural manager and policy researcher involved in cultural planning, research about the misuse of European funds, evolution of the independent cultural sector and public administration skills in culture. She has managed projects that supported culture+education partnerships in schools, and worked as a grant-evaluator and trainer. She manages m3 culture in Bucharest, an organisation dedicated to improving cultural management practices and policy-making.
Ilona Asare

leads non-governmental think tank CultureLab (Latvia) and is a member of the ENCC board. Her doctoral research interest concentrates on culture’s role in sustainable community development. She had considerable experience in European project management funded by Erasmus+, Interreg, Creative Europe and other programmes, while working in the Culture department of Cesis municipality in Latvia. She hold a MA degree in cultural management and studied European cultural planning at Montfort University (UK).

Ivo Peeters

directs the cultural centre De Zeyp in Brussels. Born in 1954 with a master’s degree in Political and Social science, he has 30 years of experience working at the local and international level, and is one of the founders of the ENCC. He has been involved in conceiving and facilitating many European cooperation projects, with a special focus on arts and disabilities. Today he is chairman of the ENCC board.

Katrine Solvang Larsen

works at Aarhus University as special advisor. She is the co-founder, with with Lise Kloster Gram from Aarhus Libraries, of the international author scene ‘Authors in Aarhus’. The scene has presented authors like A.S. Byatt, Siri Hustvedt and Jon Kalman Stefansson.

Tobias Frenssen

is an artist educator at UCLL (BE) and ArtEZ in Zwolle (NL), and a researcher in the expertise centre “Art of Teaching”. He manages several local and international projects focussed on, among others, art in public spaces and the artistic-educational complexity.

Uxio Novoneyra

currently works as a funding expert and project manager for several cultural and educational organisations throughout Spain. He is also a consultant for several policy organisations. Before that, he was a government advisor to the Environment and Youth departments of the Ourense city council. As the promoter of the Fundacion Uxio Novoneyra, a poetry foundation named after his father, the famous Galician poet Uxío Novoneyra, he works on promoting and developing the Galician region in the fields of culture and cultural tourism (especially linked to literature), and supporting education through social and youth policies linked to cultural management, ICT, the environment and rural development.

Anna Gács

is a literary critic and translator. She is an associate professor at ELTE Eötvös Loránd University, Budapest. In 2015-2018 she was the president of the Hungarian Society of Writers, Critics and Literary Translators.
3/Participating Organisations

- IG Kultur Österreich (Austria)
- KD Mlejn Cultural Centre (Czech Republic)
- SOS Gestão (Portugal)
- Pausa Possível (Portugal)
- CUMPLICIDADES - Lisbon International Contemporary Dance Festival (Portugal)
- Jazz ao Centro Clube (Portugal)
- University of Porto (Portugal)
- SQx Dance Company (Portugal/Canada)
- CLASSICAL BEAT (Stiftung Neue Musik-Impulse Schleswig-Holstein gUG) (Germany)
- Curso de Música Silva Monteiro (Portugal)
- Il Mutamento Zona Castalia (Italy)
- Moroccan Association for Cultural Policies (Morocco)
- Riga City Culture and Folk Art Centre «Ritums» (Latvia)
- BASE Milano (Italy)
- Circe - Experimental Platform for Dance and Theatre (Georgia)
- ACIRKAOS Social Circus (Spain)
- Ar.Co Centro de Arte e Comunicação Visual (Portugal)
- Warnow Valley Kultur & Kreativquartier (Germany)
- EURac Research (Italy/International)
- Dorożkarnia Cultural Center (Poland)
- Hungarian Academy of Arts (Hungary)
- Helsingør Theatre (Denmark)
- AEGEE (European Students’ Forum) (Belgium/International)
- Non Riservato (Italy)
- Mus-e Italia Onlus (Italy)
- Sanatatak (Turkey)
- Styrian Summer Art (Austria)
- Companhia Instável (Portugal)
- VEF Culture Palace - Institution of Riga Municipality (Latvia)
- Zuloark (Spain)
- Alter Ego(x) (France)
- Univerzita Tomáše Bati ve Zlíně (Czech Republic)
- PEN Català (Spain)
- Art-Related Foundation (Bulgaria)
- University of Leuven-Limbourg (Belgium)
- Coimbra / Salamanca University (Spain)
- COMMÓN NOUCH (Spain)
- Netzwerk Kultur & Heimat Hildesheimer Land e.V. (Germany)
- Itinerari paralleli (Italy)
- Aarhus University (Denmark)
- La Vénerie Cultural Centre (Belgium)
- VVC network of Flemish Cultural Centres (Belgium)
- Knokke-Heist Cultural Centre (Belgium)
- Plages Magnétiques (France)
- L’Estran (France)
- Robert Bosch Cultural Managers Network (Germany/International)
- Aporon 21 (Austria)
**4/Workshops**

**Expert speed-dating**  
with Ilona Asare, Geoffrey Brown, Raluca Iacob, Maïa Sert, Nicolas Combes, Ivo Peeters, Uxío Novoneyra.

Consult an expert on your project, no matter how developed it is. 20 minutes per participant: 5 minutes to present your project, 15 minutes Q & A. To participate, you must have registered beforehand. Please check your allocated time slot.

**Partner-matching meeting point**  
(connect on topics)  
Meet and brainstorm with participants interested in cooperating on topics such as performing arts and festivals, cultural heritage, art in public space, arts and disability, and more. *Open all afternoon; no registration required.*

**Partner-matching meeting point**  
(connect on a project)  
Meet participants who already have a defined project and are looking for partners. *Open all afternoon; no registration required.*

**How Participatory is Your Project?**  
with Helena Bijnens and Tobias Frenssen.

Two participants from the SILO project invite you to review each other’s current practices in a creative way. As a preparation to the event, please think about one of your own cultural events you are organising and that you would like to critically review, in order to improve participation with regards to access, contribution and/or co-decision. *80 minutes.*

**Creative writing**  
with Helena Bijnens and Anna Gács.

This workshop will explore ways to use contemporary literary texts and photos as triggers of participants’ creative activity. Through discussing participants’ contributions, we will try to explore how contemporary literature and creative writing can contribute to various objectives of the cultural sector. *80 minutes.*

**5/Study visits**

**CNC - Centro Nacional de Cultura**

Centro Nacional de Cultura (CNC) was founded in 1945 as an “intellectuals’ club” in which to exchange ideas. It was the brainchild of a group of monarchists who wished to defend a free culture. Throughout the 1950s and 1960s it developed to become a democratic forum, and by the late 1970s, after the 25 April 1974 revolution, it began a new phase under the team leadership of Helena Vaz da Silva. It now includes a range of activities addressed to a broad spectrum of the public: Sunday Walks, travel, training courses, international meetings and seminars, exhibitions, publications, literary and artistic competitions, prizes and grants, children’s activities, providing cultural services for schools, corporations and foreign groups visiting Portugal. Currently the CNC’s main objectives are to promote, defend, disseminate, and document Portuguese cultural heritage, to promote “cultural tourism” based on an integrated idea of tourism, environment, heritage, and cultural itineraries, and to educate the younger generations about global citizenship. Its action can be summarized as a policy of “establishing contacts,” “articulating,” and “making things happen.” A branch was opened in 2006 in the city of Oporto.
The idea of opening in Lisbon a museum dedicated to the Orient coincides with the establishment of the Fundação Oriente, in 1988. Following a Portuguese tradition, the Foundation allowed itself to be guided by its vocation to build links between civilizations in the West and in the East that have become indispensable to guarantee a peaceful future in the 21st century. Its legacy is the spirit of the bygone Portuguese, the navigators who invented the union of the world. Its purpose was and is to guarantee the actuality of that extraordinary vision that every day continues to be put to the test.

The Museu do Oriente fulfils that intention. Its collections of Portuguese and Asian art are a most important demonstration of the historical encounters between the West and East. With the same purpose, the collections that assemble traditional cultures of Asia are a demonstration of its richness, of its plurality and its genius, that we want better known in Portugal and in Europe.

The opening of the Museu do Oriente, in 2008, marked a new cycle for the Fundação. The principles that determined its creation are maintained, as well as the wish to continue to serve Portugal and its vocation to contribute towards the meeting of West and East and to the relation between civilizations in which knowledge, art and also economic ties substitute ignorance, fanaticism and war.

The international resurgence of China and India and the crucial importance of the relations of Portugal and Europe with the new Asia are today a manifest reality. And if diplomacy and economic relations are essential, they will however have to settle, just as in the past, on the arts, sciences and culture that can represent lasting forms of convergence between the Great civilizations.

The Museu Nacional do Azulejo is one of the most important national museums, for its unique collection - the Azulejo (tile), an artistic expression which differentiates the Portuguese culture, and for the building where it is located - the ancient Convent of Madre de Deus (Mother of God), founded in 1509 by Queen D. Leonor (1458-1525), and a former cloistered convent for the Order of Saint Clare, the female version of the Order of Saint Francis.

The National Tile Museum has a unique tile collection which illustrates the history of the Portuguese azulejo from 15th century to the present day. The brightness and vibrancy of the Islamic motifs combines with the richness of the 17th patterns, the freshness of the Baroque blue and white and the delicacy of the neoclassical subjects. By presenting the work of contemporary artists, the museum shows how this quintessentially Portuguese expression on the decorative arts is still thriving today. The splendid and beautiful building of Madre de Deus with its church, gilded woodcarvings and paintings, its cloisters and gardens, makes a visit to the National Tile Museum a truly memorable experience. It will hopefully inspire visitors to discover more about Lisbon and Portugal.
Museu Nacional de Arte Antiga

Created in 1884, the MNAA-Museu Nacional de Arte Antiga is the home to the most important Portuguese public collection of art, ranging from paintings to sculpture, and gold and silverware, as well as decorative arts from Europe, Africa and the Far East.

With over 40,000 items, the MNAA collection has the largest number of works classified by the State as “national treasures”. In its various sections, it also has a number of major works of art in the context of the world artistic heritage.

Resulting from the incorporations of both the country’s ecclesiastical property and the contents of its royal palaces, the MNAA collection has been further enhanced over the years through generous donations and important purchases, illustrating some of the best artistic work produced or accumulated in Portugal between the Middle Ages and the beginning of the Contemporary Era.

6/Partner: SILO project

SILO, Socially Inclusive Literature Operations, is bridging the distance between elite and everyday culture.

SILO aims to make foreign European literature accessible for everyone, especially for people who do not usually come into contact with literature. Our approach is participatory, involving different groups of citizens (refugees, hospital patients, young adults, prisoners, secondary school students, elderly people). We use outreach strategies, organising events in these groups’ daily contexts. During those events we create situations where everyone can take the role of the writer or the storyteller. This creates a narrative community where sharing stories is central. By doing this, we offer participants an opportunity to discuss foreign literature and learn about the different experiences of people from different parts of Europe. For each event, we always invite a (foreign) writer or literary expert to be present. These writers help participants discover the power of writing in tackling the problems they face. We share stories from the narrative community on a digital platform. On the basis of these experiences, we create guidelines for organizing participatory literature events, which can be used by educators and organisers of cultural events.

Consortium: UC Leuven-Limburg (BE), Aarhus Universitet (DK), Cultuurhuis de Warande (BE), Fundación Uxío Novoneyra (ES), Câmara Municipal da Madalena do Pico (PT), Szepirok Tarsasaga (Hungarian Society of Writers) (HU), Association KROKODIL (SR), Aarhus Public Libraries (DK)
Duration: 01/09/2017-31/08/2019
Funding programme: Creative Europe
Coordinator contact: helena.bijnens@ucll.be
Website: http://www.silops.eu
The European Network of Cultural Centres was founded in 1994 to promote dialogue and cooperation between social-oriented cultural centres in Europe. In the 2000s it became a “network of networks”, before gradually opening membership to local networks in direct interaction with communities and citizens. It also includes individual organisations and professionals as associate members. Today, the ENCC reaches about 5000 cultural venues in over 20 countries, with very diverse structures, practices and audiences, but who align on values of cultural equality, intercultural diversity and sustainability.

The ENCC’s main action lines are capacity building, networking and advocacy. We organise meetings, conferences, trainings and staff exchanges, participate in research and data-gathering, create tools and publications, and connect our members with other actors from the cultural sector. Empowering cultural centres’ communities is our priority.