



PROGRAMME CULTURE 2007-2013

Strand 1.1 Multi-annual cooperation projects or
Strand 1.2.1 Cooperation measures

FINAL TECHNICAL IMPLEMENTATION REPORT

Grant Agreement n° 2013-1669/001-001 CU7 COOP7

PROJECT TITLE	TABUROPA – An International Performing Arts Project
ELIGIBILITY PERIOD	01-05-2013 to 30-4-2015
COORDINATOR	Sommerblut Kulturfestival e.V. Clarenbachstrasse 160, 50931 Köln
CO-ORGANISERS	1. kobalt.works vzw, Belgium 2. Praga Associação Cultural, Portugal 3. Stowarzyszenie Praktyków, Kultury, Poland
ASSOCIATE PARTNERS	1. futur3, Cologne
TOTAL ESTIMATED OSTS (as per Grant Agreement)	410.000.- €
MAXIMUM EU CONTRIBUTION (as per Grant Agreement)	200.000.- €
TOTAL DECLARED COSTS	421.327,81 €
FINAL EU GRANT REQUESTED	60.000.- €

DISTRIBUTION OF EU GRANT BY ORGANISATION (please add rows if necessary)	Co-organiser's and coordinator's name	EU grant received (total)
	Sommerblut Kulturfestival e.V.	66.500.- €
	Association of Culture Practitioners	26.750.- €
	kobalt.works	26.750.- €
	teatro praga	20.000.- €
	Equal to 'final EU grant requested'	60.000.- €
	Total	200.000.- €
AMENDMENT(S) TO THE GRANT AGREEMENT	No amendments have been made.	

PART ONE (to be filled in by the coordinator)

1. OVERVIEW - MAIN PROJECT RESULTS

**(for Strand 1.1 between 10 and 15 pages
for Strand 1.2.1 between 5 and 10 pages)**

1.1 What were the initial project objectives and how have they been achieved?

The following quotes printed in bold-type refer to the application in which the project objectives have been described.

“... to enable artists and cultural workers to explore the phenomenon taboo in different ‘foreign’ countries.»

In a timeframe of two years TABUROPA brought together more than 30 performance artists, video-, light- and stage-designers, cultural workers and producers to be intensively engaged into the history, the function, and the different content of taboos in European societies. All phases of TABUROPA served this objective in a different way:

Kick-off-Phase: In two days the artistic director and project managers met with the artistic directors and managers of all partners of the participating countries to discuss and plan the concrete cooperation and details of artistic and organizational process. In an open conversation all partners tried to find the best way how to tackle the topic of taboo in every country. As taboos have fundamental influence on many aspects of life even matters of organization were thoughts through under the light of the topic of taboos. Beside that, the final decision of participating artists was made in this phase.

Launching-Phase: In this phase all artists and cultural managers of the project came together in Cologne. After first meetings and a come together of all artists from four different countries, within four days all participants joined a multifaceted program of lectures with scientists, open discussions with experts, workshops with other artists and excursions to venues carrying a taboo. This internal events were framed by public events, that promoted oppositional strategies of artists to deal with the topic of taboo (dance performance, movie screenings, music-lecture).

Research-Phase: This phase of the project widely served the objectives of the project, since here the participating artists had to create their on schedule and strategy to approach to the secrets of a specific national culture. Split in four groups the performing artists went on a journey to explore the taboos of a “foreign” country. For ten days Futur3 (Cologne) stayed in Brussels, Association of Culture Practitioners (Warsaw) in Lisbon, Teatro Praga (Lisbon) in Warsaw, and kobalt.works (Brussels) in Cologne. The investigations, meetings and excursions contained interviews with specialists (f.e. Funeral director/Cologne), participation in workshops (f.e. Bondage technics/Warsaw), excursions (Museum of Colonialism/Brussels), or field trips (Cava da Mara, illegal neighborhood/Lisbon). This activities were documented by the artists to get a deeper understanding of the “unknown” culture. In addition to that presentations and discussions with audience had been organized to share the research results with the public.

Final Phase: In this phase all four artists groups worked in their home towns. This three weeks were dedicated to analyze the material that was gathered during Research Phase, and choose motives, texts and documents that are useful for artistic creation. In rehearsals the artists experimented with different contents and styles to find a way to talk about taboos or to demonstrate the powerful function of a taboo. All four shows, that were created, have been world premiered in Cologne to introduce the public into the artists explorations.

Coming Home Phase: All shows traveled to the home town of the artist group and were presented in theaters in the three partner towns. Accompanied by artist talks the presentation of the performances stimulated a public

debate on what is a taboo, what are “our” taboos or taboos of a “foreign” european culture, and how can we artistically respond to them.

« ... collaboration of artists from different european countries. »

From the beginning the deep collaboration of artists from different countries and cultural backgrounds was a basic motivation to initialize TABUROPA. This objective was achieved by creating new groups out of the partner organizations. Each director of a theater company had to work together with actors from another country. This constellation forced all participants to get to know each other, learn from each other, and support each other. The fact, that the director as well as the actors of one group were to research in a “foreign” country, all were discovering something new. And, in the Research Phase, they also received help and support by the partner, which was resident in that city. For example, Futur3 hosted the performers of kobalt.works and Polish director Agnieszka Blonska in Cologne. Futur3 proposed meetings and arranged activities to open doors for the visiting artists. This also served the idea of international collaboration a lot.

« diverse cultural traditions and values in the participating countries. »

The task of the four artists groups was to create an original stage performance on the base of a research in a “foreign” country. All artists were free to use material and style of their choice. The results were highly differing from each other. One show used autobiographical material, the other documents of a specific country, one focused on the problem of talking about a taboo (because once you talk about something, is it still taboo?), the other used a powerful physical language to evoke images of taboos our body represents. All artistic choices were inspired by the visit of a partner country. That is why the four performance represented in a rich manner the diversity of the european cultures.

« ...the project promotes the inner-European (inter-cultural) dialog. »

The collaboration of the participating artists was one of the keys to encourage an inner-European dialog. But also the common planing of the project with all details of management forced an intense collaboration between the partner-organizations. Schedules, budgets, working structure and communication strategies were worked out together. That indicated a partly difficult, but for sure fruitful and gainful exchange between the partner organizations, that created a deeper understanding of the cultural differences, and supported in this way definitely the unification process in Europe.

« ... cultural works »

Within the project of TABUROPA many different cultural works and events were created and represented in showcased across borders in the four participating countries, such as theatre and dance performances, panel discussions, dance and acting workshops, artistic interventions in public space, and public poster action. These activities served a lot of different audience. With the help of other local organizations we could multiply the initial ideas of TABUROPA, to reach the public on many levels: audience with interest in artistic experiments or political issues, socially underprivileged people (workshop with refugees), pedestrians on the street (interventions). Finally a “Taboo-Book” documents all stages of the project and serves everyone who is curious and interested in knowing more about the background and outcomes of TABUROPA.

1.2 Please provide an overview of the project results.

The main result of TABUROPA are the four theatre and dance performances “EINTOPF”, “INCUBADORA”, “NO RETURN”, and “SHHHHHHHOW”. All performances are created by a collaborating team of artists from two different countries, that participated in the project. An intensive research phase, as well as rehearsals have been undertaken before the openings. All performances focused on different topics, related to their experiences in the research phase, and their artistic preferences.

EINTOPF - by the Polish director Agnieszka Blonska and the performers of kobalt.works from Brussels -

inspired by the research in Cologne – investigated the concept of coexisting and cohabit within the dream of an “United Europe”, that had raised on the ruins of World War Two. In this frame existential questions were asked: How do people related to themselves and to others? What don’t we want to talk about, what don’t we want to see? Am I really in charge of my own life story, or aren’t they sank in stories of our own nation? Aren’t we identified and defined by matters of history? Doesn’t our life belong more to the Zeitgeist, than to ourselves? Four dancers, each with a different national background, explored the idea of identity by combining personal stories with universal streams of thoughts, while a video projection framed the dance and acting with documenting images of the destroyed city of Cologne in 1945 and a touching mix of demonstrating people in Ukraine waving the EU-flag and boot people from the african continent trying to reach the European cost line.

INCUBADORA - by Belgian choreographer Arco Renz and the performers of Teatro Praga from Lisbon - inspired by the research in Warsaw – investigated the conflicts, that come up between an individual and a group. Here the performance finds a huge as well as colorful source of all kinds of taboos and inner tensions, which manifest through the body. But, knowing that taboos are largely dependent on the social and cultural context they belong to, the four performers used their bodies and the space to evoke an experimental lab that demanded highly intense physical actions. INCUBADORA had a very abstract setting that provoked existential questions in the mind of the audience.

NO RETURN - by the German director André Erlen and the performers of Association of Culture Practitioners (Warsaw) - inspired by the research in Lisbon – follows the thrilling questions of the origin of national identity – in this case the one of Portugal. The show confronts images of the Golden Age of discoveries, the heritage of colonialism, a sinking ship, the spirit of Fatima, the birth of language and mankind and the financially broken society of today. Using sophisticated live-video with in-time-editing, a massive amount of props, pictures, costume elements, and a stage design with a hidden “dark” room, the performance created a kaleidoscope of signs and symbols, that gave the audience a strong impression of a country facing deep changes. The shown Portuguese ‘nation-struggles’ meaning the old identity of a glorious culture which is challenged by financial crisis and broken political structures trying to transform into a new identity, that is not connected to the past or the other European nations.

SHHHHHHHOW - by André Teodosio and the performers of Futur3 (Cologne) - inspired by the research in Brussels – was a highly humorous performance, which pointed out the contradictions of our impulses to investigate into the truth and the system of rules and prohibitions - the Do’s and Dont’s of a society. André Teodosio’s text is driven by the joy of knowledge, sophisticated disputes, and the childlike energy of breaking conventions and taboos – in thoughts. The four actors, dressed like visitors of an opera ball, waited in the audience seats, while the “real” audience was standing on stage blinded by the theatre-lights. Who is a real actor and who is the receiver? But soon, the real actors took over the stage, and basically questioned everything. Every statement was answered with an antitheses, every thought to clarify something immediately created more confusion. Until the actors evoke a time jump to the beginning of culture: The language stopped, the music started and the performers threw the audience chairs on stage creating a rough east fire decorated by a spring tree. It seemed that our culture experienced a resurrection, and the audience was left behind with a glimpse of easiness and lightness in their minds.

All four performances have been world premiered in Cologne in Germany as a highlight of the SOMMERBLUT KULTURFESTIVAL. After three nights in May 2014 the shows travelled to the cities, where the partner organizations of TABUROPA have their residencies. Due to the engagement of the local teams we have been able to present more than one show in Lisbon and Warsaw:

Lisbon, December 2014, March 2015:
INCUBADORA, SHHHHHHHOW

Warsaw, February 2015:
EINTOPF, NO RETURN

Brussels, February 2014:
EINTOPF

The staging of the performances in the different cities were accompanied by several events of different kind.

Two different panel discussions took place in Cologne. The first one – titled BEING & BREAKING - gave stage to the directors of the performances. Confronted with questions of a theatre expert and the audience all four directors reported about their experiences during the Research-Phase and their initial ideas to create a theatre performance based on these experiences. The second panel discussion – which took place after the world premieres - focused on an actual event at the borders of Europe: The Majdan movement and the annexation of Crimea Island by Russia. The Ukrainian film maker Yulia Serdyukova came especially for this discussion to share thoughts, doubts, and dreams about the European Union with the artists of TABUROPA. It provoked a vivid conversation about the advantage and problems of a possible United Europe.

In Brussels the presentation of the performance EINTOPF was followed by a stimulating Q&A with the artists and very personal comments and requests by the audience. In addition to that the video documentation of the Final-Phase of TABUROPA in Cologne was presented in order to provide a more elaborated insight into the background of the project.

Several additional events in cooperation with local institutions had been realized in Warsaw. The well known political think tank Krytyka Polityczna organized a panel discussion on artists strategies to talk about forgotten social groups inside the polish society. Parallel to the showing of the performances the Warsaw based artist collective PERFORMERIA WARSZAWA created and performed interventions into the urban space. The interactive performances pointed on specific warsawion and polish taboos.

All events faced a very positive responds by the joining audience in all four cities.

*1.3 Please provide details of **problems** encountered during the implementation of the project and the solutions that have been found.*

Difficulties in communication between the partners.

TABUROPA was a 24 month long project with seven work-phases including meetings and activities in four countries. Not in every phase all participants came together and there have been long phases without meetings. That demanded a stabile and reliable way of communication, which did not take place all the time. The main exchange of information, questions and demands was made via email. Often emails have not been answered in time and it sometimes took huge efforts to get the needed information or documents. This created partly an atmosphere of distrust. Did the other partner fulfil the given task, or not? There was also too little communication about difficulties and excessive demands, that made it difficult to help each other.

After the first half of the project all partners had an open talk, to solve this problem. The results have been very positive. We decided, for example, to label email requests in categories of importance. And - in case of a very urgent request - simply to call. That helped a lot.

It seemed that every participant was involved in so many different activities and projects at the same time, that it was difficult to always be available for TABUROPA. When we met physically everyone was totally into the project, once we returned to our residencies everyone had other issues to solve. Also, there was no organization taking part in TABUROPA, that had an employee to take care all the time about TABUROPA. In the end, this problem was solved and we found a way of communicating with each other, which was suitable for all partners.

Problems in between individual participants.

During the Research Phase serious arguments and disapprovals appeared between two of the participating artists. It seemed, that the topic of taboos, especially in the form of the modern system of taboos, which we commonly call “political correctness”, caused deep misunderstandings between the two of them. Very personal points of views – interestingly enough related to specific taboos each of them had to face - and insults followed an open discussion in the group. Straight after it happened the two affected artists did not want to work and speak with each other any more. This serious situation, which could have endangered the following process of the project, could be solved only by a lot of sensitive conversations and interviews, which have been led by the project manager. In the end, this critical moment became a fruitful starting point for a very intense and intimate

artistic work.

Short time period for the Research-Phase

One of the project objectives had been “to explore the cultural, historical and everyday significance of taboos in the participating countries.” We achieved this aim by organizing a research phase in which one group of artists was visiting a partner country, while another group does the same in another partner country. This research phases were scheduled for 10 days. Since all artists went to a foreign country 10 days have been a too short period of time to explore an unknown culture’s taboos. We tried to compensate this disadvantage in the way, that all hosting partners helped the visiting group to understand their country by organizing meetings and proposing field trips or special activities.

Taboo as a topic

The topic itself was very demanding. Taboos are very dependent to the context. Once you find and analyze a taboo, it seems to disappear immediately. And, what is the role of the artist? Should he document and present the taboos of a society or should he break taboos that are relevant for the audience? One cannot have both. Some audience seemed to have certain expectations we did not fulfil. They wanted to experience more taboo breaking activities. But, this was not necessarily the aim of the project. Anyhow, TABUROPA definitely stimulated a public debate about the need and the complexity of taboos and values in the European societies.

1.4 Also identify any deviation in the outcomes from the initial plan as well as the reasons for the change.

More project-activities as have been planned.

We are very happy that after all we have been able to plan and execute more activities than originally had been planned. There have been several reasons for this enlargement of the project.

In the first place we have been able to convince more foundations and institutions to support TABUROPA’s activities than we had originally hoped for. With the help of the Goethe Institute Lisbon - for example - during the Coming home phase we could present an additional performance in the capital of Portugal - SHHHHHHHOW of Andre Teodosio and Futur3 - in the venue of the Institute.

A grant of the Foundation for German-Polish Cooperation made it possible to realize a second Research Phase for the Polish director Agnieszka Blonska in Cologne including a public workshop and an open discussion on taboos between Poland and Germany. This support made it also possible to present not only NO RETURN but also EINTOPF in Warsaw during the Coming Home Phase. The well received political think tank Krytyka Polityczna Warsaw became a collaborator for two panel discussions in their own venue. The artist collective PERFORMERIA WARSZAWA created special events during the Coming Home Phase in order to bring the mission of TABUROPA, to focus on taboos in European societies, to public spaces.

Change of dates for the Coming Home Phase

Originally the Coming Home Phase was scheduled for Autumn 2014, but was realized in December 2014, February and March 2015 in the different partner cities. The main reason for this change of dates has been, that the Coming Home Phase was not independent from the other phases, even more, it was highly determined from the results of the Final Phase, which took place in April/May 2014. Why was that? During the Final Phase the four performances were created and had been staged for the first time. By that not before May it became clear to the project managers of the three co-organizers, what kind of art work they will present in their respective cities. In such a short time of preparation it was not possible to find the fitting venue for the respective theatre-play. Theatres of interest for a project like TABUROPA have a planning time of at least 7 to 9 months ahead. In the case of the Goethe Institute in Lisbon it had been agreed upon that they will support TABUROPA in 2014. In the course of 2014 unfortunately it turned out that the budget of Goethe Institute was already closed. The only

chance to support TABUROPA was than in 2015.

For these reasons we decided to postpone the dates of the Coming Home Phase into 2015.

2. PROJECT ACTIVITIES IMPLEMENTED

2.1 WORK PROGRAMME

Please list all activities carried out within the framework of your project. You must follow the same order as in work programme annexed to the grant agreement.

	Activity (brief description)	From	To	Country and location	Name of the coordinator / co-organiser / partner in the third country or in the eligible country responsible and involved	Num. of participants / visitors / audience	Foreseen in the initial work-programme?	Subcontracted?	Name of subcontractor
1	Kick off meeting	14.06.2013	16.06.2013	Portugal, Lisbon	Teatro Praga	8	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
2	Launching Phase	28.08.2013	01.09.2013	Germany, Cologne	Sommerblut Kulturfestival e.V.	400	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
3	Research Phase Brussels	02.09.2013	11.09.2013	Belgium, Brussels	kobalt.works		<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
4	Research Phase Cologne I	06.10.2013	15.10.2013	Germany, Cologne	Sommerblut Kulturfestival e.V. (hosts) / kobalt.works & Culture Practitioners (guests)		<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
5	Research Phase Lisbon	8/12/2013	19/12/2013	Portugal, Lisbon	Teatro Praga	14	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
6	Research Phase Warsaw	03.01.2014	12.01.2014	Poland, Warsaw	Culture Practitioners Association (hosts) / Teatro Praga & kobalt.works (guests)	130	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
7	Research Phase Cologne II			Germany, Cologne	Sommerblut Kulturfestival e.V.		<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
8	Conception Days	13.01.2014	15.01.2015	Germany, Cologne	Sommerblut Kulturfestival e.V.	75	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
9	Rehearsal Phase Lisbon	16/01/2014	30/01/2014	Portugal, Lisbon	Teatro Praga	25	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
10	Rehearsal Phase Warsaw	7.04.2014	27.04.2014	Poland, Warsaw	Culture Practitioners Association	80	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
11	Rehearsal Phase Brussels	7.04.2014	27.04.2014	Belgium, Brussels	Kobalt.works		<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
12	Rehearsal Phase Cologne	7.04.2014	27.04.2014	Germany, Cologne	Sommerblut Kulturfestival e.V.	40	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
13	Final Phase	28.04.2014	11.05.2014	Germany, Cologne	Sommerblut Kulturfestival e.V.	1.200	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
14	Coming Home Phase 1 Lisbon	8.12.2014	15.12.2015	Portugal, Lisbon	Teatro Praga	73	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
15	Coming Home Phase Warsaw	12.02.2015	15.02.2015	Poland, Warsaw	Culture Practitioners Association (hosts) / kobalt.works (visitors)	930	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
15	Coming Home Phase Brussels	15.02.2015	18.02.2015	Belgium, Brussels	kobalt.works		<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
16	Coming Home Phase 2 Lisbon	2.03.2015	07.03.2015	Portugal, Lisbon	Teatro Praga	152	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
17	Follow-up meeting	07.03.2015	08.03.2015	Portugal, Lisbon	Teatro Praga	10	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	

2.2 WORK PROGRAMME: description of activities

Please give details for each of the activities carried out within the framework of your project.

*In case of **subcontracting**, please explain if the activities were fully or partially subcontracted; give the name of the subcontractor and give details on the tender procedure chosen (if any).*

In case of deviation or amendment, please explain clearly which project activity was not implemented in line with the initial project, which activity foreseen in the description of the project has been amended and - which activity was not foreseen in the description of the project and was added at a later stage. Specify whether, in case of an amendment, you notified and received the approval from the EACEA or not.

KICK OFF MEETING – LISBON, Portugal (June 14th – June 16th 2013)

The kick off meeting was organized by Teatro Praga in Lisbon. For the implementation of this work phase, Teatro Praga had 2 producers working in the preparation of hosting the closed event with all participants involved. During the last 15 days of May 2013 the accommodation was booked, the elements (tables, flipchart, catering available during the meeting) and organization of the room for hosting 2 days of work. During the 2 days of meeting André Teodósio and Elisabete Fragoso were also responsible to organize all the meals (in restaurants) and organize all the travel inside the city. The kick off meeting served its purpose to bring together all artistic and management heads of the project in order to install a reliable planning including all aspects of budgeting and to discuss artistic ideas for the implementation in accordance to the project-objectives.

LAUNCHING PHASE – COLOGNE, Germany (August 28th – September 1st 2013)

The Launching Phase of the Taburopa project brought all participants together for the first time. 25 artists and cultural managers from Belgium, Germany, Poland and Portugal exchanged and discussed four days long in Cologne (Germany) the wanted artistic process, and researched on the question: what is the function of taboos in modern societies? In the substantive work the idea was to find a common definition of the term “taboo”, in order to realise the Research Phase in the different cities in the next step of the project. To bring the discussions to an advanced level we had organised meetings with scientists and specialists, excursions, and artists performances in the nights. The program choices followed different topics. We wanted to introduce people who are dealing with taboos in their daily profession (the pathologist), who give a scientific background on the origin of the term taboo (guided “Taboo”-tour through the ethnological museum), who worked out a timeless definition of the term taboo (psychologist and taboo researcher), who guide us through places that carry a taboo (NS-Ordensburg Vogelsang), and we wanted to present work of artists, that touch taboos (movie “Nekromantik”). The impulses coming from these activities have been very different, and led in some cases to controversial discussions. The four days were packed with program and discussion. It was a overwhelming time for all participants. Maybe the program was a little too ambitious. In the end some participants claimed, that there was not enough time for “spontaneous” conversations or meetings, and body work. Some others simply said, that this was the most intense work and best time they spend in their art life since a long time.

Also the Management people of all four organization came together

(See Programme Launching – Phase)

RESEARCH PHASE – BRUSSELS, Belgium (September 2nd – September 11th 2013)

Held by kobalt.works in Brussels from September 3rd - 11th, the research phase for the forthcoming project entitled ‘SHHHHHHHOW’ directed by André e. Teodósio (Teatro Praga) and performed by Anja Jazeschann, Bernd Rehse, Pietro Micci, Tomasso Tessitori (Futur 3) consisted in the development and research of ideas and topics around the main theme subject of the international theatre project ‘Taburopa’ i.e. taboos. In order for that to happen, and besides the discussions which were already expected to exist within the working time of the group in the studio at the Museum Bozar, a series of visits and conversations were scheduled throughout the days according to the needs of the group as it progressed in its thinking. The attached text RESEARCH PHASE DIARY IN BRUSSELS by André Teodosio is a summary of what was published at the time through internet in different platforms with the intent of making it an open artistic process to society in general: texts written with interim results, photos taken and discussions promoted.

(See: RESEARCH PHASE DIARY IN BRUSSELS)

RESEARCH PHASE – COLOGNE, Germany (October 6th – October 15th 2013)

The Research-Phase in Cologne was organized by Sommerblut Kulturfestival together with the associated

partner futur3.

6.10.2013 - Talking about individual perspectives and understandings on the subject of "taboo". Conversations evolve around our personal experiences and concepts of body, femininity, outcasts, money, age, aggression....

7.10.2013 - Oase Organisation for homeless people. From Oase's website: "The OASIS supports the homeless or in housing shortage by promoting their abilities going to make life according to their ideas" Meeting Rudolf Fronczek, one of the main social workers here; Christina Bacher, the main editor of "Draussenseiter" magazine which is created in collaboration with Oasis; and the homeless person. Talking about Cologne and Germany, its history, important places, anecdotes and stories. Anything really. German identity...

Redefining itself after WWII. Redefining itself after the union between East and West. Now also trying to redefine itself admitting (or denying) the impact of immigration; presence of different cultures and religions, in particular Islam.

8.10.2013 - Rehearsal space Workshop "Being Blind" with Siegfried Seaberg Siegfried says: "taboos are related to the idea of 'normal'". DV8 "The Cost of Living"

9.10.2013 - Cologne Kuckelkorn, funeral house. Christoph Kuckelkorn says: "taboo and death? Death of children." Evening: PASCHA - Europes bigges whorehouse.

10.10.2013 - Performance ID Clash by Angie Hiesl and Roland Keiser Third gender in the context of Bangladesh and Germany.

11.10.2013 - Rautenstrauch-Joest Museum Guided tour Ethnographic museum. Film The Discreet Charm of the Bourgeoisie by L. Bunuel

12.10.2013 - EL DE Haus, NS Documentation Center

13.10.2013 - Metropolitan Church – Christian Community for Transgender People. Dinner at the "blind restaurant"

14.10.2013 - Freihandelszone Meeting with Markus Reinhardt, a Gypsy musician from Cologne. (See Research Diary by Agnieszka Blonska)

RESEARCH PHASE II – COLOGNE, Germany (2.12. 4.12.2013)

Made possible by the Foundation for Polish-German cooperation. Discussion with Michael Lingenthal op 2.12.2013, Open Workshop lead by Agnieszka Blonska on the topic of taboo. Location: Tor 28, Cologne. ei. 3.12.2013 – What ist taboo between Poland and Germany. An open discussion. Location: Freihandelszone, Cologne. Participants: Agnieszka Blonska, André Erlen, Jakub Wawrzyniak (Vice-Consul polish Generalkonsulat, Cologne), Michael Lingenthal (Chairman Stiftung für Deutsch-Polnische Zusammenarbeit). Moderator: Gregor Leschig.

RESEARCH PHASE - LISBON, Portugal (December 9th – December 18th 2013)

Teatro Praga was the responsible organization on hosting the research phase with the german director and the 4 polish performers. The idea was to first understand what this group wanted to research in Portugal and based on that offer activities that could be triggers on their thinking about specific things related with Tabu and Portugal. For that we exchanged several emails and we made up a programme that could easily be changed according with the needs of the group. As an example was, for instance their interest on death rituals and death itself stated by André Erlen turned into a a skype meeting with a portuguese anthropologist - Clara Saraiva, expert in death rituals and preparation of the bodies in Portugal, Mozambique, among others. After the programme preparation, acommodation was booked, airport transfers and travel inside the city was organised according with the specific needs of the group. During the 10 days concerning the research phase the group had 3 persons from Teatro Praga that accompanied them during the programm, altought a sense of liberty was also created for them to explore the host country. It was also our aim to show places and information that are not yet very clear in the portuguese thought (ie. history concerning colonialism and the relationship with África)

RESEARCH PHASE – WARSAW, Poland (January 3rd – January 12th 2014)

4.01.2014 - International Humanitarian Initiative Foundation. "Being a Refugee in Warsaw" - Meeting with the Chechen women - Refugees living in Warsaw at the seat of International Humanitarian Initiative Foundation. Theatre Scena Lubelska: Japanese Bondage Evening. Show, workshop, and discussion on practicing shibari in Poland, led by Slaanesh & GanRaptor

6.01.2014 - Club "Państwo-Miasto" ("State-City") "Introduction to Polish sexuality (versus Polish traditional values)". Meeting with Furja (Agnieszka Weseli), an independent Polish historian, specializing in history of sexuality and gender and Marta Niedźwiecka, a creator and coordinator of Pussy Project.

7.01.2014 - Faktyczny Dom Kultury (Institute of Reportage). "Extreme forms of Polish catholicism (on the example of Radio Maryja)" Meeting with a journalist, Piotr Głuchowski. Faktyczny Dom Kultury (Institute of Reportage): A documentary screening "I still believe" (English subtitles) directed by Magda Mosiewicz and discussion with the director – public event.

8.01.2014 - „Kabaret Warszawski” („Warsaw Cabaret”), directed by Krzysztof Warlikowski, Teatr Nowy, Warszawa

9.01.2014 - “Social consequences of the Polish drug policy: situation of drug users and HIV positive persons”. Visit at the day-room for drug users and the meeting with Magdalena Bartnik, president of the Harm Reduction Foundation and therapist

11.01.2014 - Theatre Scena Lubelska: Dance workshop led by Arco Renz – open event organized in the frame of the research, with the participation of the young dance and theatre people from Warsaw. KOMUNA WARSZAWA, “Paradise now?” Re//mix Living Theatre

Komuna// warszawa was created in November 2009 after the dissolution of Komuna Otwock – a theatre group that for twenty years attempted, in theatre and through theatre, to practice and promote anarchist, liberating principles of social organisation and operation.

(See Artist Diary on research by Arco Renz)

CONCEPTION DAYS – COLOGNE, Germany (January 13th – January 15th 2014)

Meeting of all Artistic-Directors and Management people. Clearing of organizational questions. Developing a ground scheme for each production and the Final phase. Panel discussion ‘Being and Breaking’ at the Kölner Künstlertheater, lead by Dorothea Marcus a theatre journalist.

13.1.14 - Arrival, Check in. General-Meeting. Location: Freihandelszone, Krefelder Str. 71, 50670 Cologne

14.1.14 - Visit of the performance-venues in Köln-Ehrenfeld. Locations: artheater, Kölner Künstler Theater, Heinz Gaul, Clubbahnhof Ehrenfeld. Meeting management people. “Being and Breaking - Sein und Brechen” -

Open discussion with the artistic directors of TABUROPA about the progress in researching taboos in Poland, Belgium, Portugal and Germany. Talk about the working process and presentation of previous results.

Participants: Agnieszka Blonska, André Erlen, Arco Renz, André Teodosio. Location: Kölner Künstler Theater, Cologne (See Resumee of the discussion)

REHEARSAL PHASE – LISBON, Portugal (January 15th – January 31st 2014)

Arco Renz and the Actors of Teatro Praga. Developing and rehearsing the play ‘INCUBADORA’.

REHEARSAL PHASE – WARSAW, Poland (April 7th – April 27th 2014)

André Erlen and the actors of Association of Culture Practitioners. Developing and rehearsing the play ‘NO RETURN’.

REHEARSAL PHASE – BRUSSELS, Belgium (April 7th – April 27th 2014)

The rehearsal phase of Kobalt Works in collaboration with Polish director Agnieszka Blonska took place in STUK in Leuven, House for Dance, Image and Sound. During 2 weeks a professional studio has been put at Kobalt Works’ disposal with a production assistant from STUK, Claudia Vos, to assist during the rehearsal process. Technical assistance was provided as well. The TABUROPA-group was invited as artists in residency on an every day basis to join the STUK-crew for lunch which created interesting links and cross-overs. At the end of the rehearsal period a try-out moment was organized at which colleagues from STUK attended and gave their feedback.

REHEARSAL PHASE – COLOGNE, Germany (April 7th – April 27th 2014)

André Tedosio and the actors of futur3. Developing and rehearsing the play ‘SHHHHHHHHOW’.

FINAL PHASE – COLOGNE, Germany (April 28th – May 11th 2014)

Final rehearsals and stagings of ‘EINTOPF’, ‘INCUBADORA’, ‘NO RETURN’ and ‘SHHHHHHHHHOW’.

The international theatre-project TABUROPA tackles with cultural, historical and every-day taboos in Europe. 20 directors, choreographers, actors and dancers from Belgium, Poland, Portugal and Germany fathom in four performances and with different stylistic means today’s significance of taboos. On the guided theatre parcours, which leads from the Arkadas-Theatre over artheater and Kölner Künstler Theater to the Design Quartier Ehrenfeld, the power of taboos and taboo-breaking in different societies and contexts is revealed in its great variety. An impressive theatre-journey.

EINTOPF

Agnieszka Blonska (Polen) und die Performer von kobalt.works aus Belgien: Angel Kaba, Marielle Morales, Sayaka Kaiwa, Igor Shyshko.

Belonging. Being identified. Defined. Replaced. Re-identified. Re-defined. Our stories. Are they really ours? Or are they sank in stories of our nations? Who are we? Here, in United Europe. In the time of political correctness and the world of union and co-existence, how do we relate to ourselves and others? Where are the limits? What

don't we want to talk about? What don't we want to see? This performance will investigate our concept of coexistence and ability to cohabit. Four dancers with different backgrounds and nationalities through movement and words will explore the idea of identity and belonging. They will also challenge 'rules' of theatre questioning identity of an audience and performers.

INCUBADORA

Arco Renz (Belgien) und die Performer von Teatro Praga aus Portugal: Rita Morais, Nuno Leão, Ricardo Teixeira, Sónia Baptista. The performance investigates conflicts between the individual and the group, colourful inner tensions that manifest through the body. Taboos are largely dependent on the social and cultural context that they belong to. Rather than trying to represent these dependencies, the research in the frame of TABUROPA has led us to work with "taboos" as human physiological experiences in an experimental lab. The title refers to this situation as well as to the space and processes of exchange between mind and body.

NO RETURN

André Erlen (Deutschland) und die Performer von Association of Culture Practitioners aus Polen: Dominika Biernat, Dawid Żakowski, Sean Palmer, Joanna Wichowska. During the research in Lisbon André Erlen and his team were confronted with the thrilling question of the origin of national identity. The golden age of discoveries, soccer and Fatima, colonial-empire, catholicism, saudade and fado: The motivations for building up identity are like a kaleidoscope, which consists not only out of values but also out of taboos: "You are not supposed to question the great history of your country." But when old images begin to sway, taboos have to be broken and old myths have to be buried. Not only due to the financial crisis, Portugal seems to look for a new basis for common values – and taboos! The performance 'No return' (deducted from 'retornados', homecomers from the former colonies) tries to make these hidden processes visible.

SHHHHHHHOW

André Teodosio (Portugal) und die Performer von futur3 aus Deutschland: Anja Jazeschann, Bernd Rehse, Tomasso Tessitori, Pietro Micci. On the 7th day of the research in Brussels André Teodosio raised and said: "Let there be light." And his head in the darkness was immediately divided in two: the Promethean emerged. And with it, he and his group tried to understand the difference between the tree of knowledge and the tree of life, of what is forbidden and what isn't. Do's and Don'ts as an early-childhood practice into existing taboos through society – this is the key for the staging by the portuguese director André Teodosio.

Performances: 09./10./11. Mai 2014, 19:00 h. Locations: Bühne der Kulturen – Arkadas Theater, artheater, Kölner Künstler Theater, Design-Quartier Ehrenfeld. Entrance fee: 18.- € - Reduced 12.- €. Duration: 4,5 h. Break after the second performance.

Matinée: SEHNSUCHTSORT EUROPA. Open Discussion with the participating artistst and guests from the Ukraine. Sunday, 11. Mai 2014. Location: Design-Quartier-Ehrenfeld

COMING HOME PHASE I – LISBON, Portugal (December 8th – December 15th 2014)

COMING HOME PHASE II – LISBON, Portugal (March 2nd – March 7th 2015)

The coming Home phase in Lisbon was divided into 2 presentation moments with different partners and crossed teams from our side.

The first moment taked place during December 2014 and included the hosting of Arco Renz show Incubadora in Lisbon with the portuguese performers. The show was presented at a visual arts gallery (Quadrum gallery) property of the City Council and was possible in result of a partneship between Teatro Praga and the city council for Taburopa. This allowed us a free space of presentation in the city, altought it was quite difficult to adapt it to the technical requirements of the show. The place had no technical team and it was a blank space . Its also important to mention that was quite difficult to find a place that could give the ideal comfort to the director, since all the available spaces were quite different from the one in Cologne. The choosen one was a solution that gave a clinical ambience to the show, which was positive for dramaturgy of the show.

The second part of the coming home phase taked place during the first week of March 2015 at Goethe Institut in Lisbon with the Shhhhhhhhow with the portuguese director André e Teodósio and three of the four german actors. The fourth, Pietro Micci had no possible calendar , so he was replaced with the portuguese actress Paula Sá Nogueira. The collaboration with Goethe Institut enabled the travel and accommodation for the German actors, since the institut decided to financially support these costs.

COMING HOME PHASE – WARSAW (February 12 th – February 15th 2015)

TABUROPA/ Polish openings. Saturday February 14th and Sunday February 15th 2015. Venue:

Komuna//Warszawa, 30/32 Lubelska, Warsaw, free entrance. 7:00 p.m. – “Eintopf” // 8:15 p.m. – “No Return” . On Saturday, 14th, after the performances we will talk with the audience about European taboo, identity and co-existence. With the participation of the directors, performers, initiators and coordinators of the TABUROPA project. Moderator: Paweł Soszyński – a deputy director and the head of the theatre section of Biweekly.pl magazine (Dwutygodnik.com).

TABUROPA / Discussion - “TO HEAR THE UNHEARD? TABOO OF OTHERNESS IN CULTURE”. Thursday, February 12, 7:00 p.m

Political Critique, 16 Foksal street/2nd floor. Europe has its seasonal 'Others'. Their presence in culture is fortified both by a set of stereotypes and the taboo of political correctness. Culture tames its Others in various ways: by giving them a voice, speaking on their behalf, encouraging participation, inclusion, education. Is it possible to avoid protectionism in such activities? To sidestep ambiguous operations on someone else's subjectivity? Is the public voice of the Other really his/her voice? Is it audible?. Participants:

Lidia Ostalowska, reporter, journalist of Gazeta Wyborcza, in her writing she is particularly interested in disadvantaged people: national and ethnic minorities, women, subcultures of young people and those suffering exclusion. She published following books: Cygan to Cygan (A Gypsy is a Gypsy), Bolało jeszcze bardziej (It Hurt Even More), Farby wodne (Water-colours). She is a co-author of many collections of reportage.

14. & 15.2.15 – POLISH PREJUDICES. Street interventions and performances by PERFORMERIA WARSZAWY. Partners in Poland: Komuna//Warszawa, Krytyka Polityczna, Performeria Warszawy. Media patronage in Poland: Dziennik Opinii, RDC

COMING HOME PHASE – BRUSSELS, Belgium (February 16th – February 18th 2015)

In the framework of the Coming Home Phase, Kobalt Works received the opportunity to show the performance Eintopf in BOZAR, Center of Fine Arts in the heart of Brussels. The final rehearsals during the days before took place at Ultima Vez in Molenbeek, where the new office of Kobalt Works is located. Eintopf was shown 1 time on 18. February 2015 in front of an audience of more than 70 people. After the show a very interesting debat took place on the topic of taboo, moderated by the artistic director Andre Erlen of Futur 3. The speakers were the 4 Kobalt Works performers, the artistic directors Agnieszka Blonska and Arco Renz and the TABUROPA-project manager Gregor Leschig. After an introduction about the history of the global project, a Q&A with the audience took place. In the hallway in front of the venue (Zaal M) where Eintopf was shown, the audience could look at a video-installation about the TABUROPA-project before and after the show. This gave them the opportunity to get a better insight of the global project.

FOLLOW UP MEETING – LISBON, Portugal (March 7th – March 6th 2015)

Final meeting for evaluation purposes for all directors and management people. The follow up meeting was supposed to take part in Warsaw but since the last show was presented in Lisbon it was decided that this should be a better option for the whole Project. This phase had the organization of 2 producers from Teatro Praga and taked place at Teatro Praga space. (See: Evaluation-Statements by all participants)

3. LIST OF PRODUCTS

Please provide a complete list of products realised in connection with the project activities (i.e. catalogue, leaflet, programme, brochure, banner, poster, invitation, T-shirt, Cd-rom, DVD, data base, website) (**please enclose samples or copies of the product**)

PRODUCT	QUANTITY	PURPOSE/USE (indicate to which action the product is linked)
Digital newsletters (Teatro Praga)	8	Communicating about the state of progress of the project.
Facebook-posts (Teatro Praga)	25	Communicating about the state of progress of the project. Inviting people to the performances of INCUBADORA and SHHHHHHHHOW.
Website-posts tatropraga.com	25	Communicating about the content of the TABUROPA project.
Website-posts Goethe Institute Lisbon (Teatro Praga)	3	Communicating about the coming home phase in Lisbon.
Programme Book 'SHHHHHHOW' (Teatro Praga)	350	Information about the play – Text of the play
Digital newsletters (Association of Culture Practitioners)	12	Communicating about the state of progress of the project especially for Research-, Rehearsal- and Coming-Home-Phase.
Facebook-Postings (Association of Culture Practitioners)	24	Communicating about the state of progress of the project. Inviting people to the performances of EINTOPF and NO RETURN
Facebook-Events (Association of Culture Practitioners)	4	Open discussions inside the social media on selected topics of the project.
Website-posts on www.practicy.org/taburopa/	25	Communicating about the content and development of the TABUROPA project.
Poster	100	Promotion of the panel-discussion "Taboo today: What does Europe not talk about?" – Research Phase Warsaw
Flyer	1.000	Promotion of the panel-discussion "Taboo today: What does Europe not talk about?" – Research Phase Warsaw
Poster	50	Promotion of the panel-discussion "To hear the unheard? Taboo of otherness in culture" – Coming-Home-Phase, Warsaw
Flyer	500	Promotion of the panel-discussion "To hear the unheard? Taboo of otherness in culture" – Coming-Home-Phase, Warsaw
Poster	500	Promotion of the performances EINTOPF and NO RETURN – Coming-Home-Phase, Warsaw
Flyer	2.000	Promotion of the performances EINTOPF and NO RETURN – Coming-Home-Phase, Warsaw
Flyer	4.000	Promotion of the Launching-Phase, Cologne
Poster	1.500	Posters in six different prints to promote the Performances of the Final-Phase in Cologne
Flyer	6.000	Promotion of the performances of the Final-Phase in Cologne
Programm-Leaflets	500	Information for the audience about the four shows of the Final-Phase in Cologne
Flyer, large	30.000	Programm-Flyers with detailed informations by Sommerblut Kulturfestival to give information and to promote the festival 'Sommerblut'.
Flyer, small	20.000	Programm-Flyers with brief informations by Sommerblut Kulturfestival to give information and to promote the festival 'Sommerblut'.
Programme Book 'SHHHHHHOW'	350	Information especially about the play 'SHHHHHHOW', including the text of the play
Secret envelopes	350	Questionnaire to the audience of the four shows of TABUROPA in Cologne about their experiences and personal taboos, handed out after the shows.
DVD	40	DVD's with the documentation of the Final Phase by David Sypnewski for promoting the project in general and the Coming-Home-Phase in particular.
Digital newsletters (kobalt works)	6	Communicating about the state of progress of the project.
Facebook-posts (kobalt works)	12	Communicating about the state of progress of the project. Inviting people to the EINTOPF show in Bozar.
Website-posts kobaltworks.be	12	Communicating about the content of the TABUROPA project.
Website-posts bozar.be (kobalt works)	2	Communicating about the coming home phase of Eintopf.

Add rows if necessary

4. EVALUATION OF PROJECT ACTIVITIES

(between 2 and 5 pages)

Based on the information presented above, please provide an evaluation of the development, progress and achievements of the project.

4.1 Objectives and priorities: How have the objectives been implemented? Please specify how your project related to the objectives of the Programme, the relevance to the European Year and to the field selected in your application.

TABUROPA enabled about 35 artists and cultural workers to explore the phenomenon taboo in different 'foreign' countries. During the given time period of about two years not only the four respective artistic directors did work together with the ensembles of another company in a partner-country, which for both of them was not their homeland. TABUROPA did also include accompanying cultural workers and scientists (video-artists, authors, cultural-managers, psychologists and ethnologists) into a dense process of thinking about a common European heritage starting from a unique perspective – the view on existing taboos. In about eight work-phases the project promoted the trans-national mobility of the participating cultural workers and implemented in a sustainable way the trans-national cooperation of the participating artists and their organisations.

Two years of intense labour on a challenging topic are now behind us. We had intense discussions – internal and external – about which taboos still exist and in which way they hinder and/or guide us. It was a little like asking the oracle of Delphi. Yes, we did get answers but we still have to figure out, what these answers mean. Intense work in the field we choose – theatre. Challenging encounters of different styles and perspectives and very different ways of approaching the final stagings did take place. 'Enriching' and 'inspiring' have been the mostly used words in the internal feed back rounds, that we established after nearly every work-phase. A lot of material exists that still can be lead into a broader publishing on 'European taboos': The artist diaries, written by the four respective directors, recordings of the public-discussions, posts on the TABUROPA-website, written on toilet doors or delivered by e-mail, video-material, fotografies, the written out lyrics of the four plays and finally the excellent plays on the topic of European taboos. One actress was inspired by the project to move from Portugal to Brussels in order to get an education as an actress on an international level. A participating dancer is now questioning the strict rules and settings of many choreographers after he could experience an open way of creating a theatre piece in the course of TABUROPA. Intense discussion – sometimes even arguments – between the managing people did lead to a broader understanding of the individual and in ways 'national' approaches on how to manage a project like this. A common understanding has been established between the participants that we did work on an extraordinary project in a very open and equal way. Already this is the basis for an easy access to each other, the basis for further cooperation.

As planned and foreseen the audience was mostly stimulated and irritated at the same time. 'I have to think this over' was an often heard statement after the performances. Irritation revolved mostly with these people, who had been sure about themselves to know, which taboos still exist. They have been confronted with an approach that opened many new perspectives on a theme that many of us think they are experts in and which we are not.

The objectives of the programme have been implemented by the way that we have been able to realize all worksteps and workphases as we have applied for.

(See also the attached artistic material.)

4.2 Who has benefited from the project? Please specify what the target groups were and how many people from each target group benefited directly and indirectly from the results of each activity.

To evaluate this point one has to consider that each of the four participating beneficiaries had – due to their individual profile – very different target groups they already would bring into the project and who would in the course of the project be activated to participate and to benefit. Besides the common webpage www.taburopa.eu all public relations, distribution and dissemination had been worked out by the beneficiaries in their respective countries. Also there has been no marketing agency or organisation been working for us. As a result from this the numbers of people who benefited indirectly from the activities can only be estimated.

As has been planned in the application it can be generally said, that TABUROP A did reach a wide range of target groups including all ages from young adults on, from different social layers and different ethnic and spiritual backgrounds. Specified to the various activities this means:

Kick Off Meeting, Lisbon

1 Workshop. Target group: Project-Participants: 12 directly, 2.500 indirectly (website, social media)

Launching-Phase Cologne

5 Seminars. Target group: Scientists, Artists, Media-Worker: 25 directly, 300 indirectly

2 Workshops. Target group: Actors, directors: 30 directly, 200 indirectly

4 Performances/Public lectures. Target group: Unspecified audience: 400 directly, 7500 indirectly.

Research-phase/4 activities in Brussels, Warsaw, Lisbon and Cologne

Warsaw: Local artistic community, scholars and researchers, activists (lectures, meetings, discussions): 24 directly, 1000 indirectly

Warsaw: Young emerging theatre artists (workshops): 20

Warsaw: Regular audience of various age and background (discussions, film screenings): 60 directly, 2000 indirectly

Warsaw: Communities endangered by social exclusion - immigrants, refugees; drug users: 20 directly, 100 indirectly

Cologne: Unspecified audience (Workshop, Open discussion): 35 directly, 4.000 indirectly

Brussels: Unspecified audience (Information on the process): 5.000 indirectly

Lisbon: Unspecified audience (Information on the process): 5.000 indirectly

Conception Meeting, Cologne

Panel discussion, unspecified audience: 60 directly, 6.000 indirectly

Rehearsal-phase/4 activities in Brussels, Warsaw, Lisbon and Cologne

Warsaw: Local artistic community, scholars and researchers, activists (creating the performance, meetings, discussion, open rehearsals): 24 directly, 1000 indirectly

Warsaw: Regular audience of various age and background (discussion): 30 directly, 2000 indirectly

Warsaw: Communities endangered by social exclusion - kids from refugees families (workshop): 20 directly, 100 indirectly

Cologne: Public Rehearsal, theatre artists: 8 directly, 300 indirectly. Unspecified audience (information on the process): 6.000 indirectly

Brussels: Unspecified audience (Information on the process): 5.000 indirectly

Lisbon: Unspecified audience (Information on the process): 5.000 indirectly

Final rehearsals and Final-Phase Cologne

General-Rehearsal (four shows), unspecified audience: 100 directly, 1.000 indirectly

Performances (four plays shown on three nights), unspecified audience: 320 directly, 50.000 indirectly

Open discussion (Matinée) unspecified audience: 30 directly, 10.000 indirectly

Coming-home-phase/presentation in Warsaw, Lisbon, Brussels/3 activities:

Warsaw: Artistic community, scholars and researchers, activists (performances, meetings, discussions): 100 directly, 2.000 indirectly

Warsaw: Regular audience of various age and background (performances, discussions, film screenings, artistic interventions in the urban space): 750 directly, 3.500 indirectly

Warsaw: Communities endangered by social exclusion – refugees, immigrants (performances, discussions): 30

directly, 100 indirectly

Brussels: Audience with interested in elaborated art (performance): 70 directly, 10.000 indirectly

Brussels: Regular audience of various age and background (panel discussion) 50 directly, 4.000 indirectly

Brussels: Unspecified audience (video-screening) 100 directly, 1.000 indirectly

Lissabon: Regular audience of various age and background (4 performances) 350 directly, 10.000 indirectly

Follow-Up-Meeting, Lisbon

1 Workshop. Target group: Project-Participants: 12 directly, 2.500 indirectly (website, social media)

Ongoing internet platform: 110.000 directly

4.3 How did the project contribute to the enhancement of cultural cooperation in Europe?

TABUROPA was realized in a close personal cooperation between the artistic heads André Erlen, André Teodosio, Agnieszka Blonska and Arco Renz, between the management people Ine van der Elst, Elisabete Fragoso, Joanna Wichowska, Anna Katharina Regulska-Lokanga, Rolf Emmerich and Gregor Leschig and also between the participating actors. We now share a challenging work experience and got to know each other in the way we approach and realize artistic projects. Especially since we had to face some difficulties which we could clear out on a common basis this experience was motivating to start a new project together again or to start something similar individually on an European basis. Together and individually we broadened our networks inside Europe, younger participants started to build up their individual networks.

4.4 What will be the impact of the project on a long term basis?

There are thoughts and ideas to realize a new project with the same theatre institutions after a period of time to rethink the made experience and to find a new topic which is challenging for everyone. This group could be than even be expanded to other theatre-companies from other EU-countries.

The topic of Taboo and the way it was treated by TABUROPA helped to rethink this topic in general and the personal opinions everyone has about it. This is true with parts of the audience, the participants and involved scientists. As a first result of the 'rethinking the topic' the Rautenstrauch-Joest-Museum in Cologne – one of the most important ethnological museums in Europe – will create special guided tours for the visitors solely on the topic of taboo.

The actress Rita Morais from Portugal was encouraged by participating in TABUROPA to move to Brussels for studying 'Theatre' there.

The artistic material, which resulted from this project (Artist Diaries, Videos, Photographies, Plays, Personal statements) is significant way above the project itself. It will be put together in a 'Taboo-Box' – an artistic kind of handout - by the beneficiary and than will be handed over to interested institutions (f.e. universities) and scientists for further evaluation.

As described under point 4.4. TABUROPA broadened the networks of all participants. This already lead to an ongoing exchange between each other about artistic and 'european' topics. It is more than likely that it will lead also to further cooperation.

TABUROPA was selected by the European Department of the State-Bank of Northrhine-Westfalia as a 'Best Practice' example for European Culture Cooperation.

4.5 How were the project activities communicated/disseminated? (Please attach a copy of press releases, banners, posters or other type of communication material used.)

The project activities had mostly been announced and disseminated by the participating partners in their respective countries through their specific public relations channels. Intensive public relations had been developed via the special project website www.taburopa.eu.

TEATRO PRAGA:

We divulged the project and its activities, divided in phases, in two main outlets: the mass media, and our online platforms. This means that we engaged with the media for promotion on key moments of the project, namely its Launching, Research, Final and Coming Home Phases. As for the online platforms, we created a section on our website dedicated to the project, as well as pages for the performances by Teatro Praga's Artistic Director André e. Teodósio, and performers Nuno Leão, Ricardo Teixeira, Rita Morais and Sónia Baptista. Alongside these static pages on our website, we frequently updated the audience about the progress of the various phases through our monthly Newsletter, and divulged all the activities in which we partook on our Facebook page and our venue DNA Lisboa's website's blog and social media platforms. Lastly, we were joined by the structures that hosted our activities within the project in this effort; Atelier Re.AL used their website and Facebook page to communicate Arco Renz and Teatro Praga's performers' residency in the Research Phase in January 2014, and Goethe Institute issued information about the project and the performance SHHHHHHHOW to the press and general public in March 2015.

CULTURE PRACTITIONERS ASSOCIATION

Culture Practitioners Association created the sub-website in Polish – dedicated exclusively to the Taburopa project: www.praktycy.org/taburopa On this website one could find the description of the activities realized in Poland and with the participation of the Polish team; the information about the idea of the project, partner organizations, participating artists and experts, as well as the list of organizations supporting the project financially. Public events realized in Warsaw during Research Phase, Rehearsal Phase and Coming Home Phase were communicated to the audience through social media: facebook pages of the CPA and cooperating organisations/ facebook events, press releases, radio interviews, posters and leaflets distributed in the public spaces. In the Coming Home Phase the series of artistic interventions promoting the project events was realised by Performeria Warszawy (Warsaw Performing Group) in various public venues. The media partner of Coming Home Phase included the most prestigious and popular Internet magazine: Dziennik Opinii and Public Radio – RDC (Radio dla Ciebie – Radio for You).

Research Phase Warsaw

- Website www.praktycy.org/taburopa/
- Facebook event: dance workshop by Arco Renz <https://www.facebook.com/events/1439975912899189/>
- Facebook event: A documentary screening “I still believe” (English subtitles) directed by Magda Mosiewicz followed by the discussion with the author <https://www.facebook.com/events/456025604524223/>

Rehearsal Phase Warsaw

- Posters and leaflets promoting the panel discussion “Taboo today: what Europe does not talk about?”
- Facebook event panel discussion “Taboo today: what Europe does not talk about?” <https://www.facebook.com/events/258878174291898/>
- relation from the discussion “Taboo of Otherness”, interviews on Polskie Radio Program Drugi (Polish Public Radio – II Programme) - “Wybieram Dwójkę” (“I choose II Programme”) – cultural programme by Justyna Piernik, broadcasted 27.04.2014 <http://www.polskieradio.pl/8/410/Artykul/1110837,Karol-Szymanowski-i-jego-uczniowie>
- Announcements and press releases published on the internet cultural websites: www.e-teatr.pl, www.teatrdlawas.pl, www.warszawadlastudenta.pl, www.kulturaonline.pl, www.whereevent.compl, www.dziennikteatralny.pl, and others
- Announcements and information published on the website and facebook page of Polish media partner Krytyka Polityczna-Dziennik Opinii

Coming Home Phase Warsaw

- Posters and leaflets promoting the Polish premieres of “NO RETURN” and “EINTOPF”, and panel discussion “To hear the unheard? Taboo of Otherness in culture”

- Facebook event: Polish premieres of “NO RETURN” and “EINTOPF”
<https://www.facebook.com/events/862344907144739/>
- Facebook event: panel discussion “To hear the unheard? Taboo of Otherness in culture”
<https://www.facebook.com/events/833907466666596/>
- Announcements and press releases published on the internet cultural websites: www.e-teatr.pl, www.teatrdlawas.pl, www.warszawadlastudenta.pl, www.kulturaonline.pl, www.dziennikteatralny.pl, www.taniecpolska.pl, and others
- Announcements and information published on the websites and facebook pages of Polish partner organizations: Krytyka Polityczna, Komuna//Warszawa, Performeria Warszawy
- Announcements and information published on the websites and facebook pages of Polish media partners: Dziennik Opinii and Public Radio – RDC (Radio dla Ciebie – Radio for You)
- Series of interventions in the city space “Tabutu” realized by Performeria Warszawy in various public spaces in Warsaw
- Press announcements at “Gazeta Wyborcza - Co Jest Grane” (attached)
- Radio Programmes: interviews and announcements:
 - Polskie Radio Program Drugi (Polish Public Radio - II Programme)
“Magazyn Europejski” (“European Magazine”) - audition by Katarzyna Nowak
interview with Andre Erlen and Andre Theodosio (starting from 17.40 min)
broadcasted 4.10.2014. <http://www.polskieradio.pl/8/2776/Artykul/1249532.Filmy-dla-najmlodszych-i-europejskie-tabu>
 - RDC – Radio Dla Ciebie (RDC – Radio for You – Polish Public Radio)
„Pan od Kultury” („Cultural Mister”) – life programme by Mike Urbaniak
interview with Agnieszka Błońska and Joanna Wichowska before the Polish premieres of “Eintopf” and “No Return” broadcasted 9.02.2015. <http://rdc.pl/publikacja/pan-od-kultury-teatr-dramatyczny-teatr-warsawy-premiery-teatralne-kacik-filmowy>
 - Polskie Radio-Program Trzeci (Polish Public Radio - III Programme)
„Teren Kultura” („Terrain Culture”) programme by Agnieszka Obszańska
<http://www.polskieradio.pl/9/327/Strona/1> interview with Joanna Wichowska before the Polish premieres of “Eintopf” and “No Return”, broadcasted 11.02.2014 at 7.40 p.m. (not available online)
 - Polskie Radio-Program Pierwszy (Polish Public Radio - I Programme), „Aktualności Radiowej Jedyńki” („Actual news”) announcement of the Polish premieres of “Eintopf” and “No Return” broadcasted 11.02.2014 at 11:10 a.m. (not available online)
- The media partner – internet socio-cultural magazine Dziennik Opinii published online a video and audio material from the panel discussion “To hear the unheard? Taboo of Otherness in culture”. Audio:
<https://www.mixcloud.com/krytykapolityczna/us%C5%82ysze%C4%87-nies%C5%82yszalnych-tabu-inno%C5%9Bci-w-kulturze/>
Video: <https://www.youtube.com/watch?v=uol1 bsBrPc>

KOBALT WORKS

Information about the research, rehearsal and coming home phase was mainly given by Facebook, digital newsletters and the kobalt works’ and partner’s website (kobaltworks.be - bozar.be – goethe.be).

During the preparation phase - before the official start of the TABUROPA-project - Kobalt Works, not having a fixed group of dancers of its own, decided to organize an audition to be able to select interesting and qualitative dancers/performers to take part in the TABUROPA-project. With three out of the four selected dancers, Arco Renz however was already acquainted or collaborated before. In order to spread the news about the audition and invite people to participate, an announcement has been made in the local Brussels and Flemish press (Agenda/Brussel Deze Week, 02-03-09 (-magazine), NDD (magazine), ...), on websites of partners from the Brussels or Flemish cultural scene (CultuurNet Vlaanderen, VTI, La Bellone, IETM, ...) and in art schools (Rits, La Chambre, P.A.R.T.S., ...). An important number of people took part in these two audition days in June 2013.

SOMMERBLUT KULTURFESTIVAL e.V.

- Establishing the Taburopa website www.taburopa.eu and a domain on facebook,
- Online editing with diverse webpostings on www.taburopa.eu and selected social media (facebook, a.o.)
- Engagement of the PR-Worker Jens Ofiera to communicate the project to all media in Northrhine-Westfalia and chosen Media in Germany
- Media-website with ongoing press releases and photographic material
- Posters with six different motives, 1.500 Pieces, Distribution indoor and outdoor in the city of cologne,
- Festivalflyer big ‚Sommerblut Kulturfestival’, 20.000 pieces, distribution city-wide

- 'Festivalflyer small, Sommerblut Kulturfestival', 30.000 pieces, distribution city-wide
- Flyer Taburopa, 5.000 pieces, distribution indoor city-wide
- Mediaconference 'TABUROPA' August 2013, 4 Media-representatives present,
- Mediaconference 'Sommerblut Kulturfestival' April 2014, 10 Media-representatives present,
- Opening Sommerblut Kulturfestival May 2014 with the presentation of excerpts of the four plays,
- Mailings done by Sommerblut Kulturfestival, Associate Partner futur3, Gregor Leschig – Inszenierungen,
- Media Presentation in advance: AKT – Kölner Theaterzeitung, Kölner Stadt-Anzeiger, Stadt-Revue, Kölnische Rundschau, Westdeutscher Rundfunk
- Dissemination done by Project-Partners, Sponsors und Supporters: Kulturamt der Stadt Köln, Rautenstrauch Joest Museum, artheater ehrenfeld, Kölner Künstlertheater, Arkadas Bühne der Kulturen, Design Quartier Ehrenfeld, Brauerei Tyskie, Deutsch-polnische Gesellschaft Düsseldorf, Kultursekretariat des Landes NRW, u.a.

Media Response Cologne

- AKT – Kölner Theaterzeitung
- WDR 3 (Cultural Radio for Northrhine-Westfalia), Interview with the artistic head of TABUROPA André Erlen
- Kölner Stadt-Anzeiger, review on stagings and the matinée
- Stadt-Revue: Interview with the artistic head of TABUROPA André Erlen
- Kölnische Rundschau – Review of the stagings
- Video-Dokumentation and Trailer on www.taburopa.eu

4.6 Have you already made use (or do you intend to do so) of the European Commission's electronic platform (EVE: <http://www.ec.europa.eu/eve>) for the dissemination and exploitation of project results?

The website is not accessible any more – Status July, 22nd 2015

4.7 Please describe how you promoted and ensured the *visibility* of your project?

The visibility of the European Union was mostly given by the project structure itself. It was not possible to describe the project publicly or privately without referring to the European dimension it had and in this way also to the funding by the European Union. The cooperation of artists of different parts of Europe taken as a matter of course showed a 'normality' of the present existence of the EU for the participants in the project as well as to the audience and the media. Of course the respective EACEA Culture Programme of the European Union Logo was present on all publications and public performances of TABUROPA in all participating countries.

Teatro Praga:

The communication of the project and our participation alongside three international structures was one of our core objectives throughout this period. In this scope, we prepared a strategy to reach as many people as possible within our means, by using the previously mentioned mass media contacts and online platforms.

Culture Practitioners:

All the information about project activities disseminated online through social media, websites, e-mails included the logo of EACEA Culture and EU flag, and the statement "With the support of the EACEA Culture Programme of the European Union" (in national languages). The logo of EACEA Culture and the information about the support of the EACEA Culture Programme of the EU was added to all printed materials regarding the activities in Poland: posters and leaflets, as well as to the information published online: on the Project website (Polish version www.praktycy.org/taburopa/), on the websites of partner organizations that cooperated in organization of the events in Warsaw (<http://komuna.warszawa.pl/2015/02/02/spektakle-eintopf-i-no-return-w-komuniewarszawa/>; <http://www.krytykapolityczna.pl/wydarzenia/uslyszec-nieslyszanych-tabu-innosc-i-kulturze>), and in the invitations sent through e-mails and open calls for the workshops organized within the project. The press releases related to all activities in Poland also included the information that the project was

being realized with the support of the EACEA Culture Programme of the European Union. This fact was also mentioned in the interviews we gave to the public radio.

Kobalt Works

Visibility on the project during the research, rehearsal and coming home phase was mainly given by Facebook, digital newsletters and the kobalt works' and partner's website (kobaltworks.be - bozar.be – goethe.be).

Sommerblut Kulturfestival e.V.

Besides the above mentioned strategies and efforts the visibility of the project was given in a very impressive way by an open discussion taking place on the third day of the Cologne Performances. The public conversation was set on the Maidan Revolution taking place in the Ukraine just at this time. Yulia Serdyukova, photographer and filmmaker and Anton Mikow, psychologist – both Maidan activists – met publicly with the TABUROPA team to discuss common European values and taboos and the possible future of the Ukraine as a part of the European Union. It was a moving encounter for all who participated.

4.8 What was the role (i.e. tasks) of the associate partners (if any) involved in the project?

Cologne based theatre collective **Futur3** joined TABUROPA as associated partner from the very beginning. It fulfilled different functions in all phases of the project.

Futur3 allocated contacts to theatre makers in Europe and conducted several conversations to propose the best fitting team of partners to Sommerblut Kulturfestival. Futur3 also moderated the creation of the project concept in between all partners. As artistic director of TABUROPA Futur3's member André Erlen influenced the project in many different ways. He, for example, curated the program of the Launching Phase in Cologne, where all participants joined intense events, like workshop, lectures, field trips, and performances. Futur3 also facilitated TABUROPA with venue infrastructure. The ensemble's working base, the Freihandelszone with its meeting room, office, and rehearsal space, was used by TABUROPA in many ways, and gave the fluid project a home base in Cologne. Finally, Futur3's experienced ensemble joined TABUROPA. In addition to André Erlen's participation as artistic director a lot of team members of Futur3 worked as actors, stage and costume designer, light designer, and venue managers in the different phases of the project with good expertise and skills.