

DELPHIC SPIRIT

UNITY IN DIVERSITY



Temple of Apollo in Delphi, Greece

Europe as an Example

EUROPEAN YEAR OF CULTURAL HERITAGE

2018

EUROPEAN DELPHIAD

THE DELPHIC ART WALL – A Wall That Unites

DELPHIC SPIRIT

UNITY IN DIVERSITY

Nothing is as powerful as an idea,
whose time has come.

Victor Hugo
French writer and poet
1802 – 1885

IMPRESSUM

Content concept & editing • Peter Förster • J. Christian B. Kirsch • Waltraud Kretschmann • Siegfried Lange • Stefani Lange • Ioannis Liritzis • Murdo MacPhail • Pyrrhus Mercouris • Spyros Mercouris • Wolfgang Merz • Dimitri Papadimitriou • Fotis Papathanasiou • Ramesh Prasana • Wulf Rehfuß • Daniel Schmöcker • Axel und Sabine Sperl • Barbara Unterbeck

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Delphix – Mascot

Education by Art & Culture – Europe as an Example

The Delphi Code

*forms the spiritual foundation for all activities
of the International Delphic Council,
whether traditional or modern, live or digital.*

*It ensures the highest standards
in the Delphic Movement,
sets a global framework
for responsible thinking and acting,
in respect for one another
and with one another.*

The complete Delphic Code can be found on page 38.

In the European Heritage Year 2018 the IDC introduced:

The Delphic Art Wall

A Wall that Unites
(Paint your picture)

The European Delphiads

The Games between the Games
(Every two years)

The International Delphic Academy

Discovery of New Worlds in Cosmic Space

Introduction

In our modern day and age, progressive generations are adapting new realities and technologies leading to exponential growth, resulting in re-orientation of cultural identities and their unique artistic expressions – the fabric of our multicultural, pluralistic world.

Over time, there have been paradigm changes in the way we imbibe time-tested values, essential for a harmonious world. It all begins with young impressionable minds in our communities and it is important for them to connect to their roots – the basis of wisdom and progress.

Cultures and their Arts are not static. They continually evolve with changing times, discoveries, inventions, technologies and find new expressions capable of crossing cultural, linguistic and man-made boundaries. To understand one's unique identity, one needs to appreciate similarities and uniqueness of other cultures and expressions as well.

Across nations, cities, towns and villages, it is the young who hold great promise for the ever-evolving future. What better way is there than to combine their growing knowledge with great fun? Where learning, expression and social commitment come together, in an environment designed to delight the inquisitive human mind?

*The strongest linkage between
people, regions, countries, continents
and societies are art & culture!*



EUROPE

How many Countries?

27 / 28 / 47 / 51

EUROPEAN YEAR
of Cultural Heritage 2018

How to continue?

European Cultural Heritage



Temple of Apollo in the archaeological site in Delphi, Greece

In ancient times Delphi was considered as the centre of the world. It was here where for almost 1000 years the Delphic (Pythian) Games took place – a peaceful competition of the Arts. After three "holy wars" of the 12 tribes of Greece over the ownership of the sanctuary, they formed an Amphictyony (federation) for joint administration and organization – to keep the peace. The Amphictyony became the forerunner of today's United Nations (UN).

Even if the former glory has ceased, the excavations of Delphi – which in 1987 were declared a World Cultural Heritage Site by UNESCO – are a significant testimony of the common cultural European heritage.

SHARING HERITAGE. During the Delphic Games the little village in Greece was a place of peace, of encounter, of diversity. People made a pilgrimage to Delphi to prove their skills and to find their fortune. The games formed European history in a significant and sustainable way.

Until today, people from Europe and the whole world go on a pilgrimage to Delphi. The distances in a globalized world have become shorter, but the hopes and dreams of people remain, interlaced in a ribbon of cultural diversity.

About 170 years after the declaration of Human Rights, 70 years after two World Wars and 60 years after the Treaties of Rome – the birth of Europe – people are living together in peace.

Culture – the Hidden Power

*"If I had to begin with a united Europe again
I would begin with culture."*

This quote is assigned to Jean MONNET.
The French political economist is considered
as one of the founding fathers of the European Union
and known as "The Father of Europe".

With the first European Year of Cultural Heritage 2018 culture
has gained the attention it deserves – an excellent step
forward!

*"Art helps us to understand different Cultures.
Culture helps us to understand different Arts."*

Daniel TARSchYS
Secretary General of the European Council (1994 – 1999)
Quote from the complementary note at the
First Junior Delphic Games 1997
in Tbilisi, Georgia

The basic idea of the European Delphiad is to bring to the
present Europe's common cultural roots in a variety of ways
and to celebrate this heritage together and in connection with
Europe's modern arts and cultures.

*"Arts, Culture and Education
are the bridge between peoples in order to promote
mutual respect and understanding for each other and
thus –
in the interest of future generations."*

J. Christian B. KIRSCH
Founder and Secretary General
of the International Delphic Council, Berlin, Germany

Painful Status Quo

We are facing an increasing alienation from and a loss of the sense of solidarity and togetherness within Europe.

We observe a loss of confidence due to a lack of (or too little) reliable information about the real problems of Europe.

Europe as a cultural area is drifting apart by the neglect and reinterpretation of a common history, growing over centuries, from common roots, resulting in a reversal to the contrary.

GERMANY. The **Two-plus-Four negotiations** after the fall of the Berlin Wall, reunification, the removal of the "Iron Curtain" and growing confidence in Europe have fallen into oblivion and renewed tension has been created.

GREAT BRITAIN. BREXIT will have a major impact on all EU countries, influence future generations and damage Europe's sense of community – if it lasts.

RUSSIA. History and cultural heritage, although integral parts of European development, are largely ignored in the building of a common peaceful Europe – to the disadvantage of our children and future generations.

Increasing tensions within Europe and withdrawal to regional alliances within the EU (the Eastern European Visegrad Group and the group of Mediterranean countries are "mini-EUs" in the EU) are evidence of the loss of a European "sense of unity" and force us to reconsider our maxims for action.

The **strategic use of art and culture** at the decision-making level as a confidence-building measure for a better understanding of Europe and its citizens is ignored in all political fields. The result: growing mistrust and doubt, even rejection.

There is **no emotional access** to the hearts and the soul of people of Europe, to an understanding among the political leaders and its citizens – Europe must convey security and a sense of community. This has not yet been developed and helps to strengthen radical national parties and movements.

51 Countries – 1 Europe

European countries in alphabetical order

Europe is a unique continent with 51 countries, cultures, traditions and a common history over the centuries.

Europe is not surrounded by water from all; it has an overland border with neighbouring Asia. The definition of a real border between two continents was a big question for geographers and politicians – culture and history are smoothly linked.

Nowadays geographically it is commonly defined by the Ural Mountains in Russia, the Caspian Sea and the Caucasus Mountains.

- | | |
|------------------------------|---------------------|
| 1. Albania | 26. Latvia |
| 2. Andorra | 27. Liechtenstein |
| 3. Armenia | 28. Lithuania |
| 4. Austria | 29. Luxembourg |
| 5. Azerbaijan | 30. Malta |
| 6. Belarus | 31. Moldova |
| 7. Belgium | 32. Monaco |
| 8. Bosnia and
Herzegovina | 33. Montenegro |
| 9. Bulgaria | 34. Netherlands |
| 10. Croatia | 35. North Macedonia |
| 11. Cyprus | 36. Norway |
| 12. Czech Republic | 37. Poland |
| 13. Denmark | 38. Portugal |
| 14. Estonia | 39. Romania |
| 15. Finland | 40. Russia |
| 16. France | 41. San Marino |
| 17. Georgia | 42. Serbia |
| 18. Germany | 43. Slovakia |
| 19. Greece | 44. Slovenia |
| 20. Hungary | 45. Spain |
| 21. Iceland | 46. Sweden |
| 22. Ireland | 47. Turkey |
| 23. Italy | 48. Ukraine |
| 24. Kazakhstan | 49. United Kingdom |
| 25. Kosovo | 50. Vatican City |
| | 51. Switzerland |

Important Questions

When we speak about Europe, **how many countries** do we really mean – 27, 28, 47 or 51?

What **pan-European concepts** are we using to strengthen Europe and the European Cultural Area?

Is it enough, in purely arithmetical terms, to be **the largest internal market** to inspire future generations for Europe?

What cultural values and beliefs does Europe stand for today?

How is **Europe seen from outside** today and how does Europe want to be seen in 5, 10, 20 years from now?

What **new objectives and concepts** need to be set and coordinated in relation to Europe if Europe is to play a role in a globalised world?

How does Europe live up to its **global importance** or can it maintain it in a rapidly changing world?

What must we do today to achieve these goals tomorrow and what active, strategic long-term contributions can and must art, culture, media and education make?

Why does Europe not use digital media, such as its own television channel in several languages, its own newspaper, Edu computer games, social media, specifically for its image building and information in order to communicate difficulties and successes to a broad citizenship?

How do we strengthen the essential, the important things so as not to **lose sight of them**?

*"We have become experts
at polishing each single note and run the risk
of not hearing the melody anymore."*

Lord Yehudi Menuhin

Searching for Answers

When will Europe change its legal structures towards a **common constitution** and more effective non-profit cooperation at the level of civil rights?

How can we raise the awareness of large sections of the population for their cultural heritage and that of their neighbours?

How do we deepen sound knowledge of **historical** links within Europe and the world?

How do we keep **cultural diversity** in Europe alive and make it known to the public in an entertaining way?

What do children learn in a **playful way about Europe** – the whole of Europe? How do they continue acquiring knowledge of Europe in schools and universities, during their apprenticeship and in-service training?

How do we achieve an **expansion and strengthening** of arts and music in the curriculum of public schools, and during the apprenticeship and in-service training of young people?

How can we stimulate and encourage the media (i.e. TV) to integrate arts and culture and educational programs into their programs in an entertaining way and at an **appropriate** **airtime**?

When will EUROPE establish and finance a first-rate **European cultural program**? In sports this question has already been solved: there is regional, national and worldwide airing of events like? Formula-1, FIFA, Wimbledon, world championships, Olympic Games, etc.!

Why always narrow the focus on **defense, economics and financing**?

*"If you want to build a ship,
don't round up men to get wood,
assign tasks and work, but teach them
the longing for the vast, endless sea."*

Antoine de Saint-Exupéry

Strategic Power of Europe

For centuries the power of Europe was defined by its military power and colonial possessions around the world. The result of this past is still affecting our daily life with conflicts up to wars. Therefore the ambitious “Culture of memory” is highly important to understand this past.

EUROPE learned a painful lesson from two world wars and thousands of deaths that centuries ago the 12 tribes of Greece had to learn: living, sharing and growing together is more important than solely ownership. Today there is no region in the world where so many countries cooperate so closely to ensure prosperity and security together.

But peace and a truly sustainable political and economic development can only be achieved if the participation of the citizens is recognized as increasingly important and firmly anchored in the work of the countries of Europe as an important principle.

This requires a more respectful interaction with each other, which presupposes an interest in the culture and traditions of the neighbour – which is not sufficiently promoted in the societies.

The EUROPEAN DELPHIAD is the first step towards giving a new impetus to Europe. It will provide the citizens of all European countries and regions with the opportunity to present their own cultural achievements and likewise to experience and appreciate the achievements of their neighbours. The European Delphiad can create a platform for many people to get to know each other and to overcome foreignness.

The European Delphiad will create a strong forum to attract attention for the arts, culture and education as media events have so far been neglected by “Brussels” for far too long.

Events and broadcasting formats with a huge audience appeal will not only present arts and culture to people in an impressive way but they will also uncover financial opportunities that we have known in the field of sports for decades.

It is high time to reform Europe together with the youth building on the lessons learned in the past.

Upswing of Europe

Europe presents itself with a variety of institutions and organisations and it irritates people with its numerous structures. To name just a few:

European Parliament
European Council
Council of the European Union
European Commission
European Committee of the Regions (CoR)
European Economic and Social Committee (EESC)
Council of Europe
Congress of Local and Regional Authorities of Europe

This is probably one of the reasons why the common traits and achievements of Europe are not adequately appreciated by the member states as can be seen in regional, national and European elections whose campaign issues are first and foremost regional and national topics, meaning, European topics are almost completely missing.

Achievements are taken for granted whereas undesirable developments – even if caused by member states – are ascribed to European institutions. This results in increasing centrifugal forces within Europe, mainly in the fields of economy and finance, the top topics of decision makers. However, what are of utmost importance for the desired united Europe are the common cultural assets and their genesis that need the chance to unfold their potential for the benefit of a common Europe.

In this situation, the EU Commissioner for Education, Culture, Youth and Sport and presented at the European Cultural Forum in Brussels in April 2016 an initiative of special significance: the European Year of Cultural Heritage 2018 – supported by resolutions of the EU Council of Ministers, the European Parliament and the European Council.

This joint signal was meant to strengthen Europe and to take joint action of its public and private potential to become effective beyond the normal scale and to develop sustainably – to the benefit of our children, grand-children and future generations.

*Here an event and there a conference,
separated into North, South, East and West,
driven by political sensitivities and national borders,
are not enough for this great challenge.*

A changing Entertainment Market

Arts and culture have become part of our **entertainment industry** which leads to the question, how do arts and culture present themselves in the worldwide media market?

What kinds of programs with important, unifying and entertaining contents are offered to citizens?

Sport is the most capital-intensive and so far the most important segment of the entertainment market. And arts and culture are already very involved in the field of sports in order to present ever more glamorous opening and closing ceremonies – not only at Olympic Games.

Interest in current sports competitions is partly dwindling in the premium segment – due to **corruption, drugs and financial manipulations**.

However, there is a lot **to learn from sports** for arts and culture – in fields like lobbying, networking, linking networks and commitment to competition as well as creating interest in individual or group competitions in the arts.

Time has come to develop new entertaining formats for the arts, culture and education. They need their own media stage which could result in a natural transfer to the field of education and where the scope of arts can be further developed according to new definitions like Social Arts & Communication and Ecological Arts & Architecture.

20 years ago the International Delphic Council (IDC) was laughed at for its definition of Social and Ecological Arts – today no one laughs at our new ways of thinking and practical approaches any longer.

Cultural Market Economy

Arts and culture have already become strong elements of our economy while mobility, technical innovations and digitalization have contributed to the steady growth of the economic potential of arts and culture and to an ongoing change in the traditional understanding of arts and culture. Therefore, the marketability and the marketing of arts and culture in many different fields are summarized under the term cultural industry.

The newly created expression of a **Cultural Market Economy** is the interaction of the economy and arts and culture, meaning that both sides need to come together for a long-term sustainable partnership.

A parallel in history may serve as an illustration.

Every four years the Pythian (Delphic) Games, dedicated to Apollo, the god of the Arts and Muses, were celebrated in ancient Greece in Delphi for about 1000 years, one year prior to the Olympic Sport Games. Although the city-states of the ancient Greek world often had violent conflicts among each other and with outside forces, they found a deeper union through the Pythian Games in Delphi than Olympia could achieve. Delphi offered halt and reflection and the widest variety of cultural and political communication options, much more so than Olympia.

It was the greatest honour that could be bestowed on the home towns of the participants to finance their participation in both competitions. This was “public private funding” in ancient Greece. Trophies for sports *and* arts had high social prestige and sustainable aura.

Also today we must be able to afford equally good financing of culture and of sports. We must adopt new art disciplines as openly as we adopt new types of sport. Public funding and diverse sponsoring by private corporations, by foundations, by charity and patronage are important guarantees for the vitality and diversity of the culture and art scene. This could result in a rich offer of artistic and cultural achievements available for the cultural industry to draw on and for the benefit of society as a whole.

We see the **Cultural Market Economy** as an important authority to keep GIVING and TAKING in balance for a prosperous development of the European community and as a newly developed investment platform for the benefit of the economy and entertainment industry in the arts – similar to sport in its diversity.

Delphi



Castalian Spring in Delphi – Water the symbolic element of the Delphic Games

Delphic Games

Youth Delphic Games

Delphiads

Delphi – Forerunner of UNO From Antiquity to Modern Times



Water Ceremony at the Castalian Spring in Delphi, Greece; September 2015

Delphi is the birthplace of the Delphic Games.

The Delphic Games are considered as a peacemaking competition of the arts, organized by the **Amphictyony**, the collective union of 12 Greek tribes, to maintain peace and to protect the sanctuary.

Six months before the beginning of the Games the organizers proclaimed the Delphic Peace Accord. As a result Delphi became the neuralgic crossroads for solving conflicts. **The Amphictyony** is today seen as an early forerunner of the United Nations.

Water is the symbolic element of the Delphic Games, as is fire for the Olympic Games.

Water is of high spiritual significance and the single most important source of human life. If it vanishes, all life on earth will be extinguished. In modern times global climate change and human action have made water a luxury in wide parts of the world.

Delphic Games and its relevance today



Opening Ceremony of the III Delphic Games 2009, Jeju, Korea

The Delphic Games for Arts & Cultures are a platform similar to the Olympic Games for Sports, in that it creates a much needed, real and international context for the world. It is a common floor for arts, cultures, education and its stakeholders – artists, educators, jurors, audience and public and private officials, sponsors, agents, media.

Every fourth year, the Delphic Games strives to live up to its ambitions to unite people of all nations and cultures through a shared enthusiasm and fascination for the arts. The Delphic Games are more than a festival of the arts – they are a kaleidoscope through which we are able to experience the various philosophies of life, science and politics and are able to see the development and evolution of mankind.

The Delphic Games are the only forum of its kind, working to provide human beings of all ages all over the world, access to culture and art and a platform that enables global understanding, emotional and the intuitive.

The Delphic Games are an initiative for education and cultural understanding. They bring together the best artists available at the time of the Games within the six Delphic art categories in peaceful competition.

Delphic Games and its relevance today – continuation



Gold medal winner of the III Delphic Games 2009, Jeju, Korea

We live in a time that is dominated by cynicism, mistrust, insecurity and fear. In a world that has the internet – a tool that can connect, engage and enlighten – fanaticism, fundamentalism and populist nationalism are on the rise. In the age of democracy and liberal thought, refugees are being neglected and problems of the minorities are growing. Migration and unemployment pose unique challenges. And people are willing to commit the most heinous and violent crimes against others.

Arts must address people from all walks of life, from varying backgrounds, from distinctive nations and from different places. We have to ask the thinker, the writer, the artist and the citizen to reflect on life, share responses and give fresh meaning and purpose to the conditions and demands of our time. We have to encourage them. And we must acknowledge and appreciate their work. We must create a safe space for them to argue, discuss and challenge one another without fear of censorship and punitive action.

Time has come to enter into a new era where education and culture will have a central role in politics, society and economy. It takes an understanding of this need for change in people and governments. We need their engagement, their strong collaboration and courage spread through the arts. And the Delphic Games stand as true testimony to such a spirit.

European Delphiads The Games between the Games

In a difficult period of the European unification process and in these times of considerable political help- and hopelessness, arts and cultures can send a signal for understanding and integration in Europe in form of the **European Delphiads** held within one of the European countries in two years intervals.

European Delphiads will mirror the diversity and wealth of Europe's cultures and will uncover their interpenetration to everybody. Thus people can directly experience that growing European integration is not in contradiction to national identity but complementary to it.

Cultural identity grows on the basis of common history, of shared spiritual values and shared traditions. Due to the strengthening of their cultural identities communities and peoples will grow closer together, will develop the binding and integrating power of identification. Cultural identities must be understood as condition and foundation of political integration.

It is culture that possesses the extraordinary ability to establish identity since it has a far-reaching and long-term impact on people's minds and emotions thus being the key to let grow the feeling of belonging and pride.

The European Delphiads provide the chance to activate cultural exchange among European nations in a dimension hitherto unknown and to create a world of experience that conveys the feeling of Europe as an area of common culture. All Europeans shall feel at home in Europe. The direct encounters from person to person have always been the key to understanding.

Unique Selling Points

HISTORY

Three “Holy Wars” took place to own the sanctuary of Delphi, until the 12 tribes of Greece acknowledged: only commonality and sharing benefits all likewise, serving sustainable peace.

With the founding of the Amphictyony (the “executive board” of the games) Delphi, being “the Navel of the Ancient World”, became the symbol for peace.

The Amphictyony is regarded as an early forerunner of the United Nations (UNO).

IDENTITY

The Castalian Spring – Water Ceremony at the Castalian Spring in Delphi conducted by the Hellenic Delphic Council

Delphic Symbol – six intertwined semicircles representing the six Delphic art categories; one art complements the other, arts need each other.

Delphic Poet – is a Delphic title awarded to a famous artist, poet, writer or journalist by the organizing Committee of the country hosting of the games in honor of the Greek poet Pindar to whom we owe our knowledge of the ancient Delphic Games.

Agora – “the market” – the central meeting place and forum for artists, organizers and media during the Delphic Games and Delphiads

SCIENCE

International Delphic Academy (IDA) – was founded in Berlin 2017 as Private UG with (limited liability) and starts its activities 2018 in Delphi, Greece.

IDA - the IDC's scientific platform for research, education and cooperation - needs partners in politics and business.

Scientists, practitioners, artists, researchers are invited to contribute their knowledge and experience. We are at the beginning and are open for suggestions.

Institutes and universities are invited to work together according the DELPHI CODE.



DELPHIC ART WALL
EUROPE 2018

Motto:

„Paint your Picture
of Europe”

*If someone dreams alone,
it remains a dream.
If many dream together,
it is the begin of a new reality.*

Dom Hélder Câmara
Brazilian theologian
1909 – 1999

Delphic Art Wall

Paint your Picture

The DELPHIC ART WALL is a multimedia Arts and Cultures project, where students between the ages of 6 and 17 years, in context with the European Year of Cultural Heritage 2018, are called to present and create under the motto **Paint your picture of Europe** their ideas, wishes, and dreams, in public, of a united Europe, in analogue and digital form.

The cultural diversity in schools, due to the migration movement, has increased significantly over the last few years. Unfortunately this catalyst in our “Greenhouses of the future” is seldom shown in our societies. Lively inclusion means using opportunities together and questioning even our cultural heritage, so as to live responsibly today and to refine a future for tomorrow.

Anything big begins taking small steps – let’s invite girls and boys to express their feelings in an artistic way thus to better understand their own culture and history and thus also better learn about other cultures.

“Europe – Unity in Diversity.” This can be realized through realistic drawings, or expressive paintings, Graffiti, Comic style or Tape art – the language of arts expressed, is manifold, like the students themselves. On 1,80 m high x 1,18 m wide canvases the ribbon will showcase the visions and diversity of the participants.

In the true spirit of the modern times, the communication will be through the social media, using the best techniques to reach out to specific geographic locations and communities in their languages.

During the introduction of the European Delphiad 2018 in Delphi, Greece the individual canvasses will be stitched together and presented as the longest and visually stunning Art Wall in Europe – a mirror of human emotions and perceptions.

What can we achieve?



Water Ceremony at the Castalian Spring in Delphi, Greece; September 2015

The Delphic Art Wall Project under the MOTTO “**Paint your Picture of Europe**” unites societies in the interest of future generations – the true barometer of values.

The project brings together stake holders in different societies and governments, who are responsible to make citizens aware of the need to keep traditions alive.

It helps one to know their own nation’s treasures and how their arts have evolved and what their culture stands for.

The project brings about a sense of belonging. The kind that is needed in largely fragmented societies.

It helps to know how ancient wisdom is relevant to the modern world and why we should be proud of being an ambassador of our own culture, open for the richness of other people and cultures.

The Delphic Art Wall creates for the Delphiads, for the Delphic Games and the Delphic Idea a continuous promotional platform and is attracting benefactors, sponsors and a number of supporters.

Who benefits?

Pupils & Students – They will be given a unique national and international forum to express their feelings on canvas and socialize with friends and make new friends, interact on discussions pertaining to their culture and that of others, thereby adding a new dimension to their own personalities.

Eventually, some of these students may get to interact with students from around the world in Delphi during the Castalian Springs Ceremony prior to the Delphic Games and get opportunities as Student Ambassadors during the Delphic Games & the Youth Delphic Games that take place in different countries of the world.

Teachers – A unique way of testing artistic skills of their students and to understand them through their unique expressions, as much as expressing themselves as leaders.

Schools – a unique worldwide forum to be known as sensitive to the arts & cultures with an international outlook, therefore producing future leaders with the right temperament for continuity and progress.

Local Audiences – an interesting platform of interaction with their own community and encourage youngsters through dialogues with them and add to the overall social and art canvas, while learning about what is happening around the world.

Municipalities, Regions, Countries and Continents – a unique motivation for arts, cultures and social, political participation and its branding possibilities that can spawn interest in local tourism, local artisans and other specialties the place has to offer.

Sponsors – private and public organisations and companies have the opportunity to use a worldwide advertising platform with the Delphic Art Wall. By supporting the project, they can simultaneously promote their values, their Corporate Social Responsibility (CSR).

Launching in Asia in Hyderabad & New Delhi 2015



Sanjeeviah Park, Hyderabad, India; November 2015

The first Delphic Art Wall has covered over 30 schools in Project Hyderabad, and has received more than 200 art works.

The Delphic Art Wall Project was very well received at the Army School in New Delhi.

The Schools volunteered to get students together and pour out their expressions.

It fostered a spirit of oneness amongst students and others within their own City – hitherto were not aware of each other.

It gave students a chance to express and understand expressions of their fellow students and beings on the same theme. 100 college volunteers worked in association with the Delphic Art Project.

In Hyderabad over 500 feet (more than 152 meters) of canvas was filled with paintings and artistic expressions.

The events were covered by print, television and digital media in local languages.

Launching in Europe in Delphi & Kirra 2017



Delphic Art Wall introduction at School in Delphi, April 2017

In April 2017 the Delphic Art Wall Project was launched in Delphi and Kirra in Greece, with a graceful event in association with the Region of Central Greece and the International Delphic Academy.

Delphi and Kirra unites an exciting history, close related to ancient times, associated with the Amphictyony and with this with the Delphic (Pythian) Games. History gets alive!

The Greek Ministry of Education officially has given the permission, to introduce the Delphic Art Wall Project to the schools throughout Greece.

The Delphic Art Wall is a promotion campaign for the introduction of the European Delphiad as the highlight of the European Year of Cultural Heritage 2018 mid of November. A magnificent opportunity to make Europe shine due to its cultural diversity.

In all of Europe schools can either organize the Delphic Art Wall Project solo or in a gathering of multiple schools and institutions from the same village, town or city, with the support of the local administration, municipalities, art and culture institutions, citizen's bodies and the media.

Launching in Germany in Berlin 2017



Delphic Art Wall presentation in Berlin 2017

The kick-off event took place on October 4th, 2017 at the Federal Academy for Security Politics Policy Schönhausen Palace, Berlin-Pankow. Dr. Klaus Lederer, Mayor and Senator for Culture and Europe took over the patronage. This place has made history:

In **1989 / 1990** the Central Round Table accompanied the peaceful revolution in the former German Democratic Republic (GDR).

In June **1990** the second round of the 2 plus 4 negotiations for the unification of Germany took place.

In December **1994** representatives of 20 countries founded the International Delphic Council (IDC).

At this historic place students of the Rosa-Luxemburg-Gymnasium together with the experienced project manager Daniel Schmoecker presented the first banner of the Delphic Art Wall. In the school year students from 12 Berlin schools in the 12 districts of Berlin are invited to design their banner with the theme "Europe – united in diversity".

Stories telling history strengthen European identity and make the common cultural heritage visible.

Arts and Cultures build bridges. No more war!

Talking Walls living heritage



The students will document their works of art through photographs, film clips and short interviews. In this way they will introduce themselves and explain their cultural background / where they come from and their artistic work – they tell their story!

The material is finally cut into a 180 second-film. The 180 thus symbolizes 3 x 60 years of the Treaty of Rom – because of the three generations who live in this timeframe. The films are then subtitled in English, French and Spanish and encoded by a QR code for internet transmission.

QR Codes will be integrated into the paintings so that visitors to the Art Wall can get receive the decoding via their smart phones and bring their images to life.

It is a selection of personal stories with different cultural backgrounds and perspectives. Stories and images of people and families, stories become connections.

After their completion the individual canvases are digitalized and prepared for an interactive performance. The central idea is the constant change of culture, which is reflected in the pictures. The “heritage” remains and is, however, enriched and influenced by other cultures in the sense of SHARING HERITAGE. Digitalizing the different canvases will result in a combined and altered new picture.



International Delphic Academy

Founded 2016

International Delphic Academy

INTRODUCTION

The Delphic Academy was part of the statutes of the IDC established in 1994. In 2016 it emerged as an active asset of the IDC under the chairmanship of Professor Dr. Ioannis Liritzis as the International Delphic Academy (IDA). The IDA is the think-tank of the IDC, where scientific research, historical documentation and interdisciplinary are cultivated by linking art, culture, science and technology.

The three main objectives of the IDA, the scientific backbone of the Delphic movement, include:

Culture – To pursue cultural research and develop strategies to preserve our diversified cultural heritage in connection with the development of society and to focus on the acquaintance and dissemination of classical Hellenic Culture and at the same time coordinate similar or parallel cultural legacies.

Science – To foster a scientific network for academic excellence with advanced ideas for development in education & Accredited educational courses, research and technology at an interdisciplinary level to assist nation and world decision makers. To conduct research on topical and timeless themes in art, ancient technology, philosophy, literary evidence and advanced digital research & applications in Arts & Culture of Hellenic legacy.

Society – To increase an awareness of the uniqueness of humanity and our cultural diversity while promoting issues such as teacher training and advanced methods of pedagogy and didactics. The academy focuses on the emergence and worldwide promotion of the ancient Hellenic spirit with an emphasis on the Delphic Idea.

The **International Delphic Academy Private non-profit UG (limited liability)** aims to spread the Delphic idea by establishing an internationally active scientific academy based in Berlin and a workplace in Delphi, Greece.

The IDC turns scientific research results into practice through the worldwide Delphic network. The academy's motto involves "the discovery of new worlds in cosmic space – for it is the privilege of those who never stop exploring knowledge", as Prof. Liritzis said.

INTRODUCTION (Continuation)

The goals of the International Delphic Academy (IDA) are as follows

- the promotion of science and research,
- the promotion of art and culture,
- the promotion of education, popular and vocational training, including student assistance.
- the promotion of international attitudes, tolerance in all areas of culture and international understanding.

This is to be achieved in particular by

- Carrying out scientific research projects, especially in connection with archaeological excavations, and timely publication of all research results.
- Conversion of scientific findings into pedagogical concepts and developing novel syllabuses of accredited educational courses.
- Establishing and running an international scientific academy with a research facility in Delphi, Greece.

Realisation of own events

- especially symposia, congresses, lectures and accredited courses with the aim of clarification and utilization and the application of research results.
- Competitions, presentations and exhibitions as part of a redesign of the arts in the six art categories: (1) Musical Arts & Sounds, (2) Performing Arts & Acrobatics, (3) Linguistic Arts & Elocution, (4) Visual Arts & Handicraft, (5) Social Arts & Communication, (6) Ecological Arts & Architecture.
- Design of the scientific framework programme in connection with the Delphic Games, Delphiads and Institutional Learning Output.
- Interdisciplinary networking of people of different nationalities and mediation of the Delphic ideas & Classical Principles / Values by creating a digital basis for communication and the events mentioned above.

Their non-profit status must not be endangered.



Delphic Coat of Arms

International Delphic Council

Founded 1994

DELPHI CODE

Spiritual Foundation of the Delphic Movement

1

The physical and mental health of humankind, of peoples and of cultures is a valuable commodity of dignified human existence.

2

Only those who shape the future have the right to judge the past and the present.

3

The Delphic Movement is an alliance for the future as a prerequisite for a future which we can look forward to. The Delphic Movement is committed to safeguarding and developing the cultural and civic assets of humankind.

4

The Delphic Movement celebrates the human spirit in the form of the Delphic Games and the Delphiads. In musical presentations, the wounds of political adversity are healed, peoples and cultures reconcile their differences and the human spirit achieves peace.

5

Competition of the spirit and intellect among humankind and its peoples unleash mutual fertilization which enables individual cultures to revitalize each other and to realize the universality of the human spirit.

6

Beholden to the Delphic spirit, the Delphic Movement awakens and promotes the spiritual and intellectual strength of humankind and cultivates, in the form of the Delphic artistic categories and their disciplines, the turbulent Dionysian power of humankind by command of Apollo.

7

*The musical competitions, presentations, exhibitions and the experience of the human spirit are supported by the principles of the sacred Delphic Grove:
γνωθι σεαυτον (gnóthi seautón) and μηδεν αγαν (medèn agan).
Know yourself as a mortal and imperfect human being and do nothing which does not hold true for humanity, for nature both animate and inanimate, for the conditions of one's existence and for yourself.*

Revised and amended 2018
based on the contributions of Dr. Wulff Rehfus, JCB Kirsch 2002
translation Murdo MacPhail

International Delphic Council in key words

In 1994, a hundred years after the founding of the IOC in Paris, the International Delphic Council (IDC) held its inaugural congress at Schönhausen Palace in Berlin, and was attended by representatives from 20 countries and 5 continents, whose mission was to revive the Delphic Games.

The Founding Assembly was attended by personalities from Argentina, Austria, China, Cyprus, Ecuador, France, Germany, Greece, Kazakhstan, Libya, Liechtenstein, Lithuania, Mexico, Nigeria, Poland, the Philippines, Russia, Slovakia, Switzerland and the United States of America.

Messages of greeting of the Diplomatic Corps, of Institutions and Cultural establishments from around the world, reached the General Assembly and expressed their wishes for success.

Just like the Olympic Games bring people together from across the globe through their enthusiasm for sports, the Delphic Games of the modern era have united people of all nations and cultures through their fascination for the arts since 1997. (see page 44)

In contrast to the Olympic Games, the Delphic Games do not require expensive new facilities. Their trademarks are Delphic Parks, existing theatres and stages that take up the theme of art in a way that invites people through fun and games. Art that takes place in the immediate vicinity of people, is more strongly perceived as social interaction than museum content, and is thus a link between urban development and the preservation of historical monuments.

Delphi – the Navel of the Ancient Greek World

In March 2016, the IDC and the Province of Central Greece to which Delphi belongs signed an agreement on a joint European initiative: the European Delphiads. After their introduction in Delphi in 2018, they will take place every two years in one of the 51 European countries as the “Games between the Games”.

By showcasing the shared heritage and modern diversity of European culture, the Delphic Games are a living expression of Europe’s cultural wealth. As a splendid recurring highlight on the calendar, the Games promote a continuous process of preparation, learning and exchange, and lend fresh impetus to the vision of a united Europe.

Inspiration through Arts & Cultures

Years of research preceded the founding of the IDC. Which art categories can/should form the basis for the Delphic Games of the Modern Era and thus establish the link between past and future, between tradition and modernity?

Writing about the past is not enough to inspire the present generation and future generations. As a result, traditional arts were assigned to art categories (1) to (4) and modern arts to newly defined categories (5) and (6):



Musical Arts & Sounds

Singing and instrumental Musik, Electronic sounds.....



Performing Arts & Acrobatics

Dance, Theater, Circus, Puppet play



Language Arts & Elocution

Poetry, Writing, Story telling, Translation of scripts, Moderation



Visual Arts & Handicraft

Painting / Graphic, Sculpturing / Installation, Photography / Film, Design, Fashion



Social Arts & Communication

Rituals, Communiy plays, Internet, Media, Computer games, Pedagogic, Didactic ...



Ecological Arts & Architecture

Landscape / City / Village design; Preservation of Nature, Buildings / Monuments; Parks, Playgrounds

Delphic Movement in Progress

Graphic Structure

Supreme Level

INTERNATIONAL DELPHIC FOUNDATION (IDF)
Supreme Organisation
Global Delphic Movement
(Under construction – u.c.)
Research for Finance, Media, Sponsoring,

DELPHIC GAMES
Marketing & Rights
GmbH

**DELPHIC WORLD
CULTURE FORUM**

DELPHIC EVENTS
Prize Awarding
Ceremonies

**INTERNATIONAL
DELPHIC
ACADEMY**

First Level

INTERNATIONAL DELPHIC COUNCIL (IDC)
Highest Authority
Delphic Games, Youth Delphic Games & Delphiads
Research for Finance, Media, Sponsoring, Lobbying

REGIONAL DELPHIC COUNCELS
Regional / Continental IDC Offices

DELPHIC COMMISSIONS
Highest authority in specific subjects

DELPHIC AMBASSADOR
Representatives in Culture, Politics & Economy

DELPHIC ADVISORY BOARD
Specialists to the IDC

Second Level

NATIONAL DELPHIC COUNCIL (NDC)
Highest authority at national level, crossroad of
arts, culture, education, business
Hosting & realisation of national Delphiads

DELPHIC AMBASSADOR
Representatives in Culture, Politics & Economy

DELPHIC ADVISORY BOARD
Specialists to the NDC

Third Level

REGIONAL DELPHIC CLUBS (RDC)
Gathering of **arts and culture authorities** at city, regional,
provincial level
Hosting & realisation of regional events. support of

Welcome Addresses

Just a few to Remember

I particularly appreciate the choice of place for this first Delphi, ancient „centre of the world“, cradle of Greek civilization and culture, where the Pythian Games, a precursor to the modern Olympic Games, took place, and which intends to become, through this initiative, a strong symbol of a Europe united in diversity.

The European Parliament is convinced that cultural heritage – both tangible and intangible – plays a significant role in creating, safeguarding and promoting European culture and values, as well as national, regional, local and individual identities, and the modern identity of the people of Europe. I am therefore very pleased that, thanks to the efforts of the European Parliament, the European Year of Cultural Heritage has been scheduled for 2018.

Given the clear European dimension of your initiative, it is with great pleasure that I grant your event the European Parliament's patronage.

H. E. Antonio Tajani, President of the European Parliament
Extract from his letter granting the patronage to the
European Delphiad 2018 in Delphi / Greece, June 2017

I welcome this excellent initiative which deserves every support. Through the reintroduction of the Delphic Games you have created an exceptional opportunity for people of different cultures to meet in the spirit of tolerance and understanding, and promote the ideals of international co-operation and universal dialogue pursued by this Organization, particularly in the context of the International Year for the Culture of Peace 2000.

Koichiro Matsuura
Director General, UNESCO, May 2000

I can think of no model more worthy of emulation than the Greek. They placed the refinement of body, mind and spirit on one indivisible altar to life. This trinity must be revered and cultivated. It is a feature of our own world than we have divided and sub-divided continually the whole into its specific component parts and have often lost the binding unity to which this specific function is attached. There is a mutual interdependence between the whole to its parts and the parts to the whole; we must never lose sight of either. I applaud your new impulses and your targets.

Lord Yehudi Menuhin
Musician, Conductor, Pedagogue
Sym Music Company Limited, April 1997

It's a moving moment to acknowledge, that the "continuously talking water" of the Castalia spring did not stop flowing and that there are still people sensitive to hearing it.

Konstantinos Lefas
Mayor of Delphi, Greece, December 1994

Delphic Time Journey

Review – until 1994

the 80s

J. Christian B. Kirsch supports singers, dancers and painters. Frequent participation as an observer at international music competitions. His experiences / research lead him to the realization that there are serious differences in training and further education methods between the USA, Europe, Asia and above all Germany.

1984

JCB Kirsch develops a concept to promote further education in music and dance entitled "Olympic Music Games". He presents this concept to Prof. Dr. Hellmut FLASHAR, Dean of the Faculty of Philosophy at the Ludwig Maximilian University in Munich. "What you describe has more to do with the Pythian Games in Delphi than with Olympia" is his comment. The Delphic Games are taking shape.

1988

After two audiences, Her Majesty Sofia QUEEN OF SPAIN advises JCB Kirsch to go to Greece to start the Delphic Movement from there. JCB Kirsch contacts Federico MAYOR ZARAGOZA, Director-General of UNESCO and Juan Antonio SAMARANCH, President of the IOC, who congratulates Mr Kirsch in a personal letter on 16 June.

1989 / 1990

JCB Kirsch lives, works and does research in Greece – including six months in Delphi. He is a consultant for cultural policy and economics and seeks the advice of personalities such as Melina MERCOURI, Tzannis TZANNETAKIS, Niki GOULANDRIS, Mikis THEODORAKIS and Dora BAKOYANNIS; collaboration with Stavros XARCHAKOS, composer, conductor and politician.

1990

JCB Kirsch is working on a concept for the reintroduction of the Delphic Games and presents the idea to the Greek Minister of Culture Evangelos VENIZELOS.

1991

Meeting with Dr. Ehrhard BUSEK, Federal Minister of Science and Research in Austria.

1993

Meeting with Jacques TOUBON, French Minister of Culture and Francophonie; Faruk HOSNY, Egyptian Minister of Culture; Dr. Nasser EL ANSARY, Chairman of Egypt's National Cultural Centre; Nikolai GUBENKO, Minister of Culture of the Soviet Union and Federico MAYOR ZARAGOZA, UNESCO Secretary General.

1994

JCB Kirsch organizes the Founding Assembly of the International Delphic Council (IDC) and welcomes 57 participants from 20 countries and 5 continents to Berlin's Schönhausen Palace. JCB Kirsch is elected as Secretary General of the IDC.

Delphic Time Journey

Review – since 1994

1994

Founding Assembly – International Delphic Council Berlin, Germany

1995

Registration – International Delphic Council, Berlin

Founding Assembly of the "Delphic Movement in Russia", St. Petersburg. The City of St. Petersburg invites to the First Delphic World Congress 1996. Anatoly SOBTSHAK, First Mayor of St. Petersburg, declares his patronage. JCB Kirsch is the first foreigner to give a speech in the Moscow City Duma and stresses the importance of the Delphic Movement for culture, politics and economy. The City Duma passes a resolution in support of the Delphic Movement and asks President Boris YELZIN to support the establishment of a National Delphic Council of Russia

1996

First Delphic World Congress in St. Petersburg, Russia

First Board Meeting in St. Petersburg, Russia; patrons: Anatoly SOBTSHAK, First Mayor of St. Petersburg, Federico MAYOR ZARAGOZA, Director General of UNESCO, Daniel TARSCHYS, Secretary General of the Council of Europe. Meeting with Michael GORBATSHOW in Moscow; JCB Kirsch is elected member of the board of the Russian League for the Protection of Culture. **Second Board Meeting** in Tokyo, Japan at the invitation of the National Delphic Council of Japan. At the invitation of the Chinese Federation of Literary and Art Circles (CFLAC), JCB Kirsch travels to China to meet the Vice Minister of Culture. Goal: Establishment of the National Delphic Council of China

1997

First Youth Delphic Games and **II Delphic World Congress** in Tbilisi, Georgia; patrons: Eduard SHEVARDNADSE, President of Georgia, UNESCO, Council of Europe; **III Board Meeting** in Tbilisi, Georgia

1999

III Delphic World Congress in Athens & Delphi, Greece; **IV Board Meeting** in Athens & Delphi, Greece

2000

Extraordinary Delphic World Congress in Berlin, Germany; **First Delphic Games of the Modern Era** in Moscow, Russia under the auspices of the Council of Europe and with the support of President Vladimir PUTIN and the Patriarch of Moscow and Russia ALEXEIJ II.

2001

IV Session (Plenary Assembly) in Berlin, Germany;
V Amphictyony Meeting (Board Meeting) in Delphi, Greece, adoption of Bye-Laws as rules for Delphic Games and Youth Delphic Games; meeting with Hubert ASTIER, Director of Chateau de Versailles, in Paris with the aim of organizing Youth Delphic Games in France.

2002

V Session of the IDC in Berlin, Germany

2003

II Youth Delphic Games in Düsseldorf, Germany; **VI Session** in Düsseldorf, Germany; JCB Kirsch is awarded with the Honorary Diploma of the Moscow City Duma for cultural achievements; the Governor of St. Petersburg appoints JCB Kirsch as Honorary Ambassador of the city.

2004

Nelson Mandela becomes First Delphic Ambassador for Youth, South Africa; **VI Amphictyony Meeting** in Baguio City, Philippines / "The Delphic Week in Baguio City"; Participation in the first World Cultural Forum in Sao Paulo, Brazil; JCB Kirsch is guest of Dr. HONG Seok-hyun, Media Tycoon and CEO of International World Culture Open held in New York and is invited for further talks in Seoul.

2005

II Delphic Games in Kuching, Malaysia; patron Y.A.B. Pehin Sri Dr. HAJI Abdul Taib Mahmud, Prime Minister of Sarawak; **VII Session** in Kuching, Malaysia

2006

Extraordinary Amphictyony Meeting in Berlin, Germany
VIII Amphictyony Meeting in Johannesburg, South Africa

2007

IX Amphictyony-Meeting in Berlin; **III Delphic Youth Games** in Baguio City, Philippines; Patron: Corazon AQUINO, President of the Philippines; **VIII Session** in Baguio City, Philippines; Participation in the founding symposium of the World Culture Forum Dresden in Dresden, Germany

2008

The International Delphic Council takes over the patronage of the first exhibition of North Korean artists in Europe: **ART from Pyongyang KOREA**, in Berlin, Germany **X Amphictyony Meeting** in Jeju, Republic of Korea

2009

First Water Ceremony at the Castalian Spring in Delphi, Greece in the run-up for the **III Delphic Games** in Jeju, Republic of Korea; Patrons: In-Chu YU, Minister of Culture and Tae-hwan KIM, Governor of Jeju, Republic of Korea; **IX Session** in Jeju, Republic of Korea;
XI Amphictyony Meeting in Jeju, Republic of Korea

2010

1 Delphic Festival – Grand Finale of ITB Berlin, Germany
Guest Speaker at the 50th Anniversary of the People's Friendship University of Moscow, Russia

2011

2 Delphic Festival – Grand Finale of ITB Berlin; **Delphic Art Movie Award** (DAMA), Berlin, Germany
IV Youth Delphic Games in Johannesburg, South Africa

2012

3 Delphic Festival – Grand Finale of ITB Berlin
X Session in Delphi, Greece; **Spyros Mercouris** becomes Delphic Ambassador, Athens, Greece

2013

4 Delphic Festival – Grand Finale of ITB Berlin;
Prof. Dr. Fotis Papathanasiou founds the **Hellenic Delphic Council**;
Delphic Games Summit in Delphi, Greece

2014

5 Delphic Festival – Grand Finale of ITB Berlin; JCB Kirsch is guest of honour at the Traditional Leaders Gathering of Africa in Freedom Park, Pretoria - in honour of Nelson Mandela and his family; **Special Delphic Summit** in East London, Mthatha, South Africa
Spyros Mercouris becomes Honorary President of the International Delphic Council in Athens, Greece

2015

The International Delphic Council is patron of the **UNI-KOREA Art Exhibition**, Berlin, Germany. The works of Korean artists will be presented;
6 Delphic Festival – Grand Finale of ITB Berlin; Water Ceremony at the **Castalian Spring** in Delphi, Greece for India.
Guest Speaker at the St. Petersburg Spatial Development Forum, Russia

2016

7 Grand Final – Final Show of ITB Berlin; **Delphic Games Summit** in New Delhi, India; **XI Session**, New Delhi, India **Delphic Art Wall** - A Wall that unites, kick-off in Hyderabad, India; **International Delphic Academy** - Foundation in Berlin, Germany

2017

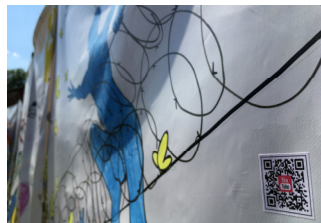
2 UNI-KOREA Art Exhibition, Korean National Assembly in Seoul, South Korea under the patronage of the IDC. JCB Kirsch participates and holds talks with delegates, among others with the chairman of the Committee for Education, Sports and Tourism, YOU Sung-yop; **8 Grand Finale?** – Closing Show of ITB Berlin; **XII Amphictyony Meeting** in Delphi, Greece; JCB Kirsch presents in Brussels (EU-Parliament, EU-Commission) the planned activities of the IDC in the first **European Cultural Heritage Year 2018** (EYCH2018): Introduction of the European Delphiad 2018 in Delphi, Greece and the campaign **Delphic Art Wall – A Wall that Unites**; start of the Delphic Art Wall campaign in Schönhausen Palace in Berlin under the patronage of Dr. Klaus LEDERER, Mayor of Berlin and Senator for Culture & Europe.

2018

3 UNI-KOREA Art Exhibition with works of artists from North and South Korea under the patronage of the IDC during the **Winter Olympiad** in Pyeong Chang; **9th Grand Finale** of ITB Berlin & **Delphic Art Wall** Workshops / Presentations: **ITB Berlin**, **19th Kunstfest Pankow**, Berlin, participation in the **2 European Conference of AHEPA Europe**, Berlin, motto: European Spirit; preparation of the XII Session and **Introduction of the European Delphiad** in Delphi, Greece, patrons: Antonio TAJANI, President of the European Parliament; Kostas BAKOYANNIS, Governor of the Central Greece Region
IDC Honorary President Spyros MERCOURIS passed away 23.08.2018
XII Session, Delphi, Greece

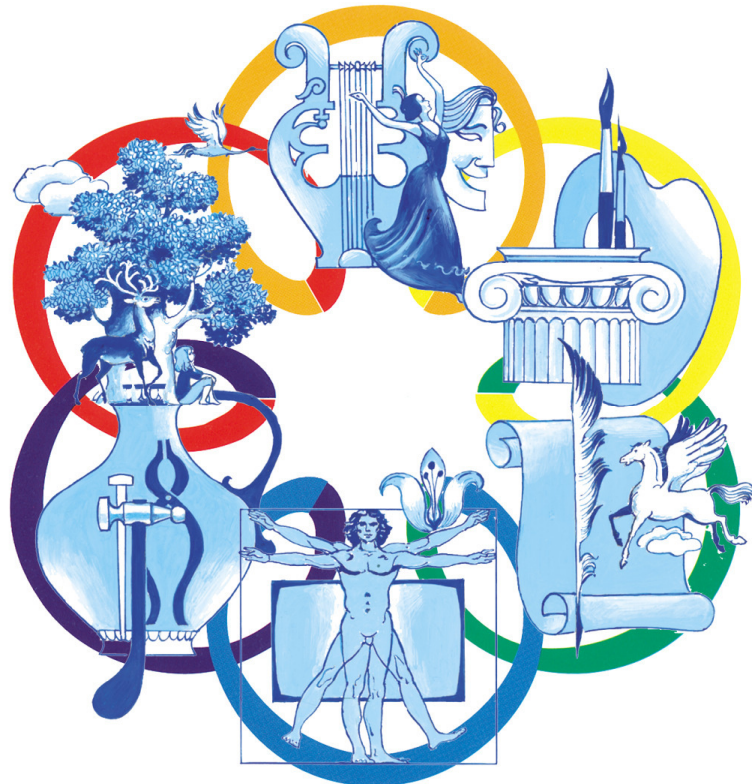
Unity in Diversity

A Picture tells more than a 1000 Words



Impressions of the **Delphic Art Wall – A wall that unites** Initiative 2017 / 2018

DELPHIC SPIRIT



UNITY IN DIVERSITY

International Delphic Council

Head Office

Berliner Str. 19 A / 13189 Berlin

GERMANY

Tel. +49 – 30 – 47 300171 / Fax.: +49 – 30 – 47 300 173

mail@delphic.org

www.delphic.org / www.delphicartwall.eu

<https://www.facebook.com/Delphic-ART-WALL-688902171295154/>