

## Partner search form

For Creative Europe project applications

Call	<i>Support to European Cooperation Projects 2022</i>
Strand or category	<i>Small Scale Cooperation Projects</i>

### Cultural operator – who are you?

Name of organisation	<i>Amigos de la Alcazaba de Almeria</i>
Country	<i>Spain</i>
website	Organization website: <i>www.amigosdelaalcazaba.org</i> project website: <i>www.rutadelpatrimonio.jimdofree.com</i>
Contact person	<i>Rafael Anton rafaelanton@hotmail.com</i> <i>Francisco Verdegay franciscoverdegay@yahoo.es</i>
Organisation type	<i>non-governmental organisation</i>
Scale of the organization	<i>Small scale – local</i>
PIC number	<i>889229168</i>
Aims and activities of the organisation	<i><b>Amigos de la Alcazaba</b> has a long experience protecting and promoting Almeria's major Cultural Heritage: la Alcazaba. We are the largest, the more ancient, and more prestigious cultural association of Almeria. We are also member of Spain's national cultural federation Asociación Española de Amigos de los Castillos ( <i>www.castillosdeespana.es</i> ) which was funded in 1952 and whose Honorary Presidency since 1976 is Sus Majestades los Reyes de España</i> <i>Our organization seeks also to reach Unesco World Heritage recognition for our monument that dates back to Al-Andalus period. It was built in the XI<sup>o</sup> century and after its reconquest was converted into a defensive fortress. It shows a special fusion of muslim and catholic features</i> <i>With this project our organization wants to enhance the cultural heritage as a major asset for fostering cultural tourism</i>  <i>In order to help European people to get closer and more familiar with their own cultural heritage, our association has conceived the <b>3D'S approach to cultural heritage</b>. (3 Ds stands for: Defender, Disfrutar, Difundir; that is: Protect, Promote, and Enjoy)</i>
Role of the organisation in the project	<i>project leader</i>
Previous EU grants received	<i>No previous EU grants received.</i>

### Proposed Creative Europe project – to which project are you looking for partners?

Sector or field	<i>Integrated approach for cultural heritage</i>
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<p>Justification</p>	<p>1) Both the UE and the Unesco are determined to carry out a decisive action in order to protect Cultural Heritage and to hand it over to the next generations, that is, physically (well preserved) and emotionally (strong awareness of its significance and value).</p> <p>2) In order to achieve these goals, EU's strategies are:</p> <ul style="list-style-type: none"> <li>- make Cultural Heritage more accessible to people, and more particularly to the Youth</li> <li>- promote a wider use of TIC and streaming platforms for communication actions</li> <li>- Develop an integrated approach to Cultural Heritage.</li> <li>- Promote the European Heritage Label</li> </ul> <p>3) As regards the Integrated approach to Cultural Heritage, the 2014 report "Towards an integrated approach towards Cultural Heritage", by the Committee and Culture Commission of the European Commission, states that:</p> <p><b>"it is of paramount importance to use the available resources for supporting, enhancing and promoting cultural heritage on the basis of an integrated approach"</b></p> <p>and also, : <b>"such an approach can lead to enhanced social, economic and territorial cohesion, while also contributing to the fulfilment of the goals set in the Europe 2020 strategy"</b></p> <p>4) As regards the European Heritage Label, the "Evaluation of the EHL action" report, issued by the European Commission in 2019 states that :</p> <p><b>"At the moment, communication of the Label to the public is moderate", and also "a great demand exists within the action for more intense communication".</b></p> <p>Two recommendations of this report:</p> <ul style="list-style-type: none"> <li>- <b>Improve communication of the EHL</b>, and promote cooperation and thematic networking among EHL sites (recommendation 11).</li> <li>- Help EHL sites, to <b>develop their European narratives</b> in order to meet and maintain their adherence to the criterion of European significance (recommendation 4).</li> </ul>
<p>Project objectives</p>	<p><u>Objective 1 Innovation</u>: to enhance the capacity of European cultural and creative sectors to nurture talents, to <u>innovate</u>, to prosper and to generate jobs and growth</p> <p>Responding to the Culture Strand indications, this project is innovative in several ways:</p> <ul style="list-style-type: none"> <li>- it merges together for the first time, all the categories of Cultural Heritage (Unesco Labels and EH Label ) in a single event that will be available for viewing on-line at any time (the "Heritage Days" takes the form of a local event and is limited to two days per year).</li> </ul>

	<p>- It will bring together and display on a unique map the whole of the Heritage sites that are usually disgregated and presented separately.</p> <p>- it will bring to the education system a packed and classified pedagogical resource to be directly used in the european classrooms</p> <p><u>Culture Strand Priority 1: Audience</u> <u>Culture Strand Priority 2: New Technologies</u></p> <p>As several UE reports alert, achieving a better communication is a general necessity for European Heritage, and when European Heritage Label is concerned, it is absolutely mandatory (recommendation 11)</p> <p>Besides, a serious effort is to be made specifically towards the Youth because.. 1) it is they who will take care of Heritage in the future 2) there is a risk of their complete lost of interest in Cultural Heritage because of the huge offer of entertainment from videogames, virtual gaming, e-sports and others alike, and 3) if well done, streaming platforms bring unique and excellent opportunities to connect the Youth with Heritage. Let's not waste the chance</p> <p>As a matter of fact, as far as the objective of raising awareness of the importance of Cultural Heritage among the youth is concerned, these two priorities make up a single one: it is not even possible to consider the possibility of raising audience among the youth without appealing to new technologies.</p>
<p>Actions</p>	<p><b><u>Action n°1: An event of celebration named “Europeans love their Heritage”</u></b></p> <p><i>This action embodies and develops the following UE strategies: “An Integrated Approach of Cultural Heritage”, “Creating a Narrative for Cultural Heritage” and “Fostering EH Label”</i></p> <p><i>This action takes inspiration from the Heritage Days that take place once a year. It maintains the central idea of unity of Heritage and spirit of feast but with a complete flip-over in terms of protagonism: the word is handed to local people to communicate THEIR own perception and experience about THEIR Heritage.</i></p> <p><i>This event takes the form of road-documentary in which local long-time residents, temporary residents and Heritage officers will be interviewed and invited to share their feelings, their knowledge, and their experience about their site. The narrative will bring an emotional approach, rather than a technical one, and the contents will consist of personal experiences rather than on academic data.</i></p> <p><i>The argument for this 180° turn over is clear: as far as raising awareness and communicate are concerned, it makes more sense for local people (who sometimes have been neighbours to Heritage sites for generations) to communicate their vision and experience of local Heritage to the World, than for the Heritage officers to communicate the</i></p>

*same Heritage to local residents. The potential message is more stronger, genuine and effective.*

### **Action n.º 2 Dissemination and exploitation**

*This action responds to the UE strategies: “improving communication of EHL” “Use of streaming platforms and TIC” and “raise awareness among the Youth”, and also the Culture Strand priority of “Dissemination of results”*

#### *a) dissemination channels and medias*

*It is obvious that people won't turn towards institutional websites or channels when they are looking for entertainment or cultural contents. This has been a constante mistake of EU communication strategies on Heritage. Consequently, if we want to improve the communication of European Heritage, not only we need to change the message (action 1), we also need to turn to other media. It is as simple as that. As a result, this action consists of the use – or prospection- of the following channels:*

*- Streaming platforms (basically, Youtube Channel) . This channel fits perfectly with the general design of the documentary ( informal language and short episodes). Besides, this is an open channel which demands no further permit. Therefore the result of this action is guaranteed*

*- Consolidated TV channels. That is Art, Travel and Entertainment notorious TV channels. In this case, negotiations are to be carried out, therefore, this action is an action of prospection and study. The publication is no guaranteed.*

*- A proper Web-TV exclusively dedicated to European Heritage. A first-stage study is to be carried out as for the type of contents, the possible suppliers of content, the broadcasting timeline structure, the overall costs. Because of the complexity of this sub-action, an ulterior and specific Creative Europe project would be required for its further development and achievement.*

#### *b) exploitation through the european education system*

*Once again, the design of the documentary (short episodes - informal language - personal focus) responds plainly to the demands of the education system, as far as pedagogical resources are concerned: motivational, directly exploitable and separation in units.*

*The professional background of the coordinators, -secondary school foreign language teacher- is a guarantee for this action to be fulfilled.*

#### *c) a plurilinguistic dissemination*

*This point will be achieved through the addition of multilingual subtitles so as to make the documentary available into several languages of the European Union, in the understanding that multilingualism is a pillar of integration and of promotion of cultural heritage.*

	<i>The automatic translation technology has reached such a level of quality in the recent years, that is is no longer too big a challenge to create multilinguistic audiovisual contents. It is more a question of task selection and control, than a question of capacity</i>
Partners currently involved in the project	none

**Partners searched – which type of partner are you looking for?**

From country or region	<i>Any EC country</i>
Preferred field of expertise	<i>Partner 1: Expertise in dealing with EU projects and particularly with cultural heritage projects .  - partner 2: Communications networking partner / TV Broadcasting corporation. Film production company  - partner 3: Internet company; - apps builder, Social Media</i>
Please get in contact no later than	

**Projects searched – are you interested in participating in other EU projects as a partner?**

Yes / no	yes
Which kind of projects are you looking for?	cultural heritage

**Publication of partner search**

This partner search can be published?*	<i>Yes</i>
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