

THE EUROPEAN
YEAR OF
CULTURAL HERITAGE
2018



Projects
funded
then & since



#CreativeEurope



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Acknowledgements

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Contents



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Foreword	4
Introduction	6

SECTION I Sectors covered 9

1 Performing heritage Music	11
2 Staging heritage Dance, theatre, opera	19
3 Interpreting heritage Visual arts and interdisciplinary	29
4 Weaving heritage Textiles and craft	35
5 Culinary heritage Gastronomy	41
6 Building heritage Heritage sites and architecture	47

SECTION II Themes covered 59

7 Placing heritage Routes and tours	61
8 Remembering heritage Untold/undertold stories	69
9 Contested heritage War	73
10 Connecting heritage Education	79

Foreword



Sophie Beernaerts
EACEA Director

The European Year of Cultural Heritage in 2018 was a watershed year; it was a turning point for the cultural heritage of Europe. It was a year in which cultural heritage and creativity were celebrated, highlighted and promoted. With a wide range of activities, programmes and events, people were encouraged to discover and engage with Europe's cultural heritage, and this in turn reinforced a sense of belonging to a common European space. 'Our heritage: where the past meets the future' was a powerful and inspiration slogan for the year, which is still in use today.

Policy relating to culture is primarily the responsibility of Member States and, in some instances, rests with regional and local authorities. The EU is, however, committed to promoting, protecting and safeguarding Europe's rich and diverse cultural heritage with a number of EU programmes, actions and prizes.

One such programme is Creative Europe, the EU's flagship programme that supports the cultural and audiovisual sectors. Marking the importance of the European Year of Cultural Heritage, the Commission launched a dedicated call for proposals under the programme. As a result, 29 transnational cooperation projects took advantage of a total of EUR 4.8 million. They could choose between two objectives: reinforcing a sense of belonging to a common European space (12 projects) and promoting cultural heritage as a source of inspiration for contemporary artistic creation and innovation (17 projects).

The European Year of Cultural Heritage was an unprecedented opportunity. It paid tribute to museums, monuments, artworks, historic cities, literature, music, audiovisual works, and natural, built and archaeological sites of interest. In doing so, it also recognised the intangible dimension of cultural heritage. As defined by the 2003 UNESCO convention, intangible cultural heritage is:

“ the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. ...

[It] is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;**
- (b) performing arts;**
- (c) social practices, rituals and festive events;**
- (d) knowledge and practices concerning nature and the universe;**
- (e) traditional craftsmanship. ”**

The importance of this intangible dimension and how it interacts both with the other heritage dimensions, which we usually call tangible heritage, and with the different cultural sectors has guided the writing of this publication and the organisation of its content.

Following the European Year of Cultural Heritage, cooperation projects willing to continue working within the cultural heritage could do so by selecting the specific priority ‘Legacy of the European Year of Cultural Heritage 2018’ under the 2019 and 2020 Support to European Cooperation Projects calls. This priority focused on reinforcing a sense of belonging to a common European space. All in all, a further 29 projects were selected to receive a total of EUR 14.5 million. The two heritage sectors most represented both for the specific call for the European Year of Cultural Heritage and for the Support to European Cooperation Projects calls were intangible cultural heritage, and historical sites and buildings.



Introduction

The publication is structured in two main sections: 'Sectors covered' and 'Themes covered', which are then divided further, with each subsection title in the continuous present tense. The former section clusters projects together, answering the question: how? The latter section also clusters projects, exploring instead the question: what? These sections are then divided further, with each subsection title in the continuous present tense. This choice acts as a reminder that cultural heritage is something that is a living and dynamic. While cultural heritage may seem focused on preservation, it is in fact an ongoing process of interpretation and adaption. And this is a two-way process: cultural heritage is continuously recreated by communities, while also shaping our identities and societies. Thus, cultural heritage is not confined to the past but is rather a vibrant and ongoing part of our present and future.

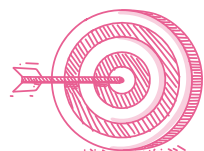
Section I delves into different cultural sectors. Subsection 1 'Performing heritage – music' focuses on the links between music and cultural heritage, spanning various periods from contemporary music to historical types such as early music and the baroque. This is followed by 'Staging heritage – dance, theatre, opera', which explores how the performing arts serve as platforms for storytelling, conveying and preserving cultural narratives on stage. Subsection 3 'Interpreting heritage – visual arts and interdisciplinary' examines how artists interpret, translate and create cultural heritage across a range of artistic formats, from virtual reality to digital arts and other interdisciplinary mediums. Subsection 4 'Weaving heritage – textiles and craft' highlights the tangible aspects of cultural heritage that can be woven into everyday life. It showcases how costume, fashion, craftwork and pottery carry cultural significance. Then 'Culinary

heritage – gastronomy' delves into the rich tapestry of culinary traditions, emphasising how food is not only nourishment but also an essential element of cultural identity and community bonding. Finally, 'Building heritage – heritage sites and architecture' focuses on tangible cultural heritage, particularly the physical spaces represented by heritage sites, cities, urban spaces and buildings.

The second, content-based, section explores heritage from thematic perspectives. 'Placing heritage – routes and tours' focuses on cultural heritage through geography and location, zooming in on locally grounded cultural heritage while also connecting it to broader European cultural exchanges. Subsection 8 'Remembering heritage – untold/undertold stories' highlights projects that challenge dominant narratives of cultural heritage by bringing to light stories that have been told insufficiently or marginalised by prevailing power structures. The projects remember and acknowledge how these stories, often from minority voices, have always been part of our shared cultural heritage and have contributed to shaping it. Subsection 9 'Contested heritage – war' focuses on the complex and difficult heritage of war. It examines how the suffering, crimes and atrocities associated with wars are both remembered and forgotten as part of cultural heritage. This subsection investigates the challenges of acknowledging and interpreting war-related heritage, exploring how societies grapple with preserving and presenting this painful aspect of their history. The final subsection, 'Connecting heritage – education', looks at the role of education in linking the past and the present, emphasising the importance of understanding and interpreting cultural heritage for future generations.



PROJECTS



OBJECTIVES AND PRIORITIES

Specific cooperation call for the European Year of Cultural Heritage **2018**

- **29** projects selected
- **€4 759 648**

OBJECTIVE 1

Reinforcing a sense of belonging to a common European space:

- **12** projects selected
- **€2 150 285**

OBJECTIVE 2

Promoting cultural heritage as a source of inspiration for creation and innovation:

- **17** projects selected
- **€2 609 363**

Support for small and large European cooperation projects in **2019**

- **14** projects selected
- **€6 581 540**

Support for small and large European cooperation projects in **2020**

- **15** projects selected
- **€7 967 557**

Specific priority for the legacy of the European Year of Cultural Heritage 2018

- **29** projects selected
- **€14 549 097**

MAIN SECTORS FINANCED

Intangible heritage
22 projects selected

Tangible heritage – historical sites and buildings
10 projects selected

Music
6 projects selected

Theatre
5 projects selected



TOTAL NUMBER OF PROJECTS IN THE HERITAGE SECTOR FINANCED BY COOPERATION CALLS BETWEEN 2018 AND 2020

75 projects selected
€25 708 376

A woman with long brown hair, wearing a white t-shirt and a brown apron, is pouring a light-colored liquid from a clear plastic pitcher into a white cylindrical mold. She is standing in a pottery studio with shelves in the background filled with various finished and unfinished ceramic pieces. In the foreground, there are more pottery-related items like a pink bulb, a sieve, and some containers.

SECTION I

Sectors covered

1

Performing heritage Music

Unearthing the music: Sound and creative experimentation in non-democratic Europe



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Field/Sector

Music, contested heritage, intangible culture

Partners

OUT.RA – Associação Cultural (Portugal, coordinator),
Skaņu Mežs (Latvia), Jumătatea plină (Romania),
Javna Medijska Ustanova Radio-Televizija Srbije (Serbia),
Bölcsészettudományi Kutatóközpont (Hungary)



UNEARTHING THE MUSIC
Sound and Creative
Experimentation
in Non-democratic
Europe

Our project

The project aimed to shed a new light on creative and forward-thinking music made under non-democratic regimes in the latter half of the 20th century in Europe. The research tackled fundamental European values such as freedom of expression and movement (both of people and of ideas / artistic works), at a time when roughly half of what is now the EU, and of the whole European continent, was bereft of such basic rights. Through 16 concerts, 3 conferences, 6 talks and 6 radio broadcasts, the project revisited important artistic and cultural legacies while raising awareness of the sociopolitical realities of the dictatorships. The events also spotlighted shared historical experiences, with performances in a range of European cities: Barreiro, Riga, Leipzig, Berlin, Budapest, Bucharest, London, Brussels and Belgrade. By collecting music, videos, articles, testimonies, opinions and investigative studies, the project also developed an online database and print publication dedicated to experimental music in European countries under dictatorships. Besides the consortium, more than 200 citizens from Europe and across the globe directly contributed to the project, including archive directors, personal collectors, musicians, journalists, academic researchers, and people from record labels, media companies and publishing houses. This diversity in contributions also strengthened the interaction between the artistic and cultural heritage, education, research and media sectors in Europe.

Who we are

'Unearthing the music' is a collaborative project that unites five organisations from five European countries. All organisations are actively interested in the history surrounding experimental music in Europe, particularly in countries where the conditions for creative freedom were barely met throughout the second part of the 20th century. The coordinator, OUT.RA, is a non-profit cultural association in Portugal that celebrates music that transcends genres and styles through live shows, movie screenings, workshops and residencies. It joined together with the non-profit organisation Jumătatea plină from Bucharest; the public broadcaster Javna Medijska Ustanova Radio-Televizija Srbije; Skaņu Mežs, an annual festival for innovative and experimental music in Riga, Latvia; and the research centre Bölcsészettudományi Kutatóközpont from Budapest, Hungary.

GOfBaroque



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Field/sector

Music, early music, intangible culture, puppetry

Partners

AMUZ (Festival van Vlaanderen Antwerpen) (Belgium, coordinator), Osaühing ERP (Estonia), Kulturstiftung Sachsen-Anhalt (Germany), EUBO Development Trust (United Kingdom)



Contact us

Culture and Creativity database – [GOfBaroque](#)

Who we are

AMUZ, a venue for historically informed performance in Antwerp, led the 'GOfBaroque' project with music organisations from Germany, Estonia and the United Kingdom and with international associate partners pre-eminent in the baroque music field. The organisations all had significant experience in the music field, such as in concert promotion, festival organisation, education, orchestral activities, international touring, digital dissemination and musicology, among other areas.

Our project

The baroque era gave rise to one of the most significant artistic movements to have encompassed Europe, permeating a range of art forms during the 17th and 18th centuries. GOfBaroque set out to safeguard, reimagine and revitalise baroque music techniques and skills while communicating the vitality and excitement of baroque music performance to 21st-century Europeans. Many GOfBaroque activities were in the field of baroque orchestral music: the project launched an orchestra to give opportunities to emerging talented musicians from across the EU to acquire technical skills and essential live performance experience. This included a co-production of *Concertatio in Silva* in the centuries-old German puppet theatre tradition, and explored themes of conflict and resolution. Set to the music of Antonio Vivaldi's *Four Seasons*, with scenography by the Figurentheater Favoletta and music performed by GOfBaroque's orchestra, the show was conceived for children aged 8 and over. The production toured with both live music and digital sound and was ultimately recorded for online distribution. Under the banner '1618 – Before & Beyond', the project also organised public events to help people understand baroque music better. Taking a holistic approach, the activities first looked at what baroque music inherited from earlier years, and then explored how baroque music influenced future generations of musicians. Through modern technologies, the baroque style was then transported into the 21st century, with the aim of ensuring that knowledge and skills are transmitted from one generation to the next. In doing so, GOfBaroque contributed to building Europe-wide awareness of baroque identity, providing a link from the past, through the present, to the future.

Medinea



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Field/sector

Music, intangible culture, emerging artists, capacity building

Partners

Association pour le Festival international d'art lyrique (France, coordinator),
Ente Musicale di Nuoro (Italy),
International Cultural Centre of Hammamet (Tunisia)



Our project

The project aimed to promote the professional integration of young musicians, while at the same time enhancing Mediterranean musical heritage. In doing so, Medinea supported intercultural exchange and collaboration to enhance dialogue, transmission of culture and mobility around the Mediterranean basin. During this 2-year project, Medinea implemented four Medinea sessions and four outreach skills sessions. Medinea sessions were residencies each bringing together 12 young and talented musicians from the Mediterranean basin to support their journey to become professional artists. Together they co-created a public concert programme, which was inspired by various musical aesthetics and styles such as jazz and traditional music. The skills sessions gave young artists the opportunity to develop their professional skills outside the concert hall to reach and benefit wider audiences. By reflecting on the contributions that artists can make to society, the sessions helped each artist to design and implement their own outreach action to support local communities. In total, 114 beneficiaries put into practice what they learned through 22 outreach actions reaching out to 692 people from different backgrounds in six countries.

Who we are

All three institutions are part of the 'Mediterranean incubator of emerging artists' (Medinea), a professional network connecting emerging artists and professionals from higher education institutions, cultural centres, festivals and the music industry. It was founded in 2014 by the coordinator, Festival d'Aix-en-Provence, a music festival in France that has been bringing together young musicians from the Mediterranean region each year since 1984. It was joined by the Italian non-profit organisation Ente Musicale di Nuoro, which focuses on rediscovering and preserving traditional music from around the Mediterranean. The International Cultural Centre of Hammamet occupies a listed cultural heritage site in Tunisia and also has expertise in musical performances, theatrical works, ballets and art exhibitions.

Awakening European sleeping Instruments



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Field/sector

Music, early music, historical sites and buildings, capacity building

Partners

Ajuntament de Ripoll (Spain, coordinator), Associació Musica Mòdal a Cardedeu (Spain), Trob'Art Productions (France), Associazione Culturale Labyrinth Italia (Italy), Paraplevros Paragoges ED Ltd (Cyprus)



Our project

'Awakening European sleeping instruments' aimed to recover, recreate and promote musical instruments from the Middle Ages. This involved recreating medieval wooden instruments and researching the music composed in the Middle Ages in the four participating countries. By doing this, the project connected the common musical past of Catalonia with the medieval music of Occitania, Italy and Cyprus. Bringing together professional musicians from four countries, the project produced an immersive exhibition on medieval musical instruments, 50 workshops and seminars, 6 documentaries, a CD-book and conferences. On top of this, 45 live concerts and 30 online concerts were performed in 25 historic places of European heritage such as abbeys, churches, monasteries, castles and cathedrals. Leading international musicians specialising in medieval music played recovered medieval melodies, weaving together medieval sounds from around the world. The project also developed new ways of making, distributing and listening to medieval music to broaden audience participation. Thus, the project aimed to reconnect European citizens to their common heritage of medieval Europe through the magic of music and its instruments.

Who we are

The public institution the Ajuntament de Ripoll in Catalonia brought together four organisations specialised in medieval and modal music. One was Trob'Art Productions in France, which has expertise in medieval music and poetry in Occitan, a Romance language spoken in parts of southern France, Monaco, Italy and Spain. They joined with two cultural associations, Labyrinth Italia and Paraplevros in Cyprus, which both lead educational workshops focusing on modal musical performance, composition and instrument building. They all partnered with Associació Musica Mòdal a Cardedeu, whose aim was to bring together and support local musicians in Catalonia.

Moving classics sonic flux



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Field/sector

Music, digital, visual arts, remembering heritage

Partners

Curated Place Ltd (United Kingdom, coordinator), Einkofi Productions Ehf (Iceland), G. G. Culturetones (Cyprus), Blekksprut Productions AS (Norway)



Moving Classics: Sonic Flux

Contact us

- [Moving classics: Sonic flux](#)
- [Culture and Creativity database – Moving classics sonic flux](#)

Who we are

'Moving classics sonic flux' brought together four partner organisations from Cyprus, Iceland, Norway and the United Kingdom, who are all leaders in the field of music innovation, production and presentation. The coordinator, Curated Place, is a cultural production agency focusing on creative interventions and professional development. They were joined by Culturtones in Cyprus and two Nordic organisations: the factory light festival Blekksprut Productions and Einkofi Productions, an independent arts collective that works internationally connecting music, art, design, technology, literature, performance and education.

Our project

'Moving classics sonic flux' was a 33-month project that creatively explored the condition of displacement through personal testimony, original music and

audiovisual/film installations. The project connected musicians and audiovisual/film artists with displaced people to explore stories of flux that have shaped European identity. By both representing the stories of displaced people and including them in the creative process, the project aimed to bring new voices into the creation of music and to redefine what contemporary music can be in a socially engaged setting. Through collaborations with communities, musicians, artists, diverse ethnographers of cultural heritage, film-makers and visual storytellers, six original artworks were created. These hybrid sonic and visual experiences started with stories of internal displacement within countries before then zooming out to regional and transcontinental stories, highlighting displacement as a human condition rather than a national one. These digital and music installations aimed to remove accessibility barriers by taking the artworks out of the concert hall and into new areas through technology. This was also achieved through artist residencies with an embedded community focus and by presenting the works in more accessible forms at festivals. The music, new media and live events resulting from the residencies were also documented and published to create an added layer of engagement with the audience and ensure inclusivity. This served to open up new dialogues around shared experiences, musical expression and expertise, to create a collaborative production that blended creative practices and heritage.

EEEmerging+



Field/sector

Music, early music, capacity building

Partners

Association Art et Musique d'Ambronay (France, coordinator), Ghislierimusica (Italy), Internationale Händel-Festspiele Göttingen (Germany), Rīgas Senās Mūzikas Centrs (Latvia), National Centre for Early Music (United Kingdom), Joventuts Musicals de Torroella de Montgrí (Spain), Festival Kvarner (Croatia), National Forum of Music (Poland), Music and Drama Association, Athens Conservatoire (Greece)

Contact us

- [EEEmerging+](#)
- Culture and Creativity database – [EEEmerging+](#)

Who we are

'Emerging European ensembles' (EEEmerging+) was a large-scale European cooperation project involving nine managing partners from Croatia, France, Germany, Greece, Italy, Latvia, Poland, Spain and the United Kingdom as well as several supporting partners from Czechia, Romania and Slovenia and international networks such as the European Early Music Network and A Soul for Europe. The pan-European partnership involved two cultural organisations, Association Art et Musique d'Ambronay and Ghislierimusica; two festivals, Internationale Händel-Festspiele Göttingen and Joventuts Musicals de Torroella de Montgrí; the higher education institution Music and Drama Association, Athens Conservatoire; and the concert venue the National Forum of Music.

EEEMERGING

Emerging European Ensembles

Our project

EEEmerging+ promoted the emergence of new talent in early music, a broad musical era, which includes medieval, renaissance and early baroque music. The project was based on three objectives: to empower young early music ensembles and individual artists, to foster innovation in the early music sector, and finally to nurture and encourage the expansion of an early music community. More concretely, the project supported the professional development of 24 ensembles (about 138 musicians) and 33 individual musicians through the organisation of 82 residencies, 571 creative activities, 4 festivals, 9 CD recordings and publications, and 3 competitions. The project also established an innovation community through three EEEmerging+ assemblies, bringing together professionals from the sector, and a dozen innovation labs (inspirational meetings) conducted online with peer-to-peer learning. All results and outputs from the activities were shared with the online community, which ensured long-term impact beyond the sector.

Musique est une femme



Field/sector

Music, intangible culture

Partners

Fundacja TAK – Temat Aktualny Kultura (Poland, coordinator), Noordstarfonds vzw (Belgium), Molyvos International Music Festival (Greece), Vidzemes Koncertzāle (Latvia)

Contact us

- [Composed by women](#)
- [Culture and Creativity database – Musique est une femme](#)



women. 'Musique est une femme' was the answer to the need to give the forgotten heritage of female composers more space in the history of music and culture. Thanks to our video competition and concerts containing music composed by women, we raised awareness of the fact that – despite all the barriers – women have always tried to compose. Thanks to the videos of our concerts, we increased the presence of music composed by women on the internet and proved its potential as fresh inspiration for concert programmes. Thanks to these diverse actions, we hope to have contributed to diminishing the absolute domination of culture by the repertoire composed by male composers. The YouTube channel started in the project is an open and active platform to further promote existing and new recordings of music by female composers.

Who we are

The aims of 'Musique est une femme' are to highlight the richness of women's legacy in the history of European music, especially music created at the times when women's rights were disregarded; to reach a wider audience, especially aiming at younger people, engaging them through a video competition and a questionnaire at concerts; to foster cultural organisers' interest in programming concerts with historical music composed by women; and to consolidate the digital presence of compositions written by women.

Our project

Our project focused on the promotion of music composed by women before the Second World War, reflecting on the absence of their works in concert programmes and on stereotypes about the composing capacities of women. In our short video competition, we invited a broad audience to question the stereotypes about the composing capacities of

“ I think that this competition is very important because at school we learn only about male composers' lives and works. When I was 12, I wanted to learn piano, and I can't imagine that I couldn't play piano just because I'm a girl. I'm so glad that I live in the 21st century because now we can be equal. ”

2

Staging heritage Dance, theatre, opera

Ghent Altarpiece



Field/sector

Theatre, intangible culture, film and video

Partners

NTGent (Belgium, coordinator), Stichting Stadsschouwburg Amsterdam (Netherlands), Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg (Germany)

Contact us

- Culture and Creativity database – [Ghent Altarpiece](#)

Who we are

In September 2018, Milo Rau created 'Ghent Altarpiece – Lam gods' at the city theatre NTGent (Ghent, Belgium) in close collaboration with Stadsschouwburg Amsterdam (Netherlands) and Schauspiel Stuttgart (Germany). The objectives of this partnership were to enhance transnational mobility (touring) and to reinforce a sense of sharing a common European space and culture, supported by a substantially developed communication and dissemination strategy. The activities of the project inspired the younger generations, by reflecting on common values, histories and traditions we shared.

Our project

The Ghent Altarpiece, a masterpiece by Hubert and Jan van Eyck, was brought to life on stage, with a re-enactment of the spiritual, mythological and historic stories that accompany this 15th-century painting, showing the naked Adam and Eve and about 60 biblical characters. The painting was transposed into today's society. The Van Eycks' use of real people to portray biblical characters was a bold statement. The project partners built on that to manifest intangible culture and create a new, contemporary narrative. Using a multidisciplinary approach, the painting led to a new, contemporary theatre art form. The project resulted in a publication and an international education programme. In the dissemination of results that goes beyond the work programme of this project, a documentary film was created (released in 2020). The artistic objective of the project was to create a shared awareness of the Ghent Altarpiece, an icon of western European tangible and movable culture heritage. The Ghent audience was an essential part in the realisation of the production. Citizens were invited to tell their personal stories, linked to the painting; more than 50 citizens participated in the production. This participatory approach of audience development was further extended in close collaboration with the partners in Amsterdam and Stuttgart.

Legend of great birth



Field/sector

Theatre, intangible culture, mythology

Partners

Aeroplío Theatre – Topos Allou (Greece, coordinator), Smashing Times (Ireland), Fondazione Aida (Italy), Stella Polaris (Norway), Stowarzyszenie Teatr Krzyk (Poland), Fusion of Arts – FOA (Romania), Action Synergy SA (Greece)

Contact us

- [The legend of the great birth](#)
- Culture and Creativity database – [Legend of great birth](#)

Who we are

‘Legend of great birth’ (LeGreBi) has managed to use myths of creation in order to promote a common sense of European belonging through the cooperation of cultural organisations in six countries.

THE LEGEND OF THE GREAT BIRTH

Our project

The project has used myths of creation from Greek, Latin, Dacian, Slavic, Nordic and Celtic traditions and developed a common scenario through which six different performances were born, each one using its own artistic and expressive means (shadow theatre, circus, video projection, etc.). It presented 60 performances, both live and online, through a variety of different methods and techniques. The structure of LeGreBi is built around a central event, which was a theatre performance based on the intangible cultural heritage of mythology, together with many other activities. These parallel activities aimed to familiarise the audience with different myths through workshops, public readings, laboratories, etc. LeGreBi also developed an online game and a brochure in order to raise awareness of the myths of creation and how they can connect different cultures and create a common European sense of belonging. The project also developed an e-learning course to encourage the transfer of the experience gained through the project to other professionals in the sector. Through these activities, the project managed to reach an audience of 3 000 people through the face-to-face activities and about 20 000 people through the online activities. Thanks to its cooperation with education institutions and schools, the project ensured that its resources will be used as an educational tool that will gradually raise the awareness of mythology, not as a national issue that divides nations but as a European issue that connects us all.

Someone from home – In the sense of belonging to Europe



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Field/sector

Intangible culture, dance, film and video, music

Partners

Ustanova Studentski Kulturni Centar (Serbia, coordinator),
Silk Fluegge – Verein zur Förderung von urbanem
und zeitgenössischem Tanz und Kunst (Austria),
Teatrul Maghiar de Stat Csiky Gergely (Romania),
Fondatsiya Art Link (Bulgaria)



Contact us

- [Someone from home](#)
- [Culture and Creativity database – Someone from home – In the sense of belonging to Europe](#)



eight young dancers and actors, two from each partner organisation. The group of performers comprised traditional and contemporary dancers and actors. The performance was created through four residencies, which ran through spring 2019, one in each partner city (Linz, Timișoara, Sofia, Novi Sad). During summer 2019, the dance performance premiered in all four partner cities. The music for the performance was composed by famous young composers: Ljubomir Nikolic from Serbia and Ivan Shopov from Bulgaria. The music composed reflects a mixture of traditional folk and contemporary electronic music and was performed live by three local musicians at each final event. The final dance events were mostly organised in open-air venues as a part of different festivals. The dance performance, lasting 60 minutes, was created as a participatory and interactive event involving the audience. During the performance, the audience joined the dancers on the stage three times to dance with them. The performance ended with a free dance involving both the audience and artists. All final dance events were very well attended, and the audiences in each city participated actively in the dance. These were intergenerational events involving everyone from children to the oldest citizens, who danced together with the dancers on stage. Each final event was attended by an audience of 500 people.

Who we are

The partner network on the project was new and consisted of two public cultural institutions – Ustanova Studentski Kulturni Centar, Novi Sad, and Teatrul Maghiar de Stat Csiky Gergely, Timișoara – and two independent dance companies – Silk Fluegge, Linz, and Fondatsiya Art Link, Sofia.

Our project

The 'Someone from home' project was conceived and realised as creative research on contemporary interpretations of traditional dances and intangible cultural heritage; above all, those of the Danube Swabians, south-east Europe and the Balkans. The main activity was the international co-production of a dance performance by the choreographer Silke Grabinger from Austria, with

Store the future – Artists, memoirs and civil rights for Europe in the third millennium



Field/sector

Tangible culture, libraries and archives, theatre, music

Partners

Archivio Diaristico Nazionale (Italy, coordinator),
Bandalena (France), Associazione Culturale Compagnia
Teatro Stabile di Anghiari (Italy), OpenCom (Italy),
Associação Arquivo dos Diários (Portugal), Državni arhiv
u Pazinu (Croatia)

Contact us

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civil rights for Europe in the third millennium](#)



Our project

'Store the future' brings cultural heritage to life by creating original artworks based on autobiographical stories preserved in archives. A series of artistic residencies brought together the knowledge of archival and creative organisations to write and produce an original play, *Butterflies on Flowers*. This multi-language drama told the story of the protests of 1968 through real, personal experiences from the archives, portraying a crucial period that contributed to women's emancipation, labour rights and sexual liberation. The four performances in three European locations (Arezzo in Italy, Sigonce in France and Lisbon in Portugal) brought the archival stories to a wider audience. This aimed to make people aware of the importance of cultural heritage and the role of the organisations that preserve archives.

Through this innovative collaboration between archival organisations and cultural workers, the project showed the need for a new type of professional: an expert who connects the universe of archives to the creative worlds of theatre, music and dance. Throughout the project, the partners defined and drafted guidelines for an 'expert in archive research aimed at artistic and cultural production'. With the support of OpenCom, the partners formalised this into a profile: an interdisciplinary role that can understand and search archives to inspire new original artworks, while bearing in mind the sensitivity of the sources and the facts contained in them.

Who we are

The partnership brought together three archives from Croatia, Italy and Portugal, two cultural organisations from Italy and France, and one research centre, in which the specific skills of each sector could provide answers to the needs of the others. The archives Archivio Diaristico Nazionale, Arquivo dos Diarios and Državni arhiv u Pazinu are different in terms of year of foundation (1984, 2003 and 1958, respectively), geographical context, and type of materials preserved. Yet all the archives want to enhance their stored cultural heritage through contemporary formats. This is where the cultural organisations come in: the theatre Teatro Stabile di Anghiari has been working for years in the field of artistic enhancement of individual and community memories. Bandalena is an art association that often collaborates with high-level professionals in the world of theatre, music and dance. Both sectors collaborated with the research centre OpenCom, an expert in the systematisation and standardisation of operational models and profiles of expertise for new types of professionals.

Future epics



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Field/sector

Theatre, intangible culture, dance

Partners

Hartefakt Fond (Serbia, coordinator), TASCA Serveis d'Animació SL (Spain), Vitlycke – Centre for Performing Arts Ekonomisk Forening (Sweden), Javna Ustanova U Kulturi Dubrovačke Ljetne Igre Dubrovnik (Croatia)

Contact us

- [Future epics](#)
- [Culture and Creativity database](#) – [Future epics](#)



Our project

The purpose of 'Future epics' was to concisely unfold the issues concerning the tangible and intangible local cultural heritage in the various European countries participating in the project, while pointing out the opportunities and new trends in the performing arts field. Workshops, creative labs, symposia and thematic gatherings encouraged theatre professionals and the wider audience to explore contemporary heritage research and methodologies. Additionally, 'Future epics' focused on international exchange, and also on creating new artworks and promoting young artists who, in the spirit of exchange, tolerance and cooperation, radically contemplate the European theatre language. 'Future epics' created an opportunity for exploring new perspectives on the diverse European cultural and social heritage through deconstructing metanarratives of specific periods of various European local histories by using contemporary performative arts. By focusing on reassessing and re-evaluating heritage addressing different historical and forgotten narratives through performing arts, 'Future epics' has increased awareness of historical themes that are often marginalised and ignored. 'Future epics' has also shed light on new ways in which performing arts, as an artistic medium, can allow the creators to discuss complex historical themes in an open and enlightening way. Through creative discussions, the interaction between the cultural heritage sector and the performing arts field has been strengthened. 'Future epics' focused on reaching out and involving young audiences, fostering the establishment of new collaborations between young artists who come from different fields of interest.

Who we are

Partners from Croatia, Serbia, Spain and Sweden were brought together by a shared desire to create new spaces for young professionals and audiences to use performing arts as a means to rethink and reuse specific local cultural heritage. The coordinator, Hartefakt Fond, an independent foundation dealing with socially engaged theatre, came together with Javna Ustanova U Kulturi Dubrovačke Ljetne Igre Dubrovnik, a public institution in Dubrovnik responsible for running one of the most prominent theatre festivals in the Balkans. They partnered with Vitlycke – Centre for Performing Arts Ekonomisk Forening, an art residency centre in Tanumshede, and TASCA Serveis d'Animació SL, a sociocultural activist organisation in Barcelona. In this way, 'Future epics' integrated already active and familiar fields into the activities of the partner organisations while developing an assemblage of new and interrelated interdisciplinary activities.

Genius loci – Performing arts between heritage and future



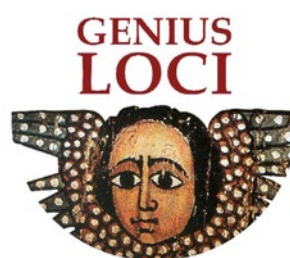
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Field/sector

Theatre, dance, intangible culture

Partners

Eufonia Società Cooperativa (Italy, coordinator),
Fundación de la Danza Alicia Alonso (Spain), Institut
International du Théâtre (France), Università del
Salento (Italy), Teatrul de Stat Constanța (Romania),
Theatro Tsi Zakynthos Epangelmatiki Skini (Greece),
Dimos Zakynthou (Greece)



Our project

The production *The Wind of Genius Loci* featured the involvement of more than 30 artists. The partnership was able to develop new modalities, to change habits and to increase the development of new audiences and accessibility to the audience. The online activities on YouTube, Facebook and other social media platforms had around 20 000 views. The international artistic residencies in Zakynthos, Segovia, Constanța and Lecce (one offline and three online) gave a glimpse of the depth of European cultural richness and diversity. They included the realisation of an international coproduction, audience engagement activities and research on European performing arts. For young artists, and for masters in their arts, established professionals and other cultural workers, this was an extraordinary opportunity to resist, to realise artistic activities and enhance the creative exchange of best practices and the partners' skills, to fertilise artistic creation through this exchange, involving hundreds of artists and cultural workers.

Our aim

The project aimed to promote cultural cooperation and intercultural dialogue by connecting artists with people, cultural heritage, places and social contexts, through the implementation of international artistic residencies in four different locations: Zakynthos, Segovia, Constanța and Lecce. It included collaboration between European artists, concluding in an international coproduction; audience engagement activities; and research on European performing arts.

TV free Europe – One and a half million steps over borders

Field/sector

Theatre, intangible culture, film, video

Partners

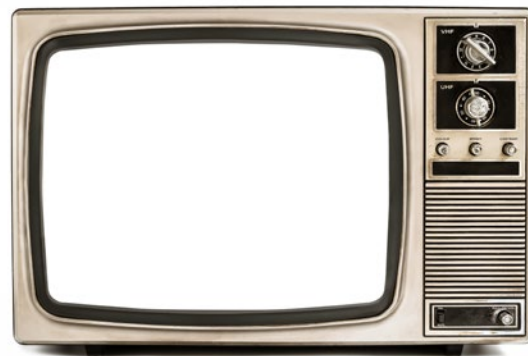
Kulturális Örökség Menedzserek Egyesülete (Hungary, coordinator), OHO – Offenes Haus Oberwart (Austria), Civil Sector (Denmark), Közmű Egyesület (Hungary), Univerza v Novi Gorici (Slovenia), UT Connewitz e.V. (Germany)

Contact us

- [TV free Europe](#)
- Culture and Creativity database – [TV free Europe – One and a half million steps over borders](#)

Our aim

‘TV free Europe’ is a tele-theatre vision, an international collaboration encompassing the fields of performance and multimedia art, cultural heritage and art education. The project explores the possibilities of freedom, especially the non-freedom of speech and the ‘free market’ by connecting voices, locations, times and stories to each other, and connecting historical topics with today’s and tomorrow’s facts and fictions.



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Our project

The main aim of ‘TV free Europe’ is to reinterpret the achievements of what we call system change or the fall of the Berlin Wall, and the hopes and visions that emerged in its wake. The project has brought methods and formats from the field of performing arts together with visual arts and heritage interpretation. An important aim is to merge these knowledges and approaches and find new ways of dealing with our shared situations and remembering our recent history in Europe. ‘TV free Europe’ has become a rich platform of interconnectivity despite physical distance. An online TV channel was launched with a jointly curated weekly programme as a satirical counterpart to today’s mass media. By means of collaborative art production, university seminars and workshops with young people, the project partners founded their own local studios and produced video materials, music clips, TV talk shows, etc. A theatrical late-night show ‘coming freshly from ‘89’ was developed as an adaptable format.

Dance on, pass on, dream on



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Field/sector

Dance, intangible culture, other (creative ageing)

Partners

Diehl+Ritter (Germany, coordinator), Sadler's Wells (United Kingdom), Holland Dance Festival (Netherlands), STUK – House for Dance, Image and Sound (Belgium), Nomad Dance Academy Slovenija (Slovenia), Mercat de les Flors (Spain), Station Service for Contemporary Dance (Serbia), Compagnie Jus de la Vie (Sweden), Codarts Rotterdam (Netherlands), Kumquat Productions (France), Onassis Stegi (Greece)

Contact us

- [Dance On – Pass On – Dream On](#)
- [Culture and Creativity database – Dance on, pass on, dream on](#)

Who we are

'Dance on, pass on, dream on' is a large-scale cooperation project addressing ageism in the dance sector and society. Eleven renowned European dance institutions are working towards a Europe where older dancers are valued for their experience and charisma, where our common European dance heritage is cherished and serves to inspire younger artists, and where older people are respected and engage in meaningful, creative activities.

DANCE ON PASS ON DREAM ON

Our project

We are working to make dance a sustainable career choice in Europe. We are drawing attention to the fragility and intangible nature of dance history and practice by restaging lost dance works and commissioning contemporary artists to 'respond' to them. By offering participatory dance projects and creative ageing initiatives, we are revealing the wealth of experience and competence of this age group. The project is providing long-term artistic and employment opportunities for professional dancers in their 40s, 50s and 60s, all of whom are continuing to thrive in their careers as a consequence of taking part in the project. It is also reaching large numbers of over-60s, both in person and digitally, offering much-needed opportunities to come together and explore dance and movement. New productions and intergenerational collaborations are opening up new perspectives on iconic and lesser-known dance works from our European dance heritage, while also revealing the important role of older dancers as carriers and guardians of intangible cultural and embodied knowledge.

Bravo bravissimo



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Field/sector

Intangible culture, opera, music

Partners

Società Musicale Orchestra e Coro San Marco (Italy, coordinator), Município de Lousada (Portugal), Cultural Centre Nikola Đjurković, Kotor (Montenegro), Aeroplio Theatre – Ena Theatro Gia Paidia (Greece), Association des Agences de la Démocratie Locale (France)



Our project

'Bravo bravissimo' focuses on transnational mobility and audience development in terms of an accessible and inclusive culture. The project has (1) launched and managed an artistic contest in order to select young artists to be involved in the activities of the project; (2) gathered the selected performers, who undertook the writing, scenic design and performance of an opera based on Rossini's arias; (3) implemented the co-production of the final performance; (4) promoted an audience development strategy with the help of the selected artists together with local schools and civil society organisations in all the partner countries (except France) through specific activities and workshops based on Rossini's works, and addressed to different groups of civil society; (5) arranged an open rehearsal, two open artistic residencies and a performance for children; (6) overseen a final performance in Pordenone, web-streamed Europe-wide; and (7) benefited young emerging artists by providing them with a unique opportunity for professional take-off, and benefited local communities as a whole, with special emphasis on children's and young people's active involvement.

Our aim

The aim of 'Bravo bravissimo' is twofold. On the one hand, it strives to reinforce a general sense of belonging to a common European space through Rossini's life and artistic heritage. On the other, it promotes cultural heritage as a source of inspiration for artistic co-creation and innovation, targeting young talents in the field of performing arts.

3

Interpreting heritage Visual arts and interdisciplinary

Eastern sugar



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Field/sector

Intangible culture, other, publishing

Partners

Slovenská národná galéria (Slovakia, coordinator), Rotor Zentrum für zeitgenössische Kunst (Austria), École nationale supérieure d'art de Bourges (France), T-Tudok Tudásmenedzsment és Oktatóközpont Zártkörűen Működő Részvénytársaság (Hungary), Futura O.S. (Czechia), Bezirk Oberbayern (Germany)

Contact us

- [Eastern sugar](#)
- Culture and Creativity database – [Eastern sugar](#)

Our aim

'Eastern sugar' is a European, interdisciplinary, contemporary visual art project with an educational mission, which intends to investigate, through artistic research, curatorial cooperation, the creation of new artworks, international collective exhibitions, audience engagement and educational programmes, and a comprehensive interdisciplinary publication, the 'clearing' process of European sugar production. Sugar is understood as a metaphor for the notion of Europe under constant transformation.

EASTERN SUGAR

Our project

Taking the sugar industry in Slovakia as a starting point, a case study or a metaphor, the 'Eastern sugar' project invited curators, artists and experts from various fields to expand the discussion and critical reflection of the impact of socialist and neoliberal economics in the countries of central Europe and beyond. Partners embarked on a journey of curatorial and artistic research, commissioning new artworks, organising five international collective exhibitions, audience development and educational programmes, and publishing a comprehensive interdisciplinary publication in two language versions. Through critical texts, conversations and artistic interventions, the book restores complexity to the history of the rapid decline of the Slovak sugar industry, and by extension the wider social and economic infrastructure of transition in central Europe, while at the same time opening up planetary trajectories for post-capitalist alternatives.

Beyond matter – Cultural heritage on the verge of virtual reality



Field/sector

Tangible culture, museums, other (digital arts, painting, drawing, graphic arts, sculpture, film, video), photography (art and technology, extended reality, virtual reality, augmented reality)

Partners

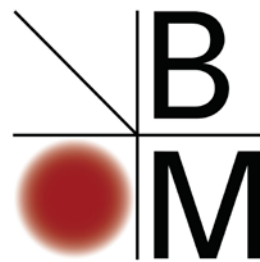
ZKM | Center for Art and Media Karlsruhe (Germany, coordinator), Centre national d'art et de culture Georges Pompidou (France), Ludwig Museum (Hungary), Tallinna Kunstihoone (Estonia), Tirana Art Lab – Center for Contemporary Art (Albania), Aalto University School of Arts, Design and Architecture (Finland)

➤ Contact us

- Culture and Creativity database – [Beyond matter – Cultural heritage on the verge of virtual reality](#)

Who we are

'Beyond matter' is an international, collaborative, practice-based research project that takes cultural heritage and culture in development to the verge of virtual reality. It does this by reflecting on the virtual condition with a specific emphasis on its spatial aspects in art production, curating and mediation through numerous activities and formats, including art and archival exhibitions, conferences, artist residency programmes, an online platform, publications and the digital revival of selected past landmark exhibitions.



Our project

'Beyond matter' aims to develop novel solutions for the accessible digital documentation and networked presentation of exhibitions that currently exist, or previously existed, in physical space. In the long run, the goal is for these methods of virtualising exhibitions to be used by museums and galleries to document and revive their exhibitions in new ways. With our experiential, research-based methodology, we provided a basis for developing museological and technological aspects simultaneously. The short-term impact involves the digitisation and dissemination of cultural content. The exhibitions and symposia have focused on computer-generated artificial environments. The project contributes to the capacities of cultural practitioners and museum professionals. With digitisation, computer-generated and real exhibition spaces are ever more entangled with each other. 'Beyond matter' aims to reap the benefits of this tendency by exploring ways to revive and perpetuate access to cultural heritage.

They: live – Student lives revealed through context-based art practices



Field/sector

Photography, other, intangible culture

Partners

Dom kulture "Studentski grad" (Serbia, coordinator), Akademija primijenjenih umjetnosti Sveucilista u Rijeci (Croatia), Icarus Hrvatska (Croatia), Institut za Savremenu Umjetnost (Montenegro), Universidad Rey Juan Carlos (Spain)



Contact us

- [They Live, Student lives revealed through context-based art practices](#)
- Culture and Creativity database – [They: live – Student lives revealed through context-based art practices](#)

Our aim

The project 'They: live – Student lives revealed through context-based art practices' aims to engage the student population to participate in the production of contemporary art by using the tools of community archiving and artist residencies on campuses.

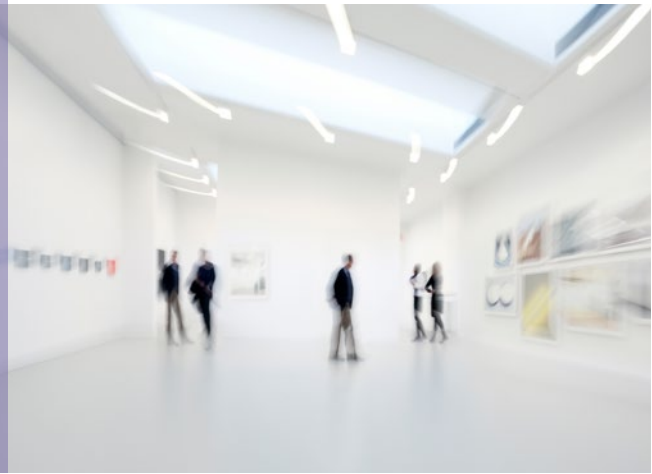
Our project

Our main goal is to create an effective interdisciplinary methodology that involves digital archives as a resource for context-based and participatory art practices. The outcomes of our project serve as guidelines for managers of cultural institutions and art galleries, curators and artists for the further improvement of innovative approaches to the development of young audiences.

The objectives of the project are the following.

1. Participatory and context-based art. By organising context-based and participative artist in residence programmes on campuses, we provided resident students with the opportunity to participate, through working with an artist, in the collaborative creation of artworks,
2. Common history and values. By collecting photo and audio material about student population life from 1945 on, we contributed to the under-represented aspects of the European heritage, raised awareness of common history and values, and reinforced a sense of belonging to a common European space,
3. Digitising of data. By creating a pan-European digital archive of student life, we documented the memory and the knowledge of student life on the European continent and opened up the possibility for interdisciplinary interpretation of vernacular intangible culture relating to student life in the European cultural space,
4. Methodology. We focused on student life in relation to the following topics: everyday student life, campus-related life, cultural habits and free time, interpersonal relations, gender relations and sociopolitical engagement. The time ranged from the end of the Second World War until the present day, at the European level.

ECHO II – Traditions in transition



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Field/sector

Sculpture, intangible culture, painting, drawing

Partners

Inter Alia (Greece, coordinator), SFERA International, Bitola (North Macedonia), Pro Progressione Kulturalis Nonprofit Kozhasznu Kft (Hungary), Open Space Foundation (Bulgaria), Balkania Pera Apo Ta Synora (Greece), Postscriptum Pliroforiki Epikoinonias Epe (Greece)

Contact us

- [ECHO II](#)
- [Culture and Creativity database – ECHO II – Traditions in transition](#)

Our aim

ECHO II was an international project in the field of arts, culture and heritage. Its focus was on traditions in transition, and it maintained that re-exploring and revisiting traditions through a new lens can benefit communities and mobilise them to reconsider existing perceptions of static traditions that need to be protected and re-introduce these traditions into their group life.

Our project

The project strengthened the capacity of the European cultural and creative sectors to operate transnationally and internationally. Furthermore, it promoted the transnational circulation of creative works (artworks) and creative players (artists). It contributed to audience development by revisiting (un)familiar local tradition and heritage through new, original artworks. Moreover, it improved access to cultural and creative works through the digitisation of artworks and by offering open-access content to online users. ECHO II fostered a combination of exploration and production whereby artists and local communities were immersed in a creative process. Locals were the bridge between past and present as the transmitters and receivers of traditions. Artists researched traditions, expressed the dynamic nature and ever-changing realities of those traditions and produced original artworks that have been exhibited at local art exhibitions. Five art residencies and six local art exhibitions were implemented, including extra outreach activities organised at the Gala of Curiosities, a networking and audience development event at the 12th BBB Short Film Festival, which took place in Pristina, Kosovo. Four extra audience development activities were organised, targeting schools nationwide in each participating country, and resulted in the creation of eight original artistic outputs by some of the students.



4

Weaving heritage Textiles and craft

Make it new



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Field/sector
Craftwork

Partners

Ustanova za kulturu i obrazovanje, Kulturni centar "Mladost" Futog (Serbia, coordinator), Omladinska Udruga Axiom (Bosnia and Herzegovina), Kulturni centar Travno (Croatia)



Contact us

Culture and Creativity database – [Make it new](#)

Who are we

The 'Make it new' project is a partnership between two cultural organisations from Serbia (Kulturni centar "Mladost", Futog) and Croatia (Kulturni centar Travno, Zagreb) and one youth association (Axiom) from East Sarajevo, Bosnia and Herzegovina.

Our project

The main idea of the project is to preserve and promote the traditional elements of cultural heritage through the production of exquisite traditional dress using authentic techniques that are no longer used today. In this way, the project aims to raise awareness of the importance of cultural heritage and the protection of folk art and old crafts, and educate and train individuals on various handcraft skills and techniques, in order to revive them.

'Make it new' targets its activities at audiences of different ages. The idea behind the project is to educate people and disseminate knowledge about similarities and differences between cultural

heritage in the participating countries, in order to overcome prejudices and connect our people. The project implemented several parallel activities in partner countries: 5-day educational workshops in three countries, the creation of an educational memory game for children, and an Android application for teenagers designed to educate them and raise their awareness of cultural wealth and heritage. The key result of the project was the production of 12 traditional costumes, 4 from each partner country, handmade using exclusively traditional techniques to preserve originality and authenticity. Folk dress plays a significant part in the cultural heritage of each nation, and the opportunity to create examples has generated very positive feedback from all participants, who had the opportunity to use their knowledge and experience.

Crafting Europe in the Bronze Age and today



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Field/sector

Craftwork, tangible culture, museums, film, video

Partners

Asociación de Amigos del Yacimiento Arqueológico La Bastida (Spain, coordinator), Zavičajni muzej Paraćin (Serbia), Ayuntamiento de Mula (Spain), Universidad Autónoma de Barcelona (Spain), EXARC (Netherlands), Déri Múzeum (Hungary), Bölcsészettudományi Kutatóközpont (Hungary), Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt – Landesmuseum für Vorgeschichte (Germany)



Our project

The first event of Crafter was an international meeting between potters, archaeologists and other cultural heritage professionals. There they shared knowledge, perspectives and experiences, intending to generate a set of synergetic skills and strategies. This meeting propelled the second stage of Crafter, in which four potters from Germany, Hungary, Serbia and Spain drew on their skills and experience to (re) create ceramic vessels representative of some of the most remarkable Bronze Age societies of Europe. The third line of action consisted of capturing the process of recreating the Bronze Age ceramic vessels in four documentary films. The results of the three actions described thus far were shared with the public in the fourth event. This was a gathering that took place simultaneously in four museums in four of the countries participating in Crafter. To turn the experiences acquired by the potters in the project into an opportunity to revive their trade, the project's final commitment was to make the ceramic reproductions available at museums and online shops, in an effort to open a market for these new creations.

Contact us

- [Ruta Argárica de Sierra Espuña](#)
- [Culture and Creativity database – Crafting Europe in the Bronze Age and today](#)

Our aim

'Crafting Europe in the Bronze Age and today' (Crafter) aimed to revive modern-day artisanship by drawing inspiration from pottery traditions of four of the most remarkable Bronze Age societies of Europe: El Argar (south-eastern Spain), Únětice (central Europe), Füzesabony (eastern Hungary) and Vatin (southern Serbia).

Textile heritage inspiring creatives



Field/sector

Tangible culture, libraries and archives, fashion design, intangible culture

Partners

Fondazione Museo del Tessuto di Prato (Italy, coordinator), Ajuntament de Gironella (Spain), Município de Santo Tirso (Portugal), Stiftelsen Produktionstekniskt Centrum i Borås for Tekoindustrin (Sweden), Akademia Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi (Poland)

Contact us

- [Createx project – Textile heritage inspiring creatives](#)
- [Culture and Creativity database – Textile heritage inspiring creatives](#)



was born within the European Textile Collectivities Association, which fostered collaboration among textile cities, museums and enterprises. The main goal of the project is to promote the cultural heritage of the textile sector as a source of inspiration for contemporary artistic creation, including through new tools for the digitisation of archives. Specific goals are boosting the creativity in textile design through the preservation, highlighting and digitisation of European textile heritage; offering an innovative approach to the development of future textile and fashion collections; and highlighting the creative potential of new designers. The project has strengthened skills in archive enhancement by sharing tools and new methodologies developed for the digitalisation of the local textile heritage. Thus it has raised awareness of textile archive preservation among creative professionals, artists and other practitioners. The project's activities have been fully focused on highlighting the creative potential of new generations of textile and fashion designers through the organisation of the Createx creative residencies cycle, an innovative experience of in-depth study comprising workshops and study visits, involving 14 young European designers and artists who have been called on to develop small-scale collections of textile, fashion and design objects inspired by textile and clothing heritage made available on the Heritage Manager database. This working phase led to the organisation of an exhibition dedicated to the 14 heritage-based capsule collections developed by the designers, whose creative path has also been illustrated inside the Createx project catalogue.

Our aim

'Textile heritage inspiring creatives' (Createx) aims to promote the cultural heritage of the textile sector as a driver of creativity and a significant source of inspiration for new generations of designers to design new products and collections based on an innovative heritage-based approach and using contemporary production processes.

Our project

Createx arose from the awareness that exploiting the textile heritage of industrial districts is an important factor in competitiveness and growth for the textile and fashion sectors. This significant heritage has to be preserved, shared and enhanced in the context of contemporary productive processes and new technologies for digitisation. The project

Arts, rediscovery, traditions, eclectic, contemporary, heritage



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Field/sector

Tangible culture, historical sites and buildings, digital arts, craftwork

Partners

Fundația Transilvania Trust (Romania, coordinator), Comarca del Maestrazgo (Spain), Civic Organization Archikidz (Ukraine), Gjirokastra Conservation and Development Organisation (Albania)



Contact us

Culture and Creativity database – [Arts, rediscovery, traditions, eclectic, contemporary, heritage](#)

Our aim

'Arts, rediscovery, traditions, eclectic, contemporary, heritage' was influenced, and indeed inspired, by historic locations – a vital community resource, a creative power for social and economic development. The aim of the project was to develop and promote European heritage and cultural diversity in a creative and collaborative way through cross-sector and innovative practices.

Our project

This project embraced the concept that the transnational circulation of cultural and creative works, combined with the mobility of cultural workers, performers and artists, has an immeasurable capacity for promoting understanding and diversity within Europe. It also focused on combining artistic innovation, craft skills, and traditional and new technologies, and strongly reinforced the ability and capability of cultural/creative players (artists, creators, tech-savvy people, makers with different disciplinary backgrounds) to operate internationally by understanding new skills / artistic techniques and being given the opportunity to transpose them to culturally varied situations. Finally, it offered opportunities to young and innovative artists/creators/craftspeople/performers/makers to enhance their personal abilities and international networking / professional career development, and it engaged children, young audiences and their families in heritage-related activities.

The project outputs include 4 workshops for cultural operators and a handbook containing strategies for the valorisation of cultural heritage; 5 international creative residencies organised in 3 countries; 1 creative workshop on setting up an experience room; 58 artistic creations and a catalogue featuring them; 15 creative and interactive activities involving children, on the topic of cultural heritage and architecture; and 8 European heritage days and open days to celebrate with the general public.



5

Culinary heritage Gastronomy

A place at the royal table



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Field/sector

Tangible culture, historical sites and buildings, museums, intangible culture

Partners

Association des Résidences Royales Européennes (France, coordinator), Schloss Schönbrunn Kultur- und Betriebsgesellschaft mbH (Austria), Palais de Charles Quint (Belgium), De Danske Kongers Kronologiske Samling på Rosenborg (Denmark), Patrimonio Nacional (Spain), Domaine national de Chambord (France), Établissement public du château, du musée et du domaine national de Versailles (France), Ministère de la Culture (France), Reggia di Caserta (Italy), Direção-Geral do Património Cultural (Portugal), Gödöllői Királyi Kastély Közhasznú Nonprofit Korlátolt Felelősségű Társaság (Hungary), Muzeum Łazienki Królewskie w Warszawie (Poland), Zamek Królewski w Warszawie-Muzeum. Rezydencja Królów i Rzeczypospolitej (Poland), Muzeum Pałacu Króla Jana III w Wilanowie (Poland), Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (Germany)

Contact us

Culture and Creativity database –
[A place at the royal table](#)

Who we are

The Association of European Royal Residences is a unique network created in 2001 by the Château de Versailles, which assumes the presidency. It currently brings together 30 institutions that manage more than 100 castle museums in 15 European countries, in order to promote the sharing of good practices and the exchange of experiences.

Our project

The aim of the project was to translate the opportunities offered by the European Year of Cultural Heritage into objectives. In this case, they consisted of discussing history to reinforce a sense of European identity. Such cooperation allowed the participants to achieve network-wide objectives: (1) to create a common knowledge space, (2) to experiment with a new story, (3) to test a new way of working together, (4) to exploit the principle of solidarity of the network and (5) to ensure that its smallest members are more visible. The project brought together 21 institutions under the same motto: 'in 2018 we invite our public to share and cultivate our future'. The aim was to share knowledge of culinary traditions in Europe with the 43 million visitors that these institutions welcome annually. Creative Europe funding, allocated to the network with its 14 partners from 10 countries, made it possible to develop a total of 52 cultural activities for 444 000 visitors, ranging from activities for the general public concerted between the partners (European picnic) to innovative participatory activities on the theme of culinary culture (12 562 participants). The development of the capacity to use digital tools, reinforced in particular by organising a masterclass, has enabled us to considerably increase the international visibility of the network and its members (more than 70 million impressions of #PalaceDay). An international conference was also organised at the Maison de l'Histoire de l'Europe in Brussels to evaluate the results of this project and to pursue scientific research on the theme of the culinary influences on Europe today.

SKREI convention



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Field/sector

Gastronomy, tourist routes, stories, historical sites and buildings

Partners

Stiftelsen Museum Nord (Norway, coordinator),
Cers Italia Associazione No Profit (Italy),
Município de Ílhavo (Portugal)



Our project

The 2-year project explored the cultural heritage of dried and salted cod from the Iron Age through the Hanseatic League to today. A body of knowledge was created and shared through a new map-based digital archive and through an engagement programme for local communities. An international artists' residency programme investigated salted and dried cod as a natural resource and valuable foodstuff for the future within its social, economic, political and historical context. The project culminated in an international multidisciplinary seminar, a publication and a new international network. 'SKREI convention' rooted contemporary uses of cod in the rich traditions of different European regional cuisines that have emerged around this international trading good over centuries. Artists, digital experts, cod-cooking communities, museum professionals, and small and medium-sized enterprises were involved in researching, creating and curating exhibits, mapping of cultural tourist routes, and collating historical records, multimedia content, recipes and stories. This knowledge is of transnational value, as it contributes to the understanding of a shared European story deeply ingrained in our culture.

Who we are

'SKREI convention' reimagined the historic trade routes of dried and salted codfish from the north of Norway to the Baltic Sea as far as Germany, Italy, Portugal and the United Kingdom. The coordinator, Museum Nord in Norway, is a network of museum units in northern Nordland with the aim of researching, disseminating and promoting the cultural and natural history of the area. Cers Italia is a non-profit association that specialises in historical re-enactments. The maritime museum in the Município de Ílhavo, Portugal, provides an insight into the cultural heritage of cod fisheries and coastal populations.

Food is culture



Field/sector

Intangible culture, film and video

Partners

Slow Food (Italy, coordinator), Nova Iskra (Serbia), Europa Nostra (Netherlands), Transpond AB (Sweden), Udruga Kinookus (Croatia)

Contact us

- [Food is culture](#)
- Culture and Creativity database – [Food is culture](#)



Our project

The project conveys the message that food has a crucial link to cultural heritage. The project aimed to promote Europe's cultural heritage of food as a source of inspiration for innovative art, to make citizens understand the richness of this heritage and to give value to it through the active involvement of different target groups. The partnership co-designed and co-created a multimedia artwork dedicated to Europe's food heritage, composed of photos, audiovisual materials and interactive elements, and largely based on the contents of Slow Food's Ark of Taste catalogue, an online archive of foods at risk of extinction that belong to the culture, history and traditions of the whole world. The artwork *What You Didn't Know Existed – Endangered food from around the world* was exhibited in cultural spaces in Europe, spreading the cultural value of food diversity and communicating the value of thousands of traditions connected to food. The partnership designed four specific activities to engage different audiences in the valorisation and protection of EU food heritage in the target countries. The contents of the multimedia artwork were updated during the project's lifetime and enriched with contributions received from the target audience through dedicated contests and activities, creating a final 'reloaded' version of the artwork that is ready to continue its travels across Europe.

Who we are

The artwork concept sprang from the collaboration between Slow Food (cultural sector), Europa Nostra (cultural heritage sector), Transpond AB, Nova Iskra and Udruga Kinookus (both creative sector), together with the food experience designer Josefin Vargö, and its realisation included contributions from various artists and creative professionals. All project partners had the opportunity to deal with new topics and fields, to experience innovative ways to communicate the cultural importance of food heritage, and to reach new and wider audiences. The creative players and the whole sector in general benefited from better knowledge of food, its origin, how it is produced and by whom. Sharing the stories linked to food heritage in many different forms will contribute in the long term to changing people's attitude towards food heritage and reinforcing their sense of belonging to Europe.

Foodprint – The Mediterranean diet revisited



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Field/sector

Intangible culture, photography

Partners

Anemon (Greece, coordinator), Fondazione Brescia Musei (Italy), Goethe-Institut (Germany), Goulandris Foundation / Museum of Cycladic Art (Greece), Bank of Cyprus Cultural Foundation (Cyprus), Cyprus Food and Nutrition Museum (Cyprus)

Contact us

- [Foodprint](#)
- Culture and Creativity database – [Foodprint – The Mediterranean diet revisited](#)



Our project

The project was based on the premise that the Mediterranean diet is an integral part of the world's cultural heritage, and that it is a vehicle for promoting better health, hospitality, neighbourliness, intercultural dialogue, creativity and sustainability. The project consisted of a travelling exhibition, educational programmes, and interactive events and experiences. It aimed to engage children, young people and a wider audience through workshops and events within and outside the museums, inviting visitors to participate, taste and ask how the collective choices we make can lead to a more sustainable future. It also sought to strengthen ties between European professionals and facilitate the exchange of knowledge, but also to create synergy with leading cultural organisations and state agencies around the Mediterranean, to ensure the further dissemination and sustainability of the project and its urgent message.

Our aim

'Foodprint' is a cross-media project of high artistic and educational value that seeks to raise awareness of the Mediterranean diet and way of life.



6

Building heritage Heritage sites and architecture

Young art(ist)s refreshing heritage sites



© GordonKoff - stock.adobe.com

Field/sector

Tangible culture, historical sites and buildings, music, dance

Partners

Združenje zgodovinskih mest Slovenije (Slovenia, coordinator), Fundación Universitaria San Antonio (Spain), ITACA, Il Territorio al Centro dell'Attenzione – Associazione per lo Sviluppo Locale (Italy), Complexul Muzeal Național "Moldova" Iași (Romania)

Contact us

- [Refresh](#)
- Culture and Creativity database – [Young art\(ist\)s refreshing heritage sites](#)



Our project

The idea was to explore the cultural heritage in new ways that would at the same time build closer relationships with the existing audiences and reach out to other community groups. The project concept was based on the cultural heritage sites being the inspiration for artistic creation by young artists coming from different cultural backgrounds and representing different fields of culture. The main core of the project was the implementation of eight events called 'refresh heritage weeks' in chosen heritage sites. At these events we brought together young artists and experts from four countries to create new artworks and new cultural content and events in collaboration with the local audiences, with the aim of refreshing both the existing cultural events and the cultural heritage sites in which these events take place. As added value from the project, in order to continue to extend the interest of young people in cultural heritage we have engaged 96 young people to become ambassadors of the cultural heritage in their local communities.

Our aim

The project aims to bring the cultural heritage of participating towns and regions closer to the people, celebrate its diversity and share its values with future generations.

Where the city loses its name



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Field/sector

Intangible culture, tangible culture, historical sites and buildings

Partners

LaFundició SCCL (Spain, coordinator), Binaural – Associação Cultural de Nodar (Portugal), Fundația AltArt pentru Artă Alternativă (Romania)



Contact us

- [Where the city loses its name](#)
- [Culture and Creativity database – Where the city loses its name](#)

Who we are

The project, which lasted 29 months, involved three partners from European countries (Spain, Portugal and Romania), and some local associates with histories, missions, approaches and methodologies both different and complementary. They recognised each other and came together to value and restore the intangible cultural heritage of informal settlements in the territories where they operate.

where the city loses its name

Our project

‘Where the city loses its name’ aimed to foster ‘communities of memory’ in Europe around the idea of recovering the intangible cultural heritage of the informal city and activate it in the present as a way of challenging contemporary cities’ dynamics in Europe. Through a series of processes of collective research, documentation, experimentation, creation and dissemination, the project was focused on the construction of knowledge and practices on urban issues, taking into account the ways of doing things, knowledge and insights characteristic of informal settlements, of shanty towns. It pointed out very specific phenomena that are both invisible in the dominant history and heritage of Europe and, at the same time, absolutely constituent of every single country: migration from the countryside to the city during the industrialisation of Europe, the subsequent depopulation of rural areas, and the unequal architecture and poor living conditions of migrants in urban areas.

Legends on circular ruins



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Field/sector

Intangible culture, tangible culture, historical sites and buildings, theatre

Partners

Eufonia Società Cooperativa (Italy, coordinator), Università del Salento (Italy), Teatrul de Stat Constanța (Romania), Fundación de la Danza "Alicia Alonso" (Spain), Agjencia Kombëtare e Bregdetit (Albania), International Theatre Institute ITI (France)



Our project

The project aimed to raise awareness of shared history and values and to reinforce a sense of belonging to a common European space, by means of active collaboration and synergy between international players in the cultural heritage sector and in the cultural and creative industries sector, and between communities in different countries. The project connected and reinforced the artistic and cultural experiences of the territories, building a dialogue within a European, international landscape. Its main activities were in five remarkable historical-archaeological sites: Segovia (Spain), Rudiae and Castro (Italy), Nivica (Albania) and Constanța (Romania). The sites, their histories and their communities were at the core of the activities through transnational collaborations between archaeologists, cultural heritage operators, cultural players and artists. It was motivated by the deep belief that cultural heritage is a source of knowledge that unites peoples, nurtures circular imaginations, revives memories, and produces a deeper view and understanding of the present and our future.

Our aim

'Legends on circular ruins' aimed to promote intercultural and intergenerational dialogue by linking tangible and intangible heritage, performing arts, life stories, traditional knowledge and skills with contemporary issues, through the implementation of international artistic residences in five historical-archaeological sites, including the organisation of knowledge-sharing events, site-specific performances and community-based events.

Journey to the beginnings



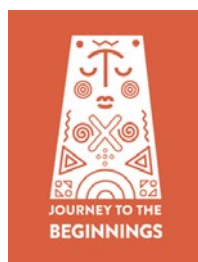
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Field/sector

Tangible culture, museums, theatre, graphic arts

Partners

Kulturális Örökség Menedzserek Egyesülete (Hungary, coordinator), Društvo sa ograničenom odgovornošću za razvoj turizma upravljač turističkog prostora Lepenski vir Boljetin (Serbia), Pro Progressione Kulturális Nonprofit Közhasznú Kft (Hungary), Muzeul Regiunii Porților de Fier (Romania), University of Southampton (United Kingdom), Muzej vučedolske kulture (Croatia)



Our project

The main goal of the project was to develop a new interpretative infrastructure for the prehistoric sites involved, and their museums and archaeological parks, by using cultural heritage as a source of inspiration for contemporary arts and new technologies. The project examined new ways of interpreting heritage to help enhance public appreciation of prehistoric cultures in all their forms and diversity. As part of the project, we fostered a cross-sectoral collaboration between archaeologists, museum professionals, contemporary artists and IT experts, which resulted in live performances and a complex application based on augmented and virtual reality. The live performances took the form of festivals at each site, and the application offered a sustainable interpretative infrastructure that improved the visitor experience. The project took on the challenge of tearing down the walls between modern and ancient civilisations and connecting them with participation in art and science, bringing the audience closer to archaeology, contemporary art and modern technology. The archaeological sites involved are Lepenski Vir in Serbia, Muzeul Regiunii Porților de Fier in Romania, Muzej vučedolske kulture in Croatia and the Matrica Museum and Archaeological Park in Hungary.

Contact us

- [Journey to the beginnings](#)
- Culture and Creativity database – [Journey to the beginnings](#)

Who we are

‘Journey to the beginnings’ was a collaborative project involving prehistoric cultural heritage sites and museums, contemporary arts and new technologies to rediscover and promote the prehistoric cultural heritage of the ancient civilisations that lived along the River Danube.

A man with a beard and a backpack is looking at a series of framed abstract art pieces on a wall in a gallery. The art features vibrant colors like blue, red, and yellow. The man is wearing a light-colored t-shirt and khaki pants. The background is a simple, modern interior with a concrete wall and a wooden table.

Contact us

Imagine Europe – A house history



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Field/sector

Tangible culture, historical sites and buildings, architecture, intangible culture

Partners

Palais des Beaux-Arts (Belgium, coordinator), Fundació Mies van der Rohe (Spain), Università degli Studi di Napoli Federico II (Italy)

Contact us

- [Artists in architecture: Re-activating modern European houses](#)
- [Culture and Creativity database – Imagine Europe – A house history](#)

Our aim

The 2-year project 'Imagine Europe – A house history' promoted a specific type of architecture – European modern domestic architecture from the 20th century – through the involvement of contemporary artists, architects and students. The Palais des Beaux-Arts (BOZAR) (Brussels), the Department of Architecture of the Università degli Studi di Napoli Federico II and the Fundació Mies van der Rohe (Barcelona) organised a 2-week residency for six artists, in houses from the 20th century in Belgium, Spain, Italy and Romania.

Our project

The specificity of the project lay in the fact that the artistic residencies took place in heritage homes, still inhabited by private owners, revealing both the tangible and the intangible cultural legacy of these locations. The heritage sites of the project were selected by the partners for their modern and progressive architectural characteristics, and for the personality of their former owners, who themselves played historic roles in Europe's cultural, political or artistic heritage of the 20th century. The project was thus an opportunity to highlight Europe's lesser-known history through domestic architecture in six selected houses. The artists were invited to reflect on the houses' heritage value today and were asked to develop projects that reactivate this lesser-known European cultural heritage. By using their artistic practice as a way to highlight some of the house's most interesting architectural features and history, they produced works that express each house's specificities in terms of future (re)use and conservation. Students from local universities were also involved in the project by preparing 'welcome books' for the artists as they entered their residency. The books were composed of an analysis of the house's architecture, important documentation of the house's history and potential inspirations for the artists' interventions. Each artist drew up a unique proposal in the form of a video, a sculpture, a model, a book or photographs. All of these were presented at the BOZAR as an original project, and at the two partner venues. The presentation followed as a second chapter to a residency project realised by the Belgian artist Richard Venlet at BOZAR in 2019. A final talk with the artists and the partners in the project was organised on 12 November 2019 at BOZAR, followed by a live performance of dancers from Performing Arts Research and Training Studios.

Imaginaires croisés de l'architecture néo-mauresque



Field/sector

Tangible culture, historical sites and buildings, other (architecture, film/video)

Partners

Institut national d'histoire de l'art (France, coordinator), Universidad Complutense de Madrid (Spain), Fondacija Kulturno naslijeđe bez granica (Bosnia and Herzegovina), Institut national du patrimoine (Tunisia), Bel Horizon (Algeria)



Our project

The activities focused on the production of data, both scientific and artistic, on a body of 12 buildings selected by the five partners, and on collecting testimonies from people living alongside these buildings on a daily basis and from specialists in the history of architecture and restoration. Three workshops (two by videoconference) were organised to share our working methods and first results. The progress of the activities was relayed on the social media dedicated to the project.

Contact us

- [Imané – Imaginaires croisés de l'architecture néo-mauresque](#)
- [Culture and Creativity database – Imaginaires croisés de l'architecture néo-mauresque](#)

Who we are

The project brings together five partners that have been involved for many years in the research, intervention, valorisation and transmission of the architectural heritage around the Mediterranean. Their ambition through this project is to create synergies between culture and research, and to jointly test new ways of seeing, thinking, disseminating heritage and making it available through digital technology. In addition to their different and complementary expertise in the field of heritage, these partners are based on both sides of the Mediterranean, in Algeria, Bosnia and Herzegovina, France, Spain and Tunisia. Their geographical location and the shared history with the Muslim world make them a prime ground for experimentation for this project, which focuses on neo-Moorish architecture.

Flowing connections



Field/sector

Other (visual arts: painting, drawing, photography, digital arts, sculpture, film, video), tangible culture, historical sites and buildings, music

Partners

Ostrale – Zentrum für zeitgenössische Kunst (Germany, coordinator), art quarter budapest (Hungary), Slobodne veze (Croatia), Kaunas 2022 European Capital of Culture Office (Lithuania)

➤ Contact us

- [Flowing connections](#)
- Culture and Creativity database – [Flowing connections](#)

FLOWING CONNECTIONS

cultural heritage followed in Split. The main impact of the project is bringing international art exhibitions to the partner countries and thus widening the horizons of local audiences and facilitating the international exchange of ideas and art. Cross-border cultural cooperations also enable the participating artists to gain more international exposure, advancing their careers, while giving them excellent networking opportunities. Finally, the exhibitions raised awareness of the importance of the preservation and cultural repurposing of neglected buildings of industrial-cultural heritage, while the workshops on digital cultural management, inclusivity, audience development and culture in post-industrial spaces provide important capacity-building opportunities for the partners.

Who we are

'Flowing connections' is a European cultural cooperation project comprising international contemporary art exhibitions in Germany, Croatia, Lithuania and Hungary, complemented by an artist in residence programme and a series of internal workshops about digital cultural management, post-industrial cultural spaces, art education and the inclusion of people with disabilities.

Our project

In 2021, two major exhibitions were implemented: the Ostrale Biennale O21 in Dresden and the exhibition 'Are you sure you want to leave?' at art quarter budapest, with accompanying workshops on digitalisation, inclusivity (Dresden) and audience development (Budapest). In 2022, two other exhibitions followed in Kaunas, with the artist in residence exhibition and an exhibition of selected works at the Central Post Office of Kaunas, and a workshop on inclusivity. A seminar week on industrial

“ The 'Flowing connections' project was planned right before the outbreak of the worldwide coronavirus pandemic, the consequences of which made the realisation of the original plans almost impossible. However, with hard work, flexibility and the occasional improvisation, our team and partners nevertheless managed to implement the bigger part of the programme, making the Ostrale Biennale O21 in Dresden one of the first large-scale cultural events of 2021 after the lifting of restrictions, making it a symbol of new hope and the continuation of international cultural cooperations despite all the difficulties we had to face. ”

ReFresh plus – Young art(ist)s refreshing heritage sites and legends



Field/sector

Intangible culture, tangible culture, historical sites and buildings, other (interdisciplinary art fields)

Partners

Združenje zgodovinskih mest Slovenije (Slovenia, coordinator), Complexul Muzeal Național “Moldova” Iași (Romania), Fundación Universitaria San Antonio (Spain), Turun ammattikorkeakoulu Oy (Finland), Culture Hub Croatia (Croatia)

Contact us

- [Refresh](#)
- Culture and Creativity database – [ReFresh plus – Young art\(ist\)s refreshing heritage sites and legends](#)



Our project

Romanian and Slovenian partners have chosen legends that will be brought to life by young artists. We prepared a call for young artists. We also held a boot camp for young artists in Split, where we prepared co-creative strategies and introduced young artists to the selected legends for performance, and a live production week in Koper (Slovenia), where seven young artists, led by a Slovenian art director, prepared and performed the legend of Medusa. Through the project we have increased our knowledge and skills in co-creation in international teams and settings, and skills in promotion and positioning in the art market, especially using digital tools. We also improved interaction between the cultural heritage, education and creative sectors and increased cooperation with actors at the local and regional levels. Furthermore, the young artists continue to cooperate and engage in the international art community and are more recognised in the art community. Lastly, we increased the income generated from art-related activities, and the circulation of culture and creative works.

Who we are

‘ReFresh plus’ unites partners from five different cultural backgrounds that share a desire to exploit the potential of diversity for the well-being of all. Extended geographical coverage is of extreme importance not only for strengthening European cultural values but also for the internationalisation of young artists, as they will be able to grasp different cultures and establish networks across diverse arts markets.

European creative rooftop network – R-EU-FTOP



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Field/sector

Tangible culture, historical sites and buildings, other (rooftops), intangible culture

Partners

Município de Faro (Portugal, coordinator), Coincidències (Spain), Folkstadens ideella förening (Sweden), Stad Antwerpen (Belgium), Stadt Chemnitz (Germany), Stichting Rotterdamse Dakendagen (Netherlands), Stichting Stadvinderij (Netherlands), Urban Gorillas (Cyprus), Urban Scale Interventions Limited (United Kingdom)

Contact us

- [ECRN](#)
- Culture and Creativity database – [European creative rooftop network – R-EU-FTOP](#)



Who we are

R-EU-FTOP brings together nine European cities and independent cultural operators exploring how to make use of the underused 15–35 % of Europe's urban landscape: the roofscape. Roofscape means the (tangible) built landscape heritage formed by the roofs of buildings, and the scene or view of/ from roofs, considered in terms of its aesthetic and (intangible) cultural meanings.

Our project

Nine European cities cooperated in promoting, and contributing to greater use of, Europe's rooftops as: (1) cultural heritage and cultural venues, (2) accessible community spaces, and (3) creative labs for energy efficiency, climate adaptation and circular economy projects. This aim was organised into several sub-aims: (a) to develop urban rooftops as creative forums and open community spaces across Europe, (b) to develop urban rooftops as cultural spaces and artistic/creative media, (c) to pilot creative rooftop projects with a focus on social, economic and environmental sustainability, (d) to establish a Europe-wide network of roofscape festivals and cultural practices, (e) to develop a transnational roadmap and action plan for the Roofscape Europe movement and (f) to spread tools, working methods and spin-off projects into new locations.

“ We have composed a group of nine people who were chosen to join our Nomad Academy. Each one of them is from a city where one of our partners is located. But what do they do? This academy will provide young professionals with knowledge about rooftops. The idea is for them to become ambassadors of the idea of making the most of Europe's rooftops. The next-generation rooftop pioneers! And we will introduce them to you over the next few weeks and give some insight into the projects they are working on. Get ready to feel inspired. ”

Modernism for the future 360/365



Field/sector

Tangible culture, historical sites and buildings, intangible culture

Partners

Kaunas 2022 (Lithuania, coordinator), Intercommunale Leiedal (Belgium), Vaizard, z.ú. (Czechia), Komunalna Ustanova Instytut Strategii Kultury (Ukraine)



Kaunas 2022
European Capital of Culture

Contact us

Culture and Creativity database –
[Modernism for the future 360/365](#)

Who we are

This was a 2-year project in which participants from Kaunas 2022 (Lithuania), the Instytut Strategii Kultury (Lviv, Ukraine), the interdisciplinary arts centre Vaizard, z.ú. (Brno, Czechia), regional development associations in the Kortrijk region, the intergovernmental heritage organisation Intercommunale Leiedal (Belgium) and the White City Centre (Tel Aviv, Israel) invited artists, together with local researchers and the heritage community, to create 17 artistic projects in modernist buildings. These 17 unique projects strengthened the narrative of Europe's modernist heritage and sought to reflect its current significance for global society. The final results of the project were presented at the opening weekend of the European Capital of Culture 2022 exhibition in the Kaunas Central Post Office building.

Our project

Seven artistic exchange residencies and 10 local artistic projects that created new interdisciplinary interpretations of modernist heritage were implemented. Furthermore, an international artistic and historical exhibition presented the story of modernism in Europe in the context of the opening events of the European Capital of Culture programme in Kaunas in 2022. The project created conditions for new artistic and cultural production methods: (1) the artists practised community engagement in their artistic practice and audience engagement seminars, which helped to develop their creative methods in co-creative and participatory art; (2) the artistic projects had a strong interdisciplinary dimension, put the artists into new site-specific conditions and led to new creative directions and encounters with different types of audience; (3) the projects developed by the artists received significant international publicity, which will help them in their future carriers and expose them to a wide international audience.

“ It is such a joy that all of these artistic projects have enriched our understanding of the wealth of our heritage, and how many different ways there are to talk about it. ”



SECTION II

Themes covered

7

Placing heritage Routes and tours

Viva Tramontana 2018



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Field/sector

Intangible culture, translation

Partners

Nosauts de Bigorra Association (France, coordinator),
Eth Ostau Comengés (France), LEM-Italia (Italy),
Akademia Profil (Poland)



Contact us

Culture and Creativity database – [Viva Tramontana 2018](#)

Our aim

While the knowledge of the communities of Europe is in the process of transforming – or even disappearing – the aim of ‘Viva Tramontana’ was to make accessible and disseminate certain traditional cultural aspects of the populations of Europe with the aim of reappropriation.

Our project

The project used data collected from the inhabitants of several regions of Europe within the Tramontana network between 2013 and 2018. Our objective was to disseminate elements of the intangible cultural heritage (traditional dance, pastoralism, religious practices, etc.) of the inhabitants of various European territories and allow populations from rural and mountain communities to reclaim them. We selected and compared several proven practices in these populations before developing dissemination materials. These materials were then shared and served as a support for learning, especially for young people. We published books, a musical CD and several documentary films in order to contribute to the dissemination of practices in a sustainable manner. We organised important meetings during festivals in France and Poland, public performances, and a digital cultural event at the end of the project.

North Atlantic tales: Untold routes and roots



Field/sector

Tangible culture, libraries and archives, intangible culture, graphic arts

Partners

SICC Productions Limited (United Kingdom, coordinator), Samskab Kunst og Kulturproduktioner ApS (Denmark), Einkofi Productions Ehf (Iceland), Erfjordgt.8 AS (Norway)



Contact us

- [NATUR – North Atlantic tales](#)
- [Culture and Creativity database – North Atlantic tales: Untold routes and roots](#)

Who we are

Bringing together artists, archives, arts organisations, museums and activists in four countries bordering the North Sea, the project was instigated to unearth the stories that cross borders to create our shared European identity.

Our project

The project allowed 10 lead artists to undertake multiple residencies in participating countries, working with archival, collections and festival partners to create new works that unearthed forgotten tales and hidden histories connecting different nations. By enabling artists from each country to undertake residencies with overseas partners, it traced the stories that fall between the gaps where one set of archives, memories and tales ends and another, over the water, begins. Alongside the residencies and creation of works, the project enabled effective networking by participating artists and delivered several skills development workshops and policy-shaping events with the National Museum of Iceland, the British Council, Hull University, the University of Aberdeen, Reykjavík City, Ærø Municipal Council and Youth Council, Factory Light Festival, Kjarvalsstaðir and Robert Gordon University. Engagement events through festivals, exhibitions, conferences and seminars attracted over 250 000 people.

Roots and roads: Traditional heritage stories to connect contemporary European audiences



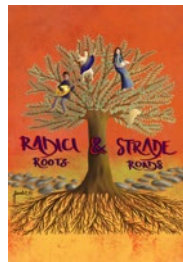
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Field/sector

Tours, residencies, music, theatre

Partners

Raccontamiunastoria Associazione Culturale
(Italy, coordinator), Theodorsson Lars (Sweden),
Beyond the Border Storytelling Festival Ltd
(United Kingdom)



Contact us

- [Raccontamiunastoria – The art of storytelling](#)
- [Culture and Creativity database –
Roots and roads: Traditional heritage stories
to connect contemporary European audiences](#)

Who we are

The project united two small-scale cultural organisations and an individual specialising in performance and oral storytelling. Based in Italy, the coordinator, Raccontamiunastoria Associazione Culturale, is renowned for its style based on the traditional oral tradition, but also for experiments combining storytelling with various art forms such as music, dance, painting, photography, fashion and comics. Beyond the Border is an international storytelling festival in Wales, bringing stories and people together, from Wales and the world, to deepen connection through the power of stories. Theodorsson Lars is an artist based in Sweden.

Our project

Stories are travellers and have always been so. Stories have always travelled on the tongues of storytellers and have been told in many different places. Drawing on Roman, pagan, Celtic and Christian mythology, this project told traditional stories that travelled from Italy, Sweden and the United Kingdom to connect modern audiences to the roots of their cultural heritage. The storytelling was in the formats of festivals, tours, performances and artist residencies. These stories journeyed across land through 'walking performances', immersive outdoor performances that took the audience on tours of cityscapes and archaeological sites in Rome, Farfa Sabina and Stockholm. The stories also travelled across the sea, with artists sailing around Wales telling stories in port towns and villages. Through artist residencies, storytellers from the three countries also searched for similarities between ancient stories across Europe. This research led to a co-production about Bridget of Sweden, a saint whose footsteps the artists followed from Vodstena, Sweden, to Farfa Sabina, Italy.

Identity on the line



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Field/sector

Tangible culture, museums, intangible culture

Partners

Vest-Agder-museet IKS (Norway, coordinator), Knud Rasmussens Hus (Denmark), Åjtte, Svenskt Fjäll- och Samemuseum (Sweden), Muzeum Pomorza Środkowego w Słupsku (Poland), Vilniaus universitetas (Lithuania), Muzej novejše zgodovine Slovenije (Slovenia), Etnografski muzej Istre – Museo etnografico dell'Istria (Croatia)

Contact us

- [Identity on the line](#)
- Culture and Creativity database – [Identity on the line](#)



university, working together to explore the long-term consequences of different migration processes, forced or voluntary, that took place in Europe over the last 100 years. Through the collection and dissemination of experiences from former migrants and their descendants, summarised and placed in factual historical contexts, we will unfold and transmit shared features of migration from past to future generations. Our priority is to reinforce the sense of belonging to a shared European space for contemporary migrants, those who have settled and their hosting communities. The main findings and shared features will be summarised and made available as a joint travel exhibition within Europe and a digital package, free to download. The working process initiates interaction between partners and other professionals, aiming at skill transfer, the anchoring of successful methods among colleagues, and developing toolkits and school packages. Audience development will be provided through extended cooperation with and dissemination to defined target groups, including children, young people and under-represented groups, that include former migrants. Using comprehensive dissemination methods at the local, national and international levels, the project will contribute to increased mutual understanding among people in Europe with similar experiences, regardless of time, place or circumstances. Hereby, the importance and urgency of positive and effective social integration of migrants will be demonstrated.

Who we are

Transnational cooperation, the circulation of cultural works and players, is assured by a broad cooperation between museums in Croatia, Denmark, Lithuania, Norway, Poland, Slovenia and Sweden. Starting with similar approaches and using the same methods, each museum will work on one important migration process in its country by collecting and facilitating sensitive narratives in local exhibitions and uncovering challenges that have not been addressed before. The main findings and shared features will be summarised and made available as a joint travelling exhibition within Europe and a digital package for education.

Our project

'Identity on the line' is a large-scale cooperation project between six cultural history museums and one

Stories behind cities (Novi Sad, Rijeka and Timișoara)



Field/sector

Intangible heritage, digital arts, craftwork

Partners

Udruženje Građana Umetnicka asocijacija Inbox (Serbia, coordinator), Fundația Județeană pentru Tineret Timiș (Romania), Udruga Prostor Plus (Croatia), Melting Pro Learning Società Cooperativa (Italy)

➤ Contact us

Culture and Creativity database –
[Stories behind cities \(Novi Sad, Rijeka and Timișoara\)](#)



Our aim

'Stories behind cities' aimed to reflect on the connections between urban narratives and city making in an interdisciplinary way. It dealt with mapping new resources (urban stories, myths, etc.), which will enable Rijeka, Novi Sad and Timișoara to join visions, data and actions to tell new stories. Cities explored their common heritage and stories that connect them through history.

Our project

The project began with a preparatory meeting in Novi Sad (Serbia). A research period of 4 months followed. During the research, the researchers used the classic methods of archival research, but they also collected material by talking to inhabitants from these three cities. In addition to that, the platform [behind.city](#) was launched. The result of the activity was about 130 different and diverse stories, coming from different perspectives. The material collected from the research period also served to develop other activities. The result of this activity was that 30 professional participants received know-how and will transfer that know-how in future. The second result was more than 30 digital stories told from the personal experiences of the participants. Printed publications were also created as a result of the research period. Three publications from the three cities preserved these stories in one place. They consist of stories, private archival photographs and other illustrations. The final activity of the project was a multimedia exhibition held in all three cities. The last output was a short documentary film that followed the activities and actors through the entire project. Through this project, Novi Sad, Rijeka and Timișoara reshaped their images and narratives, and found new stories that replaced the old negative stereotypes about conflicts, changing borders and totalitarian regimes.

European cultural routes as key actors in the promotion of European cultural heritage



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Field/sector

Intangible culture, tangible culture, historical sites and buildings

Partners

Cooperation Network of European Routes of Emperor Charles V (Spain, coordinator), Associazione Internazionale "Strada Europea della Ceramica" (Italy), Associazione Atrium (Italy), Association Européenne pour la Préservation et la Valorisation de la Culture et du Patrimoine Juifs (Luxembourg)



Our project

The project increased the capacities and skills of those working on the cultural routes by training courses and developing and testing pilot actions in different sectors such as (1) relationship with the sources (archives), (2) participation of citizens, (3) cultural project management and (4) marketing and storytelling. It trained some key stakeholders from project partners through international train-the-trainers activities in order for them to share the knowledge acquired with different members and partners through local training sessions (at the route level). After this, all of them planned cheap and small pilot actions, related to their objectives and strategies, to test new solutions. Finally, they evaluated the results of these actions and capitalised on all the process through dissemination tools.

Contact us

Culture and Creativity database –
[European cultural routes as key actors in the promotion of European cultural heritage](#)

Our aim

The European cultural routes have been established with the purpose of promoting the rich and diverse heritage of Europe and to bring European cultures and peoples closer together. Nowadays, the cultural routes represent one of the most important instruments of the European Union to support fundamental EU values (democracy, human rights and intercultural exchanges) through the promotion of shared culture, history, memory and common heritage. With the help of cultural routes, Europeans can learn and better appreciate their own culture, history and heritage.

Alexandria – (Re)activating common urban imaginaries



Field/sector

Tangible culture, museums, historical sites and buildings, libraries and archives

Partners

Musée des Civilisations de l'Europe et de la Méditerranée (France, coordinator), Universiteit Leiden (Netherlands), Kunsthall Aarhus (Denmark), Undo Point Centre for Contemporary Arts (Cyprus), Musée royal de Mariemont (Belgium), Palais des Beaux-Arts (Belgium), Ariona Hellas – Onassis Stegi (Greece), Cittadellarte – Fondazione Pistoletto (Italy)

Contact us

- [Alexandria – Reactivating common urban imaginaries](#)
- [Culture and Creativity database – Alexandria – \(Re\)activating common urban imaginaries](#)



Alexandria : (re)activating common urban imaginaries

outcomes and sustainability of both exhibitions and residencies. The project partners have achieved the following impacts: (a) developing and sharing practices that facilitate cross-cultural dialogue and exchange; (b) activating scientific and curatorial transnational exchange around the topic of Mediterranean Europe's shared architectural heritage and urban territorial legacies; (c) opening up the Musée royal de Mariemont's Egyptian collections to co-curatorship with the younger generation of curators of contemporary, Egyptian, and European, Middle Eastern and African art; (d) increasing the current know-how on the wide range of topics discussed during workshops held in Universiteit Leiden on Alexandria's legacy and historiography; (e) reaching out to a diverse community of artists, researchers, scientists, urbanists and policymakers.

Our aim

'Alexandria: (Re)activating common urban imaginaries' is a journey into the past and present. Between 2020 and 2023, it addressed various challenges faced by the arts and heritage fields through the historic prism of Alexandria and its influence on urban development across the Mediterranean and beyond.

Our project

The project is based on three interconnected objectives: (1) generate and share knowledge of Alexandria's legacy; (2) engage European and Mediterranean artists, heritage workers and urban development professionals in creative urban processes and how Alexandria fuels imaginations; (3) raise awareness of our shared cultural heritage, history and influence. The first phase of the project was dedicated to selection, exploration and creation, and the next phase focused on showcasing the

“ It was meaningful to be able to bring together a range of artists from across the Mediterranean working on many different practices. During the residencies, we had the opportunity to consider Alexandria not only as a place but as a starting point for methods and projects that can be replicated in other contexts, while also creating links with other cities. This is also a way to imagine ourselves as 'brothers' in a global context. In addition, we addressed issues such as climate change and migration in the Mediterranean. ”

8

Remembering heritage

Untold/undertold
stories

Heritage contact zone



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Field/sector

Tangible culture, historical sites and buildings, other, intangible culture

Partners

Stichting Herengracht 401 (Netherlands, coordinator), Culture Action Europe aisbl (Belgium), European University Institute (Italy), Humán Platform Egyesület (Hungary), Asociația Timișoara 2021 Capitală Europeană a Culturii (Romania), Goethe-Institut e.V. (Germany), Astiki Mi Kerdoskopiki Etairia Etz Hayyim (Greece)

Contact us

- [HOME - Heritage Contact Zone](#)
- [Culture and Creativity database – Heritage contact zone](#)



two small-scale places of memory and dialogue, a historic house (Herengracht 401) and a synagogue (Etz Hayyim); three organisations addressing memory in a public space (the space is called Living Memorial), in a European Capital of Culture (Timișoara) and in a national cultural institute (the Goethe-Institut); one university forming a link with academic discourse (the European University Institute); and one EU network concerned with innovative heritage policymaking (Culture Action Europe). The partners started their collaboration by showcasing their local 'difficult' heritages in exhibitions and workshops. Historic, sometimes everyday, objects triggered the production of oral history and inspired creative or artistic participatory interventions. In five exhibitions, these objects and their contemporary translation through art and/or citizen participation provided a space for facilitated dialogue with citizens in five workshops. The Goethe-Institut focused on problematic aspects of the Bauhaus movement, Herengracht 401 on 17th-century history, Humán Platform on Holocaust memory, and Etz Hayyim on alternative – parallel – views of local history. Simultaneously with these local activities, the partners issued a survey to identify case studies that worked with contested heritage and dialogical – and/or artistic – participatory approaches across Europe. Five of them have been included in the final publication.

Who we are

'Heritage contact zone' works with contested heritage. The consortium of organisations from Belgium, Germany, Greece, France, Italy, Hungary, the Netherlands and Romania presents a sample of neglected or contested heritage, tangible and intangible: a forgotten synagogue, the memory of the Romanian revolution, Bauhaus and the German diaspora, Holocaust memory, and colonial memory in the Netherlands, Italy and beyond.

Our project

The 'Heritage contact zone' project identified and developed creative examples of working with contested or marginalised heritage. Seven partners implemented the project collaboratively:

Women on women



Field/sector

Intangible culture, theatre, tangible culture, historical sites and buildings

Partners

City of Women, Association for the Promotion of Women in Culture (Slovenia, coordinator), Citizens' Association for the Promotion of Women's Activity Tiiiit! Inc., Skopje (North Macedonia), Outlandish Theatre (Ireland), Prostor rodne i medijske kulture K-zona (Croatia)

Contact us

- [Women on women \(WoW\) – Cultural gender practices network](#)
- [Culture and Creativity database – Women on women](#)

Who we are

The story of 'Women on women' began with four partners that felt they could learn from each other and build on their common values and an exchange of know-how. City of Women (Slovenia), K-zona (Croatia), Outlandish Theatre (Ireland) and Tiiiit! Inc. (North Macedonia) have collaborated before at least bilaterally, which turned out to be an important and solid foundation for their 2-year partnership. Bringing people together and creating something with them instead of for them was their driving agenda. Learning by doing, peer-to-peer exchange and collaborative set-ups were their modes of work.



WOMEN ON WOMEN

Our project

The aims of the project was to provide European audiences with opportunities to reflect about the contribution of women to our societies through questioning the dominant strategies of cultural heritage; test a capacity-building model for and by women migrants, refugees and members of minorities by providing participants with skills and tools useful to develop new narratives on Europe's diversity; and take an active part in developing a feminist approach to heritage that can be applied to different sectors. Through a capacity-building model for underprivileged women, which was intertwined with mainstreaming activities such as award campaigns, public actions, collective artistic projects, open calls to artists and the curation of artistic programmes aware of the need for multiple intercultural and interracial representation, the Women on Women project stimulated audiences to participate actively in affirming values that prevent exclusion and discrimination.

European Roma theatre – Contemporary cultural heritage shapes our future



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Field/sector
Theatre

Partners

Nók a Jövőért Egyesület (Hungary, coordinator),
Romano Svato Verein für transkulturelle Kommunikation
(Austria), Natsional'no-kul'turne Ob'yednannya "Amala"
(Ukraine), Asociația pentru Promovarea Artelor
Contemporane (Romania)

Contact us

Culture and Creativity database –
[European Roma theatre – Contemporary cultural heritage
shapes our future](#)

Who we are

All four partners are organisations working in the field of Roma theatre. Three of them function as independent theatres, while the Ukrainian partner represents a state-funded Roma theatre (there are only three in Europe).

Our project

The project shows the values of the century-old and Europe-wide, active but hardly known Roma theatre through an international festival, guest performances and a digital archive, which will rescue the values of Roma theatre, the 'art of the present', from disappearance. The partners and other Roma theatre artistic groups present their performances in different countries, show a new image of Roma theatres and communities to the majority populations and empower the Roma people too. They inspire intercultural and intersectoral discourse by involving and educating not just the artists but also university teachers, art producers and cultural decision-makers. This will inform non-Roma people of the values of Roma theatre, and influence future artists and artistic initiatives. The Roma artistic groups will build a network with each other, show their performances in new countries, reaching and sensitising new audiences, and build their own capacities through workshops and mentoring processes in order for their work to be more effective and reach more people. The artists and groups will draft the strategy of the European Roma Theatre Network together, which will ensure partnership opportunities for Roma theatres in Europe. Their work will be available in different languages and in professional videos, and will receive creative and academic reflections too. Roma theatre will be known and highlighted as an integral part of Europe's cultural heritage, which is a value shared by Roma and non-Roma communities. So, the goal is to convince everyday people and also decision-makers that Roma theatre is a tool for cultural inclusion and that the artistic groups are mature enough to have a sustainable institutional framework for their cooperation. The examples of Roma heroes in dramas will inspire citizens' activity and bring closer the artists, cultural experts and members of society from different geographical, professional and ethnic backgrounds.

9

Contested heritage War

Atlantikwall Europe



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Field/sector

Tangible culture, historical sites and buildings,
intangible culture, museums

Partners

Provinciebestuur West-Vlaanderen (Belgium,
coordinator), Vlaamse Landmaatschappij (Belgium),
La Fabrique de patrimoines en Normandie
(France), Stichting Europees Erfgoed Atlantikwall
(Netherlands)

Contact us

- [Atlantikwall Europe](#)
- Culture and Creativity database – [Atlantikwall Europe](#)



Our project

The 'Atlantikwall Europe' project worked on two main tracks: activities designed for the public at large and activities aimed at engaging stakeholders from various sectors with a view to expanding our network. For a number of specific activities, the focus was specifically on pupils (educational exchanges) and on artists, who addressed the interests of a wide audience through the organisation of public initiatives including the European Bunker Day and the Bunkerzoom photo competition. As a result, the project appeared in the regional and national press in several countries. The project has certainly contributed to the wider appreciation of military bunker heritage. If a bunker were to be demolished today, the story would be picked up faster by the media. Policymakers are also more aware of the value of heritage thanks to activities such as the European Bunker Day. Beyond this, many activities (conferences, workshops, survey, familiarisation visits, etc.) aimed to expand the project network. The 'Off the wall' educational exchange projects were potentially key to developing the achievements of the project further. Through the creative approach around certain themes (the Atlantic Wall, walls, the refugee problem, etc.), they have succeeded in making participating students look at things in a different way. Contemporary art in, on and around Atlantic Wall sites proved to be a specific challenge. Together with a number of artists, the project set up some pilot projects including an exhibition about street art on bunkers in Raversyde.

Our aim

The 'Atlantikwall Europe' project was a partnership between four official partners and many more 'external' stakeholders, mainly from the countries where the Atlantic Wall was built to defend against Allied invasion in the Second World War: Belgium, the Channel Islands, Denmark, France, Germany, the Netherlands and Norway. The aim of the project was to provide a framework for further European cooperation. Within the network, Atlantic Wall locations, places of remembrance, museums and other institutions could share ideas and information and connect with each other. Access to the network was open to all Atlantic Wall locations and other interested parties.

CON-FRONT – Contemporary cultural commemoration of the Great War



Field/sector

Intangible culture, music

Partners

Le Grand Mix (France, coordinator),
JU Mladinski kulturni centar (North Macedonia),
4AD (Belgium), Ustanova "Fundacija Poti miru
v Posocju" (Slovenia)

➤ Contact us

- [con-front – The presence of the past](#)
- [Culture and Creativity database –
CON-FRONT – Contemporary cultural
commemoration of the Great War](#)

Con-front
Contemporary cultural commemoration of the Great War

Our project

The partnership examined new means of commemoration through previously unexplored methods, accumulating the specific expertise of both cultural and heritage sectors and confronting past with present. The partnership reached from Belgium and France to Slovenia and North Macedonia, connecting a large part of the different continental European war fronts. Its main outputs are a cross-border multidisciplinary production by a group of young international artists (pop and rock musicians and visual artists), staged in the participating countries for a diverse and hard-to-reach audience, and a cross-border documentary by international young film-makers capturing the whole creation process and its result. The contemporary music and visual production was guided by a director and produced in the course of five international residencies in the participating venues. A jointly written online methodology based on the project's experiences and results will serve as a sustainable manual for other European organisations looking for new ways to interpret or commemorate a historical legacy through artistic creation. The project has achieved the objectives of promoting cultural heritage as a source of inspiration for contemporary creation and innovation, and strengthening the interaction between the cultural heritage sector and other cultural and creative sectors.

Who we are

The partnership is based on three venues / cultural centres in Belgium, France and North Macedonia and a heritage partner in Slovenia. The constitution of the CON-FRONT partnership reflects the invisible front line, which links Europeans from the historical Western Front to the Balkan Front, connecting large parts of the different continental European war fronts. The true legacy of the Great War is not the story of winners or losers, allied or central powers. The CON-FRONT partnership also reflects this idea. It contains an interesting mix of so-called transit and destination countries, with different governmental approaches, but all of them confronted with the daily reality of the seemingly endless flows of people on their territories, in search of a better life. The partnership is unique in its consistency: an international cooperation between contemporary music venues and heritage partners.

House of darkness – Images of a contested European memory



Field/sector

Tangible culture, historical sites and buildings, other (visual art), photography

Partners

Falstadsenteret (Norway, coordinator),
Herinneringscentrum Kamp Westerbork (Netherlands),
Gedenkstätte Bergen Belsen (Germany), Paradox
(Netherlands)

Contact us

- [Houses of darkness](#)
- [Culture and Creativity database –
House of darkness – Images of a contested
European memory](#)

Who we are

‘House of darkness – Images of a contested European memory’ (HICE) is a cooperation project in which three Second World War memorial centres, Falstadsenteret (Norway), Herinneringscentrum Kamp Westerbork (Netherlands) and Gedenkstätte Bergen-Belsen (Germany), together with a non-profit media organisation, Paradox (Netherlands), invite a young audience to participate in exploring perpetrator spaces and the question of how to incorporate a legacy of brutality and ignorance in the larger narrative of European cultural heritage.

Houses of Darkness

Our project

The main project outputs of HICE were three site-specific art exhibitions on Nazi perpetrator heritage. In addition, HICE developed and arranged several audience participation activities on perpetrator history and memory at the memorial sites, aiming to engage a young and diverse audience in dialogues on perpetrator history. HICE also arranged one in-person project seminar, several online workshops and a final conference. The project has contributed to capacity building and the development of new methodologies by strengthening the interaction between the cultural heritage sector and other parts of the cultural and creative sector. By inviting artists and creative producers into the Nazi camp memorials, HICE has facilitated an innovative environment for them to produce art, move between countries and train. From the summer of 2022, different audience groups on-site and online have explored and engaged with new creative content on perpetrator history and memory.

European cultural heritage onstage



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Field/sector

Intangible culture, painting, drawing, film, video

Partners

Inter Alia (Greece, coordinator), Vojvodjanski Građanski Centar (Serbia), SFERA International, Bitola (North Macedonia), Open Space Foundation (Bulgaria)



Contact us

Culture and Creativity database –
[European cultural heritage onstage](#)

Our aim

'European cultural heritage onstage' (ECHO) was an international project in the field of arts, culture and heritage, with the aims of enhancing cultural production and reinforcing the European sense of belonging by connecting contemporary artistic creation with the dark cultural heritage of local communities in Europe.

Our project

The concept of dark heritage relates to events that traumatise groups and determine their cultural identity. Such events affect societies, as physical and conceptual spaces related to war, genocide, mass killings, ethnic conflict, oppression, violence and death carry such moments in their heritage, tangible and intangible. The project was based on

the premise that dealing with traumatic heritage has therapeutic effects for locals and outsiders. As war and conflict spaces exist around the whole of Europe, dark heritage worked as a starting point for dialogue between artists and citizens. ECHO attempted, and managed, to (1) tighten and promote the link between artistic creation and dark heritage, (2) enable contemporary artistic co-creation based on cultural elements from newer, older and future EU Member States and (3) capture original images of local communities as a cultural entirety and as part of the European cultural context. ECHO benefited (a) artists through exchange of cultural and artistic practices and stimuli, and (b) art audiences by promoting audience development through creations that approached and concentrated on local communities' dark heritage, and arts from newer, older and future EU Member States. The project promoted local dark heritage through artistic co-creations, thus enhancing a European sense of belonging, and facilitated cultural and artistic exchange between newer, older and future EU Member States.



10

Connecting heritage Education

Excavating contemporary archaeology



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Field/sector

Intangible culture, film and video

Partners

Fonden Århus Kunstbygning (Denmark, coordinator), Artists in Residence Antwerpen (Belgium), Musée des Civilisations de l'Europe et de la Méditerranée (MUCEM) (France), Undo Point Contemporary Arts (Cyprus)



**Excavating
Contemporary Archaeology**

Our project

Its goal was to explore and reinterpret our shared cultural heritage through art. Undo Point Contemporary Arts in Nicosia, MUCEM in Marseilles and Artists in Residence in Antwerp joined Århus Kunstbygning in hosting artists for a residency, connecting them with local students and facilitating the exploration of each location's unique cultural heritage. The artists held workshops where they facilitated the students' own investigation of cultural heritage and art. Afterwards, the artists developed material to be used in schools, which differed in expression, accompanied by pedagogically developed teaching material about the meaning and expression of cultural heritage. The artists involved were able to widen their reach to new audiences, connect with students and embed their practices in foreign cultures. The project culminated in three exhibitions held by Undo Point Contemporary Arts, MUCEM and Århus Kunstbygning, in which works developed throughout the project and in connection to the project's themes were exhibited. The partnerships that were forged through this project were the direct result of previous professional connections of individual members of the institutions. It was through this project that these connections developed into strong partnerships, leading to further cooperation in EU-funded projects in the future.

Who we are

'Excavating contemporary archaeology' was a partnership project running from 2018 to 2020 in relation to the 2018 Year of European Cultural Heritage, which brought together four European art institutions led by Århus Kunstbygning in Denmark.

Contact us

- [Kunsthall Aarhus: Excavating contemporary archaeology](#)
- [Culture and Creativity database – Excavating contemporary archaeology](#)

Heritage hubs



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Field/sector

Intangible culture, tangible culture, historical sites and buildings, libraries and archives

Partners

Suomen Kulttuuriperintökasvatuksen seura ry (Finland, coordinator), Centar za urbani razvoj Udruženje (Serbia), Fundación San Millán de la Cogolla (Spain), Vitale Technologie Comunicazione – Viteco S.r.l. (Italy)



Contact us

Culture and Creativity database – [Heritage hubs](#)

Who we are

‘Heritage hubs’ brought together 10- to 16-year-old children and young people from Finland, Serbia and Spain to share examples of their cultural heritage via digital platforms and to experience, interpret and practice the cultural heritage of others in face-to-face interactions at home and abroad.

Our project

‘Heritage hubs’ was essentially a heritage-sharing project among Finnish, Serbian and Spanish young people, executed in two separate phases during pilots at 11 schools in 2018–2019. Teachers and pupils were supported during these phases through teacher training, heritage and media workshops, and ready-made pedagogical materials for heritage education. This project provided the pupils with an opportunity to discover cultural similarities (and differences) and common values at the European level. Based on participant feedback, the overall

outcome of the project is a better understanding of cultural heritage, overcoming many cultural prejudices, and increased respect for the culture, traditions and way of life of others. The other main capacity-building results include the emotional growth of the pupils and their increased sense of cultural empathy. Teachers reported that the project as a whole was a massive learning curve during which the pupils – and teachers – learned a lot about themselves and their own cultural identities through learning about cultural heritage and practices in other countries. Cultural heritage became a new link between pupils, teachers, parents and the wider community. ‘Heritage hubs’ created a heritage education methodology presented in an online manual for cultural heritage education, which provides sustainable results and long-term effects in the field of heritage education throughout Europe. The project also successfully supported cooperation between the education and heritage sectors, which is further supported by the project’s recommendations for heritage education.

Birth cultures: A journey through European history and traditions around birth and maternity



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Field/sector

Intangible culture, tangible culture, museums, photography

Partners

Fundació Interarts per a la Cooperació Cultural Internacional (Spain, coordinator), Frauenmuseum Hittisau (Austria), Frauenmuseum – Museo delle Donne (Italy), Kharkiv Regional Gender Resource Centre (Ukraine)



Our project

The aim of the project was to preserve and transmit, through arts and culture, traditional knowledge and practices concerning birth and maternity as part of European intangible cultural heritage. To this end, the project sought to (1) strengthen capacities and collaboration between women's museums to raise awareness of women's sexual and reproductive health and rights, (2) enhance intercultural dialogue and artistic creation around birth and motherhood and (3) improve access to European creative works and intangible cultural heritage. The project partners, as well as the organisations and initiatives that were involved and that made major contributions to its success, have not only played their part in enhancing cooperation in culture but also made visible our traditions and beliefs as well as existing needs on a silenced subject. Birth and maternity are essential to our lives as human beings, as a species, but also as an informed and enlightened society that takes care of its members and seeks their well-being.

Our aim

Cultural anthropological research and museum work worldwide have for a long time ignored relevant experiences of pregnancy and birth, not taking into due account the knowledge of both women in general and mothers in particular as regards the beginning of life. The 'Birth cultures' project gave visibility to historical and cultural knowledge about giving birth as part of our intangible cultural heritage, and raised awareness of the most current developments in this field with a rights-based and gender equality approach.

Common places: New imaginaries of European peripheries



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Field/sector

Intangible culture, architecture, painting, drawing

Partners

LaFundició SCCL (Spain, coordinator), Associazione Cherimus (Italy), Kulturno društvo Prostoroz (Slovenia)

➤ Contact us

Culture and Creativity database – [Common places: New imaginaries of European peripheries](#)

Our aim

‘Common places’ was a project that aimed to tackle the specific challenges of community-based art practices situated in peripheral territories in times of hateful and divisive discourses. We set up a structure for exchanges among three partners (Prostoroz, LaFundició and Cherimus) throughout Europe in order to develop relevant and generative knowledge, practices and strategies for our work in the so-called peripheries of Europe.

Our project

The aims of the project were to transform the negative constructions of self and community inherent within demonised communities through situated ‘extended laboratories’ of action research; to instigate artistic exchanges through a series of ‘creative experimentations’ in each territory and to activate this work at the local, regional and international levels; and to develop ways to represent the intangible heritage of under-represented groups to contribute to building a plural vision of European heritage. The project was implemented through a set of activities organised in different blocks that overlapped during the development of the project, based on architectures of play, conviviality and urban renewal: (1) extended laboratories, (2) methodology meetings, where partners discuss and exchange collaborative cultural practices in peripheral areas, and (3) communication and dissemination. The results of the project are 6 extended laboratories in Spain, Italy and Slovenia; 10 creative experiments in collaboration with international artists and cultural workers; 1 role-playing card game, *Deadlines&Dragons*, resulting from methodology meetings and exchanges between partners; 1 shared website; 3 publications; 6 artistic products; 1 exhibition; 8 artistic/architectural interventions in public spaces; and 9 festive presentations in public spaces.

Mobility and intercultural dialogue for the transmission of heritage from Roman antiquity



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Field/sector

Tangible culture, museums, intangible culture, historical sites and buildings

Partners

Musée royal de Mariemont (Belgium, coordinator),
Musée Saint-Raymond, Toulouse (France),
Archaeological Museum Frankfurt (Germany)

Contact us

- [The Mithra project](#)
- [Culture and Creativity database – Mobility and intercultural dialogue for the transmission of heritage from Roman antiquity](#)

Our aim

This pioneering project aimed to create the first exhibition dedicated to Mithras, one of the most fascinating deities in ancient Rome, and offer European audiences a new way to reconnect with their common heritage. It also aimed to build a large and lasting scientific and cultural network (including a website) to disseminate the latest research on the subject and explore little-known aspects of the Mithraic cult that resonate in today's Europe and support the notion of shared heritage and values and the ever-evolving nature of cultures and religions.

Our project

The consortium organised an exhibition, which was shown in Belgium, Germany and France. 'The Mystery of Mithras: Exploring the heart of Roman cult' explored the geographical development of the cult, thanks to the transnational mobility of Mithraic artworks. Four publications were also produced. In addition, a pan-European scientific conference and a round table about literature on the subject of Mithras were organised. This project's impact on institutions resides in changes in museums' standing, performance and practices. The Musée royal de Mariemont achieved record numbers of visitors thanks to the exhibition's contemporary scenography, new digital technologies and strong communication plan. The museum gained international collaboration experience at various levels of the institution (curators, mediation staff, registrar and communication personnel), and in visibility among general audiences and peer institutions worldwide, with over 60 articles written and numerous TV and radio appearances.

“ I would heartily recommend the exhibition catalogue – it's a fantastic work, combining essays from archaeologists, historians, curators, et al., about each piece in this show. Fantastic photographs, too. ”

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