



2018 
**EUROPEAN YEAR
OF CULTURAL
HERITAGE**
#EuropeForCulture



**CREATIVE EUROPE:
REDISCOVERING OUR
CULTURAL HERITAGE**



**Creative
Europe**



Manuscript completed in January 2018

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Michel Magnier

Director for Culture and Creativity
European Commission – Directorate General
for Education, Youth, Sport and Culture

2018 is the European Year of Cultural Heritage. It is a celebration aiming to showcase Europe's heritage as a rich and diverse mosaic of cultural and creative expression. The Year will pay

tribute to museums, monuments, artworks, historic cities, literature, music, audio-visual works, and natural, built, and archaeological sites of interest.

In doing so, it will also recognise the intangible elements of cultural heritage, including the knowledge, practices, and traditions of European people.

Cultural heritage is both the inheritance from previous generations and the legacy for those to come. It is not only an important resource for social cohesion, economic growth and employment, but it also strengthens people's sense of belonging and their cultural identity.

While policy in this area is primarily the responsibility of Member States and regional or local authorities, the EU is committed to promoting, protecting and safeguarding Europe's cultural heritage against human and environmental threats. Central to these efforts are a variety of EU programmes, actions and prizes, which exist to promote and reward different artists, organisations, and cities that contribute to the promotion and protection of Europe's cultural heritage. One of these programmes is Creative Europe, the EU's funding programme for culture.

Cultural heritage is one of the main sectors supported through Creative Europe and, as part of the programme, it is one of the most represented among the projects selected for financing so far. Between 2014 and 2017, nearly EUR 27 million was dedicated to heritage-related projects. This publication presents 15 outstanding cooperation projects in the field of cultural heritage, which were funded under the Creative Europe programme (2014-2016). The following pages outline the vision and objectives of each of the projects, highlighting the added-value of EU funded activities for cultural heritage. This is also an opportunity to underline the three EU actions specifically

dedicated to cultural heritage, supported by the Creative Europe programme; European Heritage Days, the EU Prize for Cultural Heritage/Europa Nostra Awards, and the European Heritage Label, among other actions and prizes supported by Creative Europe.

All of these actions will play a great role in the 2018 European Year of Cultural Heritage, which will also see additional projects funded as part of a dedicated call for proposals which was launched in 2017 under the 2018 Creative Europe programme. Whilst these projects start bearing fruit, let's enjoy those that already showcase the very best of Europe, and provide them with a new boost that will last far beyond 2018!

THE CREATIVE EUROPE PROGRAMME

Creative Europe is the European Commission's framework programme that supports culture and audio-visual sectors, which play a major role in the EU economy. It was launched in 2014 with a budget of EUR 1.46 billion (9% higher than its predecessors) and will continue until 2020. The programme is managed by the European Commission and the Education, Audiovisual and Culture Executive Agency with the support of Creative Europe Desks. It is open to all 28 EU Member States, as well as some non-EU countries.

Creative Europe is divided into two sub-programmes: Culture and MEDIA, both of which are supported by a cross-sectoral strand. It aims to help cultural and creative sectors seize opportunities in the digital age and enable them to reach their economic potential. This contributes to growth, jobs and social cohesion. Additionally, Europe's culture and media sectors can gain access to new international opportunities, markets and

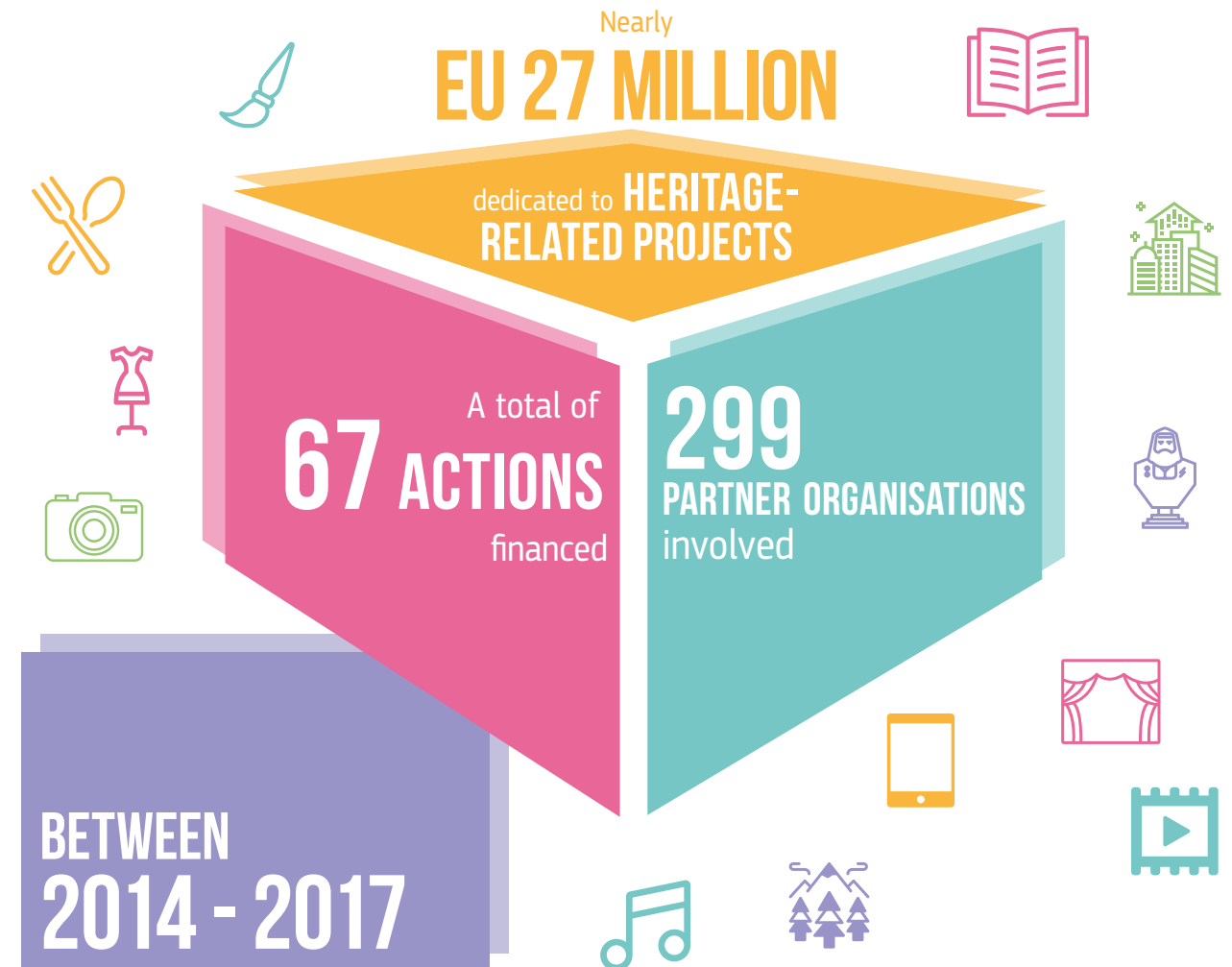
audiences. The programme provides diverse funding for 250 000 artists and cultural professionals, 2 000 cinemas, 800 films, and 4 500 book translations.

Each participating country has a Creative Europe Desk: https://ec.europa.eu/programmes/creative-europe/contact_en These promote awareness and understanding of the programme, and offer free advice for applicants.

2018 is the European Year of Cultural Heritage. The Creative Europe programme has been supporting several EU actions and projects dedicated to cultural heritage for the past four years. This brochure showcases some of the most inspiring projects!

For more information, visit the Creative Europe and the European Year of Cultural Heritage websites: www.ec.europa.eu/creative-europe/ www.europa.eu/cultural-heritage/

CULTURAL HERITAGE IS ONE OF THE MAIN SECTORS SUPPORTED THROUGH THE CREATIVE EUROPE PROGRAMME.





REVITALISING EUROPE'S ARTS AND CRAFTS HERITAGE

The various strands and disciplines that once made up the early 20th century Arts and Crafts Movement have been reconnected, and an historic Transylvanian building renovated to serve as a contemporary creative hub.

ARTS AND CRAFTS



The ARTEC project, which brought together partners from Romania, Hungary, France and Spain, has successfully transformed Bánffy Castle in Transylvania into an Arts and Crafts Movement centre with permanent and temporary exhibitions and workshop spaces.

‘We succeeded in creating a closer connection between arts and crafts as well as the traditional and the contemporary,’ said ARTEC project coordinator Adela Avram from the Transylvania Trust in Romania. ‘Around 80 artists and craftsmen were involved throughout the project, and their works have become part of the sites’ permanent exhibition.’

LOST CONNECTIONS

In the early 20th century, arts, crafts, and architecture were interlinked as a single discipline through the Arts and Crafts Movement, which challenged industrialisation and mass production. Since then, these various skills have separated and have tended to be taught independently.

‘Many of these traditional crafts are gradually disappearing in our modern, technology-driven society,’ Avram added. ‘This is especially true for crafts that tend not to be taught in formal education.’

NEW LEASE OF LIFE

The ARTEC project’s main objective has been to reverse this trend through the creation of the new interactive Arts and Crafts Centre, where arts and crafts can once again be interlinked.

‘A great deal of care was required so as not to damage the integrity and authenticity of this building,’ said Avram. The Bánffy Castle renovation work has since won several awards and has been praised for its vision and respect for the historic fabric of the monument. New spaces allow artists and craftsmen to hold residencies, and facilitate cooperation between disciplines.

In addition to the permanent exhibition space, the project has also left behind a catalogue of artists and craftsmen that have collaborated on the project, as well as a mobile app that links historical and contemporary activities. Other project events have included workshops for schoolchildren in Spain and Romania and Open Days in Hungary and Romania.

The ARTEC finished with an event called Castellarte, an arts fair focused on works produced during the project. ‘The hope now is that the Arts and Crafts Centre will continue the activities started in this project, helping to preserve traditional crafts that are on the brink of disappearance, as well as promote and sustain young artists and craftsmen at the start of their careers,’ said Avram.



TITLE: Arts, Rediscovery, Traditions, Eclectic, Contemporary (ARTEC)
LEAD ORGANISATION: Fundatia Transilvania Trust, Romania
PARTNERS: Magyar Rezkarcolo es Litograf Muveszek Egysulete, Hungary / Muzeul Municipal Campulung, Romania / Association des Centres Culturels de Rencontre, France / Diputación Provincial de Teruel, Spain
DATE: November 2015 – October 2017
TOTAL FUNDING: EUR 375 696
EU FUNDING: EUR 200 000
WEBSITE: www.projectartec.wordpress.com
PROJECT PAGE: <http://europa.eu/!dq79TY>



CELEBRATING OUR COMMON CULTURE THROUGH CARNIVAL

The creation of a network of carnival organisers and experts from across Europe is keeping cultural traditions alive, promoting new skills and acknowledging our common festive roots.

TRADITIONS AND PERFORMING ARTS



‘Carnival is a form of entertainment that is shared throughout nearly all of Europe, and reflects the shared history of many of our traditions,’ said CARNVAL project coordinator Vicent Guerola from the Universitat Politècnica de València, Spain. ‘With this project we wanted to celebrate diversity within our common European culture.’

COMMON ROOTS

While carnivals are diverse, eclectic and very often pillars of regional identity, festive cultures across Europe share a surprising number of elements. The CARNVAL project brought together festival organisers and academics from five countries to examine these shared experiences and to encourage greater cross-border cooperation.

‘It is the carnival rituals themselves that have defined certain formulas of expression in Europe, often based on transgression through masks, parades with floats made of ephemeral structures and featuring a common thread of satire

and criticism,’ said Guerola. ‘While the wittiness and sense of fun are often singular to each place, the origins and development share a common calendar.’

SHARED EUROPEAN TRADITIONS

This sense of European unity was the backbone for this project, which identified common threads to carnival rituals and created a network of institutions and public and private companies who are all in some way involved in putting together festivities. This has facilitated the sharing of tips in creating and building ephemeral structures for floats, as well as effective dissemination strategies and promotional campaigns.

Workshops where artists, designers and builders could learn from each other were also held in each of the partner countries. An important element of this component was the promotion of new technologies such as 3D printing, applied in the creative field.

‘These workshops were very useful as each carnival has certain specificities,’ said Guerola. ‘The carnival in Mainz is political, the floats in Viareggio and Putignano are articulated and the Fallas in Valencia get burnt down for example. But beyond studying Europe’s festive carnival heritage, we wanted to spread the idea of a shared cultural area in Europe by boosting the feeling of a collective identity.’

The project has been successful in this aim, with strong ties forged between partners that will last well into the future. It is also notable that the Fallas of Valencia carnival was inaugurated as an Intangible Heritage of Humanity by UNESCO in 2017. ‘Our project is seen as a reference point for countries looking to receive similar recognition,’ said Guerola.



TITLE: Ephemeral Heritage of the European Carnival Rituals (CARNVAL)

LEAD ORGANISATION: Universitat Politècnica de València, Spain

PARTNERS: Instituto Politécnico de Tomar, Portugal / Kulturno Izobraževalno Društvo KIBLA, Slovenia / Stadtverwaltung Mainz, Germany / Universidade Católica Portuguesa, Portugal / Università degli Studi di Napoli Federico II, Italy / Alma Mater Studiorum – Università Di Bologna, Italy / Comune Di Putignano, Italy / Wenger Dieter, Germany / Centro UNESCO Valencia, Spain / Universitat de València, Spain / Associació d'Estudis Fallers, Spain

DATE: December 2014 – April 2017

TOTAL FUNDING: EUR 316 640

EU FUNDING: EUR 189 984

WEBSITE: www.carnval.blogs.upv.es

PROJECT PAGE: <http://europa.eu/!Rq88wd>



A DIGITAL CULTURAL HERITAGE NETWORK



The CEMEC project is bringing together museums and applying cutting-edge technology through a collaborative network of exhibits from different countries.

MUSEUMS



Drawing on objects from participating museum collections, the project is producing CROSSROADS, a travelling exhibition that focuses on connectivity and cultural exchange during the Early Middle Ages (300 -1000 AD) in Europe. A database of 3D-scanned objects enables both museum and online visitors to explore the rich cultural history and diversity of this period, while a projected timeline provides contextual information.

THE BIGGER PICTURE

‘While museum exhibits often focus on regional contexts, the bigger picture of how interconnected we all are can be missed’, said project co-coordinator Wim Hupperetz from the University of Amsterdam/Allard Pierson Museum in the Netherlands. ‘Connectivity and diversity are key aspects of this project, which uses technology to bring together different exhibits from all over Europe.’

CEMEC connects collections and curatorial expertise, taking full advantage of modern technology to bring history to life. In the CROSSROADS exhibition, an interactive timeline and map, contextual reconstructions and holographic animations illuminate cultural artefacts for museum audiences.

DISCOVERING CONNECTIONS

The exhibition reveals how the so-called ‘Dark Ages’ saw the free movement of ideas and trade.

Current economic circumstances require museums to be more flexible and innovative, and find cost-effective ways of bringing cultural artefacts to a wider audience. The ‘Cross Culture Timeline’, for example, which is projected onto a wall, combines a timeline and a map with images of objects as well as supporting 3D scans, videos, texts and other images. The timeline database incorporates collections from many different museums, helping to open up Europe’s wealth of historic artefacts to citizens.

‘We are very interested in whether visitors will use the application to discover these connections,’ said project co-coordinator Wietske Donkersloot, also from the University of Amsterdam/Allard Pierson Museum. ‘We need to focus on user experience.’ The exhibition is currently running at the Allard Pierson Museum in Amsterdam; it will then move to the Byzantine and Christian Museum in Athens before finally arriving at the LVR Landesmuseum in Bonn, Germany.

‘What makes CEMEC so innovative is that we launched the exhibition halfway through the project, rather than at the end’, said Hupperetz. ‘This means that we can evaluate and improve our ideas throughout the process.’ Both Hupperetz and Donkersloot are eager to further refine the Cross Culture Timeline. This could become an innovative and cost-effective way for museums to continue sharing artefacts and transforming the experience of visitors, long after this project is completed. In the meantime, the CEMEC project has successfully shown how cutting-edge technology can be used to bring people, objects and knowledge within museums, creative and tech companies from different countries together.

TITLE: CONNECTING Early Medieval European COLLECTIONS (CEMEC)

LEAD ORGANISATION: University of Amsterdam/Allard Pierson Museum, the Netherlands

PARTNERS: Byzantine and Christian Museum of Athens, Greece / Landschaftsverband Rheinland-LandesMuseum Bonn/ Universität Bonn, Germany / Magyar Nemzeti Múzeum/Eötvös Loránd University, Hungary / Royal Museums of Art and History, Belgium / Universidad de Jaén/Museo de Jaén, Spain / University College Dublin/National Museum of Ireland, Ireland / Consiglio Nazionale delle Ricerche, Italy / DEN (Knowledge Center for Digital Heritage and Culture), the Netherlands / E.V.O.C.A., Italy / Fraunhofer Gesellschaft zur Förderung der Angewandten Forschung-IGD, Germany / Moobels, The Netherlands / NoHo, Ireland

DATE: October 2015 – September 2019

TOTAL FUNDING: EUR 3 231 209

EU FUNDING: EUR 1 615 000

WEBSITE: www.cemec-eu.net

PROJECT PAGE: <http://europa.eu/!Fd98yF>



BUILDING A BRIGHT FUTURE FOR CERAMICS

An EU-funded project is bringing ceramics to life by highlighting its pivotal role throughout European history, applying modern-day technologies and sparking interest in Europe's future generation of ceramists.

MUSEUMS, ARTS AND CRAFTS



Through a range of interactive activities focused on the past, present and future, the CERAMICS project is transforming how we look at ceramics. 'Understanding ceramics is not just important for our culture and heritage, but also for developing contemporary solutions for building and architecture,' said project coordinator Wilhelm Siemen from Porzellanikon in Selb, Germany.

TRADITION AT RISK

The ceramic industry has historically played an important economic and cultural role in Europe, creating highly skilled jobs and small businesses that in turn reflect regional influences, culture and techniques. Many of these specialised enterprises however were hit hard by the economic crisis a decade ago, which put whole communities at risk, as well as centuries of built-up knowledge.

'Celebrating the beauty and utility of ceramics cannot just be about looking into the past,' Siemen added. 'We need to recapture and preserve ceramic traditions in order to find new ways of creatively applying these for tomorrow's needs.'

RAISING AWARENESS

The CERAMICS project has sought to involve citizens and experts in its initiatives. A key success has been a travelling exhibition that shows the role that ceramics has played in European history. 'Project partners contributed items that provide a narrative of historical developments through ceramics,' said Siemen. 'This exhibition started in Serbia and was taken to seven different destinations all over Europe.' Since then, the project has developed the City of Ceramics, an online archive, library and exhibition hall.

Raising awareness of ceramics as both a beautiful and functional architectural material has resonance for the present day. 'Advantages of tiles are not just aesthetic,' said Siemen. 'They keep away humidity and act as air conditioning. We have developed a database documenting what is architecturally possible using ceramics, dating all the way back to the Baroque era.'

Online tools include guidance for museums on building up educational programmes, modules targeted at those with disabilities and a virtual campus that allow a vibrant and diverse exchange between all project partners and the public.

Crucially, the project aims to inspire tomorrow's generation of creators, artists and architects. The project has also pioneered modern technologies such as 3D printing in order to push forward new ways of working with ceramics and facilitated work placements for young people with cutting-edge manufacturers.



TITLE: Ceramics and its dimensions (CERAMICS)

LEAD ORGANISATION: Porzellanikon – Staatliches Museum für Porzellan Hohenberg A D Eger /Selb, Germany

PARTNERS: Aalto-Korkeakouluosaatio, Finland / Crafts Council of Ireland Limited, Ireland / Technische Universität Ilmenau, Germany / Eesti Tarbekunsti- ja Disainimuuseum, Estonia / Fondazione Mic Museo Internazionale Delle Ceramiche In Faenza – Onlus, Italy / Kunsthochschule Berlin-Weißensee, Hochschule fuer Gestaltung, Germany / Ministerio de Educación, Cultura y Deporte, Spain / Rīgas domes Izglītības, kultūras un sporta departaments, Latvia / Museum Of Applied Art, Serbia / Narodni Muzej Slovenije, Slovenia / Rigas Tehniska Universitate, Latvia / Uměleckoprůmyslové Museum V Praze Czech, Republic / The Potteries Museum & Art Gallery (Stoke-on-Trent City Council), UK / University of Ulster, UK / Staffordshire University, UK

DATE: November 2014 – October 2018

TOTAL FUNDING: EUR 3 868 617

EU FUNDING: EUR 1 934 308

WEBSITE: www.ceramicsanditsdimensions.eu

PROJECT PAGE: <http://europa.eu/!Nr48md>



OPENING THE DOORS TO EUROPE'S CULTURAL ARCHIVES

The co:op project is making Europe's treasure trove of cultural heritage more accessible to citizens. This is being achieved through digitising archives and cooperating through an impressive network of institutions.

ARCHIVES



Europe is an old continent with a great deal of heritage in the form of books, architecture and artwork. While these things are preserved in museums, libraries and archives, European citizens are often aware of just a fraction of this heritage.

The co:op project aims to open the doors to this wealth of cultural treasure. 'A sense of European identity is only possible if you know where you are coming from,' said co:op project coordinator Dr Francesco Roberg from the Hessian State Archives in Marburg, Germany.

COLLABORATIVE HISTORICAL RECORDS

The EU-funded project is pioneering new initiatives to break down barriers between experts and the general public, and give democratic access to knowledge and cultural artefacts through the possibilities of modern technology. It pulls together 17 institutions from 11 European countries interested in strengthening and promoting cooperation and involving the general public. A wide variety of participatory activities are being carried out. Institutions like the University of Naples Federico II, for example, have established digital archives and hold didactic seminars teaching history based on modern technology.



Most notably, the project has pioneered the digital portal, Monasterium, a collaborative collection of historical documents about Europe's political, economic and cultural developments from the Middle Ages onward. Access to the archive's digital copies are freely available.

Indeed, citizen involvement is central to co:op. Local communities have been invited by project partners to have their own personal historical documents digitally recorded, creating online archives – 'Topotheques' – that foster a sense of ownership in the preservation of heritage. Web tools have also been developed that meet the demands of audiences with special needs. 'Here in Marburg, we held a major scientific conference on how to index archival documents thematically in order to reach as many people as possible,' said Roberg.

Archives have also opened their doors to school kids, who have used their smartphones to create their own historical films based on the examination of historical documents. 'If you are aware about your common history, then you will be far less likely to hold prejudices,' Roberg added.

This project might focus on our shared past, but it is fundamentally about building a collaborative and mutually respectful future.

Creating easily accessible doorways into Europe's cultural past will help inspire young people to explore their own history and ensure that future generations of Europeans are aware of their common roots.

TITLE: community as opportunity – the creative archives' and users' network (co:op)

LEAD ORGANISATION: Hessian State Archives in Marburg, Germany

PARTNERS: University of Cologne, Germany / International Centre for Archival Research (ICARUS), Austria / National Archives of Hungary, Hungary / Budapest City Archives, Hungary / Croatian State Archives, Croatia / Swedish National Archives, Sweden / National Archives of Estonia, Estonia / General Directorate of the State Archives of Bavaria, Germany / Diocese of St. Pölten – Diocesan Archives, Austria / Historical Church Archives Bizkaia, Spain / Complutense University Madrid, Spain / Finnish National Archives, Finland / Balkan Institute of the Serbian Academy of Science and Art, Serbia / Czech National Archives, Czech Republic / University of Graz, Austria / University of Naples Federico II, Italy

DATE: December 2014 – November 2018

TOTAL FUNDING: EUR 3 984 039

EU FUNDING: EUR 1 990 078

WEBSITE: www.coop-project.eu

MONASTERIUM: www.monasterium.net

TOPOTHEQUE: www.topotheque.eu

PROJECT PAGE: <http://europa.eu/!Qk43Kh>



© Eva Gustafson

The EUDigiTAC project has helped weavers and textile handicraft experts use the power of social media to share their knowledge and inspire young people.

ARTS AND CRAFTS



Digital technology can bring new life to traditional cultural practices, inspiring and engaging the next generation. 'So many young people get information from social media, so it's vital that this kind of knowledge is there,' said EUDigiTAC project coordinator Eva Gustafson from Studieförbundet Vuxenskolan in Sweden.

NEED FOR SHARING KNOWLEDGE

EUDigiTAC grew out of a desire to promote weaving knowledge and encourage young people to participate in local textile handicrafts. Gustafson said: 'In Sweden we were worried about this art form declining, so we were looking at new ways of engaging people.'

'Our original idea was to create a digital meeting point, but as the internet moves on so quickly, this evolved into providing tools for people to effectively use social media to spread knowledge of textiles and market their products.' Thanks to Creative Europe funding, this idea became a European project involving Swedish, Italian and Estonian partners.

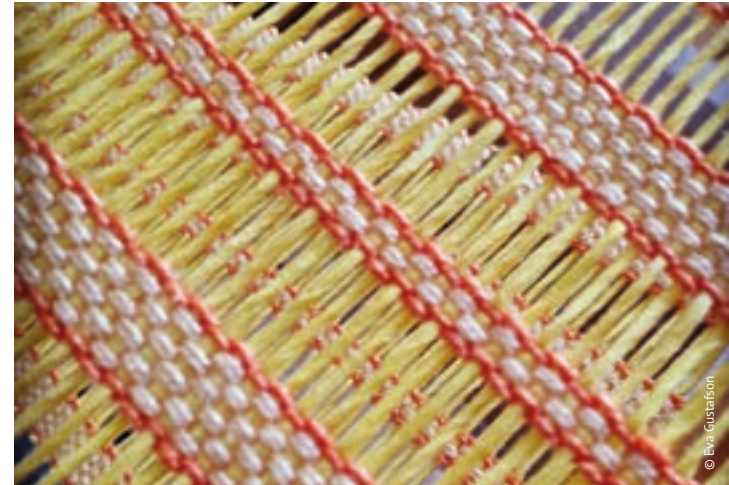
INSPIRING NEW GENERATIONS

The core of the project has been a series of workshops (seven in each country in total), which bring together weavers and textile handicraft experts with what the project calls 'digital natives'. These are young, IT-savvy people who have grown up in a world of online tools and social media. A typical workshop might involve weavers being shown how to record an instructional video on their smartphone and then how to upload this onto YouTube.

'This might seem a simple thing but for many older people it's a big step forward,' said Gustafson. 'It's inspiring to see what a difference these sessions can make. Many of these experts are elderly women with so much knowledge to share. Here in Sweden, we have already seen positive developments as more and more people are getting interested in weaving.'

Other workshops have touched upon the various social media platforms that are available, how to seek out new followers and how to keep interest going. Participants have benefited throughout the project from being able to upload videos and pictures of their work and reach new audiences.

Gustafson and her team have been carefully documenting the entire process, taking videos of the workshops themselves. This could inspire others to take part in traditional cultural practices and help to revitalise interest in textiles.



© Eva Gustafson

TITLE: Digitally crafting new communities of practice (EUDigiTAC)

LEAD ORGANISATION: Studieförbundet Vuxenskolan
Vastragötaland, Sweden

PARTNERS: Tartu Ülikool, Estonia/ Unione Artigiani Piccole e Medie Imprese-Conartigianato, Italy/ Changemaker, Sweden

DATE: May 2016 – April 2018

TOTAL FUNDING: EUR 316 664

EU FUNDING: EUR 189 998

WEBSITE: www.eudigitac.eu

PROJECT PAGE: <http://europa.eu/!RQ77DW>



DANCING THROUGH MUSEUMS

The Dancing Museums project used physical movement not as performance but as a means of interpreting and understanding culture in a different way, helping to transform the relationship between visitor and exhibit.

MUSEUMS, DANCE



Non-verbal interpretations of art can enhance the experience of visitors, and broaden the perception of what dance can achieve. 'In some of the museums where we held residencies, the dwell time of visitors doubled,' said project coordinator Elisabetta Bisaro from La Briqueterie in France. 'Visitors felt more connected to the works.'

VISCERAL THINKING

Bisaro and her team worked with the educational departments of museums, dance companies and performers to develop installations and dance-based guided tours, in order to show how museums can be experienced physically.

'We were interested in developing the relationship between dance and museum audiences,' she said. 'We didn't want to just create performances or workshops, which is how dance is usually integrated in museums, but rather explore how the physical response of visitors to exhibits can enhance their experience. A colleague of mine described this concept as 'visceral thinking'.



SEEING THINGS DIFFERENTLY

The Dancing Museums project was built around eight museum residencies in five countries. 'In each space we developed something quite specific, because museums are of course very different,' said Bisaro. 'In one gallery for example we organised a 15-minute experiential tour with minimal verbal instruction, based on a particular theme.' In another, a performer offered to carry visitors around the museum. 'In many museums, visitors are bombarded with information but often have no place to just sit, relax and take it all in,' said Bisaro.

All parties benefited from this experience. Dance organisations noted how thorough the education departments of museums were at analysing their public – how they watch, walk, and how long they stay at a particular exhibit. 'I think dance organisations have a more analytical way of approaching audiences that museums have, so this was really interesting,' said Bisaro.

For museums, dance companies brought in new ways of looking at culture and art, sparking interest and enthusiasm among the general public. The experience underlined for example that one-hour speaking tours are not always the best way of involving visitors, especially kids with short attention spans.

The success of the project has resulted in a great deal of interest among museums, with many interested in applying the concept. Bisaro and her team will shortly be headed to Israel for a presentation, bringing the project's results to other parts of the world.

TITLE: Dancing Museums (DM)

LEAD ORGANISATION: La Briqueterie – Centre de Développement Chorégraphique National du Val-de-Marne, Association, France

PARTNERS: Comune di Bassano del Grappa, Italy / Stichting Dansateliers, Netherlands / Siobhan Davies Dance Company, UK / Verein Für Neue Tanzformen, Austria

DATE: June 2015 – May 2017

TOTAL FUNDING: EUR 400 000

EU FUNDING: EUR 200 000

WEBSITE: www.dancingmuseums.com

PROJECT PAGE: <http://europa.eu/!Vh34yQ>



BREATHING NEW LIFE INTO THE ART OF PUPPETRY

The EUPUPTS project has demonstrated why early 20th-century puppetry holds relevance for contemporary cultural life through a travelling exhibition, shows and workshops.

PERFORMING ARTS



These successful activities, which were carried out across four European countries, underlined that puppets should be considered artistic instruments in their own right, and not mere toys. 'They can act as chroniclers of the modern age,' said project coordinator Elisabetta Gottardo from the Comune Di Cividale Del Friuli in Italy. 'I believe that modern puppetry should be elevated into a reflective form of theatre for adults, and this is what this project has been all about.'

GOLDEN AGE REVISITED

The first half of the 20th century experienced a golden age of puppetry, and marionettes were innovatively used to retell great operas and musical works. The cultural legacy of puppetry, however, has since been neglected and remains largely unknown to European audiences.

'Having recently acquired a very important collection of historical marionettes and puppets, we wanted to address this issue,' said Gottardo. 'This was achieved by focusing on three

early 20th-century pioneers: Vittorio Podrecca from Italy, who was praised by Charlie Chaplin for his spectacular and innovative marionettes; Milan Klemencic from Slovenia; and Hermenegildo Lanz from Spain.'

REVIVING CULTURAL TREASURES

The EUPUPTS project partners organised a travelling exhibition focused on the work of these three pioneers as well as conservation and restoration workshops and shows. The workshops focused on the enhancement of preservation skills and the exchange of good practices. These exchanges were reinforced with visits by professionals from Croatia, Italy, Slovenia and Spain.

The travelling exhibition was first staged in Ljubljana, Slovenia, before moving to Osijek, Croatia, then Granada, Spain, and finally Cividale del Friuli, Italy. Each opening was accompanied by puppetry performances, giving audiences insights into cultural traditions and the inner workings of the puppet theatre.

Speaking on the various shows, Gottardo indicated that each 'focused on the puppet-opera-music relationship, which was brought to life by reconstructing the original performances or through modern interpretation.' In turn, the exhibition 'successfully presented the diversity of Europe's puppetry traditions and heritage, underlining that this is one of humanity's oldest theatre forms.'

The EUPUPTS project has succeeded in raising awareness of the need to preserve puppets and marionettes as both historic pieces of art and as a recognised art form. Looking ahead, Gottardo hopes that the project will rekindle interest in this ancient, yet still relevant, form of cultural communication, and encourage greater cooperation between European museums.



TITLE: All Strings Attached: Pioneers of the European Puppetry Behind the Scenes (EUPUPTS)

LEAD ORGANISATION: Comune Di Cividale Del Friuli, Italy

PARTNERS: Titeres Etcetera, Spain / Sveuciliste Josipa Jurja Strossmayera U Osijeku Umjetnicka Akademija U Osijeku, Croatia / Lutkovno Gledališce Ljubljana, Slovenia

DATE: September 2015 – September 2017

TOTAL FUNDING: EUR 332 460

EU FUNDING: EUR 199 476

WEBSITE: www.allstringsattached.eu

PROJECT PAGE: <http://europa.eu/!DD43xT>



CONFRONTING THE PAST THROUGH ART



The Heroes We Love project has inspired new and original interpretations of Socialist art in Eastern Europe and encouraged citizens to explore this rich seam of cultural heritage from their recent past.

HISTORICAL SITES AND BUILDINGS



For some, the Socialist monuments that dot the landscape of many Eastern European countries – many of which have fallen into neglect – are painful reminders of an era best forgotten. For others, they are a source of nostalgia. The Heroes We Love project brought together artists, museums and citizens to confront this period, providing space for contemporary interpretations and recognising this rich heritage as a fundamental part of Europe's cultural history.

RECLAIMING THE PAST

'We saw a need to open up and acknowledge Eastern Europe's monumental heritage from the Socialist era, which are the focus of hatred and neglect but also nostalgia and fetish,' said project coordinator Simona Vidmar from the Maribor Art Gallery in Slovenia. 'At the same time, many of these monuments have taken on a life of their own online, where they are taken out of context, seen as exotic and used for political propaganda.'

CREATIVE CONFRONTATION

The project sought to confront these challenges head-on through art installations, conferences and workshops, designed to inspire artists and encourage dialogue and debate. 'In Bulgaria, for example, many see the huge number of Socialist-era monuments as colonial relics of the Soviet Union, and no one wants to deal with them,' said Vidmar. The project successfully started a strong debate on this issue, which was then followed up by a small exhibition.

In Albania, a conference and art intervention provided a wider European perspective on Socialist art by bringing together well-known scholars, curators and artists. In Croatia, project partners pioneered research on the destruction of monuments.

'Here in Slovenia we held a major exhibition on the art of Socialist realism, which in the former Yugoslavia was

ignored,' Vidmar added. 'This was the first large scale exhibition on this subject, and sparked a great deal of discussion. The Museum of Modern Art in Ljubljana now includes this period in its permanent display.'

In the Polish city of Gdansk, contemporary art interventions in the city centre alluded to the city's German past. 'Bringing up controversial subjects helps to start a dialogue,' said Vidmar. 'Many people in Eastern Europe want to forget about things, but these events are part of our history. We survived them, and so did the monuments, and we should approach this heritage as pieces of art that reflect this.'

TITLE: HEROES WE LOVE. Ideology, Identity and Socialist Art in New Europe (HWL)

LEAD ORGANISATION: UGM Maribor Art Gallery, Slovenia

PARTNERS: BLOK, Croatia/ Museum of Yugoslavia, Serbia/ Laznia Centre for Contemporary Art, Poland/ Tirana Art Lab, Albania/ University of Primorska, Slovenia/ Institute for Ethnology, Anthropology and Contemporary Culture at The Bulgarian Academy of Sciences, Bulgaria/ Dance Centre Maribor, Slovenia

DATE: October 2014 – March 2017

TOTAL FUNDING: EUR 330 000

EU FUNDING: EUR 198 000

WEBSITE: www.heroeswelove.wordpress.com

PROJECT PAGE: <http://europa.eu/!fc49Nq>



RECOGNISING ISLAM AS SHARED HERITAGE



Europe's long and often complex relationship with Islam has been brought to life through historical testimony, moving art installations and lively forums for discussion.

CULTURAL DIVERSITY



The 'Islam, it's also our history!' project promotes knowledge and understanding by demonstrating through an interactive exhibition how links between Islam and Europe stretch back over almost 12 centuries, through periods of upheaval as well as peace and prosperity.

'These initiatives underline that history is not about objects, but rather about people who live together,' said project manager Isabelle Benoit from Tempora in Belgium. 'We see that Muslims and non-Muslims want the same things for themselves and their families, whether they are living in 10th century Cordoba or present-day Brussels. This is why the human element of this project is so important.'

OUR COMMON PAST

The focal point of the project is a travelling exhibition, currently in Brussels, that takes visitors on a journey through three legacies: Arab, Ottoman and colonial. It shows the Abrahamic roots the religion shares with Christianity and Judaism, Islam's rediscovery of classical learning and the influence of the Ottoman Empire on Europe.

The exhibition also examines the impact of the colonial era and more recent waves of migration, and explores Islamic culture's impact on European cuisine and language. 'The exhibition makes clear that Islam is a fundamental part of Europe's story and that all of us – Muslim and non-Muslim – are part of this history,' said Benoit.

CHANGING PERCEPTIONS

The exhibition already attracted more than 30 000 visitors, and hopes to challenge people's perceptions of Islam's relationship to Europe. 'Visitors – Muslim and non-Muslim – are often surprised at what they can learn here,' said Benoit. 'We have also succeeded in reaching communities that often feel neglected and ignored – through both the exhibition and the forums – and this has been an important impact.'

After Brussels, the main exhibition will be transferred to Rome and then Germany. A smaller spin-off exhibition was held in Sarajevo, and has since moved to Sofia in Bulgaria. The Bulgarian cities of Samokov and Plovdiv – which will

be the European Capital of Culture in 2019 – will also host the spin-off exhibit.

In addition to inspiring and involving school children, the project has also developed activities targeted at adults. 'Adults vote and educate their children,' Benoit added. 'This project shows that everyone wants to bring up their children in peace and safety, and to have the same opportunities.'

TITLE: 'Islam, it's also our history!' (ICANH)

LEAD ORGANISATION: TEMPORA, Belgium

PARTNERS: The Institute of Ethnology and Folklore Studies with Ethnographic Museum – Bulgarian Academy of Sciences (IEFSEM-BAS), Bulgaria / Institut für Kulturaustausch (IKA), Germany / Le Musée National de l'Histoire de l'Immigration, France / The Association of Architects in Bosnia and Herzegovina / Aksaray Üniversitesi – University of Aksaray, Turkey / L'Institut de Recherche, Formation et Action sur les Migrations (IRFAM), Belgium / Civita Mostre, Italy / Warm Festival, Bosnia and Herzegovina and France

DATE: November 2013 – October 2018

TOTAL FUNDING: EUR 5 000 183

EU FUNDING: EUR 2 500 000

WEBSITE: www.expo-islam.be

PROJECT PAGE: <http://europa.eu/!qG37dg>



CONNECTING PEOPLE TO THEIR PAST



The NEARCH project is bringing archaeology into the 21st century through achieving a better understanding of people's relationship with heritage and the past.

ARCHAEOLOGY



Archaeology is not just about digging up the past. It provides the context to our current lives and informs sectors ranging from land planning and construction through to heritage management. This relevance however has sometimes been hidden because of archaeology's perceived remoteness. The NEARCH project sought to address this by putting citizens at the centre.

'Archaeologists are increasingly aware that they need to open up their practices and be more inclusive and participatory in their activities,' said project coordinator Kai Salas Rossenbach from the Institut national de recherches archéologiques préventives, France. 'People have an intimate relationship with traces of the past; heritage and archaeology are all around us every day. We need to understand this.'

ARCHAEOLOGY FOR THE PEOPLE

The project launched a poll asking 5 000 people across nine countries about their relationship with heritage and what they knew about archaeology. 'While people said that archaeology is useful, which shows that there is a social need for archaeology,

fewer said that it is useful for understanding the present,' said Salas Rossenbach. 'This is interesting as it shows there is something missing in our communication here.'

The findings of the poll, which took over two years to complete, are a mine of information for decision makers and archaeologists. They have been disseminated on social networks and recently published in digital and print format.

The NEARCH project also launched a Europe-wide competition called 'Archaeology and Me', asking people to provide artistic interpretations of their relationship with heritage. Around 500 works of art were submitted, and underlined that for many people, heritage is something to be enjoyed. An exhibition of selected works was held in Rome. 'A possible lesson for archaeology here is the important role emotion plays in understanding heritage,' Salas Rossenbach added.

Among several other activities, the project recently curated an exhibition entitled 'Materiality of the Invisible' at the

CENTQUATRE in Paris. 'This was about using contemporary art as a means of mediating the past and finding new ways of helping people interpret heritage,' said Salas Rossenbach. 'This has been a huge success, with over 12 000 visitors.' In parallel, a sister exhibition was displayed at the Jan van Eyck Academie in Maastricht.

The NEARCH project successfully took stock of public perceptions of heritage, inspired people to examine what heritage means to them and underlined how citizen involvement must be part of archaeology's future.

TITLE: New scenarios for a community-involved archaeology (NEARCH)

LEAD ORGANISATION: Institut national de recherches archéologiques préventives, France

PARTNERS: Aristotle University of Thessaloniki, Greece / Consejo Superior de Investigaciones Científicas, Spain / Istituto per i Beni Artistici, Culturali, Naturali, Italy / University of Leiden, Netherlands / Uniwersytet im. Adama Mickiewicza w Poznaniu, Poland / University of York, UK / Stichting Jan van Eyck Academie, Netherlands / Deutsches Archäologisches Institute, Germany / CENTQUATRE, France / University of Oxford, UK / University of Gothenburg, Sweden / Culture Lab, Belgium / Unité d'archéologie de la ville de Saint-Denis, France

DATE: June 2013 – May 2018

TOTAL FUNDING: EUR 5 000 000

EU FUNDING: EUR 2 500 000

WEBSITE: www.nearch.eu

PROJECT PAGE: <http://europa.eu/!wG38nF>



A MUSICAL BRIDGE BETWEEN CULTURES

The ORPHEUS project is bringing refugees and European citizens together to experience and share traditional music and is fostering mutual understanding, solidarity and cultural respect.

MUSIC



ORPHEUS project provides a platform for refugee musicians to share the rich cultural heritage of their home countries, to work with European musicians and inspire children through the universal language of music.

‘This was the original concept of the ORPHEUS project,’ said project coordinator Serge Bufferne from the Saline Royale in France. ‘We wanted to give opportunities to refugee musicians not only to perform but to also be involved in cultural exchange.’

BEAUTY IN ADVERSITY

The project was inspired by the musician Jordi Savall, EU Ambassador for Intercultural Dialogue, following a visit to the former ‘Calais jungle’ refugee camp in northern France. Some refugees who end up in Europe happen to be professional musicians, forced to abandon their talent in search of a better life.

Building on his experience of music from the Middle East, Central Europe and the Mediterranean, Savall wanted to give these refugees the chance to share their talents and culture with their host countries, and the ORPHEUS project was born.



THE UNIVERSAL LANGUAGE

The project began by offering refugees the chance to train and play under the supervision of Jordi Savall and his team. In France, 21 refugees were selected from 56 applicants, comprising 10 nationalities including Syrians, Iraqis, Belarussians, and Afghans, Chinese, Moroccans, Sudanese, Bangladeshis and Armenians. Partner institutions in Spain and Norway carried out similar processes. Concerts involving traditional musical instruments and songs have since been held to great acclaim.

‘We wanted to firstly raise awareness among Europeans of this music and cultural heritage from the east, and to give refugees the chance to play with European musicians,’ said Bufferne. ‘We organised a concert at the Musée National in Paris with Jordi Savall. Around 12 concerts will be held in different European countries between 2018 and 2019.’

Project partners have also wanted to inspire the next generation by bringing professional musicians, refugee children as well as kids from host countries together.

‘Here in the Franche Comté region of France we have organised two concerts involving local schools,’ added Bufferne, who is already looking to the future.

‘We hope to continue this project after it officially finishes in 2018, and would like to organise something that brings refugees from around the world together for a musician’s workshop,’ he said. ‘This would enable them to go and tour all over the world. We’ve seen in this project that music is a universal language, and is a valuable way of easing cultural integration.’

TITLE: ORPHEUS XXI – Music for Life and Dignity (ORPHEUS)

LEAD ORGANISATION: Saline Royale d’Arc et Senans, France

PARTNERS: ICORN International Cities of Refuge Network, Norway / Fundació Centre Internacional de Música Antiga, Spain / Coop Agir, France

DATE: November 2016 – October 2018

TOTAL FUNDING: EUR 250 000

EU FUNDING: EUR 200 000

WEBSITE: www.orpheus21.eu

PROJECT PAGE: <http://europa.eu/!wr83kx>



OPENING MUSEUMS TO CULTURAL DIVERSITY



The SWITCH project is changing the way that ethnographic museums curate and exhibit stories from the past through engaging and inspiring citizens.

MUSEUMS



REMOVING OUTDATED CONCEPTS

‘Ethnological museums are institutions established during the heyday of colonialism that at the time provided a representation of the Other,’ said director and project manager Steven Engelsman from Weltmuseum Wien in Austria. ‘Their job was to represent people on a scale between primitive and civilised, to prepare European citizens who might be going out to the colonies. In the 1980s it became increasingly clear for museums – partly through shifting demographics and changing notions about citizenship – that these kinds of exhibitions were no longer proper and often insulting.’

Ethnographic museums today must not only re-examine Europe’s colonial past, but also adapt to current notions of citizenship and belonging. To address this, the SWITCH project has brought together institutions, researchers and the public to reimagine the stories that ethnographic museums should tell, as well as to directly involve citizens whose own stories are often inextricably linked with this past.

MORE INCLUSIVE EXHIBITIONS

The SWITCH project has built upon and expanded an established network of European ethnographic institutions that seeks to develop innovative new museum practices that better align with contemporary thinking. This is being achieved through a host of activities that include conferences, workshops, artist residencies, and exhibitions, as well as more inclusive approaches to curation.

‘At Weltmuseum Wien in Vienna for example we have about 200 000 objects and artefacts that are related in some way to migration,’ said Engelsman. ‘Many Viennese also have a migrant background, so it makes sense to involve them in rediscovering treasures from our collection.’

A good example of this open form of curation recently took place at the Museum of Mediterranean Civilisations in Marseille, France. ‘This institution invited children from

a school nearby the storage facility of the museum, which is located in a deprived district of the city, to explore artefacts and create their own exhibition,’ Engelsman added. ‘This has been a fantastic experience, and shows what can be achieved through involving new people.’

Similar activities, as well as artist residencies are taking place in Sweden, Slovenia, the Netherlands, Belgium, Germany and the UK. There is also a constant exchange of ideas and experiences going on between the partner institutions. ‘We hope that encounters and experiments such as these will become part of the new museum paradigm,’ said Engelsman. ‘While change is never easy, there is no going back to the old way of show-and-tell exhibitions.’

TITLE: Sharing a World of Inclusion, Creativity and Heritage (SWICH)

LEAD ORGANISATION: KHM-Museumsverband / Weltmuseum Wien, Austria

PARTNERS: Stichting Nationaal Museum van Wereldculturen, Netherlands / Musée Royal de l’Afrique Centrale, Belgium / Statens Museer för Världskultur, Sweden / Linden-Museum Stuttgart – Staatliches Museum für Völkerkunde, Germany / Museo delle Civiltà – Museo Nazionale Preistorico Etnografico Luigi Pigorini, Italy / Institut de Cultura de Barcelona, Spain / Culture lab, Belgium / University of Cambridge, United Kingdom / Musée des Civilisations de l’Europe et de la Méditerranée, France / Slovenski Etnografski Muzej, Slovenia

DATE: October 2014 – September 2018

TOTAL FUNDING: EUR 4 000 000

EU FUNDING: EUR 2 000 000

WEBSITE: www.swich-project.eu

PROJECT PAGE: <http://europa.eu/!JD47tv>



UNLOCKING THE SECRET OF CEMETERIES

The SYMBOLS project has demonstrated how cemeteries can be transformed from forgotten places of melancholy into sites of recognised heritage and historical importance.

HISTORICAL SITES AND BUILDINGS



The project developed guidance and tools to help communities turn cemeteries into interactive ‘open-air museums’ awaiting discovery. ‘We wanted to show how cemeteries could be perceived as places to visit and where cultural events can take place,’ said project coordinator José Ramón Rodríguez, from the Avilés Municipal Foundation for Culture in Spain.

‘These gardens of heritage and memory are not only sad places where people are buried. They contain a huge amount of historical interest, which communities can highlight to inspire people and attract visitors,’ he added.

INSPIRING DISCOVERIES

Taking cemetery symbols and symbolism as a common thread, the project gathered common meanings and classifications onto an online database to assist cemetery managers. ‘This means that any cemetery in Europe can now develop their own guides,’ said Rodríguez. Together with the database, the project also developed an app that enables users to take a picture of a symbol or structure, and then go online to find its meaning.

The project sought to inspire young people. Each partner worked with local schools to organise workshops and to carry out cemetery tours, explaining symbols and allowing kids to create their own guides using the app. ‘We received very positive feedback from teachers, who found that our methodology was a great way of reaching young people,’ Rodríguez added. Around 500 young people from five countries were involved during the project.

SYMBOLS also partnered with associations working with visually impaired people, and took advantage of the fact that – unlike in most museums – visitors can touch sculptures in many cemeteries. The project also worked with local ceramic firms to reproduce symbols, enabling blind people to get involved in workshops. The app was also adapted so that it can read out descriptions and print script in big lettering.

Finally, artistic residences of printmakers, dancers and musicians were held, culminating in an exhibition around symbolism that was presented in all countries, and is still available and being opened by members of the associate partner ASCE (the Association of Significant Cemeteries in Europe). ‘This has led to some up-and-coming artists being discovered, while I know of at least four artists who have gone on to receive either additional grants or prizes,’ said Rodríguez.

The project gathered, classified and shared common symbols that can be found in cemeteries across Europe. Various target groups were successfully engaged through the innovative use of technology, including young people, artists and those with disabilities.



TITLE: Culture of Death & Cultural Life: New audiences and creations around European Cemeteries! (SYMBOLS)

LEAD ORGANISATION: Fundación Municipal de Cultura de Avilés, Spain

PARTNERS: Communauté de Communes du Nebbiu, France / Limerick Institute of Technology, Ireland / Pogrebno Podjetje Maribor, Slovenia / Comune di Genova, Italy

DATE: October 2014 – December 2016

TOTAL FUNDING: EUR 360155

EU FUNDING: EUR 198085

WEBSITE: www.symbolsproject.eu

PROJECT PAGE: <http://europa.eu/!xB67nW>



BRINGING CULTURAL LEGACIES TO LIFE IN THE BALKANS



The CU TENDA project is documenting, recording and bearing witness to the rich cultural heritage and movement of people in the Balkans and Southern Italy.

CULTURAL DIVERSITY, REMEMBRANCE



Retold through a travelling exhibition accompanied by concerts and workshops, the project aims to provide a connection between the past and the present. 'Our objective has an external and internal dimension,' said project coordinator Liliana Passima from the National Museum of the Romanian Peasant in Bucharest. 'We want to make these ethnic groups more visible and draw the public into their story. But we also want to give people the chance to acknowledge their own history. If living memories are to be part of tomorrow's cultural conversation, we need to understand where we are coming from.'

REDISCOVERING ROOTS

Passima and her colleagues noted that the heritage of certain ethnic communities – such as the Aromanians in Romania – was disappearing, with youngsters increasingly unaware of their cultural roots. 'This was something we really wanted to explore,' said Passima. 'For example, what do these communities call themselves? How do others define them? We wanted to get past the clichés and stereotypes.'

LIVING MEMORIES

Together with project partners from Italy, Bulgaria and Macedonia, Passima and her team began collecting documentation and testimonies. They have since built up an archive that will be freely open to the public. 'This will be the first of its kind in the region,' Passima added. An online portal will be developed in 2018.

The exhibition – which contains collections of all kinds of photos, costumes, interviews and articles – has been designed as a visual essay rather than a didactic tool, one in which the visitor can immerse themselves. After three months in Bucharest, the exhibition will move to Bulgaria, then to Macedonia and Italy. Concerts have been organised, highlighting the influence of various ethnic groups in Balkan music. A catalogue of the exhibition will be delivered in 2018 and a final project guide in 2019, with more creative workshops and expert exchanges between project partners.

'All these aspects of the project help to clarify where ethnic groups have come from and how they connect with other cultures,' said Passima. 'The Balkans has experienced a great deal of mobility and moving across borders. This is why our exhibition, instead of taking the conventional route of simply displaying artefacts, fully engages with visitors as a kind of visual essay of these journeys. This is what we hope visitors will take away with them.'

TITLE: Cu Tenda: Stories, Images and Sounds On The Move [Living Memory Of Southeastern Europe] – TENDA

LEAD ORGANISATION: Muzeul Taranului Roman, Romania

PARTNERS: Plovdivski Universitet Paisiy Hilendarski, Bulgaria / O.r.s. Osservatorio ricerca sociale. Centro studi, politiche e ricerche sociali, Italy / Association Center For Intercultural Dialogue – Kumanovo, The former Yugoslav Republic of Macedonia

DATE: October 2015 – September 2019

TOTAL FUNDING: EUR 332 876

EU FUNDING: EUR 199 725

WEBSITE: <https://www.facebook.com/cutenda>

PROJECT PAGE: <http://europa.eu/!Mh78Yg>

NETWORKING FOR CULTURAL HERITAGE!

The Creative Europe programme is supporting 28 European Cultural Networks for the 2017-2021 period, up from 23 for the 2014-2017 period. Four of these networks are primarily active in the field of cultural heritage:

EUROPA NOSTRA

Europa Nostra is a pan-European federation of NGOs committed to safeguarding and promoting Europe's cultural and natural heritage. The federation promotes quality achievements through the European Union Prize for Cultural Heritage/Europa Nostra Awards, and campaigns to save Europe's endangered monuments.

www.europanostra.org

[www.twitter.com/europanostra](https://twitter.com/europanostra)

www.facebook.com/europanostra

EUROPEAN ROUTE OF INDUSTRIAL HERITAGE (ERIH)

ERIH fosters growing awareness of Europe's shared industrial heritage and has become a respected voice for industrial heritage sites and tourism. With more than 1 300 sites in 45 countries, ERIH provides a comprehensive cultural map of European industrial heritage.

<http://www.erih.net/>

<https://www.facebook.com/ERIH.net/>

FUTURE FOR RELIGIOUS HERITAGE (FRH)

FRH aims to protect and promote Europe's religious heritage. It seeks to understand the challenges facing religious heritage, build a network of support organisations and promote appropriate pan-European projects.

<http://www.frh-europe.org/>

<https://www.facebook.com/FutureForReligiousHeritage>

http://twitter.com/FRH_Europe

NETWORK OF EUROPEAN MUSEUM ORGANISATIONS (NEMO)

NEMO aims to ensure that museums are an integral part of European life through a variety of efforts dedicated to connecting museums, promoting their work at policy-making level and creating networking opportunities.

www.ne-mo.org

There are another four networks highly connected with cultural heritage:

CULTURE ACTION EUROPE aims to promote culture, disseminate relevant policy information and encourage debate.

www.cultureactioneurope.org

EUROPEAN NETWORK OF CULTURAL ADMINISTRATION TRAINING CENTRES (ENCATC)

a network of higher education institutions and training organisations, deals with cultural management education and training.

www.encatc.org

EU NATIONAL INSTITUTES FOR CULTURE (EUNIC) is a network of national institutes and ministries engaged in cultural and related activities beyond their national borders.

<http://www.encc.eu>

RÉSEAU EUROPÉEN DE MUSIQUE ANCIENNE (REMA), or European Early Music Network, aims to promote early music and help raise its profile in Europe.

www.rema-eemn.net

The remaining networks are also related to cultural heritage:

ADCE (Art Directors Club of Europe Network)

www.adceurope.org

AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen)

www.aec-music.eu

AMATEO

www.amateo.info

CIRCOSTRADA - European Network for Circus Arts and Street Arts

www.artcena.fr

ECSA (European Composer and Songwriter Alliance Network)

www.composeralliance.org

EUROPE JAZZ NETWORK (EJN)

www.europejazz.net

EUROPEAN THEATRE CONVENTION

www.etc-cte.org

EUROPA CANTAT EV (EUROPEAN CHORAL ASSOCIATION)

www.EuropeanChoralAssociation.org

EUROPEAN DANCE HOUSE NETWORK

www.edn-network.eu

EUROPEAN FESTIVALS ASSOCIATION

www.efa-aef.eu

EUROPEAN MUSIC COUNCIL EV

www.emc-imc.org

EUROPEAN NETWORK OF CULTURAL CENTRES

<http://www.encc.eu>

EUROZINE - NETWORK OF EUROPEAN CULTURAL JOURNALS

www.eurozine.com

FEDERATION OF EUROPEAN STORYTELLING (FEST)

<http://www.fest-network.eu>

INFORMAL EUROPEAN THEATRE MEETING AISBL (IETM)

<http://ietm.org>

INTERNATIONAL MUSIC + MEDIA CENTRE (IMZ)

www.imz.at

JEUNESSES MUSICALES INTERNATIONALE (JMI)

www.jmi.net

Live (DMA)

www.live-dma.eu

THE ARCHITECTS' COUNCIL OF EUROPE

www.ace-cae.eu

TRANS EUROPE HALLES

www.teh.net



A COMPREHENSIVE APPROACH TO CULTURAL HERITAGE

The European Commission is engaged in a wide range of activities in support of the culture sector. There are three EU actions specifically dedicated to cultural heritage, supported by the Creative Europe programme:

European Heritage Days

This joint initiative with the Council of Europe takes place in 50 European countries. Over 70 000 events are organised every year, helping to raise awareness of Europe's common heritage. There will be special focus in 2018 on the European Year of Cultural Heritage.
<http://www.europeanheritagedays.com/Home.aspx>

EU Prize for Cultural Heritage/Europa Nostra Awards

The EU Prize for Cultural Heritage/Europa Nostra Awards celebrates and promotes best practices related to heritage conservation, management, research, education and communication. The 2018 Prizes will be awarded at the Cultural Heritage Summit, organised by the German authorities and Europa Nostra in Berlin.
<http://www.europeanheritageawards.eu/>

The European Heritage Label

The European Heritage Label selects sites that symbolise European ideals, values, history and integration. A total of 38 sites have been awarded the title so far. Special actions to be carried out during 2018 – the European Year of Culture Heritage – include a high-level ceremony, a touring exhibition, a communication campaign and various networking activities for sites that hold the title.
https://ec.europa.eu/programmes/creative-europe/actions/heritage-label_en

OTHER ACTIONS

Creative Europe also supports the European Capitals of Culture, the European Union Prize for Contemporary Architecture, the European Union Prize for Literature, the Literary Translation Grants, and the European Border Breakers Awards.

The European Capitals of Culture

The two European Capitals of Culture 2018, Valletta (Malta) and Leeuwarden (The Netherlands), are planning many projects that celebrate tangible and intangible heritage.
https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en

The EU Prize for Contemporary Architecture/ Mies van der Rohe Award

The Prize aims to raise awareness of excellence in the field of architecture, drawing attention to the contributions of European professionals in the development of new architectural concepts, techniques and technologies.
https://ec.europa.eu/programmes/creative-europe/actions/architecture-prize_en
<http://miesarch.com/>
<http://www.ytaaward.com/>

The European Union Prize for Literature (EUPL)

The EUPL, which marks its 10th anniversary in 2018, recognises the literary talent of new and emerging European authors.
<http://www.euprizeliterature.eu/>



The Literary Translation Grants

These grants help European publishers translate works of fiction in all its forms from one European language into another. Creative Europe has so far helped finance about 1 700 translations.

The European Border Breakers Awards (EBBA)

Every year, 10 European artists receive an EBBA in recognition of their success in countries other than their own. This success is measured by a combination of airplay, sales and live performances in Europe.
https://ec.europa.eu/programmes/creative-europe/actions/border-breakers_en

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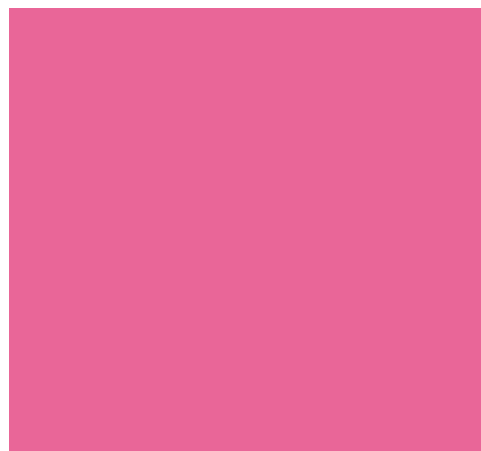
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<http://publications.europa.eu/eubookshop>. Multiple copies of free publications may be obtained by contacting Europe Direct or your local information centre (see <http://europa.eu/contact>).



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