



SUPPORT TO EUROPEAN COOPERATION PROJECTS 2019

Call for Proposals EACEA 34/2018

Detailed description of the project (Mandatory annex to be attached to the eForm)

FACES & FENCES

**Migrations and local communities in Europe: fostering intercultural dialogue and religious
diversity through arts and heritage**

PART A. DETAILED DESCRIPTION OF THE PROJECT (MAX 30 PAGES)

Describe in a clear manner the general concept and objectives of your project and detail its activities. Outline briefly the motivation behind your project, clearly identifying the specific needs or problems/challenges which it intends to tackle.

Describe shortly what is the change in the state of the art that your project will make, what you mean by 'innovation', as well as any other elements you deem as appropriate.

*Please limit the detailed description of the project (part A of this document) to 30 pages maximum (3.000 characters per A4 page font 11). **The document (part A) will not be assessed after the page limit of 30 pages.***

*Please keep the **usage of pictures to a minimum** in order to maintain a low file size of your application document.*

NO OTHER SEPARATE ANNEX WILL BE ACCEPTED.

In case your project is selected, this detailed description of the project will be a key element of the grant agreement.

FACES AND FENCES

Migrations and local communities in Europe: fostering intercultural dialogue and religious diversity through arts and heritage

1. Background and rationale of the project

After a long and disruptive financial and economic crisis, faced with the continuous threat of terrorism, Europe now seems to have landed in a more existential crisis, in which the norms and values on which our Union is built are subject to debate. Recent developments have led to escalating tensions between nationalism and Europeanisation, between those building on common fears to plead for cultural isolationism and those striving to maintain the spirit of openness and tolerance of the European Project. Elections in the Member States and for the European Parliament continue to focus on the theme of migration. It was also the dominant theme in the debates preceding the Brexit referendum. Many Europeans who oppose the arrival of migrants or who support the strengthening of the European borders and a return to the old land borders and barriers base their arguments on the wish to protect European identity. Some even talk about protecting their national identity. Meanwhile, new walls and fences are being erected in many places.

The motto of the European Union – “Varietate in Concordia”, United in diversity – is under pressure. How can we put these phenomena in a critical perspective and establish a new balance between the different cultures and identities? Our proposed project hopes to contribute to this aim.

European culture has many layers and is based on the continuous interactions between cultures. Greeks, Romans, Jews, Franks, Goths, Slavs, Huns, Angles, Saxons, Vandals, Arabs, Vikings, Irish, Tatars and other civilisations laid the basis for this in the first millennium through the integrations and assimilation of their cultures. That process has never stopped. Our cultural heritage reminds us every day of what the crossing over and mutual influences of different cultures have given us. Migration from

the past has written its own history, visible in our cultural heritage from the Alhambra to the Dom in Aachen, as well as in our current street scene with Chinese restaurants, Afro hair salons, mosques and temples. That integration in the public space helps develop a shared European identity.

In the current debate about the welcome and integration of migrants, several groups play a leading role. On the one hand, there are governments, politicians and their advisors who draw up top-down regulations to ensure that migration runs smoothly, using integration as the condition. Then there is the civil society which takes a human approach using education, social institutions and voluntary initiatives to help migrants find a place in a new and alien environment and support them in the required integration. Both sides encounter suspicion from the local receiving community and there is a feeling of insecurity among the newcomers.

The “Faces and Fences” project tries to introduce a new party: the “partner approach”. Here sharing takes place based on equality and mutual respect relating to the arts and cultural heritage. The underlying principle is the same as the one communicated in the European Year of Cultural Heritage 2018, in which the past and the future meet each other, in which heritage is valorised, the experience thereof brings cohesion and in which culture is recognised as a necessity of life, as a bringer of democratic values and citizenship. Our project builds on and continues that campaign. “Faces and Fences” is based on the premise that cultural heritage is particularly suited to creating sustainable, inclusive and inspiring meeting grounds, where people, including migrants, feel safe and are invited to share their culture and be involved in co-creation. We want to use the binding force of our cultural heritage to promote social cohesion around the theme of migration and bridge the gap between the original inhabitants and migrants (or refugees). Boundaries are not ignored here but approached as drivers of cultural interplay and windows to the neighbours.

Through the various initiatives promoted by the partners, structured around a dynamic, evolving physical and virtual travelling exhibition, “Faces and Fences” aims to lay the basis for an innovative and workable model for cultural encounters, cross-fertilisation and integration. The model shows how, by using cultural heritage and co-creation, we can work on mutual respect and shared European values, on social cohesion between population groups, including migrants and refugees. Through this project, a grid of cultural and creative interrelated hubs will emerge which can be extended in the coming years through association with new partners. It aims at creating a permanent forum for exchange, debate and action. Outside the political arena the issues need to be debated by people with a social, cultural and historical commitment. Sharing experiences and knowledge about the success factors of these specific types of social interventions will continuously supplement and extend the model both at a European and international level.

2. Critical issues

The “Faces and Fences” project proposal is based on the following critical issues that need to be addressed through appropriate action:

- The broader public in Europe, including newcomers, do not seem to always be aware of the fact that migrations have always existed and are inextricably bound up with the characteristic essence of European culture. Who knows that European heritage bears witness to shared ideals and values that, indeed, have changed in the course of history, but collectively still make up the European identity? Who realizes that the European cultural heritage is more than just the remembrance of what has been or the preservation of the past, but that it can also actively

help to put the present into its proper perspective and play a key role towards a better understanding and therefore better functioning of the super-diverse immigrant society that Europe is becoming?

- Experience teaches us that migrants and refugees (newcomers or former generations) have limited opportunities to be involved in cultural heritage experiences. It is therefore necessary to better inform and advocate, but also to improve the design of heritage experiences by developing participatory and collaborative approaches, safe and inclusive physical and virtual spaces for cultural exchange, dialogue and promotion of cultural diversity.

3. Objectives and expected results

The main objective of Faces & Fences is to make a positive contribution to the issue of the integration of migrants in Europe through creative ways in which cultural heritage can play a role in bridging cultural gaps. It aims at providing a convincing and practical demonstration, mainly addressed towards the wider public, that historical migrations and the accompanying pressure and shifting of borders are at the root of the great cultural and linguistic diversity that exists in Europe. Through well-designed thematic demonstrations drawing a thread between the past and the present the co-creation activities of the project will interact with the values and representations of both the home population and the migrants, and provide valuable examples and applied tools to foster mutual understanding, cultural dialogue and respectful integration.

Other more specific objectives are:

- To make citizens, as well as newcomers, aware of their own culture and the culture of others in a European historical context.
- To promote, through a critical and balanced discourse on cultural heritage, a better dialogue, understanding social inclusion and tolerance between communities, as well as resilient strategies.
- To contribute, through educational channels, to the development of mutual awareness and respect towards the cultural assets of migrants and the host community.
- To foster collaborative and participative approaches to cultural encounters through tangible and intangible heritage via communication channels such as travelling exhibitions, social media platforms, participatory approaches, art and co-designed activities.
- To develop an innovative network of inclusive and 'safe' spaces, as physical and virtual platforms for cultural exchange, dialogue and promotion of cultural diversity.
- To reach new audiences through the active involvement and engagement with different groups or communities at risk of exclusion, such as migrants and refugees.
- To design an exemplary and sustainable cooperation model by encouraging a long-term and continued collaboration between European and international organizations dealing with culture, heritage and their interactions with society.

Consequently, the project's main expected results are:

- Increased awareness and understanding of migration processes by highlighting their historical dimension, their contribution to the multiple identities of all European countries and the uselessness of raising barriers and enhancing borders.
- Enhanced mutual understanding, tolerance and respect for cultural and religious diversity through focused case studies and concrete visibility and knowledge sharing actions, starting from school age.
- Restored self-identity, sense of place and belonging for displaced individuals or groups,

contributing to well-being.

- Establishment of a European and international forum for sustainable experimentation, co-creation, awareness-raising, exchange, knowledge sharing and dissemination on shared cultural heritage in Europe.
- Identified and promoted best strategies, models and practices on the impact of culture and heritage in fostering social cohesion and inclusion, through evidence based analyses/studies to inform National policies and practice in target countries.
- Increased capacity and empowerment of culture, art and education institutions, groups and actors to promote mutual understanding, social cohesion and economic inclusion through cultural initiatives and exchanges at national and international level.

4. Originality and innovative aspects of the proposal

The Faces and Fences project doesn't pretend to be the first to explore the potential of culture for a better inclusion of migrants and refugees in European society. As migration and its effects is a subject that has been on top of national and European political agendas for several years, many initiatives have already been developed in this field.

However, the innovative dimension of Faces & Fences lies in the fact that in eight European countries, with a wide geographic and cultural coverage, a network of excellence of academic and non-academic partners will tackle the stringent issue of migrations both through an historical and present perspective, in an interdisciplinary mix of research, knowledge-sharing, communication and co-creation activities. Cultural heritage in all its expressions, both tangible and intangible, will be used to engage with the various audiences and provoke a critical appraisal of the main questions that challenge both the political milieu and society in general today: how to transcend physical and cultural barriers and find the most appropriate and peaceful ways to 'live together' in an increasingly multicultural society? How to consider cultural heritage as a common good, to be shared harmoniously and inclusively rather than building on it to create fences and exclude? How to consider 'otherness' as a source of enrichment and personal enlightenment rather than a risk factor and a threat? All these questions call for open-minded, thoughtful, critical and culturally informed approaches, rather than simplistic approximations. This is the contribution to the debate that "Faces and Fences" and its partners would like to provide, without putting forward wishful thinking, 'authorized' discourses or solutions directly applicable in the political arena. But rather a series of challenging case-studies and examples meant to open doors to reflection for all.

All activities of the project will involve the analysis, comparison and connection of the past and present. This will involve cultural heritage case studies as well as artistic productions. Each activity will involve a joint narrative effort by citizens and migrants. This process of co-creation will reinforce social bonding of the two communities.

Artistic works will be orchestrated, executed and presented by youth from both the local and the migrant community involving various disciplines of the creative sector. This will facilitate free expression of observations and feelings within the 'safe space' offered by culture and heritage.

5. Description of the proposed activities

The “Faces & Fences” project will confront the theme of migrations from multiple points of view, which all represent one facet of this societal occurrence and entails different values at stake. Each beneficiary organisation is contributing to the project’s matrix through a specific case study exploring in depth one aspect of people’s migrations during a time period running from Antiquity through to the present day. And even the cases overlooking the past will recall the long-term effects of historic phenomena into the present, constituting cultural records arranged palimpsest-like through time and space. Likewise, the case studies exploring current socio-cultural issues will relate to cultural heritage to underline the continuity of the cultural exchanges and influences and the echoes of the past into the present. Through this many entry points into the always topical movements of peoples and ideas, “Faces & Fences” aims at proposing an original story-telling, although voluntarily partial and sometimes subjective, of the creation of Western societies. The main activity, shared among most of the participating organisations, embodying and expressing this concept will be a travelling, modular and iterative exhibition. The backbone to the project, it will structure and distribute the other knowledge-sharing, exchange of experience, audience development and outreach activities proposed to increase the project’s visibility and impact on the audiences.

The case studies will be organised in 3 main subjects, representing the 3 project’s content-related work packages, seen as laboratories where the ideas are examined between partners and other contributors, the contents co-created and put in shape. Each of these 3 work packages include activities related to the research, sharing and development of contents, but also artistic/creative residencies. Open to visual artists, but also designers, writers, bloggers – with a preference for proposals put forward by refugees - these residencies will contribute in connecting, for each work package, the material culture explored in the case-studies to the broad imaginary suggested by migrations. People’s representations, fears, preconceptions and dreams will also feed a 4th work package opening to performative arts through co-created theatrical touring performances. In each venue these will build on workshops involving local communities and refugees.

The outcomes and productions resulting from the partners’ cooperation activities (research, exchange of experience, content mobilization and artistic co-creation) in these 4 first work packages will be collected, curated and displayed to the audiences in a 5th one, intitled “Faces & Fences on stage_Showcasing cooperation”.

A 6th work package will structure the project’s communication and visibility strategy, while a 7th and last work package includes all activities related to project management, monitoring and risk mitigation.

5.1 MIGRATING PEOPLE & CONCEPTS_Confronting values & beliefs

[Ename & Velzeke museums, Ename Expertise Centrum, BE / Inrap, FR / UniJaén, SP]

Migrations have always existed, they are part of human history. Continuous movements of people, their confrontations and interactions with others, mutual influences and cultural crossings, wars and settlements have shaped modern societies. The atavistic opposition between the ‘sedentary’ and the ‘nomad’, between ‘us’ and ‘them’ has been a driver of social transformation across the centuries. Migrating people mean also the circulation of ideas, beliefs, concepts generating a multi-

layered and diverse material culture – our cultural heritage - and contributing to forge the imaginary, the cultures and the sense of belonging, hence our plural identities.

THE MATERIALITY OF MIGRATIONS AS WITNESSED BY ARCHAEOLOGY

[INRAP, FR]

The term migration covers a wide variety of types of human population movements. Thus, from prehistoric times to the present day, people have moved, voluntarily or not, motivated by multiple factors.

Archaeology offers the opportunity to highlight the material traces of these population displacements. The National Institute for Preventive Archaeological Research, by the nature and geographical coverage of its scientific activity, can provide important data on these phenomena. This can be illustrated by some archaeological discoveries:

- The latest research on contacts between Neolithic and Mesolithic populations shows that the complexity of relations is much less Manichean than an encounter between sedentary people and migrants: hybrid forms are highlighted by the latest discoveries, as well as mutual exchanges and enrichments between communities, far from a shock of two cultures/lifestyles.
- Various excavations carried out in Marseille have confirmed the foundation of the city by Greek sailors at the beginning of the 6th century BC. An exceptionally luxurious Greek building discovered during the rehabilitation of a middle school, or the excavation of a limestone quarry used by the Greeks to build the city, are obvious witnesses to the movements and settlements of people from Phocaea, in Asia Minor.
- A Celtic princely tomb dating from the 5th century and discovered in Lavau (Aube) testifies to the relationships that existed between the Celtic and Mediterranean worlds. Funeral furniture reveals a high degree of integration of Mediterranean cultural practices and confirms the existence of important exchanges between northern Celtic communities and commercial populations of Greek origin from the south of France.
- The discovery in Obernai (Alsace) of a small necropolis that revealed furniture and funeral practices strongly linked to the Danube and Black Sea regions attest the settlement of an eastern community in Alsace at the end of the Roman Empire. These remains are the rare material evidence of the westward movements of Central and Eastern Europe groups that intensified at the end of Antiquity.
- The Muslim presence in the early Middle Ages in the south of France, attested by historical sources, had until recently never been materially corroborated. Prior to the construction of an underground car park in Nîmes, three graves showing Muslim rites were discovered. The analyses carried out revealed their North African origin and dated their graves between the 4th and 7th centuries.

Inrap has developed a specific research axis on the issue of migrations, encouraging research and theses on the subject. An international symposium on the archaeology of migration was produced by Inrap in 2015 at the National Museum of the History of Immigration; it was followed by a publication under the scientific direction of Dominique Garcia, President of Inrap, and Hervé le Bras, demographer, researcher at Ined (Institut national d'études démographiques). This symposium allowed for the setting up of a state of the art and the drawing up of research perspectives, which now constitutes a

specific focus of the Institute's scientific and cultural program, adopted by its Scientific Council.

Archaeology makes it possible to temper some of widely spread theses such as the "Barbarian invasions". Indeed, the scarcity of material evidence of these "invasions" in Europe and France indicates the limited number of Scandinavian migrants and their rapid integration into local populations. Similarly, preventive archaeology around the Mediterranean region allows to largely nuance the complexity of exchanges between the Arab and European worlds in the Middle Ages. Inrap produced an international symposium on the subject "Arab-Islamic Heritage in Mediterranean Europe" at MuCEM (Marseille) in 2013.

These researches show the complexity and diversity of migratory phenomena throughout Europe's history. They also attest the frequency and importance of these constant phenomena in Europe from prehistory to the modern times and highlight the essential contribution of archaeology to understanding and explaining them. Europe as a hub for population movements has therefore been a reality since the Paleolithic period. This scientific approach to the settlement of Europe enables us to objectify the current geopolitical situation and to counter the vision of an "eternal" and unchanging Europe in its settlement for centuries, which would recently be subjected to an assault of newcomers.

The knowledge that the material traces of migration bring us must be transmitted to the inhabitants of Europe, citizens or newcomers, through tools that present the reality of the cultural construction of Europe and the diversity of its origins.

The objective is to provide to the project a large amount of data on material traces of migrations and highlight the essential contribution of archaeology to understanding and explaining them.

By using these data, we will demonstrate the complexity and diversity of migratory phenomena throughout Europe's history as well as the frequency and importance of these constant phenomena in Europe from prehistory to the modern times. Europe as a hub for population movements has therefore been a reality since the Paleolithic period. This scientific approach to the settlement of Europe will allow to objectify the current geopolitical situation and to counter the vision of an "eternal" and unchanging Europe in its settlement for centuries, which would recently be subjected to an assault of newcomers.

Activities related to this case-study:

- **A1 – Lab meeting 1 “The Materiality of Migrations as Witnessed by Archaeology”**

[Paris, 10/2022]

A 3-day workshop will bring together the project's partners but also a panel of cultural and artistic personalities from various part of Europe and elsewhere, to discuss the role of archaeology in highlighting the material culture related to migrations throughout history. The third day will be devoted to an internal technical partners' meeting focused on project's management and the implementation of the work-program.

- **A2 – Preliminary research and joint curated design of an "archaeocapsule"**

[Paris & partner venues, 1/2020 – 7/2021]

Based on previous experiences at Inrap, this travelling exhibition module aims to address a contemporary issue through archaeology. Its format, easy to assemble and disassemble, and solidity allow it to be presented in a wide variety of locations. Within the framework of this

project, it is proposed to create with the chosen case studies resulting from the archaeological research of our institute but also of the other European partners of the project, an 'archaeocapsule' on the archaeology of migration. This will serve as a section of the project's main travelling exhibition but could also be displayed individually at chosen venues.

THE MEDITERRANEAN: TRANSIT ZONE FOR CULTURES

Interculturality between East and West from the late Roman period to the present day

[Ename & Velzeke Museums, BE]

The 'Mare Nostrum', as the Romans called the Mediterranean Sea, has been crucially important for the history of civilization. In its function of connecting peoples, cultures and religions it played a key role as the cradle for the development of the West. In past times as well as today, European and Arab cultures met and still meet here. Today it is the dangerous transport zone for refugees from the eastern and southern regions around the sea on their way to Europe. The consequence is that the Mediterranean evolves into the de facto external border of Fortress Europe and thus into a crisis area where the refugee problem is highlighted.

However, for centuries, Byzantium was the Mediterranean centre of a 'cultural commonwealth', the influence of which reached to Europe, Russia and the Arab Empire. The provincial museums of Ename and Velzeke will focus on this specific theme, by exploring the material heritage related to religions and the striking influences and similarities in the outward forms of three outstanding sites in the Byzantine, Islamic and Carolingian realms: Constantinople (6th century), Jerusalem (7th century) and Aachen (9th century).

In **Constantinople, Aya Sofia** is organized as a central building with cupolae (round, hexagonal, octagonal, square) focusing on the vertical middle axis, this originates in antique building forms, such as mausoleums and Roman temples. The Roman emperor Constantine (+337), who allowed the Christian religion and founded Constantinople as the imperial capital in 330, gave a new and Christian interpretation to this type of architecture, cf the Church of the Holy Sepulchre in Jerusalem and the Church of the Nativity in Bethlehem. Under the Byzantine emperor Justinian I (+565) the building concept became even more popular. Magnificent buildings were erected such as the San Vitale in Ravenna and the Saint Sergius and Saint Bacchus church in Constantinople. But the Aya Sofia counts as a true milestone. Here the central building was built to an unbelievable size so the personal church of the emperor developed into the most important cult building of the Byzantine empire. The central building became the generally accepted building form and was copied in the Arabian and Carolingian empire.

But this architecture remained important also after the medieval period. Indeed, when sultan Mehmet II conquered Constantinople in 1453 the Aya Sofia became a mosque surrounded by minarets. The construction became an inspiring basic form for mosques that were built later on, even well in to the 21st century.

The Dome of the Rock (Qubbat al-Sakhrah) in Jerusalem is an ideal example of Islamic interaction with Byzantine artistic and architectural traditions. It was the earliest Islamic masterpiece monument, built in Jerusalem between 688-691 AD under the rule of Abd al-Malik bin Marwan (+705), the fifth caliph of

the Arab Umayyad dynasty centred in Damascus. In addition, it is the holiest shared space for Judaism, Christianity and Islam, which are referred to as Abrahamic religions. The city comprises significant places, structures and stories for all three religions.

The form of the monument follows the Byzantine model of churches and martyriums such as the Church of the Holy Sepulchre in Jerusalem, which was built to enclose the tomb of Christ while at the centre the Dome of the Rock, sits a large rock. This rock symbolises the place where Abraham came to sacrifice Isaac; the mosaics decorating the interior of the Dome of the Rock reflect the holy status of the structure and its artistic traditions, including motifs derived from Byzantine (vegetative scrolls and motifs e.g. vines), Sassanian (vessels and winged crowns), and Kufic Arabic writings of Quranic verses which express the Islamic religion. It is an iconic model example of how Christian and Islamic culture can find each other in a masterpiece that is part of our world heritage!

Since the Dome of the Rock is embedded in and influenced by the Byzantine culture we see an interesting "blending" of the two cultural traditions. This blending would even make its way west into the heart of the western Christian empire itself.

In Carolingian Europe the highlight of the imitation of the octagonal central building that was developed in the Byzantine Empire was the Church of Our Lady that Charlemagne (+ 814) had built in his **Palatine Chapel in Aachen**. According to the contemporary scholars Alcuinus and Einhard the examples for the concept in Aachen were to be found in Jerusalem, Rome and Ravenna. Research has confirmed this view and considers the Church of Our Lady as an 'ideal central building' with influences of Roman, Byzantine and Islamic-Byzantine architecture. As far as the latter is concerned the Dome of the Rock played an important role because, during the early Middle Ages, the building was considered to be a true copy of Solomon's temple.

In the 9th-11th century the Palatine Chapel in Aachen itself was copied at important sites in e.g. Liège, Nijmegen, Groningen, Bruges and Ottmarsheim. Echoes of this Byzantine central building are also present in the Saint Laurentius church in Enne and maybe even in the Saint Martinus church in Velzeke.

Activities related to this case-study:

- **A3 – Lab meeting 2 “The Mediterranean, transit zone for cultures”**

[Enne, 2/2022]

This 3-day workshop held with the participation of the project's partners but also of invited cultural and artistic personalities from Europe and abroad, will be devoted on the notion of migration of people and the circulation of ideas, with a special focus on the Mediterranean area. An internal technical partners' meeting during the third day will focus on project's management and production issues.

- **A4 – Preliminary research and joint curated design of the exhibition's section on “The Mediterranean, transit zone for cultures”**

[Enne & partner venues, 1/2020 – 7/2021]

Artistic representations, archeological objects, historical documents, textiles, coins and architectural plans will be selected and placed together to educate and to tell a story. Beyond some original objects brought from various museums in Europe, the exhibition will use creative technologies such as the interactive presentation of major objects, the virtual representation

of monuments, computer graphics and interactive digital storytelling, aimed at the best possible understanding by the public. Special attention will also be devoted on the Ottonian Saint Laurentius church in Ename where various murals from the beginning of the 11th century have been discovered and restored, many of them in Byzantine style, such as a remarkable Pantocrator. A very innovative presentation will be created that can be directed from the TimeFrame system that is already present in the building. The presentation uses a combination of videos on the TimeFrame screen and projections onto the wall paintings in the church, all controlled interactively from the touchscreen of this indoor system. The videos explain the structure of the church and show the interpretation of the church and the wall paintings.

- **A5 – Focus group discussions and co-creation workshops**

[Ename & partner venues, 1/2020 – 5/2022]

At a local/national level the two museums will organize various exchange and co-creation activities. A number of discussion groups will address various aspects of cultural integration and respect for each other's cultural heritage. In parallel, co-creation workshops will gather around artistic and creative productions small groups, composed mainly of young people of different origins and cultures.

- **A6 – Artistic/creative residencies**

[Ename, 5/2020 – 5/2021]

Based on a call for applications managed jointly by the involved partners (Nijmegen, Ename/Velzeke museums and Kroppedal museum) and a selection procedure based on shared Terms of Reference, the project complements its work program with 3 main artistic residencies– lasting 1 to 3 months on average - open to various artistic/creative profiles, to visual artists (including video and digital artists) to designers, writers, but also bloggers,... One of the residencies will be hosted by the Ename and Velzeke museums. The call will be open to all contributions, within the framework of the terms of references, without limitations linked to geography or age. Proposals put forward by migrants and refugees will be given a priority, but the aim of the exercise is to create cultural confrontations and dialogues between creative individuals from all origins. The outcomes of this experience, co-created and curated with the museums' staffs and discussed with the partners in the various lab meetings, will be showcased as a contribution of this work-package and related case-studies in the project's modular exhibition.

THE ISLAMIC CONQUEST OF SPAIN: INTEGRATION AND ACCULTURATION

[UJA, SP]

The European Middle Ages was characterized by the mobility of peoples and, with it, the transfer of ideas, knowledge and cultures from East to West and from North to South (and vice versa). The Iberian Peninsula participated in this process and, like the rest of the European territories, had its own specificities. The proximity between the coasts of the Iberian Peninsula and North Africa, together with data from written sources and Archeology, indicate that we can talk about migratory movements between the two shores of the Mediterranean, between the 8th and 15th centuries. It was the time when great part of the old Hispania become part of the Islamic world. These first migrants would follow Almoravids and Almohads between the 11th and 12th centuries. Considering the above this

project aims to show:

- The capacity of coexistence and the permeability of two, a priori, antagonistic societies (Christian and Islamic).
- How the progressive adaptation of both societies generated a new society, Islamized, but in which part of the classical heritage lasted. The Umayyad caliphs, for example, considered the classical antiquity a reference in the past and at the same time they identified themselves as their heirs.

Activities related to this case-study:

- **A7 – Lab meeting 3 “The Islamic Conquest of Spain: Integration and Acculturation”**

[Jaén, 3/2020]

With a duration of 3 days, this exchange and discussion workshop will gather partners and external invited scholars and artists to share their views about the historical and contemporary dimensions of the Islamic presence in Spain, and how to display it in the project’s exhibition. The last day will be dedicated to internal management and implementation issues with the partners.

- **A8 - Preliminary research and joint curated design of the exhibition’s section on “The Islamic Conquest of Spain: Integration and Acculturation”**

[Jaén & partner venues, 1/2020 – 7/2021]

Using the archaeological material of the Museum of Jaén, this exhibition section will show the Islamic conquest, from the Romanized Visigoth substratum (6th-7th ct.) until Nazarí Kingdom of Granada (15th ct.) with examples of the of coexistence and the permeability of two, a priori, antagonistic societies (Christian and Islamic). Also, the role played by the Jewish culture (integration/exclusion) will be analyzed in relation to the other two societies.

5.2 LIVING WITH BOUNDARIES_Cultural contact zones

[Nijmegen, NL / Rijeka, HR]

The case studies showcased under this work package will tackle the notion of border, frontier or boundary – based here on the historic example of the Roman ‘limes’ protecting the Empire against the external world. The main idea is to highlight, and play with, the contrasting values related to these physical and societal barriers now and then. Walls protecting against the others – the ‘Barbarians’ – but also active places of social dynamic, of cultural interaction and windows opening to the neighbouring zones.

LEARNING FROM THE LIMES: CO-CREATING PLACES OF SHARED SIGNIFICANCE ALONG THE ROMAN BORDER

[Nijmegen, NL]

In Nijmegen (Netherlands), the Roman Limes (boundary of the Roman Empire) will be developed as an in-depth theme for the Faces & Fences project and travelling exhibition. Deciding to take the Limes as the main theme in this project is related to the pending nomination of the Dutch section of the Roman Limes for the UNESCO World Heritage List and the special position that Nijmegen occupied in Roman times on the northern frontier zone. Thanks to its geographical and strategic location, Nijmegen was an important military base and repository of cultures in Roman times. Nijmegen can therefore also be

regarded as the Limes capital of the Netherlands.

In contrast to Roman frontiers such as Hadrian's Wall which were heavily militarised and far from centres of agriculture and trade, the Dutch Limes represents a frontier area in which the full richness and impact of Roman culture and civilisation can be clearly observed. Today the story of the Roman frontiers symbolises many issues confronted by people and nations in the modern world, of conflict, security, mistrust, autocracy, economic prosperity and opportunity, religion, ethnicity and cultural exchange. The frontiers were places where the Roman world came face to face with others. As in the modern world, these frontier zones were marked by innovation, cultural exchange, conflict and ethnic mingling and diversity.

In this project we develop an interpretational frame for the Roman Limes: The Limes as a window through which to look at different cultures and through which to explore and to promote understanding, tolerance, cooperation and respect. We present the Limes as a place where there was tension between the local society and global economic and political systems. The Limes as a border between civilisations but also a place of intensive exchange and blending of cultures. The Romans brought unrivalled welfare and rich material culture to the Netherlands with money, buildings, knowledge of infrastructure, crafts and agricultural methods and script with which the Netherlands would become part of the classical world. The extent of the Roman Empire was very similar to that of the current EU.

In Roman times, the different peoples with their own culture belonged to the local communities living along the Limes. In this process of constant cultural exchange, Nijmegen developed as 'a place of shared significance' where different cultures contributed to a strong and powerfully heterogeneous community. Today, migrations are still taking place. The question is to what extent do the different cultures still contribute to Nijmegen as 'a place of shared significance'? Are we failing to take advantage of the opportunities? Can we learn from the intensive cultural exchanges and blending of cultures in the Limes period?

In this project, we use the Roman Limes as a metaphor for our current world. We use cultural heritage as the signifier, to promote intercultural dialogue and thus create mutual respect and understanding of other cultures. But it's more than telling the story or explaining artefacts based on archaeological knowledge. Together with the public (autochthones and migrants), as well as acquiring knowledge, we develop the tools to create a personal connection with that heritage. To see heritage in relation to and as part of our own lives. Working with different cultural groups, we create new places of shared significance in the city. To do this, we use the qualities of artists and cultural producers because culture is the ideal connecting element and suitable for co-creation. Culture and art are also universal and can be interpreted by and made by/with different cultural groups.

Activities related to this case-study:

- **A9 - Preliminary research and joint curated design of the exhibition's section on "Learning from the Limes: co-creating places of shared significance along the Roman border"**

[Nijmegen & partner venues, 1/2020 – 7/2021]

This will be done together with Museum Het Valkhof (Nijmegen, NL) and Museum Burg Linn from Krefeld (DE). The exhibition will explore the notion of Limes from a historic and modern perspective. It will tell a story which focuses on the people, individuals and different cultures along the Limes. The contents and work program of this case study will also be discussed at the

kick-off meeting held in Nijmegen at the project's start (see below, A40)

- **A10 – Organisation of an international Limes congress in 2021 in Nijmegen**

[Nijmegen, 10/2021]

This important event, corresponding to the nomination of Nijmegen's Limes in the UNESCO World Heritage List, will be programmed around the theme of migration and cultures. Together with the congress, a partners' meeting will be held, in order to exchange and discuss about the progress of the various activities

- **A11 – Information and visibility activities around the Limes UNESCO nomination in the city's public space**

[Nijmegen, 5/2020 – 10/2021]

In relation with the UNESCO nomination in 2021, various initiatives will be taken by the city of Nijmegen. A Limes Festival will celebrate in public space the positive values of cultural heritage, the presence of the past in the present and the importance of social and cultural interactions. Permanent signposts will inform the public about the Limes UNESCO sites. The Limes will be highlighted as a border between civilisations but also as a place of intensive exchange and blending of cultures. Various Limes 'pop-ups' will also be installed in surprising locations in the city. The story of the Limes will be told and presented in a visually engaging way. These activities will be the result of collaborations and co-creation with various (social and cultural) partners and the public (autochthones and migrants).

- **A12 - Artistic/creative residencies**

[Nijmegen, 5/2020 – 5/2021]

Based on a common call for applications managed jointly by the involved partners (Nijmegen, Ename/Velzeke museum and Kroppedal museum, see previous explanation under action A6) and a selection procedure based on shared Terms of Reference, the Nijmegen Municipality will host a residency – 1 to 3 months on average - open to various artistic/creative profiles, to visual artists (including video and digital artists) to designers, writers, but also bloggers,... The outcomes of this experience, co-created and curated with the museums' staffs, will be showcased as a contribution of this work-package and related case-studies in the project's modular exhibition.

CREATING CULTURES BETWEEN THE ROMAN LIMES AND THE ADRIATIC SEA

[Rijeka, HR]

The northern Adriatic region, situated between the Roman limes (Claustra Alpium Iuliarum) and the Adriatic Sea has been for centuries a place of migrations (of people, ideas, traditions, cultures ...). The two "poles" have been boundaries (borders in physical sense) but also gateways (places of contact, openings and passages). Although changed in their original function they continue to present a visible and tangible borders for the area. We would like to investigate and reenact their role in history and how they affected the migrations in modern times.

Turbulent historic developments throughout the centuries have created interesting cultural and artistic heritage that is in the focus of the researchers regarding its forms, iconography, sources and influences. The extensive artistic heritage in this area has been founded on the concept of migrations

(of people, ideas and material goods) which was the result of the geostrategic position of Kvarner region (together with other regions of present Croatia) as a border zone between leading political powers of the East and West: Byzantium, Lombards, Carolingians, Slavs, Ottonians, Venice, Papacy, Habsburgs and Hungary. We are specifically interested in the understanding of the transformations of the Roman world in late antiquity and the middle ages and the role of the religion and social elites in shaping the perception of community and the “others”. This is primarily discernible in the landscape and the changes we can track in monumental architecture and sculpture. The commissions of these art works were often results of the political preferences and diplomatic actions and carried symbolic values represented by the specific forms or iconography. Are these “vocabularies” obvious and comprehensible today and how they correspond to the current political and social paradigms are the questions we want to tackle and interpret in this project.

Artistic production and the preservation of cultural property have always been subject to flow of international influences. Major factors have included the supply of materials, the migration of artists, designers as well as ideas and models. The project will centre on the physical and conceptual manifestations of the effects of migration and migrants on cultural material.

Activities related to this case-study:

- **A13 – Lab meeting 4 “Creating Cultures between the Roman Limes and the Adriatic Sea”**
[Rijeka, 10/2020]
This 3-day workshop will challenge the notion of border and passageway highlighting the material culture related to the migration flows in the Adriatic area. A round-table will focus on the approach to be developed for the exhibition’s section dealing with this theme, as well as the entire WP. The third day will allow the partners to exchange and discuss administrative and technical issues related to the project.
- **A14 - Preliminary research and joint curated design of the exhibition’s section on “Creating Cultures between the Roman Limes and the Adriatic Sea”**
[Rijeka & partner venues, 1/2020 – 7/2021]
Developed with the involvement of the University of Rijeka students, this exhibition module will make a wide use of multimedia technologies (3D presentations, films etc.) for the construction of the models for interpreting, presenting and promoting the above-mentioned topic.

5.3 THE SENSE OF PLACE_Living with the Other

[Kroppedal Museum & Copenhagen University, DK / IBC, IT / Sarajevo, BiH]

The third main theme of the project focuses on the complex interrelations between changing populations living within a specific “place”, considered by looking at its physical, social and anthropological dimensions. Urban neighbourhoods can become laboratories of social innovation, building on contrasting dynamics opposing newcomers and residents, while other examples demonstrate how the coexistence, across time, of different ethnic and religious communities has created a city like a palimpsest, whose layers and testimonials witness today of the permanence of a multicultural urban model. But all socio-cultural developments based on the alleged ‘inclusiveness’ brought by cultural heritage are not successful ‘per se’, as shown by case-studies analysing the application of the principles put forward in the Council of Europe’s Faro Convention on the value of

cultural heritage for society (2005).

CO_CREATING TAASTRUPGAARD'S HERITAGE AND FUTURE COMMON SPACES

[Kroppedal Museum & Copenhagen University, DK]

Public housing built in the 1960s and 1970s are today the home of millions of Europeans; many of which are immigrants and successors of immigrants. Built to provide decent living conditions for people of low incomes, such estates are often characterized by stereotypical perceptions; they are seen as non-places without history or heritage of value and sometimes as immigrant ghettos with impenetrable borders to the rest of society.

Built in 1972 Taastrupgaard, a public housing estate in the Danish Copenhagen metropolitan region, has 913 flats and is today the home of 2.500 residents representing more than 100 different national backgrounds, as well as diverse age groups and types of families. Taastrupgaard is among the 16 housing estates in Denmark categorized as “hard ghettos” by the Ministry of Housing. This is due to 3 determinants: 67 pct. of the residents are immigrants or successors of immigrants from non-western countries, 70 pct. only have elementary school or less education and finally 51 pct. of the residents have an income that is 50 pct. lower than the average of peers in the region. 46 pct. of the residents are under the age of 25, and most are never participating in organized social or cultural activities. When it comes to cultural representation immigrants and successors of immigrants are triple-underrepresented; they form a minority in the Danish society, they are underrepresented amongst users of organized cultural activities and visitors at cultural institutions e.g museums, and they are almost invisible in collections of current tangible and intangible cultural heritage in archives and museums. These factors contribute to a situation where migrants and successors of migrants are weakly heard in democratic processes. The aim of the project is therefor to strengthen the diversity of voices heard in processes of urban renewal and physical changes in the public housing estates.

In Taastrupgaard, 15 million Euros have been invested since 2012 in strengthening social networks and empowering the residents with an onsite counseling office. From 2019 to 2022 the estate will undergo a large 120 million Euros regeneration project that strives to combine social initiatives with physical renovation of some buildings, demolition of 8 blocks with 188 flats to make place for a new school and a Cultural Centre, and finally replacing ¼ of the residents in new housing elsewhere.

This project aims to challenge this bleak public image in order to contribute to positive futures for public housing estates as the locus for a stronger mutual understanding between people with various cultural backgrounds. We will explore, acknowledge, tell, share and expose the yet untold stories of intercultural meetings and practices in Taastrupgaard. We will contextualize the present history by vitalizing the prehistory of the area around this neighborhood. In the surrounding landscape there are archeological sites telling stories of immigration, trade and cultural exchange through millennia.

The project creates and facilitates three cultural platforms in cooperation with residents from various cultural backgrounds. The aim is to enhance the mutual exchange between people with a migrant background and people with long histories in the locale and to strengthen Taastrupgaard as a place of superdiversity with distinct histories, possible qualities and challenges to be addressed. Together with residents, neighbors and other actors of multiple cultural backgrounds, we will craft a deeper and more diverse understanding of Taastrupgaard as a place of intercultural exchange and negotiations over time. Our focus will be on how the outdoor, public spaces of Taastrupgaard, which literally are its

common ground, hold the potential to challenge intangible and tangible borders between different individuals and groups in and around the area.

This new understanding of the cultural histories and potential values in Taastrupgaard should not only be crafted for, but also with local groups and individuals, especially young people, whose engagement in societal issues is vital to the future. Almost half of Taastrupgaard's inhabitants are young people (46% are below 25 years), and most of them do not participate in organized social or cultural activities. They will thus be the main target group of the project.

The project will facilitate different activities and interventions with the purpose to empower Taastrupgaard's residents in crafting new narratives and possible perceptions of their everyday environment. We will use local cultural heritage to anchor the ongoing urban renewal project of Taastrupgaard in the local community and to inform its future development of the public spaces. Our methodical approach will be that of a biography - to focus on the landscape as a dynamic feature; that has evolved together with a multitude of changing users and uses; and thus how it can potentially be used and changed in the future.

Activities related to this case-study:

- **A15 – Lab meeting 5 “Co-creating heritage and common spaces in public housing estates in Europe”**

[Kroppedal Museum, 6/2022]

With contributions from the project partners and external invited national and international speakers, this workshop will analyze, based on the specific example of the Taastrupgaard neighborhood, the social and cultural potential of shared cultural heritage and artistic co-creation to foster new narratives and increase intercultural dialogue in multicultural urban districts. Part of the meeting will be devoted to management matters with the partners.

- **A16 - Preliminary research and joint curated design of the exhibition's section on “Co-creating Taastrupgaard's heritage and future common spaces”**

[Kroppedal Museum & partner venues, 1/2020 – 7/2021]

This module will contribute to the project's travelling exhibition, but also serve as a pop-up museum to be placed in Taastrupgaard. It will evolve around three different tasks and outcomes:

- Co-created and user-driven collection of objects of importance and archival material (documents, pictures, sound, video) from and about Taastrupgaard and the residents. To be digitized and registered in the existing archives of the museum, and thereby be an important part of the larger, institutionalised story of the region.
- Exhibition module (local 'pop-up' museum and part of the project's exhibition) with the collected items and some of the archeological objects from the museum showing how this area already in ancient history was part of an exchange of people, culture and knowledge in Europe. Part of the program will be “Reverse guided tours”. Residents (children are important) will take “professionals” on guided tours where they show, tell, create and pass on their deep knowledge about Taastrupgaard.
- School programs. Invitation to secondary schools in the area to come and engage in the project, both while in making and to visit after opening of exhibition.

- **A17 - Video-project by visual anthropologist**

[Kroppedal Museum & University of Copenhagen, 5/2021 – 4/2022]

This video production will use the visual media to tell untold stories, and will involve residents in getting new perspectives on Taastrupgaard's past, present and future. The project will get its own You-Tube channel, and in general use social media to communicate and debate. This material will also be an important part of the exhibition

- **A18 – Design intervention in Taastrupgaard's common spaces**

[Kroppedal Museum & University of Copenhagen, 5/2021 – 4/2022]

This on-site workshop will involve students of landscape architecture and urban design to practice methods of collaborative heritage making and involvement of local young people in physical planning. The aim is to create awareness and knowledge about the shared open spaces – their materialities and uses in a past and present perspective, even discussing its possible future transformations. The workshop results will be exposed on-site. The workshop will be coordinated by the University of Copenhagen.

- **A19 - Artistic/creative residencies**

[Kroppedal Museum, 5/2020 – 5/2021]

Based on a call for applications managed jointly by the involved partners (Nijmegen, Ename/Velzeke museum and Kroppedal museum) and a selection procedure based on shared Terms of Reference, the Kroppedal Museum will host a residency – 1 to 3 months on average - open to various artistic/creative profiles, to visual artists (including video and digital artists) to designers, writers, but also bloggers,... The outcomes of this experience, co-created and curated with the museums' staffs, will be showcased as a contribution of this work-package and related case-studies in the project's modular exhibition.

LIVING WITH HERITAGE_ THE USES AND ABUSES OF THE FARO CONVENTION

[IBC, IT]

On the wave of refugee emergencies, and in particular since 2015, we have witnessed an explosion of initiatives in the field of cultural heritage aimed at activating integration processes - first reception or longer-term - towards migrants.

Much of what has been done is linked to integration practices that have been taking place in some European countries for years, not to mention decades.

However, these practices have recently been strongly questioned both at a political and socio-cultural level, and the concept of "multiculturalism" itself is the subject of a wide debate. The results achieved overall do not seem adequate to the resources used.

On the opposite front, as outlined above, cultural heritage continues to be called into question, at the level of political discourse and cultural policy making as one of the most important tools for building social cohesion.

The main proof of such contradictions is, for example, the Faro Convention, whose principles continue to be included in all European documents dealing with social inclusion.

IBC proposes to activate an analysis on several aspects of these activities, starting with those that we – as IBC - have followed more directly in recent years, also in the context of other European projects, but

extended to other European networks.

Therefore this analysis will start from Italian cases to expand to European examples and will be aimed at drafting both a dossier of best practices and guidelines that can contribute to the definition of the cooperation model and of the international forum.

In the spirit of the project this analysis will be built together with those who have been the user - even if only potential - of these activities, as well as of the other stakeholders (NGOs involved, museum visitors, operators and cultural mediators, etc.).

The methodology adopted will try to cross both ethnographic survey techniques and statistical procedures. The concrete examples included in this field survey will benefit from a visual illustration and challenging presentation within the project's modular exhibition.

- **A20 - Preliminary research and joint curated design of the exhibition's section on "Living with heritage**

[Bologna & partner venues, 1/2020 – 7/2021]

The multidisciplinary survey and analysis coordinated by IBC and the various case studies attesting approaches directly or indirectly related with the values stated in the Faro Convention will be illustrated, through a set of curated multimedia materials, in the modular exhibition. This section will invite the audience to confront critically the "authorized heritage discourse" and its social and political implications.

EUROPEAN JERUSALEM: HIGHLIGHTING INTERRELIGIOUS HERITAGE IN SARAJEVO THROUGH 3D TECHNOLOGY

[Sarajevo, BiH]

Four major monotheistic religions have co-existed in Bosnia and Herzegovina for centuries. From the windows of Sarajevo downtown apartments, one can see buildings belonging to the main religions: mosques, Catholic and Orthodox churches, synagogues. For this reason Sarajevo is often called the "European Jerusalem".

The performance of rituals is an integral part of all religions; taking place within a specific time and location, they are repetitive and symbolic through the use of objects, wording, and actions. Although some people know in general terms each other's habits and tradition, very few have an insight of rituals performed outside their own religious context and their meaning. Even less people know about objects used during common rituals and what they represent.

This project will offer an interesting and modern way to increase the knowledge of people about each other's religions, with a focus on Sarajevo as a laboratory. The aim is to contribute to reconciliation among different communities by spreading awareness and information, encouraging interaction, acquiring data on how, where, and why the others gather and perform their common or individual rituals. We will create interactive 3D models of a mosque, a catholic church, an orthodox church and a synagogue in Sarajevo, both in their exterior and interior. Each virtual model will present the whole building and its components, decorations and symbols. The user will be able to virtually walk through these models, visualize and be informed on religious symbols and their ritual importance. The basic segments of each ritual will also be presented using interactive digital stories. The result of the project will be an online interactive application, similar to a computer game, to be disseminated mainly among

schools and universities. Information and visibility events will be organized in order to increase the audience and spread the right message of tolerance and reconciliation. DVDs (off line version of the application) illustrating rituals as above described, will also be distributed. The application will be implemented online with the aim to reach visitors and users, locally as well internationally. It will also promote the cultural heritage of Bosnia and Herzegovina contributing to the development of cultural tourism.

Activities related to this case-study:

- **A21 – Lab meeting 6 “Highlighting religious heritage and fostering interreligious dialogue through technology”**

[Sarajevo, 5/2021]

This 3-day workshop will gather the project’s partners and national/international speakers around the potential of technology and more specifically digital tools, to increase people’s knowledge about cultures and religions and thus to contribute to dialogue and mutual understanding. The meeting will also have to practical aim to collect input for the computer applications to be developed as part of Sarajevo University’s contribution in the travelling exhibition. The meeting will also allow the partners to discuss about technical and administrative implementation issues and deliverables.

- **A22 – Online interactive platform**

[Sarajevo, 1/2020 – 7/2021]

Development of an online interactive application dedicated to religious buildings/objects and rituals representing the various religions in Sarajevo. This digital tool, using the latest 3D technologies, will be included in the project’s travelling exhibition, but also be disseminated at national and international level. The project will be implemented in various phases: 1/ Research/data collection on basics of religious rituals, by engaging representatives of four religious communities in Sarajevo (Islamic, Catholic, Orthodox and Jewish) who will select the main elements of their rituals to be presented within the project. 2/ Creation of digital content (3D modeling –creation of 3D models of 4 religious buildings and their interior structures/creation of 3D models of selected symbolic objects used during rituals/panoramic photos and videos (interiors)/digital stories production). 3/Web design and implementation. 4/English translations. 5/Dissemination and visibility measures (presentation to the media, demonstrations in schools and universities, production of DVDs, users’ evaluation).

5.4 FROM MATERIAL CULTURE TO THE IMAGINARY _Co-creating values

[ArteStudio, IT]

The project's 4th work package opens wide and surprising perspectives on people's imaginary and contrasted values related to migrations and the relationship with the 'other'. A traveling theatrical workshop will delve creatively into these questions, first by working out a play to be performed in Rome, then exporting the concept in the partner venues (see WP5).

THE HARLEQUIN'S CLOAK _A theatrical travel through cultures and imaginaries

[ArteStudio, IT]

Theatre, in the East as in the West, does not belong to the realms of entertainment but rather presents itself as a cultural commitment that promotes and organizes relationships and which, through the creative experience, questions life and produces life, participating to a process of knowledge and understanding of the unusual and relevant events of existence. Theatre is a safe space where it is possible to experience life events by accompanying men in their path of knowledge and understanding of the world. In our time, theatre thus can become a tool to understand the theme of migrations, the foreigner/local relationship in a common area that is the one of European culture, which was also born as a culture made by migrants.

Quoting a famous book by Michel Serres, who questioned the local-foreigner relationship, we intend to realize a collage of performances – as many as the partner countries – with local and foreigner actors, which will contribute to the creation of a sort of “Harlequin's cloak”.

Activities related to this case-study:

- **A23–Development, production and first play of “The Harlequin's Cloak” theatrical performance**

[Rome & partner cities, 1/2020 – 7/2021]

As a first step, **a multi-ethnic multi-cultural theatre group will be established in Rome**, composed of 8 European and migrant actors selected through an open call, to realize a final performance entitled “Harlequin's cloak”.

The company will be headed by the Master Riccardo Vannuccini and his assistants and will carry out a **6-month itinerant theatre workshop**, including around 40 sessions that will be held in various locations in Rome, which represent the cultural heritage and enhance relations between different cultures and traditions. Therefore, the workshop – with open rehearsals, public exhibition, debates – will reach reception centres for asylum seekers and refugees, museums, libraries, suburbs and even squares and homes, involving many other people.

A play will be finally realized entitled “Harlequin's cloak”, as it will be a sort of a cloak made of different pieces – which are the traditions of each European country and immigrants' countries of origin – that, blended together, will form a unique multi-coloured canvas, an interesting and useful weaving between the memory and the future of European identity. **The play will be performed in Rome, in 4 different locations**, not necessarily theatres, with the aim to largely disseminate the themes of the project and strengthen the person-place relationship. Then ArteStudio's team will move to each partner country and re-create on site the play with local participants (see below, action A35)

5.5 “FACES & FENCES” ON STAGE_Showcasing cooperation

[Nijmegen, NL / Ename & Velzeke Museums, Ename Expertise Centrum, BE / INRAP, FR / Rijeka, HR / IBC, IT / Kroppedal Museum & Copenhagen University, DK / UJA, SP / Sarajevo, BiH / ArteStudio, IT]

According to the project’s implementation structure, the contents and materials designed and co-created in the various project’s case-studies will flow into the present collective work package. Here the outcomes of the partners’ cooperation activities will be jointly curated and made accessible to the targeted audiences in the partner countries and beyond, through the travelling exhibition, publications, a documentary series, a conference, a photography campaign and the theatrical performative European tournée.

ONE ACTION TO RULE THEM ALL: A ‘MODULAR’ EXHIBITION

The travelling exhibition will be the project’s main activity, to which most of the participating organisations will contribute through their contents and material searched, developed and co-created within the various case-studies. Based on a jointly developed concept and under the coordination of an experienced curator, it will be designed as a travelling, modular and iterative exhibition, taking different shapes and sizes following the venues and the surfaces available. The exhibition’s structure and path will follow broadly the main project’s work packages and case-studies, each introducing to a critical question related to the migration theme during history and its current repercussions. As already stated our aim is not to propose a comprehensive and encyclopaedic approach to the history of migrations in Europe, but rather to challenge dynamically the visitor’s reflection and raising awareness through a limited number of strong examples. The trail will end by opening up on the imaginary linked to migrations, illustrated by the artworks, installations and visual objects resulting from the call for projects coordinated by DOX, possibly enriched and complemented with other contributions from the partner organisations. All venues will publish an illustrated information and educational booklet both in English and in the national language(s), available in paper format, but also accessible and downloadable on computers, smartphones & tablets through a QR-code system. This publication is part of the educational toolkit accompanying the exhibitions and offering the keys for a better understanding of the complex questions raised by the case-studies, especially for an audience of young people.

The exhibition trail will stop in the following venues:

- **A24 Exhibition venue 1 – Nijmegen (9-12/2021)**
- **A25 Exhibition venue 2 – Ename (1-4/2022)**
- **A26 Exhibition venue 3 – Kroppedal museum (5-8/2022)**
- **A27 Exhibition venue 4 – Paris (9-11/2022)**
- **A28 Exhibition venue 5 – Rijeka (1-3/2023)**
- **A29 Exhibition venue 6 – Bologna (4-6/2023)**
- **A30 Exhibition venue 7 – Jaén (7-9/2023)**

- **A31 – A dedicated illustrated publication. Paper version and E-book**
[Ename & Velzeke museum, 1/2020 – 7/2021]

Through a call for applicants, one or several writers/journalists will be commissioned to write a book, travelling through the project's case-studies and partners venues, both geographically and metaphorically. This 'travel journal' will explore the critical relationship between culture, heritage and migrations nowadays through interviews, encounters, articles, multiplying the opinions and the point of views. It will be illustrated with the pictures resulting from the photo campaign (see below) and other photographic material.

- **A32 – Educational and awareness-raising program for children and young people**
[Rijeka & partners, 5/2020 – 7/2021]

The exhibition will be accompanied, with adapted versions in all partner venues, by an educational 'toolkit', designed as a booklet. Through, short stories, riddles, drawings, quotations and games, it will offer, especially to a young audience, the main keys to understand the complex and contrasted concepts illustrated and discussed in the various case-studies composing the "modular" exhibition.

- **A33 – International conference "Living with heritage. The uses and abuses of the Faro Convention"**
[IBC, 3/2023]

This 3-day international conference held in Bologna, IT will focus, with contributions from the project's partners and external invited speakers, on the methodology and analysis on heritage-based cultural inclusion activities and practices in Europe. It will help assessing the European long-standing tradition of cooperation and integration of refugees, and how culture and heritage are assembled as signposts of our multicultural society. A partners' meeting will allow discussion on project's management and activities monitoring.

- **A34 – A photography/video campaign in various European countries**
[IBC & partner venues, 5/2020 – 7/2021]

This action aims at witnessing with the "distant eye" of one or several selected professional photographers/video artists the past and present encounters and interactions linked to the migration phenomena in the partner countries and other selected European venues. The artist(s) will be selected after a European and international call for applicants. A priority will be given from artists being in the situation of refugees.

- **A35 – Engaging with people through travelling theatre performances: the Harlequin's Cloak**
[ArteStudio, partner venues, 10/2021 – 8/2023]

After the production phase of the theatrical performance and the first plays in Rome (see details above), ArteStudio team will move to the partner venues, to re-create on site the "Harlequin's cloak" together with local people – students, migrants, theatre companies. According to the Italian and European tradition, ArteStudio team, like those wandering theatre companies who in the period of Humanism blended stories and cultures of different countries, will organize an intensive workshop in each country (lasting 3 days) to create every time an original version of the "Harlequin's cloak" that will be performed on site, possibly in relation with the exhibition opening or other main project's events. Like for the performances in Italy,

those in the partner countries will also be streamed and documented. A video will be realized with images, stories, curiosities of the performance and their backstage. All that will become materials for the travelling exhibition and publication that will be realized in the project. The indicative timetable of the touring workshops is the following:

5.6 ENGAGING WITH THE AUDIENCES_Communicating, informing and raising awareness

The promotion of the “Faces & Fences” projects and its results will be planned within a comprehensive communication strategy, including ambitious but realistic scopes, aiming at reaching, developing and extending the project’s audience. The strategy is based on the following principles:

- ✓ A communication officer within the leading organisation in charge of the Communication strategy and implementation plan from 2019 until 2023. Coordination of the communication and promotion around the local, European and international public events.
- ✓ Involvement of co-partners in the project able to provide a professional support in the conception, implementation and follow-up of a consistent communication strategy (including local communication officers in each co-partner institution)
- ✓ A knowledge and communication transfer managed as a continuous process throughout and beyond the whole project’s lifetime and not limited to a few activity peaks.
- ✓ Website & social media development promoting and highlighting the various phases of the project. Systematic use of the hashtags #facesandfences #migrationandheritage #creativeeurope #europeforculture in all social media posts. The Website will include all promotional material (press kits, flyers, posters...).
- ✓ Conception, production and coordination of the dissemination of the “Faces & Fences” leaflets, postcards, posters, folders in the various partners’ languages...
- ✓ Organisation of specific media campaigns for the various venues of the exhibition
- ✓ Media partnerships with general and specialized media platforms and media exchanges with specialized magazines & blogs.
- ✓ Preparation of articles on the project’s outputs and contributions in international magazines, newspapers, but also focused papers on open-access web-platforms such as Wikipedia, Wikiversity, Academia, Europeana...
- ✓ Follow-up and wrap-up activities: audience record, evaluation, final press review for “Faces & Fences” 2019-2023.

▪ **A36 – Communication and press office** [Nijmegen & partners, 1/2020 – 9/2023]

To ensure that the project benefits from a dedicated and professional follow-up in terms of communication and dissemination, a communications officer will be appointed within the coordination team in Nijmegen, supported by each co-partner. She/he will be selected on the basis of the skills and experience in the communications sector, and knowledge and understanding of the cultural/societal issues underpinning this project. Amongst his/her tasks: regular updates of the project website, daily activities on social media, sending out a newsletter every two months, regular contact with the national and foreign media. Press-conferences and releases will be organised to inform medias about the launch of the project and the other main events.

Each co-partner will complete the project’s general communications/dissemination strategy with a series of initiatives and productions at local/national level, aimed at ensuring the best visibility and public outreach for the events organised locally (workshops, conferences, exhibitions, etc.) and the project itself (acting as “Faces & Fences” ambassadors, promoting the project on their web

resources, social media, etc.). In this context, a budget has been planned to cover the costs related to press conferences, banners, posters, advertisements, programmes, brochures, visibility in the local media etc.

- **A37 – Project’s visual identity, brochures and promotional material**
[Nijmegen, 1/2020 – 3/2023]

To enable the project’s “corporate” visibility and to provide communication/dissemination materials, a specific visual identity will provide a cohesive visual framework for the project’s various productions and emphasise the values of cooperation, interdisciplinarity and contemporaneity that underline this collaborative project. For communication/dissemination purposes, the partnership will also design and produce a complete set of information and visual supports, to be distributed at all the project’s events and conferences, as well as during the exhibitions. At least 2 multilingual leaflets will be published (beginning and mid-project), as well as posters, postcards and flyers.

- **A38 – Development of the project’s web-platform**
[Nijmegen & partners, 1/2020 – 9/2023]

A dedicated web-portal (managed by the coordinator Nijmegen with the input and support of the partnership) will provide an up-to-date platform where the project and its various WPs can be showcased, the partners presented, and the progress of activities can be followed, documents and calendars downloaded, and where project participants, experts and interest groups can share experience. Integration with the relevant social media (Facebook, LinkedIn, Twitter, Instagram) will allow a more dynamic two-way exchange with the audiences through focused posting. A project’s media kit will be downloadable from the website, with among others press releases, logos, pictures for the media. The project will also be promoted through the participants’ own web resources, as well as via diverse web platforms specialised in the field of cultural heritage.

5.7 STEERING THE PROJECT_Coordinating, monitoring and mitigating

[10/2019 – 09/2022 – Coordination and activities supervision Nijmegen, NL monitoring, assessment and evaluation Culture Lab, BE. Local management and inputs from all partners]

Managing a network of 10 partners during 48 months is a challenging commitment. The Nijmegen Municipality, conscious of the utmost importance of a sound, timely and expert project management, will invest considerable resources in staff and time in this activity. Appropriate tools and procedures will be adopted since the project’s onset, for the overall project’s coordination, but also for the management of the action program at local level, in order to guarantee the active involvement of all the partners in the successful achievement of the project.

- **A39 – Project’s global coordination**
[Nijmegen, Culture Lab & partners, 10/2019 – 9/2023]

The Nijmegen Municipality will take over the global coordination of the project, from start to end. Its co-partner, Culture Lab, will provide technical support, based on its long-term experience in project management and evaluation. A coordination team, composed of qualified and experienced professionals, will deal with the daily follow-up and implementation of the “Faces & Fences” network’s work plan, as well as the practical and logistical aspects of the cooperation. Partnership contracts will allocate rights and duties between the partners and

define the contractual and financial framework of the collaboration. Specific monitoring procedures, already developed in other, similar ventures, will be implemented for the financial follow-up of the project and the on-going assessment of results. Particular attention will be devoted to the efficiency of internal communications within the network of partners, as this poses a crucial condition for the project's success. A specific section of the website, accessible via password, will collect all the administrative and financial documents related to the project's management, for the partnership as a whole (contracts, financial annexes, management guidelines, PowerPoint presentations, minutes of meetings, seminar and conference reports, periodic financial reports, EU interim report etc.)

Main management objectives will, therefore, be to:

- monitor the project's progress and the execution of scheduled activities
- ensure that the project's outputs are delivered on time
- Identify risks, problems and propose mitigation measures
- Follow up the administrative and financial aspects of implementing the project
- organise the project's plenary technical meetings and write minutes
- collect the relevant information on a regular basis, and prepare the interim and final reports
- maintain contacts with the EACEA Agency
- ensure coordination of the project's internal and external communications
- supervise, with the partners' representatives, the qualitative and quantitative assessment of the overall project's results

Various technical coordination meetings are scheduled during the project's implementation, together with the lab meetings.

▪ **A40 – Kick-off meeting Nijmegen**

[Nijmegen / Culture Lab, 11/2019]

All partner organisations will participate in this 3-day opening meeting in Nijmegen. The "Faces & Fences" project's contents will be presented and discussed among the partners. Nijmegen's team will also introduce the specific case study that the city will develop for the project.

The aim of this meeting will also be to fine-tune contractual, financial arrangements and the distribution of tasks and responsibilities, and to set a common agenda for the project, as a whole. In the course of this meeting, each individual event and educational programme will be approved by all the participants. The coordination of the research and preparation phase for the various exhibitions, as well as other joint initiatives, will also need general agreement.

▪ **A41 – Activities monitoring and assessment**

[Nijmegen / Culture Lab, 1/2020 – 9/2023]

Appropriate importance is given in this project to the added-value, in terms of sound management, to monitor the performance and the implementation modalities of each activity, and to collect data and observations useful for the timely and successful implementation of the actions. Such an on-going exercise allows the project to be steered more efficiently, mitigate the risks and correct possible shortcomings, as well as to wrap up a proper assessment at regular dates, more specifically for the mid-term and final activity reports. The monitoring and collection of data will be carried out following well established Project Cycle Management procedures, and based on a set of quantitative and qualitative indicators. A grid of criteria and

indicators tailored for this project will be created, discussed and validated by the partners at the kick-off meeting in Nijmegen, and possibly fine-tuned following the use and needs during the implementation of the work-program. The outcomes of the monitoring and assessment activities will be regularly presented and discussed at the various partners' technical meetings, and processed to the mid-term and final activity reports.

Specific survey forms will be circulated after the main project's events and activities to collect opinions and personal assessments, with a view to monitor and evaluate the quality of the outcomes and the global level of satisfaction of the persons in charge, as well as the users. A specific satisfaction survey will be implemented to the visitors to the virtual exhibition. As for the quantitative survey, it will be based on numeric and objectively quantifiable indicators and data, collected during and after the activities.

PART B. BIOGRAPHY OF THE PERSONS RESPONSIBLE FOR THE COORDINATION OF THE PROJECT

Insert in this part or annex to it, the biography, CV or summary of the relevant professional experience of all **people primarily responsible for managing and implementing** the project **within each partner institution (lead partner and partners)**. Please limit it to max ½ page per person.

Note that this information will be used to evaluate the operational capacity of applicants (see Guidelines section 8.2).

P1: Municipality of Nijmegen - Netherlands

Betty Bergman

Employment

Program manager culture, cultural history, citymarketing, Municipality of Nijmegen - Jan 2011- present

Projectmanager Servicebedrijf, Hogeschool Arnhem Nijmegen - 2005

Projectmanager, interimmanager, procesmanager and manager / advisor on various subjects, tasks and departments , Municipality of Nijmegen - May 1989 – Dec 2010

Member of supervisory Board Stichting Praktijkonderwijs, Nijmegen - Jul 2009 – Oct 2015

Project manager Landelijke Vereniging Vrijwilligerscentrales, Utrecht - Sep 1989 – Jul 1990

Information Analist, Ordina Technical Automation, Utrecht - May 1986 – Jan 1987

Scientific assistant Rijksinstituut voor onderzoek in de bos- en landschapsbouw 'De Dorschkamp', Wageningen - 1983 – 1985

Education

1975-1985 Biology - Radboud University Nijmegen

Thesis: 'Landscape ecological study on Casentino (Tuscany, Italy).

1985-1986 Information analysis – Ordina Nederland B.V.

Publications

Stortelder, A., H. Bergman, V. Westhoff (1986). Vegetation information values in a sub-mediterranean ecosystem. Documents Phytosociologiques, N.S. Vol.X (1986), p.1-25.

Pedroli, G., W.Vos, H. Dijkstra, R.Rossi (eds) (1988). The Farma river barrage effect study.

Maerle Snabel

Employment

PROCESS MANAGER OMGEVINGSWET Municipality of Nijmegen - Managing the effects of a new national law in local government and society - 2015-present

SENIOR ADVISOR ART IN PUBLIC SPACE & HERITAGE Municipality of Nijmegen - 2009-present

ADVISOR HERITAGE Municipality of Nijmegen - 2003-2009

Education

MASTERS ARTS & CULTURE, RADBOUD UNIVERSTY NIJMEGEN 1998-2002

MASTERS BUSINESS COMMUNICATION, RADBOUD UNIVERSITY NIJMEGEN 1993-1998

Course in processmanagement 2015-2016

Monique Zoon

Is an assistant cultural history at the municipality of Nijmegen. Organizes the Nijmegen Heritage Day (each year September) and a local history event: 024geschiedenis (together with 30 participants).

Participated in project Francia Media: Cradles of European Culture (2013-2015).

Ruth Klein

Employment

SENIOR GRANT ADVISOR, ECONOMIC AFFAIRS, Municipality of Nijmegen

July 2016-present - Supports, together with colleagues from the Expertise Network for External Financing of the municipality of Nijmegen, departments of the municipality with financing issues.

PROJECT COORDINATOR EUROPE DIRECT INFORMATION CENTER (EDIC), Municipality of Nijmegen - Mar 2014 – Apr 2017

PROJECT EMPLOYEE FRANCIA MEDIA - Cradles of European Culture, Municipality Nijmegen - Feb 2012- Dec 2014

Education:

2005-2010 History - Radboud University Nijmegen

2000-2005 Teacher training History - Institute for teacher and school

P2: Province of east Flanders - Belgium:**Marie-Claire Van der Donckt**

Marie-Claire Van der Donckt holds a Master in Art History and Archaeology (Archaeology of the Ancient Near East) and Master in Eastern Philology (Arabic) (Ghent University, Belgium).

She gained her experience in scientific research within the Department 'Cuneiform Philology' (Ghent University), in guiding in the Department of the Arts in the Near East as well as scientific researcher in the Royal Museums of Art and History, Brussels. During 10 years she was one of the archaeologists at the Institute for Archaeological Heritage Flanders where she worked as an archaeologist and scientific researcher at the site of Ename. Since 1998 she is the curator of the Provincial Archaeological Museum (pam) Ename where she is involved in the general coordination, the organisation of all kinds of museum activities including collection registration, public and educational activities, coordinating of events and in the setting up of exhibitions. She brought a creative presentation of archaeological and monumental heritage into Ename as an example for other heritage sites in Flanders. She stimulates the use of new technologies to a better understanding of the heritage for a broad public. She also played, with pam Ename, an important role within some international realisations, i.e. the creation of the ICOMOS Ename Charter. Furthermore in the development and evocation of the historical abbey gardens, within an Interreg IVA-project (2012-2014). She was also fully involved in the European project 'Cradles of European Culture' (2010-2015) with two topics: the 'Francia Media Heritage Route' and the international exhibition 'The Legacy of Charlemagne Early Middle Ages: the Cradle of European Culture'.

Kurt Braeckman

Education: MA History and Archaeology

Work experience:

1991-1994: archaeologist Provincial Archaeological Museum Velzeke

1994-2000: archaeologist and collection manager Provincial Archaeological Museum Velzeke

2000- : head curator Provincial Archaeological Center Velzeke

Other work experience:

2004-2009: parttime advisor federal parliament

2009-2011: parttime cabinet secretary in the framework of Belgian EU presidency

2012-2016: parttime advisor Flemish parliament

2016- : parttime advisor cabinet vice prime-minister Belgium

P3: Institut de Recherches Archéologiques Préventives – France**Theresia Duvernay**

Theresia Duvernay is the director of Communication and Cultural Development Departement of the French National Institute for Preventive Archaeological Research. Holder of an M.A. in archaeology from the University of Paris 1 Pantheon-Sorbonne, she has a long experience in managing Cultural Heritage and Cultural policy in the public sector. She worked 7 years for the Essonne Departemental Council in shaping cultural policies about public development, heritage and creation. Since 2013, she is in charge of making and implementing cultural development and communication policies for the French National Institute for Preventive Archaeological Research. She manages the entire cultural production as well as the event programming and the public outreach development of the institute in close collaboration with the Scientific department.

Kai Salas

Holder of a M.A. in archeology from the University of Paris 1 Pantheon-Sorbonne, Kai Salas Rossenbach has over 10 years of experience in the heritage sector. As a field archaeologist, he has participated in many research and training assignments in South America, in Arabian Peninsula and across Europe. Thereafter, he specialized in project management by integrating European projects coordination cells (Culture 2000, Culture Program 2007-2013, Research Framework Program) within which he has acquired technical, financial, administrative management skills for European projects.

At the international Department of the French National Institute for Preventive Archaeological Research,

he has developed the policy on international scientific relations of the Institute. In this framework, he carried out assignments in over 30 countries in Europe, Africa, and the Middle East and has coordinated, since early 2013, a €5 million European program based on archeology and citizenship and has organized and has managed several archaeological operations worldwide.

Amala Marx

Amala Marx is a French archaeologist holder of a M.A. in archaeology from Ecole Pratique des Hautes Etudes (EPHE) in Paris with 10 years of professional experience in the field of heritage sector. Specialised in Chinese archaeology, she studied in Beijing during 2 years. Upon her return, she worked on a numerous exhibitions on Chinese as coordinator, curator assistant or as author of dedicated catalogues. Thereafter, she specialized in scientific project management by integrating the international Department at the French National Institute for Preventive Archaeological Research. She has developed technical, administrative and financial expertise in European and International projects.

P4: University of Rijeka

Marina Vicelja-Matijasic

is a full professor at the Department of Art History of Faculty of Humanities and Social Sciences and a Director of the Center of Iconographic Studies at the University of Rijeka. She has been principal investigator and participant at several projects that were involved in the research of early medieval and medieval artistic patrimony in the northern Adriatic region. She won several fellowships, among them a Fulbright Fellowship for Princeton University at 2001-2002. She has started iconographic studies in Croatia and is the organizer of the annual International Conference of the Iconographic Studies as well as the main editor of IKON - Journal of iconographic studies. She is involved in various committees, boards and groups that work on the strategy of developing art history as a discipline in Croatia and Europe. She is also the member of several national and international associations. Her main research interest lies in the field of the early Christian and early medieval periods with specific focus on iconography and iconology, migrating ideas and forms. She participated at many conferences and published articles and other publications as well as three books - Bizant i Istra (Byzantium and Istria), Ikonologija – kritički prikaz povijesti metode (Iconology – a Critical Approach to the History of the Method), and Uvod u ikonologiju (Introduction to Iconology).

Palma Karković Takalić

is an assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka and a Director of the Center for Life-long Learning at the same Department. She has been principal investigator and participant at several projects that were involved in the research of antique and late antique artistic patrimony in the northern Adriatic region organised by both the University of Rijeka (Croatia) and University of Trieste (Italy). Her main research interests are antique and late antique art and archaeology, with specific focus on iconography, urbanism and religion. Since she is an external investigator of the Department of Humanistic Studies in Trieste, her studies are also oriented on the migration of the ideas (artistic, religious), artists and people, as well as the ways of that migration (roads and sea routes) between Italy and province of Dalmatia, i.e., the area of the so called Caput Adriae. By coordinating the work and conducting a series of lectures and workshops in the life-long learning, she seeks to draw the above topics to a wider audience, especially to high-schools and the so called third age. She participated at many conferences and published articles related to the cited topics.

P5: Kroppedal Museum – Denmark

Mette Mortensen

Mette Tapdrup Mortensen (born 1975) is a curator at Kroppedal Museum with the responsibility for research, projects, fundraising and collections. She was trained in history and social sciences at the University of Roskilde and Universität Hamburg, and holds a Ph.D in urban history from Danish Centre for Urban History at Aarhus University (2010).

Mette's research engages with urban and cultural history, cultural heritage and museology. Currently she is leader of the research project DIY as cultural history and practice funded by the Danish Ministry of Culture 2017-2019.

Mette has a broad experience within engaging formats of museum work. She has been the lead curator on several exhibitions. Most recent in 2016-2017 on the project 99xVSTGN, an integrated co-creation and exhibition project funded by the Danish Ministry of Culture via Bikuben Foundation.

Mette Tapdrup Mortensen has previously worked at National Maritime Museum, London and The

National Museum of Denmark. She has a strong network within the field both nationally and internationally. She has presented papers at conferences in Sweden, Denmark and Italy in 2017-18.

Svava Riesto

Svava Riesto is Associate Professor in Landscape Architecture and Planning at the University of Copenhagen. She was trained as an art historian at the Freie Universität Berlin, the Arctic University of Tromsø and the University of Copenhagen, Humanities, and holds a PhD in landscape architecture from the University of Copenhagen (2012).

Svava's research engages with critical issues in heritage and urbanism where the historical perspective informs contemporary practices. She specializes in the contemporary preservation, transformation and development of post-war social housing estates. Currently, she is working in the research project Reconfiguring Welfare Landscapes: On the open spaces of Danish Social housing estates, funded by The Danish Council for Independent Research, Humanities 2017-2020, as leader of a subproject about everyday practices in social housing landscapes.

Svava has a broad international network concerning social housing research, and recently chaired a session on postwar landscapes at the Association of Critical Heritage Studies conference, China, 2018 and a Re:Scape Colloquium on Welfare Landscapes at the TU Delft, 2018. She contributes actively in the Nordic network of Architecture and Welfare, supported by the Nordic research councils.

Svava strongly believes that research can and should impact societal discussions and ultimately improve citizens' everyday living environments. She thus engages students of landscape architecture in her research and has co-curated an exhibition with students and the museum Kroppedal about 1960s and 1970s urban areas (2012). Svava acts as historical advisor in urban planning projects (15 years experience) and international design competitions (10+ awards). She has a broad experience in involving local residents, especially children, in urban planning from the design practice Ekstrakt (as funding partner 2006-2010), from the international network Playce-architecture Education (member and active in participatory design workshops across Europe).

P6: Istituto per I beni artistici culturali e naturali della regio – Italy

Maria Pia Guermandi

Maria Pia Guermandi, classical archaeologist, is working for Istituto Beni Culturali, the advisory body of Regione Emilia Romagna for cultural heritage policies, where she's project leader of various projects funded by European Commission in the field of cultural heritage (Culture Programme, Interreg, Horizon 2020). Her research focuses on preventive and public archaeology, cultural landscape planning and safeguarding. She is scientific consultant for the television network (Rai Storia), in the field of archaeological heritage. Member of Italia Nostra, the oldest association in Italy for cultural heritage promotion and safeguarding for which she coordinates the National Report on Landscape Planning. She is responsible, for IBC, of Antonio Cederna Archive in Rome and member of the scientific board of Parco Archeologico Nazionale dell'Appia Antica. She is member of the scientific board of the Ariadne project-infrastructure. Since 2018 she is also member of the board of the European Association of Archaeologists (nomination committee).

Member of the Editorial Board of scientific reviews as "Archeologia e Calcolatori" and "IBC.

Informazioni, Commenti, Inchieste sui Beni Culturali", she has published more than 100 books and articles and organised several national and international meetings and research seminars.

Since 2010, her interest has become more focused on public archaeology and on cultural tourism as "conflicted heritage".

P7: University of Jaen – Spain

Alberto Sánchez Vizcaino

Alberto Sánchez Vizcaino (PhD) is Associated Professor in Prehistory in the Historical Heritage Department of the University of Jaén. He is deputy director IUIAI and member of the Research Group of the Archaeological Heritage of Jaén (HUM 357). He has been member of several European projects related to the construction of European identity (AREA I to AREA IV, Culture 2000 programme), about the application of ICT to archaeological heritage (EPOCH), and for providing digitized archaeological assets (2D, 3D) to Europeana (CARARE, 3D-ICONS, ICT Policy Support Programme). Currently, he is member of the project (2015-2019) Connecting Early Medieval European Collections CEMEC (Creative Europe programme) to show in a travelling exhibition a renovate view of the High Middle Age. He is

also principal researcher of the recently recommend for funding EU project Europeana Archaeology (2019-2020, 2018-EU-IA-0030, CEF-Telecom programme). Nationwide, he is principal researcher of the projects ARQUÍBEROS (HUM.7459), ARQUÍBERLAB (HAR2011-22994), and CÁSTULO (HAR2016-74917-R). He coordinates the IUIAI Archaeometry Laboratory specialized in physical-chemical analysis applied to Archaeological Heritage and several Erasmus agreements with Universities of Cagliari, Sassari, Lisbon and Tübingen. He is expert in the management of European projects and founding member of the CARARE association to advance professional practice and foster appreciation of the digital archaeological and architectural heritage.

Irene Montilla Torres (PdD)

Research assistant in Medieval History at the Historical Heritage Department of the University of Jaén and member of the Research Group of the Archaeological Heritage of Jaén (HUM 357) and the IUIAI. She is specialist in Islamic Heritage and Archaeology of the Architecture. She was member of the European project about the application of ICT to archaeological heritage (EPOCH) and currently member of project Connecting Early Medieval European Collections CEMEC (Creative Europe programme) to show in a travelling exhibition a renovate view of the High Middle Age. She is also member of the recently recommend for funding EU project Europeana Archaeology (2019-2020, 2018-EU-IA-0030, CEF-Telecom programme). She was member of the national projects Yayyan (PB98-0297), CATA, Geoasis, Technology Research Program for Evaluation and Preservation of Cultural Heritage (CSD2007-00058), and Materials from Madinat al-Zahra. (HAR2009-10011). She has been contracted since 2006 to carry out consultancy and technical assistance in the Archaeological Site of Madinat al-Zahra.

Vicente Salvatierra Cuenca

Vicente Salvatierra Cuenca (PhD) is Professor of Medieval History at the Historical Heritage Department of the University of Jaén, member of IUIAI and of the Research Group of the Archaeological Heritage of Jaén (HUM 357). He is coordinator of the Archaeology of the Architecture Laboratory and specialist on Islamic and Christian heritage. Currently, he is principal researcher of CEMEC project (Creative Europe programme) to show in a travelling exhibition a renovate view of the High Middle Age. He has been member of projects related to application of ICT to archaeological heritage: the European project (EPOCH), the Project Geoasis (P08-TIC-4199) and Technology Research Program for Evaluation and Preservation of Cultural Heritage (CSD2007-00058. Consolidar-Ingenio Programme). At the national level he has been principal researcher of the project about al-Andalus: YAYYAN (PB98-0297). He has been a member of the Scientific Committee of the exhibition 711, Archaeology and History between two worlds, organized by the Royal Academy of History and the Community of Madrid in 2011.

Antonio Vallejo Triano (PhD). He is curator in the Office of Culture of Andalusian Regional Government in Cordoba. He was director (1985-2013) of the Archaeological Area of Madinat al-Zahra (Córdoba, Spain). Under his direction Madinat Al-Zahara was awarded with the prize Europa Nostra (2004), European Museum of the year (2012) and Aga Khan of Architecture (2010) with special mention to the museology designed by M. Ación and himself. He is honorary member of the German Archaeological and director of the journal Cuadernos de Madinat al-Zahra. His research line is the Umayyad Caliphate of Córdoba, publishing numerous papers and monographs, standing out especially La ciudad califal de Madinat al-Zahra (2010). He was member of several research projects: Fatimids and Umayyads (HAR2013-40745-P), Materials from Madinat al-Zahra (HAR2009-10011/HIST), Madinat al-Zahra: influence, effects and dispersion of a palatine political-social model (HUM2005-06046-C02-01 / HIST), Madinat al-Zahra: representation and projection of Caliphal power through the material and textual record ((BHA2002-04101-C02-01).

Juan Carlos Castillo Armenteros (PhD).

Associated Professor in Medieval History at the Historical Heritage Department of the University of Jaén, member of the IUIAI and of the Research Group of the Archaeological Heritage of Jaén (HUM 357). He is specialist in Christian Heritage and Archaeology of the Architecture. Member of the European project EPOCH and of the national projects Integration of photogrametric techniques and terrestrial laser scanning for recording heritage information (Tin2009-09939) (2010-2012), Technology

Research Program for Evaluation and Preservation of Cultural Heritage (CSD2007-00058. Consolider-Ingenio Programme), and Yayyan (PB98-0297).

Eva M^a Alcázar (PhD)

Lecturer in Medieval History in the Historical Heritage Department of the University of Jaén. She is member of IUIAI and the Research Group of the Archaeological Heritage of Jaén (HUM 357). Currently, she is member of project Connecting Early Medieval European Collections CEMEC (Creative Europe programme) to show in a travelling exhibition a renovate view of the High Middle Age. She was member of the European project EPOCH, and member of national projects like Yayyan (PB98-0297), CATA, Geoasis, Technology Research Program for Evaluation and Preservation of Cultural Heritage (CSD2007-00058), and Salt and Livestock in the Kingdom of Granada. She is a written documentation specialist.

Mercedes Navarro (PdD)

She has been a founding partner of the company Arq13 archeology, developing most of her work in professional archeology as private. She was contracted by the IUIAI as a researcher within the Consolider-Ingenio 2010 Programme. Currently she is a member of the IUIAI and is working under contract in the area of Medieval History in the Historical Heritage Department of the University of Jaén. She was member of project Connecting Early Medieval European Collections CEMEC (Creative Europe programme) to show in a travelling exhibition a renovate view of the High Middle Age.

Francisca Hornos Mata

Director of the Provincial Museum of Jaén. Expert in management, dissemination and protection of the Historical Heritage. She is member of IUIAI and of the Research Group of the Archaeological Heritage of Jaén (HUM 357). Currently, she is member of the European project Connecting Early Medieval European Collections CEMEC (Creative Europe programme).

P8: Culture Lab - Belgium

Alexis Castro

Alexis Castro holds a university degree in archaeology and art history (Université Libre de Bruxelles) and in oriental studies (Università Orientale di Napoli). He is a founding member and executive manager of the Belgian consulting agency Culture Lab. In this framework, he provides expertise to projects and programs in the fields of creative industries and cultural heritage for the European Commission and many other national and international cultural organizations in Europe, in Africa and in the Mediterranean area. Alexis Castro has also taken part in a number of archaeological missions in Syria and other Mediterranean countries and contributed as an author and editor to various studies and publications dealing with contemporary creation and cultural heritage.

Gian Giuseppe Simeone:

Gian Giuseppe Simeone is an acknowledged expert in culture and heritage, with a widespread experience of more than 20 years in project management, academic and field research, communication and public outreach. He holds a PhD in archaeology and art history, with a third cycle specialization in the preservation and promotion of cultural heritage (Université Libre de Bruxelles). Based in Brussels, he currently works as a consultant on EU-funded cooperation projects and programs in the fields of creative industries and cultural heritage. He is the founders and executive manager of Culture Lab, a Belgian consulting agency specialized since 2002 in the design and management of European and international cultural cooperation projects and in communication and public outreach strategies. In this capacity, he has carried out many consultancy missions, field studies and assessments of projects and programs in Europe, in Africa and in the Mediterranean area. An active writer, Gian Giuseppe Simeone also has to his credit various studies and publications in the fields of cultural heritage and creative industries.

P9: Arte Studio – Italy

Riccardo Vannuccini DP is a theatre director, filmmaker, author, actor and scholar in dynamics of the show. Graduated in History of Theatre in Rome, he studied Composition with Domenico Guaccero. He debuted in theatre in 1978 with his show at the Avant-garde Festival in Rome. He cooperated with the magazines “Scena” and “Sipario” and both in theatre and at the Opera with Vittorio Gelmetti, Luca Ronconi and Peter Stein. He works in Italy, Jordan, Lebanon, Germany, Iran. Some of the authors who

wrote about Vannuccini's performances are Maurizio Grande, Carlo Sini, Giovanni Bollea, Pietro Montani, Jean Paul Manganaro, Florinda Cambria, Nico Garrone, Fabrizio Deriu, Ylenia Sina. He is the artistic director of recognised theatre company Artestudio, and also collaborates with the companies "Cane Pezzato" and "Le scarpe di Van Gogh".

He leads the project "Teatro in fuga" (Theatre on the Run). Within this project, in 2018 he conducted workshops in various SPRARs (Protection for Refugees Seekers and Refugees System) in Italy, in 2015 he led the workshop and performance "Ophelia's Room" in Teheran with young Iranians and in the same year, in collaboration with Intersos, he realized the "Al Hodood" performance in three Syrian refugee camps in Jordan with young Syrian and Palestinian refugees. In 2017 he was again in Iran for the project "Romeo and Juliet in Teheran" realized with young Iranians and Afghan refugees. He was in Lebanon in 2017 for the "Ophelia in Shatila" project realized with Syrian women fleeing the war, in 2016 for a workshop in the Borj EL Barajneh refugee camp where he presented the performance "Kassat Giulia" with Syrian and Palestinian refugees and in 2013 for the "Hykaya" project, a workshop and a show with young Syrian refugees with performances in Katermaya and Beirut.

He leads the "Teatro a Righe" (Striped Theatre) in collaboration with Roma Capitale, including a series of workshop and performances in prisons and centres for refugee seekers, as well as the project "Il Gioco e la Cura" (Play and Care) on behalf of the Department for Equal Opportunities of the Italian Prime Minister's Cabinet.

In 2018 he presented the performance "Peluche a Douma" at Ara Pacis in Rome during the Night of Museums and the work "Bach Fuga Africa" for viola, kora, dancer, chorus, and performer at Capitolini Museums. In 2016 he presented the performance "Respiro" at Teatro Argentina in Rome, the site specific and performance "Selfie avec l'Artist" for the Night of Museums at the Galleria Nazionale d'Arte Moderna in Rome, and the performance "Waterproof" at the Macro Museum in Rome.

In 2015 he won the Maratea Award for Theatre and he was awarded for his original film, first feature, "Scimmia, Autobiography of R.C." at the Overlook Festival Cinema Avvenire of Rome.

P10: University of Sarajevo – Bosnië-Herzegovina

Selma Rizvic:

Dr Selma Rizvic (female) is Associate Professor at the Faculty of Electrical Engineering Sarajevo and founder of Sarajevo Graphics Group. She also works as visual artist and Head of Broadcast Design Department at BH Radio Television. Her scientific interests are Computer Graphics, Computer Animation, Broadcast Graphics, Virtual Heritage and Digital

Storytelling. Presently is involved in CA COST Action CA16213 New Exploratory Phase in Research on East European Cultures of Dissent. Until January 2015 she was coordinator for ETF in FP7 Network of Excellence 270404: V-MusT.net - Virtual Museum Transnational Network. At the moment Dr Rizvić and her group are partners in H2020 Research and Innovation Action iMARECULTURE. She and her colleagues from Sarajevo Graphics Group introduced the research of digital technologies application in cultural heritage preservation and presentation in Bosnia and Herzegovina. They created a number of virtual cultural heritage projects, most famous of them Sarajevo Survival Tools, virtual museum of Sarajevo siege. More details at <http://people.etf.unsa.ba/~srizvic>.

Adnan Muftarević

Education:

- ☐ MSc and PhD (in progress), 2005, University of Zagreb, Faculty of Humanities and Social Sciences, Department of Archaeology,
- ☐ BSARSCI, 1999, Akdeniz (Mediterranean) University, Faculty of Arts and Sciences, Department of Archaeology, Antalya

Museology:

- ☐ 2001, Associate for archaeological collection
- ☐ 2003, degree of curator
- ☐ 2006, degree of senior curator
- ☐ 2015, degree of museum adviser

Projects/Experiences: Head of research of various archaeological projects, author of coauthor of a variety of permanent Exhibitions and thematic exhibitions