We are
#EuropeForCulture

REACHING AND ENGAGING PEOPLE

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Participation in cultural heritage is a hot topic. But which formats work and what results might be expected? These questions were at the crux of WeAre#EuropeForCulture: a rollercoaster of a project that took us across many European cities, putting innovative approaches to the test in crowdsourcing workshops and exhibitions co-created with local communities.

WeAre#EuropeForCulture is a project of the European Commission, belonging to the 10 European Initiatives of the 2018 European Year of Cultural Heritage, launched to ensure that the Year leaves a policy imprint beyond 2018.

European Initiative 1 is entitled “Sharing heritage, history and values, to bring Europeans closer together” and WeAre#EuropeForCulture project is part of it. It aims at reaching to and engaging with hard-to-reach groups of older and younger people.

WeAre#EuropeForCulture delivered pop-up exhibitions in eleven countries of the European Union, reaching thousands of people who usually do not participate in cultural heritage activities. The participants brought contents from their family albums, told stories from their associations and chose heritage content to display to a wider public.

The exhibitions were created making use of the most interactive digital technologies, displaying pictures and objects which represent the richness of European cultural heritage through evidences of tangible, intangible, movable and immovable heritage, ranging from personal to local and regional dimensions, till cultural heritage of European significance.

A beautiful carousel of which this book is a memory.

We wish that WeAre#EuropeForCulture continues to inspire new ideas in the light of the principles promoted within the 2018 European Year of Cultural Heritage.

Anne Grady
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This book has been developed to provide an overview of the wide range of activities carried on during 2019, across Europe, by a large number of citizens and cultural heritage institutions that participated in the WeAre#EuropeForCulture project.

WeAre#EuropeForCulture has been an initiative of the European Commission, promoted in the frame of the activities supporting the European Year of Cultural Heritage 2018.

In May 2017, the European Parliament and the Council took the decision to nominate the 2018 as the European Year of Cultural Heritage. As stated in the Decision, “ideals, principles and values embedded in Europe’s cultural heritage constitute a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe”, playing “an important role for community cohesion at a time when cultural diversity is increasing in European societies”.

Why 2018?

“The year 2018 has a symbolic and historical importance for Europe and its cultural heritage, as it marks a number of significant events such as the 100th anniversary of the end of World War I and of the independence of several Member States as well as the 400th anniversary of the start of the Thirty Years’ War. The European Year of Cultural Heritage can therefore offer opportunities to better understand the present through a richer and shared comprehension of the past.”

During 2018, Member States and European institutions, together with international organisations, developed a rich programme of events, encouraging people to discover and engage with Europe’s cultural heritage, with the aim to reinforce our sense of belonging to a common European space. The slogan chosen for the year has been: “Our heritage: where the past meets the future”.

Of course, after 2018, the priorities established and shared by many European citizens and institutions remain, together with the desire to continue and to extend what the European Year triggered.

For this reason, the WeAre#EuropeForCulture project was launched by the European Commission in 2019, calling for activities with a special focus on three priorities: encourage people-centred approaches, make cultural heritage more accessible and focus on young and elderly audiences.

In order to respond to this call, the project organised 10 co-creation events with the active contribution of hundreds of European citizens, hosted by 10

cultural heritage institutions opening their premises to experiment with participatory approaches in real-life laboratories. The successful implementation of the co-creation activities made it possible to create 10 exhibitions, delivered in digital and physical formats, in 10 European cities: Amsterdam, Basel, Budapest, Girona, Hämeenlinna, Krakow, Nicosia, Pisa, Sofia and Vilnius. Because of the success of the project, an 11th event was organised in Leuven. Each exhibition explored a different aspect of local cultural heritage as illustrated in the next chapters.

The project concluded its activities with its final event PAST | PRESENT, kindly hosted by the House of European History in Brussels, with a showcase of highlights from the 11 exhibitions. Together, these exhibitions do not aim to show an abstract "European Identity". They do show a common drive, an eagerness and ambition of European citizens across borders to engage with and take ownership of the art of living together, shaping their past and present into a common cultural heritage.

Some co-creation events were hosted by national cultural heritage institutions, others by local ones; some exhibitions were open for several weeks physically inside or outside the hosting museums, others were transformed into virtual experiences available online. Using local idioms intensively, it was possible to break the language barriers that often affects effective communication in European projects. The success of the co-creation events and the large number of visitors coming to the exhibitions demonstrate the value of working together and the benefits of participatory approaches in culture.

We look forward to continuing together to build an everlasting European age of cultural heritage!

Antonella Fresa
Promoter S.r.l., Director of Design and Implementation
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President of Photoconsortium
Network Association Management Board Member of Europeana

https://europa.eu/cultural-heritage/european-year-cultural-heritage_en.html

https://www.photoconsortium.net/europeforculture/

From memory collection to collective memory

Crowdsourcing heritage to co-create history

Sofie Taes
KU Leuven Cultural Studies
Photoconsortium

"Is this where I can leave my story?"

In a whirlwind of coats and scarfs (it's a cold day in Amsterdam), with fiery eyes and a voice betraying a sense of urgency, Flos turns up at my booth - a table with a spread of posters and flyers hoping to inspire visitors of the Tropenmuseum to come talk about a personal ritual. Which they did - Flos and many more - leaving me with a treasure trove of unique testimonies and cherished memories.

Having traveled across Europe for almost a year, the generosity of people willing to share their stories never ceases to amaze me. And elate me. Because stories is what history is made of. A giant jigsaw puzzle partly revealed in what we call 'heritage', yet eternally in need of color, nuance and details sourced beyond museum cabinets, in living memories. People like Flos and events like the one in Amsterdam help gluing the pieces together and complete the image of the now as it will be seen by future generations.

Journey

Proposing an innovative approach toward

user-engagement in (digital) cultural heritage, WeAre#EuropeForCulture aimed at involving difficult-to-reach target audiences by mixing crowdsourced stories with institutional heritage. At the heart of the project was a series of co-creation sessions in 10 European cities, of which the results were transformed into interactive pop-up exhibitions.

As this pan-European tour draws to a close, the project team that went out to collect stories and photos has returned with so much more: strengthened partnerships and new connections, a suitcase full of memories and a priceless experience. Now time has come to turn those assets into something bigger: a foundation upon which more events, new activities and novel strategies for heritage community development can be built.

Having been involved in all of the workshops and in the curation of a startlingly diverse range of exhibitions, I was asked to share my impressions to help others replicate this co-creation effort or take it one step further. So I'll take you along on a journey from Budapest to Nicosia, jumping between after-the-facts reflection and on-the-spot report, and between surprising successes and lessons learnt the hard way.

Running up that hill

The (short) period leading up to the first workshop in Budapest definitely ranks among the most intensive of the entire project. The learning curve for a series of activities indeed is extremely steep, as not only a methodology has to be put in place, but the operational, technical and logistic requirements all have to be ready before the maiden event. When we set out for Hungary, we had produced a blueprint workshop scenario, that was subsequently made-to-measure for each local partner - in this case the Hungarian National Library. Another vital element of our opening event's contingency plan: the on-site presence of a member of the technical team, allowing myself and the Library staff to focus entirely on participant interaction.

The narrative theme chosen by the Library was the year 1989 - widely commemorated in 2019 - in which the communist government was overthrown and Hungary became a democracy. The target audience consisted of two groups: members of the library staff, of which the larger part had experienced the historical moment first-hand; and university students, who weren't born yet in 1989 but learnt about it at school.

As this was our first co-creative endeavor, we'd made sure to have an interactive exhibition, co-curated by the students, at 60% finished by the start of the one-day workshop. After the demonstration of the exhibition app and a discussion round using the QANDR tool, we guided participants to online repositories with materials available for reuse (e.g. Europeana) and broke the group into two teams - each responsible for either completing an exhibition chapter, creating a new chapter, or constructing an entire exhibition. We didn't know what to expect, so wanted to see where the workshoppers' creativity would lead.

The results were astonishing: by the end of the day, the original exhibition not only had been finished but also expanded by several new chapters. This allowed for the narrative to be split into two separate sections, to which two other entirely new expos were added. The following day, a multiple screen setup was unveiled amidst a physical showcase of 1989-memorabilia, crowdsourced by the library via social media. Our partner was delighted with the result, and so were their visitors and peers: the exhibition got 'adopted' by the Hungarian National Museum during their annual Museum Days, and was noticed by national media who broadcasted a report and interview on the Hungarian Cultural Channel.

Something for everyone

Successful as it may have been, this maiden experience didn't cause the learning curve to tip over just yet. Because the next two events presented all kinds of new challenges. In Sofia, we were invited to work with a small group of children with a hearing impairment. Whereas the children's hearing was helped by an implant, they were not used to tuning into conversations or interacting in a group. Furthermore, we had to find a way to address them in their own language - a lingua franca being out of the question - and on the basis of a different script: the Cyrillic alphabet, which was also the theme of the workshop. The importance of a multilingual approach was an important takeaway from this event, and while we were so lucky as to have a native speaker in our project team, we henceforth made sure to always have project presentations and QANDR games translated, so as to establish an instant connection with local communities.

Back in Sofia, the kids had provided input for the

exhibition before our joint workshop, having crafted puppets and painted rocks inspired by their favorite letters. Our co-creative session again kicked off with a QANDR-game, after which the children co-edited the exhibition by ranking and arranging the chapters and pictures. After a somewhat shy start, they turned enthusiastic participants, drawing, voting and laughing all the way through. After they'd left, we discovered a thank you-message on a whiteboard: a gesture that reflected our own impression of a heartwarming afternoon.

At our next stop, Finland, language again was a tough nut to crack. On the other hand, we were able to work intensively with a small group of participants and a strong local partner - the Finnish Heritage Agency - which greatly aided communication. The venue this time was the Prison Museum in Hämeenlinna, where retired prison guards and former prisoners shared their stories about life in prison.

Here we discovered the importance of the factor 'time': when it comes to exchanging sensitive, highly personal or emotional memories, people need time, space and even silence to get to a place where they feel comfortable and unconstrained to engage with others. Again we had an exhibition almost finished when we arrived, completing it with recordings and pictures sourced during the workshop. That our co-creative session would also result in a completely new exhibition was unexpected and highly appreciated both by the attendants and the local partner, who decided on the spot to include both showcases in the prison's visitors experience.

The tipping point

When early in summer the workshop in Krakow approached, we felt confident in our technical tools, the team roles and workflow, and the methodologies for conducting engaging workshops and producing qualitative exhibitions. Yet the setup of the activity in Poland once again was very different from previous instances. This time, a large group of 16-year-olds participated in a two-day workshop, developing scenarios about 'Life and leisure in the outdoors', using family photos, images from the Museum of Photography and material retrieved in Europeana.

As was to be expected, the students thoroughly enjoyed our apps and happily competed against one another in the QANDR sessions: an ideal point of departure for a convivial and dynamic co-creation effort. And dynamic it was: with astonishing vigor, creativity and commitment the youngsters delivered four new exhibitions on a wide range of topics - from sports and scouts to falconry and nature's power over humans.

High summer

A surge of activities ensued in late summer and autumn, with subsequent events in Basel, Vilnius and Girona. Despite the quick succession of workshops, a generic approach still wasn't an option because of the varied nature of the three events. In Basel, retired citizens were joined by university students to metadate each other's family portraits, and to eventually unveil the true narrative behind each picture. The partnership with the Lithuanian Museums, on the other hand, allowed us to engage with two groups of teenagers, of which the first consisted of art students who reflected on a physical exhibition highlighting Vilnius' "Great Street" in original, baked clay creations. Their artworks were photographed, contextualized with museum content, and elucidated in audio recordings. In a second workshop, a class from a school outside of Vilnius visited both the physical and virtual exhibition, crafting their impressions into colorful monotypes. These again were photographed and transformed into an interactive showcase.

With CRDI - Ajuntament de Girona, we helped celebrating local sports association GEiEG's centenary by contributing to a physical exhibition with no less than four interactive displays. The pictures and stories were provided by senior sportsmen and women, who - during the workshop - enriched metadata of sports pictures preserved in the municipal archive. Our day together was concluded with a round of stories, in which participants were asked to single out their favourite photographs and share their memories of the people and events depicted. As a lively conversation between participants ensued, we decided to not record single-person audio clips or voice the tracks ourselves (as we'd done so far) but to record the discussions at the table. The resulting audio was a perfect reflection of what has made GEiEG tick for so many years: shared values, community spirit and conviviality.

The final workshop took place in Nicosia and zoomed in on life in Cyprus in the first half of the 20th century. Once again a different format was used, relying

partly on material crowdsourced in advance, partly on content sourced during dedicated collection days. The former allowed for a full exhibition to be created before the workshop, the latter for a completely new showcase to be developed on the spot. As a result, previously undisclosed, private photo albums got intertwined with state-of-the-art archival images, together painting an unseen picture of the past.

Home game

Next to far-away destinations, our trajectory also led to the home towns of the three project partners. This was a deliberate choice, as it allowed us to counterbalance the familiar setting and absence of language barriers with more experimental participatory strategies. In Pisa, the base of Photoconsortium, a collaboration with trusted partner Museo della Grafica formed the perfect backdrop for an extended crowdsourcing effort: throughout April and May, senior citizens were asked to share photographs, stories and objects related to the river Arno, the lifeline of the city. A co-creation day then united the contributors with teenagers, evoking a dialogue about how the river was experienced in the past and is viewed today. Family photos were digitized and combined with archival material, eventually to be presented in the Museo as a three-part showcase including an interactive exhibition, a digital showreel and a physical exhibition.

KU Leuven, on its part, handed over the steering wheel of its crowdsourcing campaign to a group of Cultural Policy students. Inspired by the history of their neighborhood (the previously industrial zone 'Vaartkom'), the students reached out to their community as well as to local history experts. Private picture collections were digitized, organized in themes and contextualized with interviews. A workshop gathering all contributors allowed for final bits and pieces to be collected, more stories to emerge and personal connections to be fostered. The wealth of material resulted in a triple interactive setup, which was visited by almost 200 contributors, friends, family and neighbors at a dedicated event in the very heart of the district. The exhibition then went on to be shown at university premises, the Central Library and the City Archive of Leuven.

Amsterdam, finally, has proven to be the ideal testbed for both storytelling and technical development. Building upon Noterik's previous collaborations with local culinary innovator Baking Lab, material was collected which allowed me - being a non-techie - to learn to operate the exhibition editor and manage workshops without on-site technical assistance. Baking Lab also enabled us to embark upon a whole new venture, as through its contacts with the Tropenmuseum a collaboration was established that resulted in a story-booth at a community event. A professional photographer portrayed the storytellers, whose contributions were recorded on the spot. The resulting exhibition is expected to become part of a physical/digital pop-up, to be presented at local community centers and other non-museal locations.

Nothing ventured, nothing gained…

… which is why we staked everything to bring this ambitious 'Tale of ten cities' to a happy ending. It cost us a pretty hefty team effort, partly because of the limited project period, partly because of the logistic implications of working with all different partners, communities and themes at unfamiliar locations.

My personal investment: a pair of shoes worn out to the stitches, a good amount of late nighters and all weekenders, and a home refurbishment project that has been at a stand-still for a year. But what I've gained - what the project has gained - will have a far more important and long-lasting effect. We've tested tools, workflows, scenarios and strategies, and came out with a concept that works. We've tightened partnerships and broadened our network. We've fostered new collaborations, and got people to be creative, to engage, talk and connect. Our most important "co-creation" undoubtedly was that much-coveted bridge between story and history. And in "crowdsourcing" we ended up literally "sourcing a crowd" that since has become an active stakeholder in all things heritage.

Storytelling, co-creation and participation: what's the buzz?

- *Institutional heritage and personal stories are complementary forces, making for a more authentic and more engaging historical narrative*
- *Sharing memories and meaningful objects is an important incentive for people to engage with cultural heritage*
- *Storytelling makes heritage translatable and creates opportunities for interaction*
- *Building something tangible out of (un)spoken memories makes people connect instantly*

Possible pitfalls

- *Launching a novel workshop format requires a sprint from all team members to get everything in place, and flexibility/agility of mind to adapt to unforeseen circumstances on the spot. It's a steep learning curve, but fortunately equity in experience builds up quickly too*
- *Multilingualism: a crucial aspect, but a greedy consumer of time and energy*
- *Technology (wifi!) can be a cruel companion*
- *One size fits none: a blueprint for co-creation events is helpful as a point of departure, but in the end tailor-made implementation is key*

Tips & tricks

- *Language is the key to successful crowdsourcing and co-creation events, as it is a first point of contact with a community. People appreciate being addressed in their own language, even if a translated flyer, powerpoint or "hello!" is the best you can manage*
- *People love to share. While prizes or competitions can offer an extra incentive, we found that most workshop participants need no extra perks*
- *People willing to donate their time and stories love getting a sense of what their efforts will amount to. Sketch the broader project context and provide sufficient detail as to where and when the co-created aoutcome will be made public*
- *A carefree cocoon is a prerequisite for a day of sharing. Make sure that all practicalities and logistics are accounted for, and that participants feel comfortable*
- *Tune your storytelling format to the participants' profile and themes. Our group of senior athletes was at its best during roundtable discussions, while the student teams preferred to diligently draft scenarios and deliver them in a quiet, private space*

- *Help your local partners/contributors by providing clear instructions and - if possible - step-to-step guides regarding on-site logistics, technical installations and content requirements*
- *Distribute an informed consent form at the start of the event, and keep a list of participants and their contact details*
- *Be prepared for gems: there's always a chance that participants will bring along outstanding artefacts, such as unique vintage pictures. If a digitization station (or a good camera) is available, you avoid missing out on the opportunity to preserve a great piece of heritage, or having to deal with a homemade digital version later*
- *Don't underestimate working on location and the impact of traveling*
- *Divide roles within your team clearly, build upon the expertise already present and adapt according to experiences gathered throughout the project*
- *Document your co-creation event with pictures and video footage; collect the material and add a short activity report immediately - it takes so much more time to do it later on*
- *Always, always check the local internet connection and travel with a lightweight router to be used in case of total wifi-failure*

Lessons learnt

- *Having a professional partner with good community connections 'in situ' is vital*
- *So are a solid preparation and continuous communication (project team > partner < community)*
- *And a community-driven choice of theme (> involvement = engagement)*
- *Crowdsourcing takes time*
- *Co-creation requires a personal and hands-on approach*
- *Apps and digital tools work for everyone (7 - 77 and beyond)*

Top takeaways

- *Cultural heritage is still underestimated as a meeting point for real people in real life*
- *Intense collaboration makes for lasting connections*
- *User-driven, community-curated heritage experiences help turn contributors into stakeholders and foster a policy of inclusivity*
- *Becoming an active part of the heritage community is experienced by many as a validation of their (cultural) identity and heightens their sense of belonging*

EXPERIMENTING

with co-creation

Amsterdam

Experimenting with co-creation

In Amsterdam, the city of technical partner Noterik, a series of experimental events was deployed throughout the project term, aimed at fine-tuning the innovative workshop methodology as well as the technology. To this end, a number of preparatory workshops were held at the Noterik premises as well as in Baking Lab Amsterdam, a bakery-annex-workshop venue and food experimentation lab, focusing on sustainability, anti-waste-strategies and environmental issues. Located at the Linnaeusstraat, in Amsterdam Oost, Baking Lab is an ideal partner for WeAre#EuropeForCulture to reach out to communities outside of traditional museum contexts. Collaboration was also established with master students of the Pollenzo Foodlab at the Italian University of Gastronomic Sciences, resulting in two exhibitions under the theme "Life, Encrusted: Bread and Rituals", telling stories of bread making, eating and sharing, also focusing on both biological dimensions as well as cultural meaning, historical aspects, and the potential of an anti-waste, sustainability-focused approach to food. A second collaboration in Amsterdam was established with the Tropenmuseum – one of the city's largest museums. Inspired by the story of Baking Lab's rituals, as photographed by the museum for an earlier, physical pop up exhibition in the Amsterdam Oost neighborhood ('Habitat', summer 2019), a follow-up exhibition using the MuPop format was devised. Taking the theme of personal rituals beyond culinary traditions this time, the project team was given a stand at a community event on museum premises, allowing for visitors to be interviewed about their traditions, and to be portrayed by a professional photographer. The images and sound recordings gathered were turned into an interactive display that is to become part of a mobile exhibition unit, designed by Tropenmuseum and destined to 'pop up' at several locations across the Amsterdam Oost district in early 2020. With this full-circle narrative, the Amsterdam instalment of WeAre#EuropeForCulture reached above and beyond expectations, having provided ample opportunity to test and fine-tune technical developments and user engagement formats, as well as resulting in no less than 3 interactive, co-created exhibitions. In turn, WeAre#EuropeForCulture has contributed to the long-term joint trajectory of a major heritage institution (Tropenmuseum), the local community in which it's embedded (Amsterdam Oost) and a staple of that community (Baking Lab).

DAS FAMILIENPORTRAIT: GESTERN, HEUTE UND MORGEN
We are
#Europe For Culture
Das Projekt wird durch die Europäische Union im Rahmen des Europäischen Jahres des Kulturerbes 2018 durchgeführt.
Universität Basel
FOTOSTIFTUNG SCHWEIZ
https://www.photoconsortium.net/europeforculture/basel
Das Portrait: Bilder, die Geschichten über uns und unsere Familien erzählen.
Vernissage. 17. September 2019
18. September – 6. Oktober 2019

DAS FAMILIENPORTRAIT
Family portraits yesterday, today and tomorrow

Basel

Das Familienportrait: Gestern, heute und morgen

Family portraits yesterday, today and tomorrow

This exhibition was co-created with Basel citizens, including students and seniors who offered their photographs in a guided discussion about the evolution of the family portrait, thus connecting people who are old enough to bring along experience from analogue photography and younger people who have grown up with digital photography. The aim was to present family photos of then and now, juxtaposing and discussing them, but also adding meaningful keywords as descriptive metadata in order to keep their historical context alive and facilitate storage and retrieval. The end goal of the effort was to draw the attention of the new generation of imaging to the importance of family photography as a means of documenting our society and our lives. The exhibition and co-creation discussions were coordinated by the experts of the Digital Humanities Lab at the University of Basel. In addition, collaboration for the content of the exhibition was established with the Fotostiftung Schweiz.

University of Basel – Digital Humanities Lab

The University of Basel has an international reputation of outstanding achievements in research and teaching. Founded in 1460, the University of Basel is the oldest university in Switzerland and has a history of success going back over 550 years. In international rankings, the University of Basel is regularly placed among the 100 top universities in the world thanks to its research achievements. The Digital Humanities Lab is an interdisciplinary institution of the University of Basel. Its task is to coordinate and promote research, teaching and infrastructure for digitization in the humanities and social sciences. It is also a central institution in Switzerland for the theory and practice of the digital humanities. The lab has its roots in scientific photography and it was founded in 1924 as “Abteilung für Wissenschaftliche Photographie”. Besides digital editing, corpus building and virtual research environments, computational photography and imaging are still foci of the group in research and lecture.

EMLÉKKÉPEK’89

At the border of a new era

Budapest

EMLÉKKÉPEK’89 Egy új korszak határán

MEMORIES ‘89. At the border of a new era

In 1989, the fall of the party-state system not only changed the political environment and brought democracy to Hungary after years of communist rule, but also transformed the cultural environment, the image of the city and of the villages, the fashion, the way of spending leisure time, consumption – everything. The monuments of the communist regime were demolished and transported, replaced with other types of monuments, and similar changes occurred in towns and villages, where the ruins of buildings, factories, former corporate resorts, barracks, and entertainment venues still remain deserted as silent witnesses of this transformation.

This exhibition, co-created with university students and senior citizens, celebrated the transition of the regime change, which is so close to the memories and emotions of the current generations, by publishing pictures of key events, and showing the consequences - both good and bad - that we still see today in Hungarian landscapes: a “lost world” very different from the novelties that democracy has brought.

OSZK Országos Széchényi Könyvtár

OSZK (the National Széchényi Library) in Budapest is an institution storing and making publicly available traditional (paper-based) and modern (electronic) library documents of the Hungarian cultural heritage. The vast collection includes several millions of books in Hungarian and Hungary related documents, from the earliest language fragments to electronic documents which are stored in various collections according to the different types of documents. The Photo and Photo Art Collection is the most recently set up collection of National Széchényi Library, which comprises as many as 40,000 glass plates, photo and film negatives made of the old and precious codices, old prints and manuscripts of the Library’s book collection. Glass negatives immortalizing Transylvanian towns and landscapes can be related to the 1930s, while short films and shots showing primarily historical monuments originate from the 1980s. Especially valuable is the photo collection, currently under processing, which is related to World War I, as well as the 38,000 negatives, part of the legacy of the renowned photographer Károly Escher.

L'ESPORT AMATEUR A GIRONA
Festa del pedal, 1944.
Ajuntament de Girona.
CRDI (Salvador Crescenti)
We are
#Europe For Culture
Aquest projecte està finançat per la Comissió Europea, en el marc de l'Any Europeu del Patrimoni Cultural 2018
CRDI
GEiEG
https://www.photoconsortium.net/europeforculture/girona
Com a part de la iniciativa WeAreEuropeForculture finançada per la Comissió Europea, s'organitza una exposició virtual dedicada a l'esport amateur. Per crear aquesta exposició, el 24 de setembre s'ha fet un taller al CRDI on què s'ha demanat la participació ciutadana.
L'objectiu era documentar fotografies del fons del GEiEG, seleccionar les més interessants i explicar històries sobre aquestes imatges. El resultat d'aquest treball es veurà en una exposició virtual que es mostrarà en el marc de l'exposició del centenari del GEiEG.
T'animem doncs a visitar l'exposició i a compartir amb nosaltres la teva experiència esportiva.
L'exposició es podrà veure del 8 d'octubre al 23 de novembre de 2019. Lloc: Casa de Cultura. Plaça de l'Hospital, 6. Girona.

L'ESPORT AMATEUR A GIRONA
Amateur sport in Girona

GIRONA

L'esport amateur a Girona

Amateur sport in Girona

This exhibition was co-created in collaboration with GEiEG, a well established and renowned sports association in Girona that in 2019 celebrated its 100th anniversary. This association was founded with the initial objective of promoting hiking and other cultural and recreational activities, and soon began organizing sports activities for fans, first focused on athletics and later including all kinds of sports. To co-create the exhibition, seniors and members of the sports association were invited to share memories, to offer photographs for digitization and to help create metadata and stories, with the aim to build a nice collection of photographs from the association's archive. Coordinated and hosted by CRDI, the Municipality centre for audiovisual heritage, the exhibition was produced sourcing materials through a series of meetings with citizens. A final co-creation event allowed to complete the narratives and the set up, after which the interactive showcase was integrated in a large exhibition at the House of Culture in Girona.

CRDI – Ajuntament de Girona

The Centre for Image Research and Diffusion in Girona (CRDI) was created in 1997, with a view to housing the existing Image Archive and manage its rapid growth. CRDI is a department of the Records Management, Archives and Publications Service (SGDAP) of the Girona City Council. The mission of CRDI is to gain knowledge of, to protect, to promote and to disseminate Girona's photographic heritage. With 3.5 million photographs, 1,387 original films, 12,000 hours of TV records, and 3,000 hours of radio broadcasts, CRDI has achieved its aim of collecting photographs and audiovisual material that reflect and record every aspect of the city's past and present.

ELÄMÄ VANKILASSA
We are
#Europe For Culture
Digitaalinen
valokuvanäyttely
vankilaelämästä
Vankilamuseo
Kustaa III:n katu 8
13100 Hämeenlinna
Projektia rahoittaa Euroopan komission osana kulttuuriperinnön
eurooppalainen teemavuosi 2018 -ohjelmaa
https://www.photoconsortium.net/europeforculture/hameenlinna
KANSALLISMUSEO
THE NATIONAL MUSEUM OF FINLAND

ELÄMÄ VANKILASSA
FAZER
mupop.net - 83
ELÄMÄ VANKILASSA
Work and life in a prison

Hämeenlinna

Elämä Vankilassa

Work and life in a prison

Against the background and on the premises of the Prison Museum in Hämeenlinna, this exhibition was developed in collaboration with ex-prisoners and former prison guards who experienced life behind bars first-hand. The Prison Museum is housed in the former provincial prison of Häme, with its authentic buildings that have been maintained in their original condition. The building was designed by architect L. I. Lindqvis, and when it was finished in 1871, it was the first prison in Finland with cells. It remained in use until 1993. The museum was opened initially to the public in June 1997, and after a refurbishment reopened in May 2019 as one of the museums of The National Museum of Finland. The Prison awakens feelings and breaks prejudices: the past lives on in the writings on the walls, the items, and the lived-in cells, bringing up fundamental questions of humanity; this exhibition explores aspects of everyday life in prison as remembered by those who experienced it.

MUSEOVIRASTO – The Finnish Heritage Agency

Finnish Heritage Agency (FHA) is the nation's specialist, service provider, developer and authority in protecting environments with cultural history value, archaeological culture heritage and architectural heritage, and other cultural property. It also collects and presents a culture historical national collection, studies material cultural heritage and both supports and develops the museum field nationally. The National Museum of Finland is a part of FHA. FHA's Picture Collections preserve and depict the history and cultures of the area of Finland and the people who live and have lived here, the built environment, and the Finno-Ugric cultures, as well as the cultures of areas outside Finland. Picture collections include the extensive collections of the Press Photo Archive. In total, collections consist of approximately 18 million pictures created with different techniques, dating from the 16th century to the present day.

CZAS WOLNY

Free time (outdoor)

Krakow

Czas Wolny (na świeżym powietrzu)

Free time (outdoor)

The building of the old Shooting Range, where currently the Museum of Photography in Krakow is located, had sport and recreational functions - despite its military past. The building is located in Wola Justowska, Krakow area also associated with recreation and spending time outdoors - nearby are the Rudawa river, zoo, forests, hills and walking and bike trails. This exhibition was co-created with the students from Tadeusz Kościuszko Highschool, focusing on sharing experiences about free time outdoor, and was developed in June 2019 when summer holidays, vacations, and long weekends were approaching, with time for sport and spending time with friends and family, finally outdoors, enjoying fresh air and greenery. The exhibition included items from the photography collection of the Museum - amateur, family photos as well as commemorative photographs made by professional photographers and photo-reportage from sports competitions. The topic of free time spent outdoors ranges from lazy family picnic to exhausting football matches so that every Krakovian could find in it something for himself/herself, discovering what others did outdoor in the past and nowadays.

MuFo – The Museum of Photography in Krakow

The Walery Rzewuski Museum of History of Photography in Krakow was founded in 1986 and owns over 70,000 objects - photographs and photographic equipment - constituting a rich collection that covers the history of photography from its beginnings to the present days. The collection includes press, documentary, portrait, amateur and artistic photography, mostly from Poland. The permanent exhibition also presents early techniques and the development of photographic technology. The Museum's collection has been regularly catalogued in the digital database since 1997, and is subject to digitization activities since 2000.

LEIVE VRIGGER EN NAA
Voor het Belgische luik van WeAre#EuropeForCulture zoemden we in op de Vaartkom: een Leuvense buurt met een rijke industriële geschiedenis, die vandaag een transformatie tot hippe woonbuurt ondergaat. We legden ons oor te luisteren bij Vaartkom-chroniqueurs die de buurt door en door kennen omdat ze er jarenlang hebben gewoond, gewerkt, geleefd. Met hun foto's en verhalen creëerden we een interactieve tentoonstelling die een stem geeft aan dit bijzondere stukje Leuven, tussen douane en dok, vriet en fabriek.
Na de vernissage in OPEK op 2 december is Leive vrigger en naa te bekijken in Leercentrum Agora, Ed. Ward van Evenstraat 4, 3000 Leuven
We are #EuropeForCulture
Dit project wordt gefinancierd door de Europese Commissie in het kader van het Europees Jaar van het cultureel erfgoed 2018
KU LEUVEN
https://www.photoconsortium.net/europeforculture/

LEIVE VRIGGER EN NAA
Leuven in the past and today

Leuven

LEIVE VRIGGER EN NAA

Leuven in the past and today

Students of the master in Cultural Studies of KU Leuven ran a co-creation workshop at the Agora centre KU Leuven, where former and current inhabitants of the neighborhood “Vaartkom” co-created stories about its ever changing environment. It is a city quarter with an important industrial history, which today has been redeveloped into a bustling and dynamic residential area. The resulting exhibition premiered in Leuven on 2 December 2019 with a vernissage at the Openbaar Entrepot voor de Kunsten (OPEK) and was then on display at the KU Leuven Agora learning center as well as at the Leuven City Archive.

Agora - KU Leuven

Agora is the learning center for students and staff at KU Leuven. With extensive opening times, group work facilities and a wide range of educational and digital technology, the center supports all forms of social and activating learning. It includes the new Agora DigiLab, a place where visitors can come to see and try digital technology in the context of their studies, lessons or education. Agora is housed in the former Institute of Pharmacy, a heritage building that was renovated between 2011 and 2013, and opened its doors in April 2013.

ΑΠΟ ΤΙΣ ΜΝΗΜΕΣ ΤΩΝ ΓΟΝΙΩΝ ΜΑΣ ΣΤΑ ΜΑΤΙΑ ΤΩΝ ΠΑΙΔΙΩΝ ΜΑΣ
We are
#EuropeForCulture
Η ΜΝΗΜΗ και ο κόσμος της Κύπρου. Κατά τη διάρκεια της πρώτης πενηντακονταετίας του εικοστού αιώνα. Γιορτάζουμε την ποικιλομορφία της Ευρωπαϊκής πολιτιστικής μας κληρονομιάς.
16 – 20 Δεκεμβρίου 2019
Στο Πολιτιστικό Ίδρυμα Τράπεζας Κύπρου στη Φανερωμένη, Λευκωσία
https://www.photoconsortium.net/europeforculture/nicosia
Cyprus University of Technology
Το έργο έχει χρηματοδοτηθεί από την Ευρωπαϊκή Επιτροπή στα πλαίσια του Ευρωπαϊκού Έτους Πολιτιστικής Κληρονομιάς 2018

ΑΠΟ ΤΙΣ ΜΝΗΜΕΣ ΤΩΝ ΓΟΝΙΩΝ ΜΑΣ ΣΤΑ ΜΑΤΙΑ ΤΩΝ ΠΑΙΔΙΩΝ ΜΑΣ
From the memories of our parents to the eyes of our children

Nicosia

Από τις μνήμες των γονιών μας στα μάτια των παιδιών μας

From the memories of our parents to the eyes of our children

The Cypriot instance of the WeAre#EuropeForCulture series was organized in collaboration with the Digital Heritage Lab of the Cyprus University of Technology, through a co-creation process that included mixing archival photographic content with crowdsourced images and memories from different local communities. A week of 'collection days', in which citizens were invited to bring their pictures, have them digitised, and get their stories captured in audio recordings, yielded an impressive response among others from the Maronite and Asia Minor communities. As a result, no less than 7 interactive exhibitions were created. Initially hosted at the prestigious premises of the Bank of Cyprus Cultural Foundation, the exhibition now continues to be used by the Digital Heritage Lab and by cultural institutions representing the communities involved in the co-creation.

Through commemorative individual photographs depicting fragments of the lives of ancestors during the first fifty years of the twentieth century, the exhibitions attempted to revive identity and memory, with each photo highlighting the rural and urban people, families and daily occupations, activities related to agriculture, manufacturing, mining, education and public life.

Digital Heritage Research Lab/UNESCO Chair on Digital Cultural Heritage - Cyprus University of Technology

The Digital Heritage Research Lab (DHRLab) was established in 2013 at the Department of Electrical Engineering and Information Technology of the Cyprus University of Technology. The lab is devoted to research on digitization, archiving, and promotion of cultural heritage, tangible and intangible remains of our cultural past. The research scientists and doctoral students employed at the lab engage in collaborative research with national and international institutions to explore the latest technological advances in the field, their efficacy and usefulness in bringing cultural heritage information to end-users, obstacles and prospects for further development. At European level, the lab collaborates with a network of over 150 partners from academic, research and industrial sectors working towards the development of new tools and applications.

Arno, Compagno Di Vita

Arno, a life partner

Pisa

Arno, Compagno Di Vita

Arno, a life partner

This exhibition is dedicated to the river Arno, a companion of Pisa citizens' lives for centuries: from regattas to floods, from fishing to the yearly celebration of the city patron saint San Ranieri and the famous Gioco del Ponte, a traditional game recalling ancient military simulations, played on the main city bridge by participants dressed in 16th century Spanish costumes. The exhibition was created with crowdsourced images, stories, objects and memories and it was organized in collaboration with the Museum of Graphics. A campaign towards senior Pisa citizens to collect photographs, stories and objects about the Arno river in the past was deployed, and a co-creation session brought together senior contributors with teenagers, to learn from each other and confront how the river was experienced in the past with how the current generation relates to it and to local traditions. The exhibition was launched on 28 June with a vernissage; it was originally planned to last until 21 July but due to large public acclaim the Museum extended it to 31 August.

Museo della Grafica

The Museo della Grafica in Pisa is housed in the rooms of Palazzo Lanfranchi located on the Lungarno Galilei, and is managed by the University and the Municipality of Pisa. The building is an important example of medieval architecture, containing interesting painted wall decorations from the middle ages and showcasing the construction work and tastes through the centuries of the owners, the Lanfranchi family. In 1952 Palazzo Lanfranchi was taken over by Pisa Municipality who renovated it. The Museum of Graphics contains one of the most important public collections of contemporary prints and engravings, including gifts from artists and donations from scholarly collectors, and thousands of documents, leaflets, brochures, analogical and digital photographs and testimonies. Exhibitions inspired by the collection concern themes of general interest and are supported by conferences and workshops, also for schools.

КИРИЛИЦАТА

The Cyrillic alphabet

Sofia

КИРИЛИЦАТА

The Cyrillic alphabet

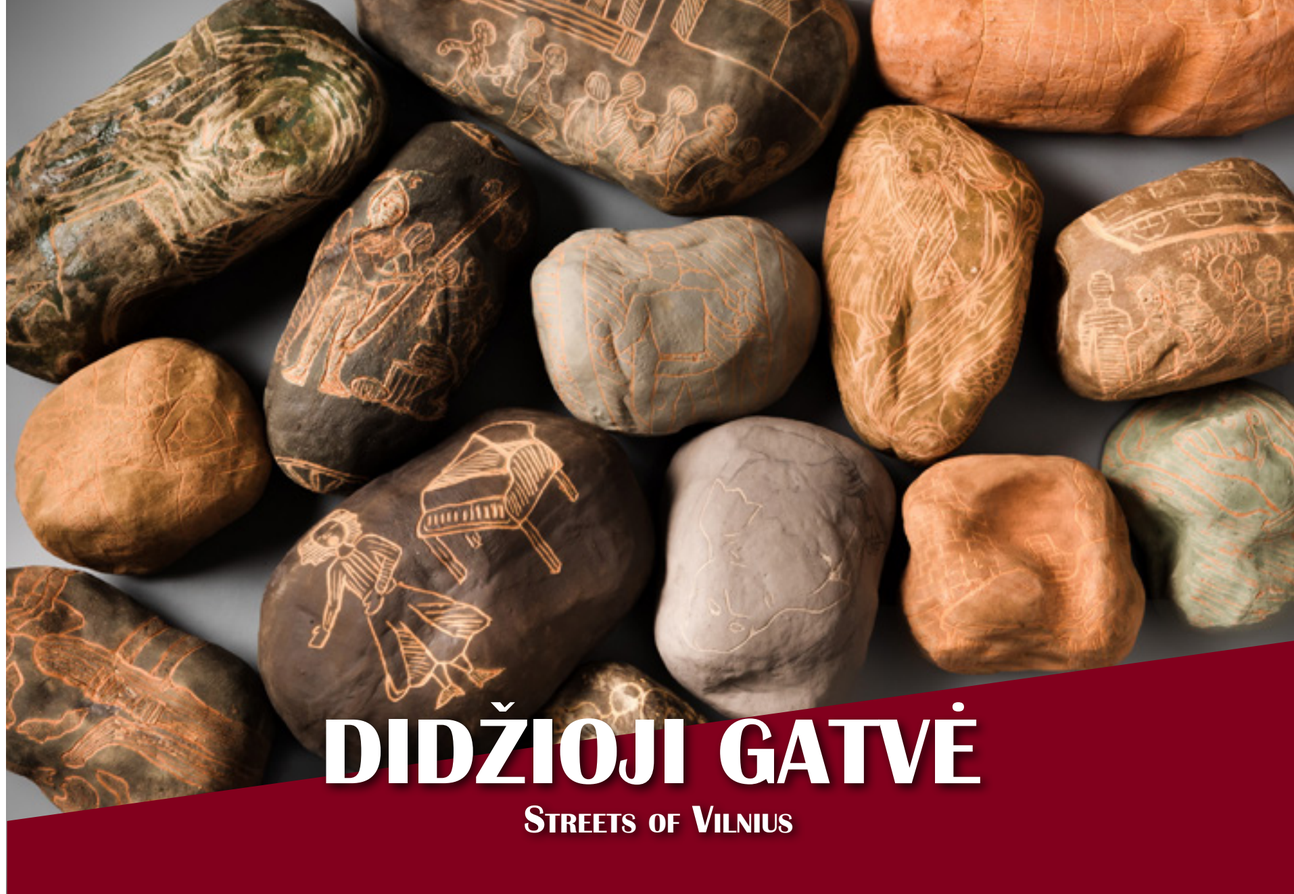
The Cyrillic alphabet, created in Bulgaria by the disciples and followers of Saints Cyril and Methodius, is named this way clearly to honor St. Cyril. As one of the basic parameters of Bulgaria's national identity, it is at the heart of the "Day of Bulgarian Education, Culture and Slavonic Scripture", which has been one of the most beloved national festivities since 1851.

This digital photographic exhibition focused on the history of the celebration of the alphabet and its letters throughout past decades, showcasing heritage photographs as well as artworks, drawings and puppets dedicated to the Bulgarian alphabet. The artworks were created by children with a hearing impairment who also assisted in the co-creation of the interactive display. The exhibition was organized by NALIS Foundation in collaboration with the Association for Culture and Empathy "Storks", and the Association of Parents of Hearing Impaired Children (APHIC) for supporting hearing disorders.

NALIS

The NALIS (National Academic Library and Information System) Foundation was established in 2009 by three major Bulgarian academic libraries with the support of the America for Bulgaria Foundation. Its sole purpose then, was to create a unified online catalogue of the Bulgarian research and university libraries. Ten years later, NALIS offers more than 3,5 million bibliographic records in a freely accessible online catalogue and has embarked on major digitization and retro-conversion activities. NALIS is involved in other aspects of the modern library practice as well, such as popularization of international standards and best practices, and terminological clarifications.

DIDŽIOJI GATVĖ: GATVĖS ISTORIJOS
Jan Bahak. Didžiosios gatvės namo vartai, fragmentas. 1914
Lietuvos šaulės muziejus
We are
#EuropeForCulture
Interaktyvi paroda
Pop-up parodos atidarymas:
2019 m. rugsėjo 27 d. 17 val.
Vilniaus paveikslų galerija
Didžioji g. 4, Vilnius
Paroda veiks iki
2020 m. sausio 12 d.
Projektą finansuoja Europos komisija, įgyvendinant programą
„2018 m. – Europos kultūros paveldo metai“
https://www.photoconsortium.net/europeforculture/vilnius


DIDŽIOJI GATVĖ
STREETS OF VILNIUS

Vilnius

Vilniaus gatvės: Didžioji gatvė

Streets of Vilnius: Didžioji street

This interactive exhibition focused on stories, personalities and historical processes of the Didžioji Street, one of the main streets in Vilnius - the theme at the heart of a bigger historical exhibition at the Vilnius Picture Galleries (until January 2020). The street is a living, open and ever-changing object. Combining heritage exhibition with co-creation activities and digital experiences adequately reflected its freedom and openness, merging values of digital memory institutions with the museum's historical narrative. The contents of the exhibition were complemented by works created by students of the Vilnius Justinas Vienožinskis Art School, who discovered and interacted with the Museum's collections material such as iconographic street views (historical photos, paintings and graphics), the stories of the people who lived and worked there, and of the most important events in the street's history. Students selected specific topics of interest and reinterpreted the material. The handcrafted clay stones resulting from this process were photographed and combined with museum content for the interactive showcase. A second workshop saw students from the gymnasium in Trakų Vokė (a suburban area of Vilnius) using the virtual exhibition and physical display in the Picture Gallery as an inspiration to create monotypes, which again were photographed and reworked into a virtual exhibition.

Lithuanian Art Museum

The Lithuanian Art Museum, a member of ICOM, has been a national museum since 1997. Having a public institution established in 1933 marked the beginning of its history. The museum has valuable collections of fine art, applied arts and folk art as well as a rich library, an archive and a photo archive. Since 2009 it has been responsible for organizing and coordinating digitization activities at Lithuanian museums and functions as an approved administrator and a recognized national training center. For this purpose, the special branch Lithuanian Museums' Centre for Information, Digitization and the Lithuanian Integral Museum Information System (LIMIS) was established in 2009.

SHARING HERITAGE, HISTORY AND VALUES

BRINGING EUROPEANS CLOSER TOGETHER

WeAre#EuropeForCulture has been possible thanks to the cooperation of the three project's partners KU Leuven, Photoconsortium Association and Noterik B.V. that provided the coordination of content, exhibitions, network and events as well as digital tools and technical support.

A special mention is due to the members of Photoconsortium Association, linked together by strong and long-standing professional relationships – and friendship – who contributed to materialise the engagement of many cultural institutions and thousands of citizens across Europe.

All the events have been promoted on digitalmeetsculture.net, an online news portal offering insights in the world of digital culture.

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European Commission

2018 EUROPEAN YEAR OF CULTURAL HERITAGE
#EuropeForCulture