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CULTURAL HERITAGE IN THE EUROPEAN UNION, LATIN AMERICA AND THE CARIBBEAN

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"Cultural Routes of the Council of Europe: providing a unique platform for shared European history and heritage"

Stefano Dominioni
Executive Secretary of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe
Director of the European Institute of Cultural Routes

Since its beginnings, the Council of Europe - the oldest pan-European International Organisation- has been aware of the importance of cultural heritage for achieving greater unity among Europeans.

One of its most innovative initiatives was to launch in 1987 the **Cultural Routes of the Council of Europe Programme**, to enhance the richness and the diversity of the European cultures and to render shared European cultural identities into a tangible reality, beyond political and ideological divisions. By means of a journey through space and time, these Cultural Routes demonstrate how heritage and cultures of different and distant regions of Europe contribute to a shared cultural heritage.

In 2010, the Committee of Ministers of the Council of Europe established an Enlarged Partial Agreement on Cultural Routes (EPA) to enable closer cooperation between states particularly interested in the development of the Cultural Routes. The EPA ensures the development, implementation, evaluation and promotion of Cultural Routes, which put into practice a holistic understanding of cultural heritage from a European and transnational perspective. Today, the Programme benefits from cooperation among its 33 member States, regional and local authorities, as well as international Organisations, including the European Union, OECD, UNESCO and UNWTO.

Over the past 33 years, the programme has continuously grown, as the Cultural Routes have expanded in number, counting today 38 certified cultural routes; in membership, reaching more than 3,000 network members; and in geographical scope, with their increased presence in more than 60 countries in Europe and beyond.

The success of the Programme in the promotion of European values, respect for identities and diversity, intercultural dialogue and exchanges across borders was recognized in 2019 with the award of the Charles V Prize by His Majesty the King of Spain. This prestigious award - granted for the first time to a European programme - honours people, organisations, projects or initiatives that contribute to the enhancement of Europe's cultural and historical values.

Today, the Cultural Routes of the Council of Europe encourage European citizens to re-explore their heritage, by connecting community-based actions into bigger networks and promoting their visibility and access to visitors from all over the world. While some routes enhance arts, architecture, history and civilisations, some others are dedicated to landscapes, handicrafts and religious heritage. They all aim to act as a channel for intercultural dialogue and promotion of a better understanding of European cultural identity.

Cultural Routes allow the establishment of cooperation links between territories, promoting integration and opening up to other geographic horizons. This unique model provides opportunities for transnational cultural cooperation not only within the European continent but also with other regions such as Latin America and the Caribbean (LAC).

Europe and Latin America are linked not only by a common

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history but also by shared values, identities and heritage. As such, several certified Cultural Routes of the Council of Europe currently cross Latin American countries. It is the case of the European Routes of Emperor Charles V, whose network counts members in Panama, the Réseau Art Nouveau Network, with members in Cuba, and Le Corbusier Destinations, including members in Argentina. Other certified routes, such as the European Route of Historic Thermal Towns and the Prehistoric Rock Art trails, could be potentially extended to Latin America and the Caribbean as well.

The relevance of the Cultural Routes of the Council of Europe for Latin America is grounded not only in the possible extension of certified routes to LAC countries but also in opportunities for the establishment of new LAC routes following its successful methodology. The region could benefit from the exchange of knowledge, tools and good practices in order to reinforce endogenous capacities.

At a time when our societies face new and profound challenges, culture and heritage must remain at the core of our policies. In both EU and LAC regions, achieving sustainable development requires taking into account the role of culture as a driving force, the respect for cultural diversity and the protection of cultural heritage. The Cultural Routes of the Council of Europe programme is certainly a unique tool to tackle these challenges in a sustainable way.

The potential for further European Union – Latin America and the Caribbean cooperation in the field of cultural routes is yet to be explored. The construction of new models of association between the different cultural, social and economic sectors and the participation of International Organisations, governments, entities and stakeholders from both regions can undoubtedly lead to fruitful joint initiatives. Exploring future synergies between the Enlarged Partial Agreement on Cultural Routes of the Council of Europe, the European Union and the EU-LAC Foundation could certainly mean a step forward in building stronger bridges between these two regions.

For more than 30 years, Cultural Routes of the Council of Europe have been fostering regional cooperation through mutual understanding and cross-border exchanges. We invite you to join us on these journeys of discovery!

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"Rewriting History/ Co-curating Identity – Conserving Cultural Heritage of the Caribbean"

Alissandra Cummins
Director, Barbados Museum and Historical Society.
Principal Investigator (The University of the West Indies) – EULAC MUSEUMS Project.

Colonialism has profoundly impacted many aspects of life, not least the heritage, both in the Caribbean and in Europe. Michel-Rolph Trouillot (1995) has posited that: "Silences enter the process of historical production at four crucial moments: the moment of fact creation (the making of sources); the moment of fact assembly (the making of archives); the moment of fact retrieval (the making of narratives); and the moment of retrospective significance (the making of history in the final instance)…To put it differently, any historical narrative is a particular bundle of silences, the result of a unique process, and the operation required to deconstruct these silences will vary accordingly." (pp. 26-27)[1]

These silences have had direct implications for what Caribbean communities believe about themselves and know about their identities; how they are recognized, valued and shared on the one hand, and consumed, commoditized and appropriated by European counterparts on the other. The impact of these interactions (innate contradictory in ascribing value) among Caribbean citizens has been palpable. Factors such as Place, People, and Period are all infused with interpretive processes which have affected (and still affects) the evolution of cultural heritage, its interpretation and conservation in contemporary societies around the globe, not just in the Caribbean.

In the context of **Place**, Lillian Guerra opined that: "the legacies of slavery, imperialism, and historical responses to it are immediately evident in all the "weightier" concepts the Caribbean associates with modernity: notions of citizenship, individual freedom, collective liberation, and nation. Regional history is not merely about the "colonial origins of poverty"; it addresses the most fundamental questions of who we are, what we believe, and how we got that way".[2] Archaeological and archival investigations are allowing for greater accessibility, better understanding and deeper appreciation of these sites, structures and spaces, but it is still very much a work in progress.

Stuart Hall has observed that '**People** are not only legal citizens of a nation; they **participate** in the **idea of the nation** as represented in its national culture.'[3] Yet as Guerra posits: "While countries of the Caribbean may be geographically tiny, their impact on the development of global economies and political thought has been fundamental. Just as Haiti was the first country to embrace blackness as an ideological position promoting true freedom and the right of self-determination, the people of the British West Indies were the first in the 20th century to invite people of the African diaspora to unite in pan-ethnic liberation movements."[4]

On the matter of **Period**, Richard Drayton (2016) has crucially

1 Trouillot, M-R, 1995. Silencing the Past: Power and the Production of History, Beacon Press

2 Guerra, Lillian, 2014. 'Why Caribbean History Matters', in Perspectives on History, American Historical Association, March online, https://www.historians.org/publications-and-directories/perspectives-on-history/march-2014/why-caribbean-history-matters

3 Hall, Stuart, 2006. 'Cultural Identity and Diaspora'. in Theorizing Diaspora, Malden, MA: Blackwell, p. 233-246

4 Guerra, ibid.

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adverted that: “Time is of the essence of the colonial idea. The time of colony condemns the colonised, to a perpetual anachronism, always out of time with the mother/master time, of being ‘late’ to history, to science, to art, with lateness taken always as a condition of inferiority. The non-white, lined up in a queue behind the chariot of history…. is perpetually delayed….and so long as they accept this location, they are simultaneously out of place in the country they inhabit”.[5] It is this state of perpetual ‘anachronism’ which requires continual critical discourse in re-appraising Diaspora histories, art and cultures.

Andy Pratt (2015) in contextualizing and characterizing the basic premise of the international heritage management regime observes that “Benedict Anderson (1991) famously offered an insightful analysis of the historical role of culture, and the material goods, practices, and celebrations to sustain and constitute the nation state. On the one hand we can see how individual states in the Global North have used culture to bolster state making; but it has used its version of cultural value in its interaction with the Global South; specifically in the case of colonial administrative systems internalizing such value judgements. On the other hand, post-Colonial states have sought to assert their own value systems and state building aspirations through culture…In this context the argument for the support of world heritage artefacts or sites can get very complex in terms of curation, ownership and control, and identity, let alone the availability of resources to manage them.”(p. 506)[6]

It is only in recent decades that these communities have become aware of and begun to respond to this shared history of silences which has been making and shaping our heritage(s), of invisibility, immobility and inequality. The origins of the artefactual, architectural and spatial resources, the selection and defining scope of the narratives, the sources of curatorial cultures and societal roles have all been impacted. These issues have been confronted and are being addressed through moving:

- from the isolation of historical incidents to the interconnection of national/regional/ international migrations.
- from monologic to dialogic interpretive and activist approaches
- from passive presentation to active engagement
- from authorative to participatory co-curation processes
- from an object-centred to a people-centred approach
- from museum/heritage practice to museum/heritage purpose
- from primacy of place to accentuating the importance of people
- from the fixity of permanence to embracing the dialectic of diaspora

Multidisciplinary processes, interactive technologies, social media outreach, socially inclusive practices and co-curating methodologies, are utilized in the recovery of hidden histories, the re-valuing of mutual heritages and the reconfiguring and recentering of marginalized memories. Proactive approaches to developing new historiographies, decolonizing old and articulating new architectural/art historical canons and generating multi-vocal interpretations of the histories of the region are evolving into conscious praxis in response to local/national/regional communities’ perspectives. However, chronic under-development, under-staffing and under-resourcing of regional conservation practice continue to undermine and affect the sustainability of both the tangible and the intangible heritage which share, amongst our communities and the Diaspora. Ultimately societies everywhere must challenge the values of inequality, exclusion, hierarchy, and Eurocentrism if we are to reshape our heritage/s. The rewards will be profound, for both individuals and institutions if conservation activism and values-based agency serve as the foundation for Caribbean heritage action.

5 Drayton, Richard, 2016. Review of Art in the Time of Colony by Khadija von Zinnenburg Carroll, in Third Text, http://thirdtext.org/domains/thirdtext.com/local/media/images/medium/Drayton___Art_in_the_Time_of_Colony.pdf

6 Pratt, Andy (2015) ‘Creative Industries and Development: culture in development, or the cultures of development?’ In (Eds) C Jones, M Lorenzen, J Sapsed: The Oxford handbook of creative industries, Oxford University Press, pp.503-516

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"Cultural heritage in relations between Europe and Latin America and the Caribbean."

Lluís Bonet
University of Barcelona, Spain. Coordinator of the EULAC Focus project financed by Horizon 2020.

Two regions such as Europe and Latin America and the Caribbean share a major artistic and cultural heritage, as well as numerous cultural references. Indeed, five centuries of intense human, economic and political relations result in an endless number of legacies expressed in both tangible and intangible heritage. Any stroll through our worlds of the urban environment, architecture, literature, theatre, museums or archives reveals to us a past and a present of reciprocal influence. Influences are not only limited to the New and Old worlds, as they also interlink with other continents, but they undoubtedly acquire their greatest intensity on either side of the Atlantic Ocean.

Within this context of natural interchange, is there any need to reinforce artistic collaboration and protect and promote the cultural heritage with public resources and strategies for international cooperation? Other experiences show that cultural exchanges yield better results when there is a joint strategy, based on mutual and beneficial understanding between cultural and political institutions on both sides. Of course, not all artistic expressions require such specific support. Music, folklore and gastronomy, with their roots and hybridisations, perhaps therefore need less explicit policy on support, given their long history of mutual interchange and learning. On the other hand, other cultural sectors derive particular benefit when there are bilateral and multilateral cooperation frameworks and agreements in place. These help reduce barriers to the trade of cultural goods and services, or develop funded programmes to facilitate joint productions and cultural and educational interchange. The existence of recognised legal frameworks on both sides, in matters such as copyright, the recognition of academic qualifications and protecting heritage from plundering or destruction, is extremely effective. The work of foreign cultural centres is also a source of relevant interchange and cultural dissemination, and is almost indispensable in some places.

Against this background, four years ago the European Union decided to finance, using funds from the Horizon 2020 programme for the support of scientific cooperation, some studies that would set in context the European strategy for strengthening relations between the EU and Latin America and the Caribbean, in particular in the area of cultural and heritage cooperation. One of these projects, named EULAC Museums, focusses on a comparative analysis of small and medium rural museums, with the aim of generating historical and theoretical knowledge of how their respective communities have developed. The consortium responsible for this project was made up of academics, museum professionals and political actors committed to community museums in Scotland, Portugal, Spain, France, Peru, Chile, Costa Rica and the West Indies. Their action plan focussed on technology and innovation for bi-regional integration, analysing the role of museums in inclusion and social cohesion, ways of promoting sustainable community museums and expository strategies on matters of migration and gender.

The other major project financed by the Horizon 2020 pro-

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gramme was EULAC Focus. Its field of activity was wider as it dealt not only with the cultural dimension of bi-regional relations, but also the scientific and social aspects. It involved a consortium made up of nineteen institutions from both sides of the Atlantic, and was coordinated by the University of Barcelona. Its mission was to shed light and propose ambitious and viable strategies to strengthen relations and cultural cooperation between the two regions. Starting from an analysis of the literature (repository accessible at http://eulac-focus.net/publications--repository/repository/), and of the previous and current state of cultural relations at bi-regional level, a large-scale Delphi exercise was carried out, together with other research designed to obtain expert opinion on the diagnosis and on future strategies to strengthen bi-regional relations. One of the tangible results of the project was the publication of a book in Spanish and English *The Challenges of Cultural Relations between the European Union and Latin America and the Caribbean* (openly accessible at http://eulac-focus.net/publications--repository/key-publications/).

The other major contribution is the proposal of an action plan to support reinforcing cultural cooperation in the EU and Latin America and the Caribbean. This is divided into four main sections. In the first, a set of diplomatic instruments is proposed to reinforce the institutional framework of cultural relations at bi-regional level, with implications and actors affected in both regions at various different institutional levels, both public and private. In the second, strategies and specific actions are proposed in response to four transversal challenges: the mobility of artists and professionals, safeguarding cultural diversity, improving sustainability and the fight against inequality. The third section focusses on the sectoral area, with proposals to develop and exchange cultural heritage and on the reciprocal promotion of the cultural and creative industries. Finally, the fourth section includes relevant transversal strategies for cultural relations, such as education, cultural training and technological challenges.

The relationship between Europe and Latin America and the Caribbean in the area of culture and cultural heritage now therefore has new analytical instruments that can reinforce strategies for cooperation. The diagnosis exists and as recently agreed at the highest level by the EU-LAC Foundation, so does the political will to strengthen the bi-regional dialogue. It is the responsibility of all of us to make this possible.

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"For the value of what is ours."

Salim Osta Lefranc
Director and founder of the Grupo Conservar Foundation in Colombia.

THE RECOVERY OF MOVABLE CULTURAL HERITAGE AS A TOOL FOR THE RECOVERY OF MEMORY AND THE CONSERVATION OF EXPRESSIONS OF THE CULTURE OF CARTAGENA DE INDIAS, CARIBBEAN REGION OF COLOMBIA.

Articles and expressions that form the cultural heritage, as objective identity references, require, in order to be interpreted correctly, knowledge, dissemination, promotion, and a guarantee that their aesthetic and historical values will be retained, as well as their sociocultural significance and their materiality. Through these expressions self-knowledge, appraisal and cultural identification are recognised and constructed.

People who do not recognise their own cultural heritage are not aware of their own identity and have no sense of their relevance. This has a negative influence on their development, as it does not allow people to take ownership of their well-being and the processes that feed into it.

Tackling the issue of movable cultural heritage requires dealing with the regional circumstances, as it is from these that cultural development will be facilitated, as shown in the maintenance, dissemination and conservation of heritage assets that are representative elements of customs, way of life, coexistence and creativity.

In Cartagena de Indias, the deterioration and loss of these assets and expressions directly impacts the decreasing quality of life of the inhabitants, and affects the tourist industry, especially cultural tourism, which has great potential for development in the region because it has been a World Heritage Site since 1985. These facts affect the economic development, with negative consequences on the economic income distribution between its inhabitants.

Undertaking a programme for the recovery of memory through the disciplines of conservation, restoration and museum science, to reach Cartagena de Indias and the Caribbean Region of Colombia, and be developed at both local and regional level, meant including participatory strategies in which the actors see themselves as active individuals, as they are the ones who have to take responsibility for bringing about, encouraging, and planning the actions to recover the movable heritage. These programmes, developed by the Grupo Conservar, have been adapted to previously-identified local circumstances, bringing elements of reflection that trigger processes facilitating access for the populations to their heritage assets.

An analysis of this issue led to ***For the value of what is ours*** because of the lack of a governmental policy to recover cultural heritage in the regions and in light of the sparse coverage by local and regional entities in developing programmes to recover and work for the movable cultural heritage.

We therefore decided to open up a regional space to solve our own problems and seek recognition and evaluation for our cultural heritage abandoned to its fate, among other reasons

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because of the scant political will in this area. This space is intended to recover the tangible and intangible memory of the city and of the Caribbean Region of Colombia and to open up spaces for dialogue and for life, to reaffirm the present by identifying, recognising and evaluating its past.

Safeguarding these heritage assets required designing strategies that would guarantee effectiveness and coverage, taking account of various factors: the volume of assets and the fact they are always increasing, their continuous deterioration, the resources available to the bodies taking care of them, the lack of training among the staff managing this and their lack of awareness of its importance.

Grupo Conservar as a foundation designed various strategies for conservation, restoration and enhancement through museum science and by providing courses and workshops which have enabled a series of programmes to be developed in the city and the region, for the recovery of this unprotected movable cultural heritage.

The collection management Programme for museums, churches and cultural institutions which are the custodians of movable heritage includes diagnosis, inventory, specialist maintenance interventions, conservation - restoration and museum projects. A similar project, but for sculptures in the public space, is called *Heritage Concerns us All.* The third is called *Feeling our Heritage,* and concerns awareness-raising and education, with workshops, seminars and the publication of catalogues, books and other resources.

We were established in 1999 and from then on we have focussed our human, technical and financial resources on working for the movable cultural heritage of Cartagena and the Caribbean Region of Colombia. We have managed to recover and promote collections in various different institutions and major groups of sculpture in the public space. In addition, we have worked with religious images, and this has involved taking our work to regions far from the cities. We design, manage and carry out projects aimed at the cultural development of the communities which are the custodians of the cultural heritage.

We do this because of our commitment to the recovery of our memory and ***for the value of what is ours.***

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"Genoa, the "City of Miracles" between the Old and the New World. Routes of the past for future development."

Giacomo Montanari
Associate Professor at the University of Genoa (Università degli Studi di Genova), Italy.

"Poderoso Caballero /Es don Dinero. / Nace en las Indias honrado, / Donde el Mundo le acompaña; / Viene a morir en España, / Y es en Génova enterrado"[7].

Thus Francisco de Quevedo, in 1605, metaphorically described the moving of capital in the *Siglo de Oro* of the Spanish empire, a century that Fernand Braudel defined - suggestively - as the *Siglo de los genoveses*. A financial and political triumph was that of Genoa, which bore the name of the *asiento* signed by Carlo V and Andrea Doria in 1528, redefining the role of the newly formed Aristocratic Republic in relation to the Hapsburg superpower, following the resounding victory of the Emperor against Francis I of France in Pavia (1525) and against the Pope with the Sack of Rome (1527). It onto this new arrangement that the state reform proposed by Andrea Doria is grafted, bringing into the ranks of the aristocracy a whole new class of aristocrats from families of popular ancestry, eager to become recognized with an innovative way to confront their own European sparring partners.

And then in the mid-sixteenth century, the new model of residential architecture and urban reasoning was born, which is Strada Nuova: a road axis that leads nowhere, but which aims to show through the palace the political and economic strength of the owners. The palace system, that is, the combination of architecture, decorative images, art collections, music, libraries, wonderful baths (even described by Giorgio Vasari) determine a new cultural model of European significance, recognized early by the brilliant mind of Peter Paul Rubens, in his visits to the Ligurian city in 1604, 1605/1606 and 1607 in the wake of the Duke of Mantua. This is how the *Rolli degli Alloggiamenti Pubblici* were born, that is those lists of extraordinary quality buildings belonging to private individuals, which the Republic used to perform the service of the public "Hospitaggi" for visitors of rank: the political role which was played in Madrid or Paris by the Royal Palace and the palaces of the court. In the words of the architectural historian Ennio Poleggi, who discovered these documents, unique in the world, among the records of the State Archive of Genoa (one of the richest for documentation), Genoa had become a "Republican Royal Palace". A *unicum*.

What is the role of this immense heritage - which included 163 aristocratic buildings - and which has been a UNESCO World Heritage Site since 2006?

It is to contribute to telling the story of a city stratified between the centrality of Mediterranean trade in the centuries of the Crusades, the financial one of the 15th to the 17th century and the industrial one of the nineteenth century, up to the present day, in the complexity of regaining a true and proper identity of the role of Genoa as a midpoint - for example - between the Mediterranean and Northern Europe. It was able to do this culturally and financially, by importing the powerful language of the Flemish painters of the sixteenth century such as Jan Massys and Joos van Cleve and perfecting the letter of change (which has become very similar to the current check, in effect

7 Quevedo, F. (1605), Poderoso Caballero es Don Dinero.

the *asiento*, as the Spanish called it) and the control of the Money Exchange Fairs of the whole European chessboard.

Today the *Palazzi dei Rolli* tell of Genoa as it was, through a powerful language of images that peep from the frescoed vaults narrating stories taken from the classics, but also projecting it as it might be in the future: a European city of culture, a central hub between the north and the south of Europe and between the east and the west of the World, an effective "mediator" of both languages, from the 10th to the 19th century. These things refer today, to those palaces preserved and covering the whole area of one of the most important historical centres of the Mediterranean: they say that there is a need to re-read the cities through their history from a political, economic, artistic, urban, financial, linguistic perspective. And that the ideal tool is the reading of the Monumental Heritage, capable of weaving this extraordinary network that holds together the Old and the New World, from Europe to the Americas.

An eventuality with an underlying extraordinary artistic heritage: the imaginary *Indios* by Bernardo Strozzi, painted on the vaults of the Centurione family's building, frame the economic vicissitudes of a family that in the exploitation of the silver of the Americas had made its own fortune at the end of the 16th century. In addition, the *Diaries* of Christopher Columbus, evoked in a monumental format and - to date - unique in the artistic panorama of the 17th century in the palace of Raffaele De Ferrari, highlight the role of self-made man of the owner: like Colombo, the design capacity, the ability to take calculated risks, the hazard of not only considering the "known" roads, become actualized features in a new aristocratic class that wants to send a message to the world. And it does so through its palaces. As Fernand Braudel wrote: "*Cette ville dévorant le monde est la plus grande aventure humaine du XVIIe siècle. Gênes est la ville des miracles*"[8].

8 Braudel, F. (1967), La Méditerranée et le Monde méditerranéen à l'époque de Philippe II, I, p. 354.

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"Timisoara 2021 - European Capital of Culture and Cultural Heritage."

Dr. Simona Neumann
CEO Timisoara 2021: European Capital of Culture

Situated in the western part of Romania, near the borders with Hungary and Serbia, Timisoara – the capital city of the Banat region is preparing to become the European Capital of Culture in 2021. The theme of Light has been spotted as the central idea of transforming the city through culture and participation. Its meaning goes back to the city's history, back in 1884, when Timisoara was the first city on continental Europe to have electric street lightening. Then, during the Enlightenment period, the city has witnessed outstanding economic, cultural and social development. Light is also about the civic energy of its people as in 1989 the sparks of Revolution against the communist totalitarian regime were first ignited in Romania, in Timisoara. Therefore, the slogan *Shine your Light – Light Up Your City* is about our values to spread in Europe for an open minded, visionary attitude.

The city is preparing for the cultural year a programme to engage its citizens and visitors in a one-year long Journey from light to darkness and the way around, across three Territories: People (the essence of community, the civic energy), Places (the visible grounds of our society, the public spaces, the historical heritage) and Connections (Timisoara's connections with Europe and the world).

With a more than 300 years of history as a citadel, the city core values are interculturality, multi-confessionality, entrepreneurship and civic energy. Over 30 different cultures have lived here side by side for centuries, and it has always been a place where small sparks ignited transcontinental transformations all leaving tangible and intangible cultural legacies.

The city has over 14.500 historical buildings awaiting facelift, a process that has started, yet a lot to be done still. For the Capital of Culture year, the Journey will explore people, places and connections through artistic interventions on spotting local heritage and its profound connections to the European cultural heritage. Culturally, Timisoara and the region of Banat hold an ample array of material of intangible heritage, whose roots and connections spread across Europe.

We have started to approach heritage, both tangible and intangible, gradually in these years of preparations for the big year, with an outlook to the legacy after 2021. Our artistic interventions encourage individuals to experiment artistically with their own personal history in order to remix collective memories into works that make citizens aware of their identity. People learn to recognize the valuable elements of traditional art, artefacts and lifestyle and distil them into the rich non-material heritage of Banat in an authentic contemporary manner.

Heritage Contact Zone, is a project funded through the Creative Europe Programme that investigates how heritage spaces can serve as a space of encounter and creativity, by developing participatory co-creation formats between citizens and artists and a toolkit for artists working with difficult heritage in a participatory way. The consortium of partners is led by H401 (Amsterdam-based cultural organisation, ex Castrum Peregrini) and includes the following entities along the Association

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Timisoara 2021 – European Capital of Culture: Goethe-Institut, Human Platform /Living Memorial (Budapest), Etz Hayyim Synagogue (Chania, Greece).

Under the title **Theatre as Resistance**, the artistic team made up of a theatre critic and a director explored the archives of all the theatrical institutions in Timisoara, and the personal narratives of citizens, in order to test the hypothesis about a cultural resistance through theatre during communism. The project investigated how these heritages could serve as a space of encounter and creativity.

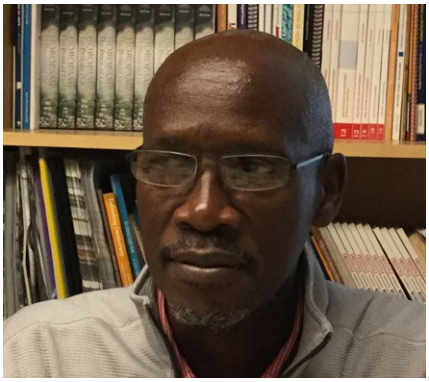
Spotlight Heritage is a key programme, addressing the material heritage of the city, the historical neighbourhoods with its buildings, personal stories. It is linked to all European architectural styles of the past three centuries, and has often been mentioned as an urgency of the city, since most properties are in advanced state of decay. We use audience development tools to address the very complicated situation of the heritage of decaying buildings. Technology tools offer ways of working together, across disciplines, and to open existing information to wider audiences, while contemporary performances create the emotional bonds needed to inspire decisive actions to save the local heritage. Therefore, Spotlight Heritage is a digital cultural initiative of the Polytechnic University of Timișoara delivered in partnership with the National Museum of Banat and with the Timișoara Association 2021 European Capital of Culture, co-financed by the Romanian Ministry of Culture and National Identity, Municipality of Timisoara and Timis County Council. The project is part of Timisoara 2021 official programme and is to take place over a period of three years (2019-2021). It reveals, by digital storytelling, Timisoara through stories of cultural and historical heritage, of technical development, of communities and neighbourhoods, interwoven with the personal stories of the inhabitants of yesterday and today.

Moving Fireplaces is created by Timișoara 2021 together with Prin Banat Association. One of the project's main aims is to seek for stories, as part of the intangible heritage of the Banat region: stories of relocated homes and souls in them, the stories of people who were forced to leave their native places or, on the contrary, the stories of the happiest, who chose to live a good life other than the one in which they lived. The project is an instrument by which the living souls of the Banat tell their stories, sorrows, joys or burdens.

Slowing Down is taking shape in collaboration with the CRIES Association - the Resource Centre for Ethical and Solidarity Initiatives. Slowing down is the concept under which we invite you to rediscover the complexity of the relationship between culture and food, as part of our identity heritage. It is a project with a gradual development through which we propose including a responsible model of consumption and food production.

This is a short preview of what we are preparing for the European Capital of Culture year in 2021 around heritage. There is many more to come as the cultural richness of this place recall Europe in a nutshell and celebrate its diversity. A capital of culture year is not a finished point in the life of a city. But rather, a new beginning for the city and an enormous chance to restart the change.

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"The Msgr. Patrick Anthony Folk Research Centre (FRC), Saint Lucia – Transformative Programmes on Culture"

Charles Embert
Chairman, Msgr. Patrick Anthony Folk Research Centre (FRC), Saint Lucia.

Extract from a public lecture delivered in Toronto Canada on May 9th, 2019.

The Msgr. Patrick Anthony Folk Research Centre (FRC) was established in 1973 by a young catholic priest Patrick Anthony and a group of young people of different faiths. The main influences on the FRC were the global black consciousness movement and the discussions on identity and Caribbean civilisation; the proclamation of the second Vatican Council particularly the role of culture in evangelization; the mobilisation of the Caribbean region to address issues of decolonisation, economic and social development, cultural invasion (from North America) and consumerism.

The initiating activities of the members of the FRC included cultural and theatre skills, participatory research techniques, audio-visual documentation, studies in faith and religion, study of cultural forms and the Kwéyòl language, community facilitation and literacy. A Study in theory led to action which guided a further study and a more concrete meaningful response.

FRC founder Patrick Anthony points out "However the real impact of the Folk Research on Development in Saint Lucia goes far beyond what may be superficially judged as archivism. Apart from the legitimation of traditional culture, the promotion of local cultural values and the affirmation of resilience against cultural invasion and penetration, there are development programmes that face the development issue head on"

The FRC facilitated the implementation of community economic projects in its research communities to address the issues related to poverty, cultural, economic and social alienation. The first decade of the FRC work was an extensive participatory research, the development of the Kwéyòl language and the coordination of micro-economic projects. Perhaps the most significant achievement was the establishment of Mouvman Kwéyòl Sent Lisi a national informal organisation of representatives of grassroots communities, linguists, academics, media practitioners and educators all committed to the promotion and development of Saint Lucian Kwéyòl. The movement became formalised into the Kwéyòl language programme of the Folk Research Centre. Between 1981 and 1983, the FRC worked with Creole language specialists from the global creolophone community under the framework of Bannzil Kreole (Group of Creole Speaking Islands). The members of Bannzil were the Commonwealth of Dominica, Guadeloupe, Haiti, Martinique, Saint Lucia, Mauritius and the Seychelles. Also participating in the discussions were creole language specialists from Louisiana and Cayenne (French Guyana). During that period the orthography was developed and promoted.

The FRC is a unique institution in the Caribbean region. It is a non-governmental membership based, governed and registered as a not-for-profit company. The programme portfolio on cultural development is as extensive as the portfolio of the national state-funded cultural departments.

The most significant programmatic achievements of the FRC



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to date which have major implications for public policy on language and cultural heritage are:

(i) The annual celebration of Jounen Kwéyòl (International Creole Day) from 1983. This event has become the largest public cultural event created in the eastern Caribbean in the post-colonial era;

(ii) The development of key resources including the publication of two dictionaries and a cadre of trained professionals at the post graduate level in Creole Studies. Many instructional and creative publications and products are available in the Kwéyòl language;

(iii) A five-year popular theatre programme which led to the creation of groups island which used the cultural heritage in theatrical productions to research, analyse and propose solutions to community and national development problems. This movement was part of a Caribbean regional popular theatre project.

(iv) Extensive research and documentation on all aspects of Saint Lucian culture, which has provided critical information for national level programmes of the Department of culture on the folk festivals including Lawòz and La Magwit. One of the major research initiatives was a five-year project with the University of Vienna on traditional technologies and folk belief systems. The documentation of traditional musical forms was also undertaken in collaboration with ethnomusicologist Dr. Jocelyn Gilbault, with one of the outcomes being a musical collection produced under the Smithsonian Institute Folkways series.

Research and education on contemporary cultural manifestations such as calypso and soca music genres, and the Rastafari movement are also part of the FRC programmes. The FRC has trained many Saint Lucian teachers in cultural education. A significant associated achievement was the use of the Kwéyòl language in the delivery of the annual throne speech in the national parliament from 1997 – 2017 by Governor General Dame Pearlette Louisy. The FRC continues in its quest to ensure that following UN year of Indigenous languages in 2019, the use of Kwéyòl is central to national development.

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"The Role of the Expert in Cultural Heritage."

Norton Ficarelli
Associate Director of Instituto Pedra, Brazil.
Master Degree in Cultural Management
at University of Barcelona.

What is an expert in cultural heritage? How do we identify such a person?

Is this a qualification that does objectively exist or merely the product of a group of people who have convinced the rest of society that they have some type of academic or political power entitling them to be such an expert?

Firstly, the concept of cultural heritage is not frozen in time but evolves in a similar way to the values of a group of people, at both small-scale – urban neighbourhood or rural community, and large-scale – a country or international institution like UNESCO. As this concept evolves, disciplines from the field of knowledge are added and evaluated to provide answers to new problems and emerging paradigms. The majority of cultural and heritage institutions were created in response to the call to preserve what was considered exceptional from the perspective of the History of Art, Architecture and Archaeology, through knowledge of Archival and Library Sciences, resulting in the first museums and systematic policies to make inventories and protect monuments and works of art. Over time, the academic world and public policies began to recognise the value of more popular phenomena, thus turning them into what we now call the "intangible heritage", giving value to knowledge arising, for example, from Anthropology, Ethnology and Linguistics, as well as broadening the perspective of artistic expression and artisan craftwork, previously restricted to the domain of scholarly elites.

The process of constructing public policy to promote heritage conservation, which has been in operation in many countries for over a century, has also created opportunities for specific professional qualifications in Law, Administration, Public Sector Management, Communication, Economics and Tourism. At the same time, in order to solve technical problems in certain areas of heritage, professionals in fields as broad as Chemistry, Biology, Geology and Engineering began to incorporate heritage programmes and projects, eventually specialising in this area.

A few years ago, heritage inevitably stopped ignoring wider topics and requests from important sections of society, such as urban mobility, sustainability and climate change (which are also supremely multidisciplinary topics in their own right), housing rights, property speculation and gentrification processes, minority and mass migration movements, gender equality, LGBT rights, and more. In previous decades it would have been difficult to find heritage professionals anywhere in the world concerned about including minority or immigrant cultures in their field of work; nor did accessibility for the middle and lower classes to the principal art collections appear to be essential to reinforce democracy. It is clear that, depending on which problems are smouldering the most beneath the surface of a city, area or region, to refuse to incorporate some of these subjects can be highly antidemocratic and destructive, whereas taking account of them can constitute a quality leap in public policy or in the common interest in the long term.

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So, just as the implementation of heritage policies must encompass less obvious disciplines, professionals principally concerned with heritage conservation must also become involved in other debates where heritage is not the central issue and where they can collaborate actively in the quality of broader-ranging development proposals and programmes. Similarly, these discussions must also promote the inclusion of benefits like those which the preservation and dissemination of certain traditional expressions and techniques can bring to the environment, or educate people about the exceptional nature of certain buildings which, for many reasons, generally go unnoticed as a potential for greater social cohesion or economic development.

Heritage conservation must take account of all the problems and issues of a society and its territory. There are no truly assertive responses to social demands without an in-depth interdisciplinary focus, in which heritage will always play a part. Professionals in this area must be very humble because they will always be learning and they will have to listen to other professionals and to the local population, whose knowledge is very far removed from the knowledge of their own expertise.

I suggest that a heritage expert may be recognised not as someone who is very specialised in one or other relevant discipline – such as Architecture or History, for example – or who has spent many years working in it, but as someone who has a broad vision of the demands presented by the material he is working on, who identifies the sources of knowledge necessary to “decipher” it – through bibliography, secondary sources, professionals and people who have a relation of affection with the subject – and incorporates them from the outset into the processes of research, discussion and decision-making.

Events of the Foundation

(March 2019 – February 2020)

Lisbon, Portugal, 25-26 March 2019

Brainstorming Event on cultural relations between the EU, Latin America and the Caribbean



The Forum Proposals and Recommendations for EU-LAC Cultural Initiatives took place in Lisbon, Portugal, on March 25 and 26 with the sponsorship of the Portuguese Ministry of Culture and the support of the Organization of Ibero-American States for Education, Science and Culture (OEI) office in Portugal, the Institute for the Promotion of Latin America and the Caribbean (IPDAL) and the University Institute of Lisbon (ISCTE-IUL). The Foundation, in accordance with the declaration of the II EU-CELAC Ministerial Meeting held in July 2018 in Brussels, Belgium, undertook the commitment to organise a meeting for the exchange and generation of proposals and recommendations by a small group of experts and cultural managers EU-LAC.

The objective of the Forum was to contribute to the reflection promoted by the Ministers of Foreign Affairs of both regions. 60 cultural experts participated in the event, of which 33 came from European Union countries and 27 from Latin America and the Caribbean.

Genoa, Italy, 13-14 November 2019

X EU-LAC Reflection Forum: 'The role of culture and creative sectors in the bi-regional relation'



The results achieved in Lisbon were an input for the X EU-LAC Reflection Forum on Culture that was held in November 13 and 14 in the City of Genoa, Italy.

This event was held under the support of the European Union, the Ministry of Foreign Affairs and Cooperation of Italy and Regione Liguria, with the aid of Comune di Genova, Camera di Commercio di Genova and Regione itself.

The Forum took the form of a two-day discussion session of Senior Officials of the 61 EU-LAC Member States and of the European Union, from the Departments of Culture of the respective Ministries of Foreign Affairs and from the respective Ministries of Culture or other relevant Governmental Agencies, as well as with a few cultural experts and managers.

The objective of this Forum was to contribute to the reflection that the Ministers of Foreign Affairs of both regions initiated during the II Meeting in July 2018 in Brussels, in whose declaration "(the Ministers) mandated senior officials to carry out reflection and consultations with relevant partners on the role of the cultural and creative sectors in the bi-regional relation".

Sevilla, Spain, 14-15 November 2019

In-betweeners in Turbulent Times: Migrants in the Epicentre of Crises in Europe and Latin America



This event was selected by the EU-LAC Foundation in the framework of the Annual Call for Co-financing of events on topics relevant to the Bi-regional Partnership between the European Union, Latin America and the Caribbean. The event, organised by a group of researchers from both regions of the IMISCOE research group with the support of the University of Seville and the Facultad Latinoamericana de Ciencias Sociales (FLACSO) Ecuador, aimed to promote an open and intense debate on the wider implications of current migration trends for Latin America and Europe. Building upon existing knowledge, it situated the topic in both a global, regional and inter-regional perspective, bringing about novel and interdisciplinary perspectives on such trends and their implications as well as policy responses.

St. Johns, Antigua, 14-15 January 2020

Seminar "Emigrant policies in the Caribbean and Central America: Migration at the crossroads between Europe and Latin America"



The EU-LAC Foundation, in cooperation with University of West Indies (UWI) and the GIGA Institute organised the seminar on Emigrant Policies in EU-LAC countries and in particular in the Caribbean and Central America. This event took place at the new UWI Five Islands campus.

Some objectives of this seminar were to learn about good practices in the field of emigrant policies that may lower the costs of integration for individual emigrants, but also for sending and receiving states and compare and discuss emigrant policies that may provide useful parameters for sending countries to improve their policies in this area and offer venues for collaboration with receiving states.

San Jose, Costa Rica, 21-22 January 2020

Forum of Journalists: Why should Latin America and the Caribbean be of relevance to the European Union and vice versa? Building a bi-regional narrative: beyond topics



The EU-LAC Foundation organised the Debate Forum dedicated to the role of the media in the bi-regional relationship, with the support of the EUPOP project of the European Union based in Mexico, of the ZEIT Foundation and Deutsche Welle, in cooperation with Elcano Royal Institute and the Association of European Journalists. The Forum, which took place at the "Escuela de Ciencias de la Comunicación Colectiva" of the University of Costa Rica, consited of a two-day debate session with the participation of journalists, media experts and academics from countries of both regions.

This Forum also aimed to provide a deeper understanding of narratives rooted in media and public discourse, as well as the identification of spaces for knowledge transfer and learning within and between the regions of the European Union and Latin America and the Caribbean.

Call for Co-financing of Events 2020



For the third consecutive year, the Foundation launched a call to select bi-regional events for co-financing. Funding for this initiative was provided in particular by the European Union and the German Ministry of Foreign Affairs.

After a very competitive process, the EU-LAC Foundation Selection Committee selected six proposals out of a total of 172 proposals received from institutions in 37 Member countries. One of the events (*II International Congress on Biorefineries and Renewable Energy Supported by ICTs*) has already taken place between 17-20 February in Piedecuesta, Colombia.

The dates of the following five events are subjected to change due to the current restrictions of the COVID-19 emergency:

- **III Workshop of the Latin American Society for Bee Research (SOLATINA)**
  August 26th in Temuco, Chile
- **International Colloquium: Asymmetries of Knowledge. Production, circulation and impact**
  September in Buenos Aires, Argentina
- **Seminario Acuerdo Unión Europea – Mercosur**
  Septiembre u octubre en Montevideo, Uruguay
- **The U.S. – China Rivarly: Implications for EU-LAC Relations**
  September or October in Warsaw, Poland
- **First International Meeting of EICTV Publishers - Latin America and the Caribbean - EU**
  30 September to 4 October in Havana, Cuba

Piedecuesta, Colombia, 17-20 February 2020

II International Congress on Biorefineries and Renewable Energies Supported by ICT

The first co-financed event by the Foundation was the II International Congress on Biorefineries and Renewable Energy Supported by ICTs - BERSTIC was an event organised by the Cooperative University of Colombia (UCC) in collaboration with the COST Network (European Cooperation in Science and Technology) of the European Union, the Royal Academy of Engineering of the United Kingdom and the Colombian Institute of Petroleum (ICP) - ECOPETROL, which convened researchers, academics, industry and government agencies in the following thematic lines: biorefineries, renewable energy, water and air, industry 4.0 for the energy, water, air and biorefinery sectors.

The place where the event took place was the Colombian Petroleum Institute (ICP), located in Piedecuesta, municipality of the Metropolitan area of Bucaramanga in Colombia.



Virtual Library

The Digital Library is a repository for knowledge on EU-LAC relations, it offers a one-stop facility for researchers and others wanting to find out more about the bi-regional partnership and the topics discussed within it. To access all of the Foundation's publications, we kindly invite you to visit our website through the following links:

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EU-LAC Foundation
Fundación EU-LAC

INFO@EULACFOUNDATION.ORG
Grosse Bleichen 35,
20354 Hamburg, Germany
T: +49 (0) 40 80 60 11 45-0
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