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— 1995

— 1996

THE EUROPEAN
HERITAGE DAYS AWARDS

— a creative laboratory for cultural co-operation

— 1997

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WITHIN THE FRAMEWORK OF

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Foreword

The year 2000 marks a turning point in the history of the European Heritage Days (EHD). This initiative, which was established by the Council of Europe and the European Union, is now celebrating its 10th anniversary. The occasion is particularly momentous as, for the first time, all the 47 States involved in the European Cultural Convention have expressed their wish to participate in this annual European heritage event, the success of which has now extended beyond the actual boundaries of the continent.

This 10th anniversary also provides the ideal opportunity to trace the development of the EHD from the simple and effective principle on which they were founded and to consider the future of this wide-ranging programme aimed at raising public awareness. The initial step in this direction was taken at the first ever EHD conference, which was held in Brussels in 1999. There it emerged above all that the recent development of the Heritage Days could be explained by two essential factors: the increased involvement of local participants and the launch of the events into the international scene.

Indeed, it is this seemingly paradoxical combination of factors that the EHD Awards scheme has sought to encourage and consolidate since 1994, on the initiative of the Council of Europe, the European Union and the King Baudouin Foundation. The following pages

provide dynamic, practical examples of the creativity shown by the originators of some 37 projects selected during the first six years of the Awards scheme, with a view to encouraging awareness of the cultural links and exchanges which form the basis of European heritage. The diversity evident in the various approaches and partnerships, as well as the differences in the scale of the projects and the aims they pursued, all clearly reflect the unifying nature of an initiative such as the EHD, making the annual competition a veritable laboratory for cultural co-operation.

Organising the EHD Awards scheme was one of the high points in the mission to co-ordinate the EHD, for which the Foundation has been responsible from 1994 to 2000. At this juncture, it is now time to pay tribute both to the prize-winners and to all the candidates, for their contribution to establishing the ideals behind the EHD in a practical context.

We would also like to express our gratitude to the panel of judges for their commendable choice of winners, the EHD national co-ordinators for their involvement and the European institutions for the trust and support they have given the Foundation over the last seven years.

KING BAUDOUIIN FOUNDATION
November 2000

Preface

The European Heritage Days, which are organised jointly by the Council of Europe and the European Union, have become events of prime importance for the nations of Europe. Since 1994 the King Baudouin Foundation has been responsible for co-ordinating the Days at international level. This has greatly increased the number of participants in the events and given rise to a considerable number of initiatives to raise awareness, offer information, preserve and promote our patrimony. It has also enabled the concept of cultural heritage to achieve a status extending far beyond its allotted budget.

Included among the significant initiatives within the programme is the EHD Awards scheme, which attracts an ever increasing number of applicants.

The main orientation of the first award-winning projects involved twinning capital cities on the basis of their architecture, finding shared cultural roots between different border regions, establishing initiatives to integrate or re-integrate individuals into work through heritage-based activities, showing personal interpretations of our historical environment through photography and providing access to the skills of professional heritage experts.

Some of the more recent initiatives include the study of co-operative links between large monasteries and similarities in their decoration, the exploration of

architectural traditions in the Republic of Venice, the creation of a game to teach the history of Medieval towns and night-time discovery tours offering participants a fairy-tale view of their cultural heritage.

The exploration of new itineraries based on the widespread use of one specific material and the organisation of cultural spheres within border regions mark a fresh approach for the year 2000.

With the support of new technology, the European dimension combines greater knowledge with improved conditions of implementation. As this work demonstrates, it may be evaluated through its originality, relevance and the interest presented by each theme within an international context.

Moreover, the participation of semi-autonomous regions in programmes established by the European Commission should lead them to play an ever-increasing role in raising awareness of cultural heritage and its environment.

The EHD Awards scheme has given rise to 246 projects and sanctioned 37 proposals resulting from the association of 32 countries. This offers a clear way forward to all those working for recognition of the European architectural and cultural heritage.

DANIEL DROCOURT

President of the Panel of Judges for the EHD Awards

1994-2000

the EHD Awards yesterday and today

The “EHD Awards” came into existence as a direct result of the European Heritage Days and for the past six years have contributed to promoting projects for international or cross-border co-operation throughout Europe. Whether on a large or more modest scale, these projects offer important opportunities to translate the principles governing the EHD into concrete initiatives. These principles are as follows : to encourage European citizens to become aware of their cultural wealth , to achieve better mutual recognition and greater understanding of cultural diversity and, of course, to safeguard and promote a heritage which, by virtue of its definition , is at risk.

THE EHD : INDICATIONS AND FACTORS RELATING TO DEVELOPMENTS IN ATTITUDE

From the launch of the very first “Historical Monuments Open Day”, which took place in France in 1984, it must be acknowledged that the founding principle of this venture - free entry to monuments and sites which are not normally easily accessible – benefitted from remarkably auspicious circumstances. Placed under the aegis of the Council of Europe in 1991, the initiative has gradually been adopted by all the signatory nations of the European Cultural Convention (47 in 2000)¹, in its current form of “European Heritage Days” (EHD). The instant and ever-increasing success of this venture is reflected in the impressive visitors’ statistics, which make the “Days” easily the most important cultural event in Europe : in 1999, some 20 million visitors were

registered in the 29,360 monuments and sites which were opened throughout Europe during the month of September !

In a number of countries, this event-based phenomenon has quickly been reinforced by clear policies for cultural initiatives. These are aimed at exploiting the remarkable potential reflected in the mobilisation of so many governmental institutions, non-governmental organisations, associations and voluntary bodies across Europe. In this way, the EHD have become both an indication in themselves and a motivating force in the development of people’s attitudes regarding the protection of their heritage ; they have introduced a more direct, spontaneous understanding of its wealth and diversity on the part of the general public. They have likewise encouraged a stronger, more lasting commitment on the part of the

authorities. The Heritage Days are an essential tool for public participation and democratisation with regard to cultural issues, and are also a highly effective means of fostering citizenship and humanism.

AN AWARD TO RECOGNISE THE EUROPEAN DIMENSION

From the very first experiences of the European Heritage Days, there was an evident need to strengthen both public and official perception of the transnational nature of cultural heritage, through an initiative enabling them to experience this vital dimension during EHD. Furthermore, the task was to encourage cultural contacts between the communities and regions of Greater Europe. With this in view, the “European Heritage Day Awards” were established in 1994, on the initiative of the Council of Europe, the European Union and the King Baudouin Foundation. Every year since then, this competition has awarded prizes for projects based on international or cross-border partnerships, to be implemented in conjunction with the EHD. The Awards scheme benefitted from the growing popularity of the latter ; it attracted 11 entrants for the period 1994-95, the figure rising to 68 in 2000. This reflects the growing interest on the part of those involved in the cultural field, who are drawn as much by the prestige and recognition throughout Europe to be gained from the award, as by the financial benefit, despite the relatively modest sum offered.

CRITERIA IN A CONTINUAL STATE OF DEVELOPMENT

From the outset, the aim behind the EHD Awards has been to encourage projects highlighting cultural exchanges and encounters, as well as the common characteristics and major trends which have created our European heritage. The activities must be organised jointly by two or several participating countries. Since 1999, however, local, regional or national initiatives have also been eligible for consideration ; this therefore does not necessarily involve transnational co-operation, provided that there is clear evidence of a European dimension. At least six EHD Awards are presented annually, the amount of prize-money not exceeding 6,000 €. One of the awards is given for an initiative aimed at the young, in view of the ever-increasing number of this type of project. Another award has been specifically set aside for an audiovisual or multi-media project, in order to encourage the use of information and communication technology and to invite all those involved in this field to publicise their activities. Finally, the ever increasing renown of the EHD Awards has led the judges to give a “special mention” to certain projects which are particularly worthy of accolade, but which do not receive funding from the Award. Although this compensation does not bring any financial gain, it offers acknowledgement of the intrinsic quality of a particular initiative.

The procedures for setting the guidelines and evaluating the projects have developed over the years. Initially, proposals had to be endorsed by the national co-ordinators of the EHD. As members of the panel of judges, they were also responsible for making the final selection. During the 1994-95 and 1995-96 financial years, the co-ordinators therefore served as important intermediaries in the process of distributing the Awards, pre-selecting projects and certifying the partnerships. Since 1997, however, in view of the need to emphasise the Awards' transnational dimension, it has seemed more appropriate to entrust the final assessment of the projects to an independent panel of international experts (cf. p. 44). The chief concern motivating the establishment of the Awards scheme is to continue increasing awareness of the European aspect of heritage. This is equally evident in the set of criteria governing the selection of projects. Nowadays, besides ensuring that the projects are in accordance with the development of the EHD, these criteria give particular importance to their innovative character and feasibility, as well as to the international dimension which they have managed to achieve. They are also assessed on their contribution to increasing awareness of the diversity and shared characteristics of the European cultural heritage. Moreover, the last two series of EHD Awards (1998-99 and 1999-00) have been set in the context of the "Europe ; a common her-

itage" campaign, promoted by the Council of Europe. This was established with the aim of strengthening the feeling of fellowship among European citizens, and of encouraging greater understanding on the part of the different communities, through promoting natural, cultural heritage.

CO-ORDINATING THE AWARDS

Although the general orchestration of the EHD is carried out by the Council of Europe, the daily running of activities has been entrusted to an experienced outside organisation, which has assumed the task of Co-ordination Office. After the Stichting Open Monumentendag (Amsterdam, the Netherlands), from 1991 to 1993, the King Baudouin Foundation (Brussels, Belgium) agreed to take on the role in 1994. In this way, the Foundation has been able to contribute to the remarkable development of the EHD from 1994 to 2000. It has managed to maintain the initial spirit of the venture whilst combining it with the professionalism vital to the organisation and logistics involved ; the Heritage Days are now experienced by all the 47 nations in the European Cultural Convention. Its initiative emphasising the aspect of shared heritage in the context of the EHD is furthermore illustrated, as previously mentioned, by the establishment of the EHD Awards scheme, in which the Foundation has actively participated. Now, in the year 2000, the importance of interna-

tional co-ordination in the development of the EHD and the organisation of the Awards scheme seems more crucial than ever : this has become apparent through the experience already acquired, the number of nations participating in the venture, the ever-growing amount of visitors to sites and their increased demands for quality.

Being both an organisation providing resources and an intermediary body, the Co-ordination Office plays a vital, supporting role in setting up transnational projects, whilst at the same time monitoring the coherence of the planned activities. It is able to provide effective assistance in setting up and managing transnational partnership networks, thanks to its experience in this area and to its databanks, which have been established over the years in the course of various contacts maintained with a great many professionals in the cultural sphere throughout Europe. It can also offer advice regarding the financial aspects of establishing the projects, whether from a technical perspective or by referring agents to the organisations which would be in a position to help them.

An important aspect of the Co-ordination Office's duties is the everyday management of the EHD Awards scheme, which represents just one of the many responsibilities arising from the general co-ordination of the EHD themselves. Besides maintaining contacts with professionals in the cultural sphere, the national co-ordinators of the EHD, the

inter-governmental bodies or international organisations active in heritage matters, this task involves the practical organisation of the application procedure for projects and the assessment process for the Awards. These tasks entail compiling and distributing application forms and regulations, producing instructions for candidates and organising meetings for the international experts responsible for assessing the projects. They also include publicising the selection list, mainly for the attention of the media. However, running the Awards scheme also involves monitoring ongoing projects and assessing the final results.

In this way, the Co-ordination Office's role, in the general sense, is that of a catalyst for the initiatives emerging from all parts of Europe, whether these might be a direct result of the EHD or on the periphery of the scheme. Equally, however, the Office also plays its part in stimulating reflection and debate on these initiatives, with a view to improving their performance and ensuring that they retain something of their relevance and topicality through the introduction of fresh ideas.

It is with this in mind that several new initiatives have recently been organised, the aim being to enrich the concept of the Heritage Days. The first international conference on the EHD, which was held in Brussels in 1999, offered an ideal opportunity to make a general assessment of the scheme eight years after its launch, and to initiate a useful discussion

on its future. Above all, it enabled certain decisions to be made with regard to the practical direction of the EHD. These included the need to transcend their event-based character, to increase the involvement of all sections of society, to encourage new partnerships, to strengthen recognition of the concept of shared activity and, finally, to become open to different cultural worlds.²

In view of the need to open the Heritage Days to other initiatives organised outside Europe, the King Baudouin Foundation has carried out a feasibility study aimed at assessing the possibility of organising initiatives inspired by the EHD, in non-European countries around the Mediterranean region. Launched in 1998 within the framework of the European Commission's Euromed Heritage programme, the study brought together some very divergent notions of raising awareness and promoting heritage. It also produced fruitful exchanges of experience, which have been set out in a recent publication.³

In the light of the challenges confronting both the EHD and their Co-ordinating Office in the next few years, the Awards scheme will have an important part to play. By encouraging reflection, both on the European nature of our cultural heritage and on international and cross-border co-operation, it will contribute to strengthening recognition of the notion of shared heritage reflected in the EHD, a notion still lacking in several participating coun-

tries. The scheme will also consolidate links at the heart of the network, another priority which will determine the future success of the initiative.

¹ Council of Europe Convention (Paris, 1954). The States bound by this convention declare their willingness to adapt a common policy in order to safeguard European culture and to encourage its development.

² "Summary report of the international colloquy: The European Heritage Days - The Secret of their Success and Challenges for the Future, Brussels, 22-24 April 1999", King Baudouin Foundation, 1999

³ "A Record of Progress. Raising Awareness of Cultural Heritage in the Euro-Mediterranean Region. Account of an Experience", Brussels, King Baudouin Foundation, 2000

THE EHD

Awards in twelve projects

The projects which have prevailed over the years illustrate the variety of activities encompassed by the EHD Awards scheme. These include twinning towns, sites or associations, establishing networks for awareness-raising initiatives based on a unifying theme, multi-lingual publications, travelling exhibitions, discovery tours based on a particular theme, and organising foreign visits. They also include producing videos, audiovisual shows, multi-media projects or any other international initiative based on education and raising awareness among young people, or providing information and access for the general public.

The following pages show a selection of twelve projects, all reflecting the wealth of different approaches adopted during the first six years of the EHD Awards scheme. These twelve projects were all completed, so that a brief assessment of their impact in the field may be made. One can likewise evaluate

the contribution made by the EHD Awards, both in the financial sense and in terms of the recognition and prestige the project has gained in Europe. The projects range from modest to highly ambitious initiatives, offering several examples and useful food for thought to future EHD Awards applicants.

THE TWINNING OF THE BUILDINGS AND ARCHITECTURE OF BUDAPEST AND DUBLIN

Two capital cities face to face

1995-1996

This project, based on the shared discovery of heritage in Budapest and Dublin on the occasion of the 1996 EHD, was proposed on the initiative of the Lechner Ödon Foundation (Hungary) and the Office of Public Works (Ireland). The two countries have a very different historical background, culture and heritage. The emphasis given to their capital cities was aimed at providing the public with a deeper insight, both into their own city and another great European capital.

The project involved comparing individual buildings and architectural elements in the two cities, from the same period and sharing the same function.

The period chosen was the XVIIth century to the present day. Following a typological approach, the constructions examined in this way were Government and Army buildings, stations, garden architecture, museums, churches, commemorative buildings and bridges. This comparative study led to the publication of a bi-lingual booklet for the general public, featuring illustrations in colour, together with old black-and-white photographs. A jointly-planned exhibition was also held in the public buildings of both capitals, over a six-month period.

Realisation: the Lechner Ödon Foundation (Budapest, Hungary), in partnership with The Office of Public Works (Dublin, Ireland)
Overall budget: 8,000 €
EHD Award: 5,000 €

Unlike other initiatives, this small project involving bi-lateral east-west co-operation was not based on making analogies between the history and heritage of both cities. Budapest and Dublin have experienced very different histories and share little in the way of culture. What stimulated the partners in this instance was the opportunity to access "another" reality. Their aim was to offer the public an original insight into the social and cultural history of their own city, through comparison with another European capital. However, this comparison is made through a common interpretation which follows the same typological and chronological criteria for both towns (buildings having the same function and belonging to the same period). Conceived within the context of the EHD for the Awards scheme, this project could not have been carried out without the financial backing provided by the programme. However, the modest budget was no hindrance to the quality of the exhibition. It was inaugurated in Dublin in 1996 and in Budapest in 1997, when it was presented at the time of the annual meeting for EHD co-ordinators, at the headquarters of the Council of Europe in Strasbourg.

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Back to one's roots

1995-1996

Founded in 1995, the BOUG Euroregion brought together the border regions of Poland, Belarus and the Ukraine. Although the actual frontiers between the States follow the course of the River Bug, the latter cannot be considered to constitute the true boundary between the different cultures. However, the extensive territory lying between the Vistula and Goryn rivers, covering large areas of the three countries, may be seen as a specific cultural community. Despite the vicissitudes of history, the direct line of descent of that common cultural identity gradually evolved from prehistoric times to the Middle Ages and well beyond, following political developments.

The aim of the partners in this case was to add this cultural element, whose roots are embedded in the remote past, to the prevailing economic aspect characterising this European region. A four-day international conference was held in conjunction with visits to the area. In addition, deeds and documents for the attention of the general public were published, revealing the constituent elements and origins of the Euroregion's cultural identity; these included traces of the Trzciniec and Lusation cultures, together with Celtic and Roman influences, to name but a few of the predominant currents which have forged the history of the area.

Realisation: the Regional Centre for the Study and Protection of the cultural environment of Lublin (Poland), in partnership with the town councils and museums of Zamosc and Chelm (Poland), and Lutsk (the Ukraine), together with scientific and professional associations for the study and preservation of the cultural environment of Lublin, Hrubieszow, Chelm, Zamosc and Lutsk, the Lutsk State University and the State University of Brest (Belarus). Overall budget : 17,000€ EHD Award : 5,000€

This conference, although of minor significance in comparison with the political and economic issues of a European region, was nonetheless an innovative and original initiative. The partners' clear intention to transcend the economic element in order to explore cultural roots may well inspire similar projects in other European regions. The fact that the concept was developed in Eastern Europe, where the notion of boundaries is still much in evidence, can only further increase its merits.

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Heritage as a tool for professional rehabilitation

1997

The starting-point for this project was a simple yet effective idea : twinning two organisations whose aims were to reconcile cultural, heritage-based and social aspects. The bodies in question were the “Archiclassique” association of Saint-Pourçain-sur-Sioule (France), and the non-profit making “Gy Seray Boussu” (Belgium). Both these organisations employ out-of-work individuals to restore historic buildings as part of work rehabilitation schemes.

In this particular case the constructions in question were the ruined Château de Boussu in Wallonia and a mansion at Souvigny, in the Auvergne.

The 1997 EHD provided the background for planning the partnership for the twinning process. Officials from the “Archiclassique” association, together with

their workforce, were promptly invited to the Château de Boussu, where they were shown an exhibition illustrating the restoration work at Souvigny, together with the history of the building. During the visit they were guided by the workers from “Gy Seray Boussu”, who showed them the different aspects of their maintenance and preservation work on the castle ruins and surrounding park, together with the archaeological digs which took place on the site.

The week which elapsed between the Heritage Days held in Wallonia and those held in France enabled members of the Belgian association to travel to France and view, in their turn, the restoration site and daily working conditions experienced by their counterparts.

*Realisation: “Gy Seray Boussu” association (Boussu, Belgium), in partnership with the “Archiclassique” association (Saint-Pourçain-sur-Sioule, France).
Overall budget : 6,500€
EHD Award : 5,000€*

This project showed how it is possible to complete a transnational initiative successfully and obtain extremely positive effects in both professional and human terms, through goodwill and with the smallest of budgets. This was achieved by applying the simple formula of bringing together individuals faced with similar issues, enabling them to exchange their experiences. In this case, the application of methods and approaches to deal with similar problems was coupled with the participants’ awareness of the importance of their new task. The sincere and friendly partnership established between the two associations contributed to the mutual opening of their respective horizons and encouraged them to pursue their partnership beyond the confines of the project. This situation remains on-going, as “Gy Seray Boussu” and “Archiclassique” are to embark on a student exchange scheme, amongst other activities.

The two associations have also evidently gained from their initiative in the eyes of the public, who viewed the two exhibitions and cross-border dialogue in a very positive light. In this way, the EHD Award was responsible for the success of the initiative on a number of levels. Firstly, the financial contribution represented by the prize almost covered the entire costs involved in running the project. The Award also brought with it international acknowledgement of the merit of the initiative, reinforcing the work of the two associations and teams. The project’s integration into the EHD programme also ensured that it would receive publicity and attract attention from the public and media alike, a situation hard to achieve in other circumstances.

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A competition to lay bare the eye

1997

“The aim of photography is not to decorate walls ; its purpose is to lay bare the eye”. This fine aphorism from the Belgian artist Christian Dotremont might well serve to illustrate the underlying spirit of the International Monuments Photographic Experience (EPIM). This photographic competition was first organised by Catalonia in 1992. In 1996, three countries were involved in the initiative, the number rising to eight in 1997. Apart from Spain (Catalonia), these were : Andorra, Bosnia & Herzegovina, Greece, Poland, Portugal, the United Kingdom (Scotland), and Belgium (Walloon Region). Designed for schools, the competition was aimed at making the younger generation aware of the value of their cultural heritage by inviting them to present a personal view of their historical environment. To this end, the pupils were provided with films and then encouraged to take

photographs of a certain number of selected historical monuments, giving free rein to their inspiration. Each participating country established its own competition regulations and was responsible for selecting a certain number of photographs according to pre-arranged criteria, in proportion to the extent of its participation. For the year 1997, when the project was put forward for the EHD Awards, the best 100 photographs were put together in an exhibition simultaneously organised by the various countries in the EHD network which participated in the EPIM. They were also published in a magnificent catalogue compiled with the assistance of Kodak, which had also helped out with most aspects of the competition. Later, Agfa Gevaert took on the supporting role. The certificates were presented at a ceremony organised in the headquarters of the Council of Europe at Strasbourg.

Realisation: the Government of Catalonia, Department of Culture (Barcelona, Spain) in collaboration with institutions from Andorra, Belgium, Bosnia & Herzegovina, Greece, Luxembourg, Poland, Portugal and the United Kingdom
Overall budget: 141,122€
EHD Award: 5,000€

The International Monuments Photographic Experience provides an example of how the EHD Awards can offer quite considerable help through encouraging a large-scale initiative, despite its very modest financial impact (5,000€, or 3.5 % of the overall budget). The sum was essentially used to finance the publication of the catalogue, while the Award's prestige enabled the co-ordinators to attract new financial agreements with sponsors such as Kodak and later Agfa Gevaert. Furthermore, by reflecting acknowledgement from official European organisations – headed by the Council of Europe – the award contributed to publicising the competition on an international scale, extending participation to an ever-increasing number of countries. In this way, the project co-ordinator – who is also the EHD co-ordinator for Catalonia – was able to take advantage of the Heritage Day network to increase his contacts. The competitions held in 1999 and 2000 were consequently organised in 13 and 16 countries respectively. This year, participators also included non-European regions and nations, such as Jordan, Tunisia and Quebec in Canada. The number of entrants rose from 5,494 in 1996, to 11,254 in 1999, reflecting the success of this initiative.

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Open access to heritage crafts

1997

The Regency Town House, at Hove (Great Britain) is a centre for studies focusing on the protection and promotion of the heritage bequeathed by the Regency period ; it is also devoted to examining the traditional crafts now used to maintain that heritage. With this in view, the centre organises an annual “Heritage Open Weekend”, aimed at enabling the public to become acquainted with the skills and material used by craftsmen to build Regency-style houses in Brighton and Hove. The initiative was first planned for the EHD which were held in September 1995. It met with such success that it was repeated the following year. 1996 proved even more gratifying, with almost 15,000 visitors to about 70 craftsmen present at the centre.

This made the “Weekend” one of the most popular EHD events in the United Kingdom.

In 1997, the organisers wished to increase the scale of the event, entering into partnership with the Irish Georgian Society in order to invite craftsmen from Dublin to demonstrate their skills in the United Kingdom and to lay the foundations for a similar event in Ireland– with English craftsmen – in 1998. The week-end developed as planned at the “The Regency Town House” and enabled a large number of Irish craftsmen to participate in the EHD held in England, encouraging lasting co-operation between the two organisers from these nations.

Realisation: the Brunswick Town Charitable Trust (United Kingdom), in partnership with the Irish Georgian Society (Ireland).
 Overall budget : 6,578 €
 EHD Award : 5,000 €

The number of visitors – 15,000 – matched that of the previous year, enabling the organisers of this original joint initiative to demonstrate the relevance of their venture. The public clearly showed its appreciation of the event, which showed traditional skills (masonry, carpentry, coating and work with plaster, wood, stone, metal and glass). Opportunities to observe these techniques in application are now becoming increasingly rare. The event has been held during the EHD since 1995 ; in addition, a guide has been published giving ample information about the Weekends, so the initiative is more widely publicised than the number of visitors suggests. It has also received national press coverage, to which the EHD Award has contributed in no small measure. The Award paid for the travel costs of the craftsmen from Ireland, making a very practical contribution to encouraging a meeting between professionals from the two countries and a comparison of methods used to help maintain this type of heritage. In this way, it laid the foundations for a joint international agreement focusing on a clearly defined area – the traditional crafts used to maintain the Regency heritage – which might serve as an example to other European regions. This exchange was in fact repeated in Ireland in 1998.

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CÎTEAUX 1098-1998. HISTORY UNDER MAN'S FEET

CISTERCIAN ORNAMENTAL TILES

...When abbeys wove the fabric of Europe

1998

On the occasion of the 9th centenary of the foundation of Cîteaux, the Association for the Promotion of Culture and Tourism of the ancient abbey at Villers-la-Ville (Belgium) wished to mark the event by organising an exhibition centered on the specific theme of Cistercian paving and tiling. A study undertaken in 1995 had in fact shown the great potential of this area of Medieval archaeology, in terms of furthering knowledge of the Cistercian movement at European level. What was the relation between the Cistercian Rule and the development of the art of paving? What can we learn from the signs and symbols shown on the tiles? How did they spread throughout Europe ?

How was the production process organised ? These were the questions explored by the exhibition shown in ten abbeys in Belgium and France, all members of the European Charter of Cistercian Abbeys and Sites, between June and December 1998, mainly during the Heritage Days. The project dealt with research on a wider scale ; as well as producing a detailed inventory of the paving and decorative ceramics still visible in Cistercian abbeys, it aimed to increase knowledge of the historical, cultural and social background to the ascent of the Cistercian order during the Middle Ages.

Realisation: the Association for the Promotion of Culture and Tourism of the Abbaye de Villers (Villers-la-Ville, Belgium) in collaboration with the European Charter of Cistercian Abbeys and Sites (Paris, France).

Overall budget : 28,000€

EHD Award : 5,000€

A distinctly trans-European religious and cultural trend, the Cistercian movement has been the subject of numerous international projects, particularly on the occasion of this important anniversary. In view of this proliferation of initiatives, the promoters of the EHD Award-winning venture chose as their central theme a lesser-known aspect of the religious order : paving and tiling in Cistercian abbeys. This enabled them to study their underlying imaginative elements and iconography from a different perspective, and also to examine the economic organisation of the Cistercian system. Thanks to the project's integration into the EHD scheme, the promoters were able to organise a large-scale event, which would not have been possible without the financial backing resulting from the Award. To achieve this, they made use of links already well established within the context of the European Charter of Cistercian Abbeys and Sites, which gained further recognition as a result of the project. Since then, the network has extended to fifteen abbeys. Besides the exhibition, ten bi-lingual French-Flemish teaching packages were produced. These are still used regularly in educational activities.

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A common history, in the shadow of the “Serenissima”

1998

Korcula, an old fortified town on the island of that name, forms one of the most remarkable and best-preserved urban ensembles on the Dalmatian coast. During the XVth and XVIth centuries it was part of the Republic of Venice ; it enjoyed great prosperity, which is reflected today in the hundred or so buildings constructed or transformed into the Venetian Gothic style.

Realisation: the “Save Dalmatia” association (Croatia), in collaboration with the World Monument Fund Bureau, Venice (Italy)
 Overall budget : 18,000 €
 EHD Award : 5,000 €

In September 1998, Korcula celebrated the 700th anniversary of the battle between Genoa and Venice, which took place near the town on 7 September 1298. It was in the course of the fighting that Marco Polo, whose family originated from Dalmatia, was taken prisoner. A house in Korcula has been converted into a centre for research and study into his life. This was just one of the many organised events and activities held throughout the month of September 1998 to celebrate the history shared by Korcula and Venice,

one of the symbols of which is the figure of Marco Polo. By a happy coincidence, the 8 September is the Croatian “European Heritage Day”, so the “Save Dalmatia” association added a series of specific activities to the programme of celebrations, brought together within the context of a project put forward for the EHD Award. These initiatives were above all aimed at raising young people’s awareness of the shared history of the two towns, as reflected in their cultural heritage. They firstly consisted of an organised visit by young Croatian and Venetian students of art history and architecture to Venice and Korcula. Secondly, a multimedia photographic exhibition entitled “Reflections of Venice in the stones of Korcula” was organised to highlight the Venetian Gothic architecture in both cities. This subject was also discussed in a multi-lingual publication, to be used for educational purposes.

Cross-border East-West co-operation, a small budget, clearly-defined aims and direction: this project contains many of the ingredients characterising several of the EHD Award candidates. As with many other cases, the link between the two towns has its roots in history: here we have a specific event – the battle of 1298 – with several centuries of shared history as a backdrop. The project invites us to review that history in the light of the present day situation. The element of identity is much in evidence in the message directed at the young participants, who now have radically different backgrounds, but whose historic relationship is reflected in Korcula’s “Venetian” architecture.

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Silk, gold and spices ...

1999

Learn through play ; use games rather than formal study to encourage pupils to take an interest in the heritage around them and to participate in the international exchanges which have for so long formed part of European life. This was the method chosen by the twinned cities of Bourges (France) and Augsburg (Germany), making creative use of their connection. Taking as their starting-point two major figures in the history of their cities, Jacques Cœur and Jakob Fugger, they devised a game of Snakes and Ladders to be used as an educational tool designed to introduce young people to the history of the European exchanges which took place in the late Middle Ages. The board, derived both from Snakes and Ladders and Monopoly, comprises 63 squares, including 35

European towns or ports, together with a few towns from the Near-East, where players can obtain local products. Squares representing “opportunities” and “trading” provide additional interest to the game and allow the young players to put forward their thoughts and observations on the history of their respective cities and on the general subject of European civilisation in the XVth century. Pupils from the two cities were responsible for setting up and making the game. This task, which they began in January 1999, was carried out under the supervision of their teachers and with the assistance of the Educational Heritage Service of the city of Bourges. The award-winning youngsters were given an educational discovery trip around Bourges and Augsburg.

Realisation: the city of Bourges (France), in collaboration with the city of Augsburg (Germany).

Overall budget: 12,640€

EHD Award: 6,000€

This original initiative may be seen as a success on a number of levels. As well as introducing some 130 schoolchildren – and perhaps their parents – to the subject of trade in XVth century Europe, the project also enabled the educational establishments in the two cities to form a relationship which transcended the usual connection made through the twinning system. The exchanges and mutual discovery which took place between them were further enriched by the active participation of the students and teachers involved in the study and historical research which formed part of preparing the game, as well as in the various stages of its implementation. This was made possible by integrating the activities into the teaching syllabus in both cities. In Bourges, the game still forms part of the pupils’ education. It is the basis of a project to create a diversified board game for year-two pupils and has also been used for a workshop on heritage and artistic creation entitled “Come What May”, during the summer of the year 2000. In this context, the Award has made quite a considerable financial contribution (nearly half of the overall budget). This enabled transnational activities to be organised, which clearly further enriched the relationship between the two cities and also provided the opportunity for increased media coverage of the project, particularly through its integration into the EHD scheme of both countries.

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Spotlight on heritage

1999

Realisation: the “Renaissance of European Cities” association (France), in collaboration with the Council for the Gironde, the Ministry of Culture, the Regional Departments for Cultural Affairs, the Regional Council of Aquitaine, and with the participation of 29 French towns.

*Overall budget: 13,720€
EHD Award: 6,000€*

Every year, during the “Heritage Nights” which take place in several towns throughout France, candle-lit night tours are organised through the historic districts. The tour is punctuated at regular intervals by educational talks and various activities connected with architectural heritage. In 1999 the event achieved an unprecedented scale in response to the “Europe, a Common Heritage” campaign, encompassing 29 towns in 6 French regions. Based on the general theme of “European Citizenship”, it invited each town involved in the venture to identify specific themes, with the aim of highlighting the architectural, musical or literary traces, tangible or intangible, left by artists, architects or passing visitors to the town, in order to observe their connection and contribution to European artistic and cultural life. The figures emerging from this study included

Valentin de Boulogne, a painter of the school of Caravaggio at Coulommiers, the pilgrims of Saint James of Compostella from Cadouin, the Baron de Montesquieu from La Brède and his vision of citizenship, the Portuguese Jews who were received into Bayonne and the Spanish painter Zuloaga, who visited Saint-Médard en Jalles, as well as the foreigners who came to the city of Bordeaux in the XVIIIth century. Several free information sheets on these subjects were given out to the participants. In addition, some town halls brought out a booklet inviting local inhabitants to study their heritage in the European context. The rallying-call paid off, with almost 50,000 members of the public participating, in their own way, in this sociable night-time gathering to re-discover their heritage.

With the advantage of ten years of experience – the “Heritage Night” was inaugurated in 1989 – coupled with its highly successful integration into the EHD network, the 1999 initiative achieved extensive coverage from the local, regional and national media. The fact that all those involved were representatives of just one nation (a fact allowed by the EHD Award rulings of 1999), was not detrimental to the European cause – quite the contrary. In this particular case, that cause was not reflected in transnational meetings and exchanges, but instead through study, observations and new awareness of a local past enriched by outside contributions and influences; these, in their turn, were often exported. By giving official recognition to this European dimension, the EHD Award contributed to publicising this project, whilst encouraging the association organising the venture to pursue its openness to other nations. Thanks to the Award, “Renaissance of French Cities” has in fact changed its name to “Renaissance of European Cities”, and has since embarked on new European projects with Spain, Germany and Belgium.

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An original walking tour

2000

For this project, the Museum of Marble at Rance chose to embark on a trip to discover stones and marble from Belgium used in public and private buildings in the centre of London, particularly the City. The Museum joined forces with several English museums, including the Science Museum and the British Museum in London, as well as the Purbeck Information and Heritage Centre in Dorset, to produce a guided walk around the tourist districts of London on the occasion of the EHD for the year 2000. From Saint Paul's Cathedral and the Albert Building, via Paternoster House, the tour led to Westminster Abbey, where the pavings show a combination of marbles from Belgium and various other European

countries. The aim of the initiative was to show the public the widespread international use of Belgian marble, whether of the red (known as "Rance"), grey, blue or black variety. It may be seen in the Château of Versailles, the City of London, or depicted in paintings by Rubens.

To add further interest to the visit and make it as comprehensible as possible, the Belgian and English guidebooks featured coloured illustration plates with detailed descriptions of the marbles used in each building included in the tour, together with a bilingual glossary to facilitate understanding of certain geological terms.

Realisation: the National Museum of Marble, Rance (Belgium), in collaboration with the Science Museum, London, the Purbeck Information and Heritage Centre, Wareham and The British Museum, London (United Kingdom)

Overall budget: 6,000€

EHD Award: 6,000€

This project, both modest and original, was most favourably received in London. Above all, it enabled the organisers to illustrate the shared elements of the European cultural heritage, giving specific examples and at the same time promoting the Museum of Marble at Rance in an international context. Moreover, it gave rise to a bi-lateral Belgian-English exchange which could easily inspire other European partnerships based on a similar approach. The EHD Award covered all the project's costs, and was therefore an essential part of its completion. The reduced financial burden, together with the clarity and precision of its aims, make the project a typical example of the initiatives which the EHD Awards aim to encourage and support.

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The first network for cultural itineraries in the Balkans

2000

Realisation: the Bulgarian Committee of ICOMOS, in collaboration with the Values Foundation, the districts of Roussé, Ivanovo, Vidine, Kustendil, Sandanski, Petrich, Gotzé Deltchev, Hadjidimovo, Zlatograd, Kardjali, Svilengrad and Malko Tivorno, with the Ministries of Culture, Finance, (Department of Tourism)and Education and Science. In partnership with Albania, Bosnia& Herzegovina, Bulgaria, Croatia, the Former Yugoslav Republic of Macedonia, Greece, Romania, Slovenia, Turkey, Yugoslavia, and the European Institute of Cultural Itineraries (Luxembourg). Overall budget : 44,000€ EHD Award : 6,000€

Ever since 1999, The Bulgarian section of ICOMOS has been mobilising a group of experts from different Balkan countries, with a view to establishing the first South-East European Network of Cultural Itineraries. This ambitious initiative, inspired by the Council of Europe's "Europe, a Common Heritage" campaign, reflects the concern on the part of the countries involved to express a sense of sharing the same cultural horizons, in the face of the increasingly marked erosion of Balkan cultural identity, coupled with the rise of ethnic nationalism. Its success would represent the first step towards lasting peace and stability in one of the least stable regions on earth.

This project, with its strong symbolic impact as the first collaboration of its kind in the Balkan region, corresponded especially well to the EHD theme for the 1999-2000 period. Moreover, the creation of this network of cultural itineraries follows the line of development necessary to the concept of the EHD, insofar as it is based on duration, transcending the event-based principle of the Heritage Days and prolonging their impact in a more permanent manner. Its promoters have made judicious use of the September event by presenting the concept to the professional world and noting the effect on its ultimate target : the general public. The symbolic role of the EHD Award's European "label" – particularly significant with regard to this initiative and the importance it gives to the notion of identity – has in this case been coupled with a real financial contribution. The 6 000€ gained from the award covered 14% of the costs involved in the project, particularly those linked to the fees, the secretariat, the travel expenses and stays of representatives from partner countries. It also contributed to the publication of informative documents on the cultural itineraries, monuments.

The EHD, which in Bulgaria took place on 16 and 17 September 2000, provided the ideal opportunity to experiment in the field with the concept of a Balkan cultural itinerary. Those professionally involved with heritage issues were able to discuss the practical details of establishing the network during a workshop organised in Sofia. This brought together for the first time all the partners involved in the venture. In addition, a series of events aimed at the general public took place simultaneously in the various participating countries ; there were bi-laterally organised themed tours, concerts, exhibitions and cultural exchanges between young people, all based around the concept of the Balkan heritage.

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How to attract young people to museums?

2000

Realisation: the Basingstoke College of Technology (United Kingdom), in collaboration with the Hampshire Museums Service, the Milestones Museum and Museums in the three towns twinned with Basingstoke: the Museum at Euskirchen (Germany), the Museum on the site of the battle of Waterloo at Braine-l'Alleud (Belgium) and the Peace Museum at Caen (France)
 Overall budget: 9,760€
 EHD Award: 6,000€

This project takes the form both of an investigation and a creative venture. It focuses on young people aged between 16 to 25, who are generally under-represented in statistics relating to museum visits, and all the more so with regard to the EHD. The aim of the initiative is to determine the reasons for this lack of enthusiasm and to show that, contrary to preconceived notions, young people can become actively involved in understanding, protecting and promoting our cultural heritage. The first stage in the project consisted of establishing a comparative study on the way in which four museums, one for each of the towns participating, set about awakening the interest of young people aged 16 – 25, and encouraging them to become involved in their museums. This study, which was carried out by

This study, which was carried out both for and by young people, deals with a problem of general interest with regard to museum management. It also concerns the organisation of events aimed at the general public, such as the EHD. It involved a group of museums which, although very different in character, were complementary to one another. They all illustrated different approaches to the study of museums, as well as their management. One has a fine collection of great regional interest (Milestones Museum), another is based on a major historical event (the site of the battle of Waterloo), a third deals with a difficult issue, which it tries to present to the public in as clear a manner as possible (the Peace Museum at Caen), whilst the fourth serves as the local community museum (Euskirchen). The EHD Award played a crucial part in this project, which had a fairly restricted budget, as its financial contribution covered most of the costs of the visits made by the students and staff of the Basingstoke College of Technology to the various museums in July 2000. Yet apart from the financial aspect, the prestige associated with the Award was a decisive factor in encouraging the participants to enter into a close partnership and establish a transnational relationship which might well give rise to future European ventures.

students and teaching staff at the Basingstoke College of Technology, in collaboration with the Hampshire Museum Service, put particular emphasis on educational strategy and on the promotional services and activities used by each of the museums to reach this objective. It led to a series of recommendations regarding developments in tourism, job creations and local managements strategies implemented by the museums in question, which are to assist them in offering services better tailored to this section of the public. The results of this study were presented to the public during the EHD taking place in each of the partner museums in the U.K., France, Germany and Belgium during the year 2000. They will also be obtainable on the Internet in three languages.

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HOW MIGHT WE ASSESS

the EHD Awards ?

Six years after their launch, the EHD Awards may be considered a successful venture, on a number of levels. Out of some 246 applicants taking part from 1994 to 2000, the 37 winning entries brought together over 125 bodies involved in the cultural field, from the 32 nations in the European Cultural Convention. Yet, beyond the concept of statistics, it is useful to study the example and draw a few general conclusions.

A TANGIBLE DEVELOPMENT

When analysing the 37 winning entries, the great variety of chosen themes immediately becomes apparent. Each project represents a specific subject of focus, reflecting a deliberately unrestrictive regulation governing the Awards, which allows candidates complete freedom in their choice of topic. The size of the projects also varies considerably ; some are delimited in their approach, presenting activities induced above all by the Award, whilst others are large scale, using the Award primarily as a complementary vehicle for international promotion.

Nevertheless, the relatively uniform approach adopted by a number of candidates is also in evidence.

Favouring activities typical of connections through the “twinning” system, these types of project are essentially based on the mutual discovery of heritage

on the part of two or more communities, through cross-border tours, visits, exhibitions, conferences or publications. This co-operation, usually bi-lateral in nature, is motivated by common historical or artistic factors, shared skills of craftsmanship, similar architectural heritage or a comparable approach to preserving and promoting their own heritage.

A number of projects, however, particularly among those carried out in the last four years, have taken a different direction. Their work is based on a transverse theme (such as the ancient Roman heritage, honoured in the project entitled “All Roads lead to Rome”, or else the study of materials used throughout history in “Stories... of Stones, Stories...of Earth”). Other entries are based on common methodology (understanding heritage through photography, presented by the “International Monuments

Photographic Experience” or inspired by board games, as is the case with “Snakes and Ladders”). In this way, one may detect a certain development as having taken place since the early days of the Awards, defined by more analytical approach to the issue of European heritage. Applicants no longer limit themselves to discovering their neighbours’ heritage according to basic aesthetic or historical criteria. The tendency among the most recent candidates is geared towards gaining better understanding of the multi-dimensional influences acting upon that heritage – including its European character – and consequently, to improve awareness of the need to protect and promote it. Several applicants also present their case for a re-interpretation of history, putting into clearer perspective all those elements based on national identity which are linked to the preservation of our heritage. This development has certainly come about principally as a result of changes to the Awards selection criteria. These have become more precise over the years, placing ever greater emphasis on the European dimension of these initiatives. Secondly, they are due to a certain “maturity” within the cultural sector; thanks to the EHD and their Awards, together with the impact of schemes launched by the European institutions and the Council of Europe, we have become increasingly used to the notion of transnational ventures, despite the intrinsic difficulties of this approach. Thirdly,

there have been very swift developments regarding the notion of heritage itself, calling for wider social participation and a keener study of the different values involved.

SMALL IS BEAUTIFUL

How might one define a typical EHD Award-winning project? “Small-scale” and “relevant” appear to describe the principal characteristics of entries selected over the last six years. As it only grants a maximum of 5 000 € per project – which figure subsequently rose to 6 000 € – the EHD Awards were mainly presented to ventures on limited budgets, often by implication bi-lateral, yet which favoured clearly defined, practical aims, coupled with a certain originality of content or approach. The relative lack of financial resources does not, in these cases, seem to suggest poor-quality initiatives. On the contrary, such projects often gain from efforts to overcome technical and logistical problems on a tight budget, as well as from the vital goodwill inevitably arising from the EHD Awards. It is sometimes astonishing to see how great a discrepancy exists between the scale and accumulative effect of certain projects, and their actual financial allocation. Moreover, small-scale projects, together with governing regulations as unrestrictive and unbureaucratic as possible, favour participants of limited means, who might easily be put off by administrative burdens. This is the case with the many associations involved

in heritage issues, which carry out initiatives in the field under what are often very difficult circumstances. This confirms the ethos behind the Awards which were designed to be accessible to the greatest possible number of participants in the cultural domain.

In most cases, the Awards make a vital financial contribution to the successful completion of the chosen projects. Also, and most importantly, they bring them an additional advantage, in the form of official acknowledgement of the quality and value, in European terms, of their particular approach. This contributes to media coverage of their venture, above all, and to public recognition.

OBSERVING CULTURAL PRACTICES

The integration of award-winning projects into the EHD scheme – which is a vital factor in the selection process – serves as additional motivation. These initiatives benefit from the large media campaign which always accompanies the famous September events, in addition to the flood of visitors they attract. In this way, the projects are “elevated” to a position of prestige, enjoying the kind of public success which would otherwise be hard to achieve. This is unquestionably one of the Awards’ great strengths, and explains why every year sees increasing numbers of applicants involved in the cultural domain. Such an impact is created that in many cases a particular partnership will continue beyond the

EHD, giving rise to new European projects.

In this way, a new network is gradually being established as a by-product of the Awards and complementary to the EHD, likewise as a result of the intermediary role played by the Co-ordination Bureau. This network is made up of organisations which are often distinct from national EHD co-ordinators, but, apart from some exceptions, have close links with them.

With their wide diversity and scale, EHD Awards-winning initiatives also serve as “laboratories” for study and co-operation with regard to the European cultural heritage.

The various ventures offer new reference-points (in the form of concepts, methods and contacts) for EHD national co-ordinators. They therefore make a highly valuable – and practical – contribution to the relationship between cultural heritage and the European ideal which must ensure the lasting relevance of the EHD.

Equally, with the contacts and partnerships that it has helped to forge between the many cultural organisations throughout Europe, the EHD Awards have contributed in no small measure to that culture of co-operation which has become one of the recurring themes of the construction of Europe. It has achieved this despite problems posed by linguistic differences, distance and divergent mentalities.

AIMING FOR THE EHD AWARD ?

some practical recommendations...

Anyone wishing to present a project for consideration for the Awards should, of course, consult the official regulations. However, there are questions to which they do not refer and recommendations which, logically, they are unable to make. Here we have brought together for future project promoters and candidates, a few points which form the framework for a “European” project. These are the fruits of the practical experience of EHD Awards-winning entrants themselves. A word to the wise...

TAKE CARE TO DEVELOP THE PROJECT'S EUROPEAN DIMENSION FROM THE OUTSET (see p. 34-35)

- A transnational partnership
- A concept that is European in nature

PAY PARTICULAR ATTENTION TO THE QUALITY AND MAINTENANCE OF THE PARTNERSHIP

- Shared aims
- Reliability
- Ability to mobilise forces and react swiftly
- Linguistic compatibility
- Frequent contact and meetings
- Clarity and co-operation in the joint running of the project

PAY ATTENTION TO THE QUALITY AND RELEVANCE OF THE THEMES OF YOUR PROJECT

- Compatibility of content and aims with EHD themes
- Clear, concrete objectives
- Innovative and original subject and approach
- Broadened vision of heritage

ESTABLISH A FLEXIBLE YET RIGOROUS WORKING PLAN

- Integration of the project into the organisation of the EHD (in particular through contact with national co-ordinators)
- Development of a solid work-plan
- Compatibility of the project with the daily priorities of the partner organisations
- Compatibility of aims, available time and funds
- Need to appoint a project co-ordinator

**TAKE CARE WITH THE FINANCIAL CONSTRUCTION
AND MANAGEMENT OF THE PROJECT**

- Be meticulous in planning and managing the available budget
- Make sure of the financial or logistical support of the authorities
- Diversify your sources of finance (seek out sponsors and other financial partners)

**PAY PARTICULAR ATTENTION TO
COMMUNICATING AND PUBLICISING RESULTS**

- Produce well thought out and well presented informative works
- Identify an effective relay in the media and follow it through

**ENSURE THE CONTINUATION OF THE PROJECT
AND THE TRANSNATIONAL PARTNERSHIP**

- Plan follow-ups to the project
- Keep contacts with partners, with a view to future projects.

*Projects with a “European dimension” :
squaring the circle ?*

References to the “European dimension” abound in the administrative literature produced by European and international institutions and their countless satellite organisations. Projects must have a “European vocation”, and the problems tackled must be of “European importance”.

The methodology adopted must reflect a certain “European spirit”, and the partnership itself must be “transnational” or “trans-European” in nature. This expression is used at every opportunity, describing a general set of factors which produce particularly favourable conditions for work, exchange and mutual enrichment. In fact, one has the impression of frequently coming close to the ideal, without ever exactly achieving it. There is good reason for this. This dimension, which is difficult to define, has given rise to a variety of interpretations, each aiming to translate it into more concrete criteria. This is principally for the use of those responsible for creating and assessing the projects.

The three main elements of the “European dimension”
With regard to content, the originality and international relevance of the subject or problem explored naturally form one of the main elements of a project with a “European vocation”. Indeed, too many projects attempt to give an illusion of Europeanism, with an improbable transnational

partnership hastily set up on the basis of a subject of local interest which in reality concerns only the main co-ordinator...

In the same way, the approach governing the initiative should be innovative, and must favour the shared management of the conceptual, methodological and technical challenges which crop up in the course of any transnational project. It should produce results not only likely to benefit the limited circle of partners involved, but which might usefully be transferred to other areas. In a word, that approach should be "exemplary". But how can one assess the relevance and international appeal of a particular theme, as well as the suitability of the approach adopted? In the case of cultural projects, in particular the protection and promotion of cultural heritage, the opinion of acknowledged specialists in a given area, together with the support of those with international experience involved in the cultural domain (universities, research centres, etc.) can prove to be of enormous value.

Finally, the European dimension of an initiative may be "measured", using as a yardstick the structure and the quality of the partnership responsible for its creation and implementation. This criteria, which is somewhat administrative in nature, is applied, amongst other ways, in different programmes of co-operation established by the European Commission. It stipulates that the requirement with regard to a European dimension is fulfilled when the partnership is made up of at

least three countries, or, more rarely, of two. The partners' compatibility of professional experience and abilities with regard to the chosen theme is likewise a guarantee of quality. This encounter between professionals involved in the cultural sphere, each with widely differing geographical backgrounds and experiences, gives rise to the process of mutual discovery and those exchanges of knowledge which combine to form another element of the "European dimension".

First and foremost, a state of mind ...

However, this dimension cannot be understood solely on the basis of methodological criteria. It is above all a state of mind, an exploration essentially motivated by curiosity, openness and, one might say, a certain sense of adventure. These transcend the most political definition that may be applied to the "European ideal". The successful outcome of a European project arises from the notion that the many difficulties involved are challenges, whilst the efforts needed to overcome linguistic obstacles and differences in mentality are seen as a process of enrichment. To achieve that success requires agility of mind, a flexible attitude and a sense of improvisation; it also requires stringent organisation and extremely rigorous management. Lastly, it also demands unfailingly effective communication and clarity. These are some of the guarantees of success for projects which set the seal on meetings of the minds and sensitivities, and above all, of the goodwill of their promoters.

APPENDIX 1

37 winning projects from 1994 to 2000

“EUROPEAN HERITAGE DAYS AWARDS” 1994-1995

The Swedes' in the Hana region

Reconstruction of happenings of the Thirty Year War in the Hana region, in Moravia.

COUNTRIES INVOLVED : THE CZECH REPUBLIC, SWEDEN.

The Tabor encounters

Numerous cultural exchanges between cities who were enemies, brought together by their past shared connections with the Hussite movement.

COUNTRIES INVOLVED : THE CZECH REPUBLIC, GERMANY, FRANCE

Video and Bicycle Tour

Twinning of Dutch and Hungarian towns : video film and bicycle tour of the towns of Markelo, Ambt Delden and Stad Delden (NL), Csurgo and Keszthely (H)

COUNTRIES INVOLVED : THE NETHERLANDS, HUNGARY

The Heritage of our Twin-towns

Inter-school drawing competition, followed by an exhibition on the heritage of the twinned boroughs of Göttingen (G) and Hackney (London, UK)

COUNTRIES INVOLVED : GERMANY, UNITED KINGDOM

Cultural Heritage of the Cistercian Order in Pomerania

Very large-scale project comprising exhibitions, publications and a seminar, as well as organised visits to Cistercian monasteries in North-East Germany and Northern Poland.

COUNTRIES INVOLVED : POLAND, GERMANY

Industrial Heritage – Memory and Future

Video produced by the film director Christian Mesnil, on the industrial heritage of four border regions: the Grand Duchy of Luxembourg, Wallonia, the Saar and Lorraine.

COUNTRIES INVOLVED : LUXEMBOURG, BELGIUM, FRANCE, GERMANY

“EUROPEAN HERITAGE DAY AWARDS” 1995-1996

The twinning of the buildings and architecture of Budapest and Dublin

Publication and travelling exhibition aimed at revealing the heritage of these two cities.

(See the detailed description on page 16)

COUNTRIES INVOLVED : IRELAND, HUNGARY

Andersen-Dickens

Production of a video about these two authors, to be brought out in their respective countries during the EHD.

COUNTRIES INVOLVED : UNITED KINGDOM, DENMARK

Common roots, common future – in the BOUG Euroregion

Cultural exchanges and days devoted to discovering the heritage and common history of the European border region situated between the Vistula and the river Goryn.

The aim was to add a cultural dimension to the economic partnership already established by the three countries.

(See the detailed description on page 17)

COUNTRIES INVOLVED : POLAND, UKRAINE, BELARUS

Stones and Pens

Mutual discovery of the heritage of Geneva and the Rhône-Alpes region, through the publication of a collection of ancient and contemporary literary texts, accompanied by photographs. COUNTRIES INVOLVED : FRANCE, SWITZERLAND

YOUTH AWARD

How to handle the past. How to interest youth for the architectural heritage.

Organised discovery trips for schoolchildren to explore the border regions of Groningen (NL) and Oldambt (D) COUNTRIES INVOLVED : THE NETHERLANDS, GERMANY

AUDIOVISUAL/MULTIMEDIA AWARD

'Franks' return to Europe

Video about the journey of a young Ukrainian boy (descended from the Genoese colonies of Kafa and Soldia), from his birthplace in the Crimea to Genoa. The aim here was to show the heritage of the Genoese colonies established in the Crimea from the XIIIth to the XVIth centuries.

COUNTRIES INVOLVED : UKRAINE, ROMANIA, TURKEY, FRANCE, ITALY

“EUROPEAN HERITAGE DAY AWARDS” 1997

From social work to Cultural Heritage

Twinning of the “Archi-classique” association of Saint-Pourçain-sur-Sioule (F) with the non-profit-making organisation “Gy Seray Boussu” (B), in the form of a cross-border meeting between a group of unemployed young people from both countries, who were taking part

in a work-rehabilitation scheme as part of the EHD programme. The aim of this initiative was to promote and demonstrate their work, with an exhibition, in addition to organised visits to the restoration sites at the Château de Boussu (B) and to a mansion at Souvigny (F). (See the detailed description on page 18)

COUNTRIES INVOLVED : BELGIUM (WALLONIA), FRANCE (AUVERGNE)

Cultural Heritage in Bertinoro (Italy), Ale Kommun (Sweden) and Kaufungen (Germany)

The development of a partnership between three towns which are geographically far apart, yet which are linked by an ancient tradition of glass-making. Plans were made for a travelling exhibition devoted to the heritage theme and to the shared history of the towns involved. The initiative also included cultural excursions and the publication of a children's story on the voyages of the "Trolls" around Europe.

COUNTRIES INVOLVED : ITALY, SWEDEN, GERMANY

The Regency Town House

Every year during the Heritage Days, this association from the town of Brunswick, invites the general public to become acquainted with heritage-based professions. In the context of the EHD Awards scheme, the venture took on an international dimension, with an invitation to Irish craftsmen to visit England 1997. This was followed by a reciprocal invitation in 1998.

(See the detailed description on page 20)

COUNTRIES INVOLVED : THE UNITED KINGDOM (UK), IRELAND

Poland-Saxony : Countries, Peoples and Cultural Heritage

Organised to mark the tercentenary of Frederick-Augustus' accession to the Polish throne, this project was centered on cross-border exchange visits aimed at rediscovering the links which existed in the two countries during the XVIIth century. As part of the EHD programme for 1997, there were exhibitions, an international conference, concerts and an educational trip, all highlighting the positive aspects of this singular alliance between two nations of different languages and religions.

COUNTRIES INVOLVED : POLAND, GERMANY (SAXONY)

YOUTH AWARD

The International Monuments Photographic Experience (EPIM)

Photography competition which has been held in Catalonia since 1992, and has met with great success. From 1996, it has brought in entrants from various other nations (3 countries in 1996, 8 in 1997). Aimed at schools, the competition involves presenting the children with rolls of film and inviting them to take their own photographs of monuments. The best 100 photographs are put into a travelling exhibition jointly presented in each country or region taking part in the competition. (See the detailed description on page 19)

COUNTRIES INVOLVED : SPAIN (CATALONIA), ANDORRA, BELGIUM (WALLONIA), BOSNIA-HERZEGOVINA, GREECE, THE NETHERLANDS, POLAND, UNITED KINGDOM (SCOTLAND)

AUDIOVISUAL/MULTIMEDIA AWARD

'All roads lead to Rome'

The project was established within the framework of an international partnership, established on a huge scale and aimed at raising young people's awareness of the preservation of their shared heritage, a product of the Roman past. It was carried out during the EHD of September 1997, and involved holding exhibitions in several European museums. The contents of the exhibitions served as the basis for developing a website on the Roman civilisation.

COUNTRIES INVOLVED : GERMANY, AUSTRIA, BELGIUM, SPAIN , FRANCE, UNITED KINGDOM

“EUROPEAN HERITAGE DAY AWARDS” 1998

Cîteaux 1098-1998. History under man’s feet.

Cistercian ornamental tiles.

Cross-border discovery trip around ten abbeys in Belgium and France. This was chiefly based on a joint, introductory exhibition, providing details about each individual abbey and adapted according to suit each locality (visits, lectures conferences, etc.) (See the detailed description on page 21)

COUNTRIES INVOLVED : BELGIUM (WALLONIA), FRANCE

Reflections of Venice in stones of Korcula

To mark the 700th anniversary of the battle between Venice and Genoa, during which Marco Polo was taken prisoner, this project aimed to highlight the cities’ shared history and heritage. To this end, there were exhibitions, cross-border trips, various publications and a video. (See the detailed description on page 22)

COUNTRIES INVOLVED : CROATIA, ITALY

Following the Traces of Jean-Jacques

Rousseau. Wörlitz-Ermenonville.

Educational exchange between the towns of Ermenonville (F) and Wörlitz (D), involving fifteen youngsters staying with host families. The scheme centered on the historical links which were established between the two towns during the Age of Enlightenment, through the figure and work of the philosopher Jean-Jacques Rousseau. It was also aimed at protecting historical monuments.

COUNTRIES INVOLVED : GERMANY, FRANCE

Stories ...of Stone, Stories ...of Earth

Tri-annual cross-border initiative aimed at encouraging young people to discover and claim their heritage, by showing them the use of different materials throughout the ages.

COUNTRIES INVOLVED : ITALY (VAL D’AOSTA), FRANCE, SWITZERLAND.

A Tale of two Walls

The aim of this project was to point out all the similarities shared by two lines of defense, namely Hadrian’s Wall in the United Kingdom and the Victoria Lines in Malta, which are separated by 1,700 years of history. During the EHD, exchange visits, exhibitions and lectures were held, with a view to strengthening co-operation between the two areas, particularly with regard to organising public visits and the study of military technology.

COUNTRIES INVOLVED : MALTA, UNITED KINGDOM

A Tale of Anchoring

Twinning of two institutions for apprentices in ironwork, Smedja Volund (Sweden) and the International School of French Iron work. The project consisted of organising a joint exhibition and a demonstration of traditional techniques.

COUNTRIES INVOLVED : SWEDEN, FRANCE

Influences on Antwerp

Using an exhibition and guided visits, this project was aimed at showing the general public traces of foreign domination in Antwerp, and their influence on the development of the city, from the perspective of its architectural content and layout.

COUNTRIES INVOLVED: BELGIUM (FLANDERS), SPAIN, AUSTRIA, FRANCE, THE NETHERLANDS, GERMANY

Heritage Nights. The Citizen of Europe

The aim behind this project, which was carried out in September 1999, was to present the theme of “European Citizenship” in the context of the “Heritage Nights”, organised annually in several French towns during the EHD.

The emphasis was on the architectural, musical or literary traces left by artists, architects or passing visitors, in addition to their possible influences on other cities they had visited. (See description on page 24)

COUNTRIES INVOLVED: FRANCE

Common Heritage without Borders

This project consisted of highlighting the heritage shared by the border regions of Hungary, Romania and Ukraine, which are all crossed by the river Tisza. To this end, a guided visit was organised to coincide with the two EHD, and was open to the general public as well as specialists. The trip was chiefly based on the theme of religious architecture.

COUNTRIES INVOLVED : HUNGARY, UKRAINE, ROMANIA

Sarepta Oasis for five Peoples. Three centuries of neighbourliness and mutual goodwill

Centered on the peoples of the Volga region and their own particular cultural expressions, this project in fact concerned a number of Central and Eastern European regions : in Russia

(the Central and Lower Volga regions, Astrakhan, Saratov, Engels, Kamychn, Tatarstan and Kalmykovo), in Germany (Berlin, Düsseldorf, Hernhut and Neski) and in the Czech Republic (Tabor and Prague). There was an exhibition showing the part played by Sarepta as a crossroads of various civilisations, as well as an international conference and a series of cultural displays aimed at showing the interaction between the peoples who have gradually settled in the Volga region from the XVIIIth century to the present day.

COUNTRIES INVOLVED : RUSSIA, GERMANY, CZECH REPUBLIC

YOUTH AWARD

Snakes and Ladders :

Trade in Europe in the XVth century

Taking Jacques Cœur and Jakob Fugger (two major figures in the history of Bourges and Augsburg) as a starting-point, this project was based on devising a game of Snakes and Ladders as an educational tool. It was designed to be used as a way of introducing schoolchildren to the history of European trading in the late Middle Ages. The game was planned during the academic year, and unveiled during the EHD. The winners were given trips to Augsburg and Bourges. (See the detailed description on page 23)

COUNTRIES INVOLVED : FRANCE, GERMANY

Malbork Castle – a Common Heritage

Video presenting the history of Malbork Castle (PL) and its restoration, which was begun by German architects in the early XIXth century. The castle is a major symbol of the shared history between Germany and Poland and in 1997 it was added to Unesco’s World Heritage List. It was the

focus of a close partnership between German and Polish restorers. Shown during the EHD, the video was subsequently distributed among several German and Polish schools.

COUNTRIES INVOLVED : GERMANY, POLAND

SPECIAL MENTION

Common Heritage – Cross-Border Tour

For several years the province of Lorraine (F), The Grand Duchy of Luxembourg, Wallonia (B) and the Saar region (D) have been involved in fruitful cross-border co-operation during the EHD.

In September 1999, the tour was devoted to the study of architecture from the XIXth century to 1960. Particular emphasis was given to typical architectural examples of three periods (Eclecticism, Art Nouveau and Modernism). The venture led to the publication of 12 bi-lingual papers for the general public to study on the sites. These papers also appear on the Internet site for the CHATEL association.

COUNTRIES INVOLVED : FRANCE, BELGIUM, THE GRAND DUCHY OF LUXEMBOURG, GERMANY

“EUROPEAN HERITAGE DAY AWARDS” 2000

On the trail of Belgian marble in the heart of tourists’ London

Belgian marble was used throughout Europe. London holds many fine examples, which often go unrecognised, yet which form part of several public and private buildings. The project takes the form of a walking tour around the City, aimed at revealing the wealth of this common heritage to the general public. (see the detailed description on page 25)

COUNTRIES INVOLVED : BELGIUM, UNITED KINGDOM (ENGLAND)

Wooden Sections and Cob – Living Materials of Europe

By creating a website providing information, together with the opportunity for exchanges (<http://construweb.com/pan-debois/>), this project aims to publicise and promote a

construction technique which is unfairly considered to be of small significance, namely, the use of wooden sections and cob. The site was presented during the EHD 2000, in conjunction with an introduction to the theme, various visits and a video exhibition. These enabled the public to discover, understand and familiarise themselves with these materials of bygone days.

COUNTRIES INVOLVED : BELGIUM, FRANCE, CZECH REPUBLIC

The Balkans, a common heritage

In view of the erosion of cultural identity taking place within the Balkans, the mission of this initiative is to prepare and experiment with a network of cultural itineraries in South-East Europe, designed to display the identity, diversity and unity of the Balkan heritage. The itinerary was presented to the public in September 2000, during the

EHD. (See the detailed description on page 26)

COUNTRIES INVOLVED : BULGARIA, ALBANIA, BOSNIA & HERZEGOVINA, CROATIA, GREECE, MACEDONIA, ROMANIA, SLOVENIA, TURKEY, YUGOSLAVIA

Inter-Active Teaching in Museums : Discovering the European Heritage

This project was organised jointly with the curators and co-ordinators of several museums. It is aimed at school-children in the Former Yugoslav Republic of Macedonia. During the academic year, the young people were given the opportunity to study the wealth of influences that foreign cultures (Greek, Roman, Byzantine, etc....) have brought to their own heritage in the course of history. Writing, drawing and sculpture workshops were organised, using inter-active teaching methods. The results were displayed in several exhibitions during the EHD.

COUNTRY INVOLVED : THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA

Timequest – On the Road to the Millenium

Throughout the year 2000, a programme of activities devoted to studying heritage from the Vth century to the present day was held for the public and schoolchildren of Northern Ireland and the Irish Republic. The aim was to give the participants a sense of time and space within history, whilst educating them on the environment and encouraging them to become more involved in the local community life of their region. The EHD Award entry took the form of a children's photography competition, the results of which will soon be shown on the Internet (www.niclr.com/timequest).

COUNTRIES INVOLVED : UNITED KINGDOM (NORTHERN IRELAND), REPUBLIC OF IRELAND

Bridging the Generation Gap

The aim of this project was to show that young people aged between 16 and 25, contrary to the preconceived notion, can become actively involved in understanding, protecting and promoting their cultural heritage. The first phase of the project consisted of establishing a comparative study of the cultural material available to the young people in the five European museums involved in the venture. The results formed the subject of recommendations addressed to the museums and were made public through an exhibition presented during the EHD held in the partner towns.. (see the detailed description on page 27)

COUNTRIES INVOLVED : UNITED KINGDOM (HAMPSHIRE), GERMANY, BELGIUM, FRANCE

YOUTH AWARD

Malbork/Fougères : the two biggest Medieval castles in Europe open their doors

Exhibition devoted to the two biggest Medieval castles in Europe, organised by final-year pupils from the two towns of Fougères (F) and Poznan (PL). It shows the diversity to be seen in Medieval architecture, through themes such as daily life in the castles, the layout of their rooms, the part played by archaeological excavations, etc. The exhibition, which was held in the Château de Fougères, was open to the public during the EHD.

COUNTRIES INVOLVED : FRANCE, POLAND

APPENDIX 2

The Panel of Judges for the EHD Awards

President

- *Daniel DROCOURT (France), an Architect and Consultant for UNESCO and several international organisations*

Members:

- *Katarina ARRE (Sweden), Art Historian*
- *Katerina DELAPORTA (Greece), Archaeologist, Director of the Directorate of Marine Archaeology*
- *Agnieszka DROP (Poland) (1996-1998), Cultural Attaché at the Polish Embassy in Brussels*
- *Ineta ENGELEN-STRAUTINA (Latvia), Permanent Representation for Latvia in the European Union*
- *Bénédicte SELFSLAGH (Belgium), Architectural Engineer, Vice-President of the Cultural Heritage Committee of the Council of Europe*
- *Ljudmila TOZON (Slovenia) (since 1999), Councillor responsible for Culture, at the Sciences and Technology, Permanent Representation for Slovenia in the European Union*
- *Agnieszka DROP (Poland) (1996-1998), Cultural Attaché at the Polish Embassy in Brussels*

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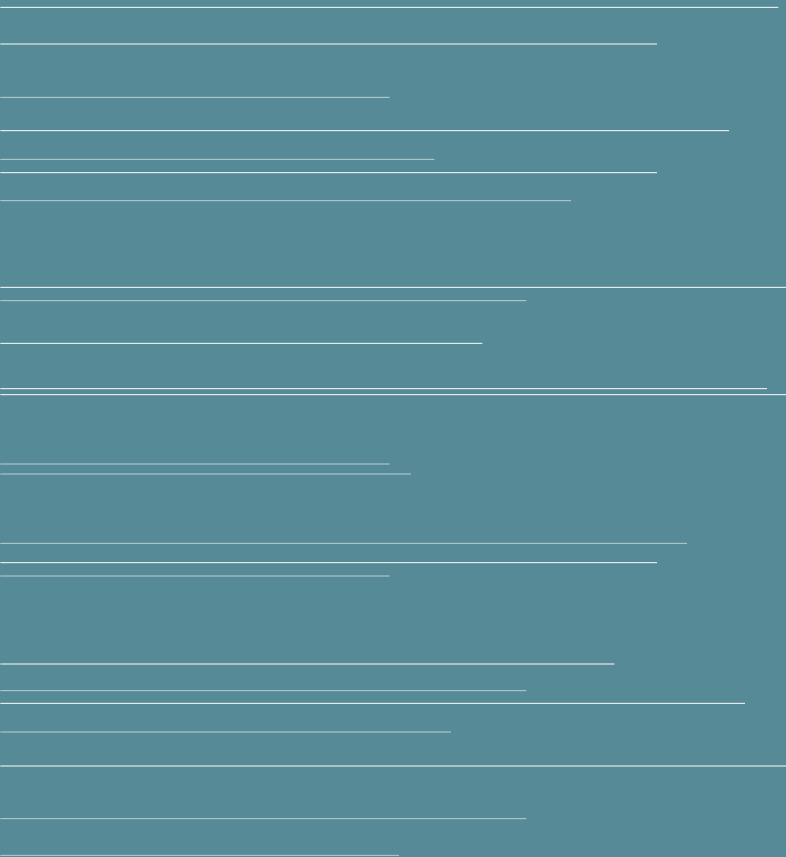
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