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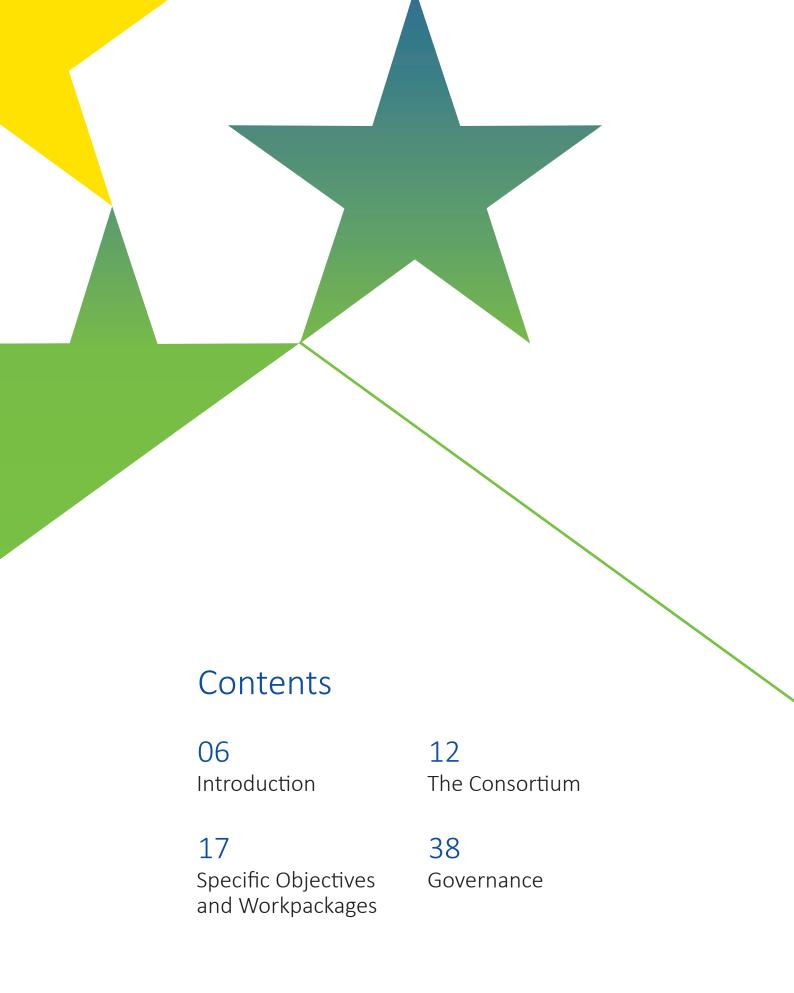
KreativEU – Knowledge & Creativity European University

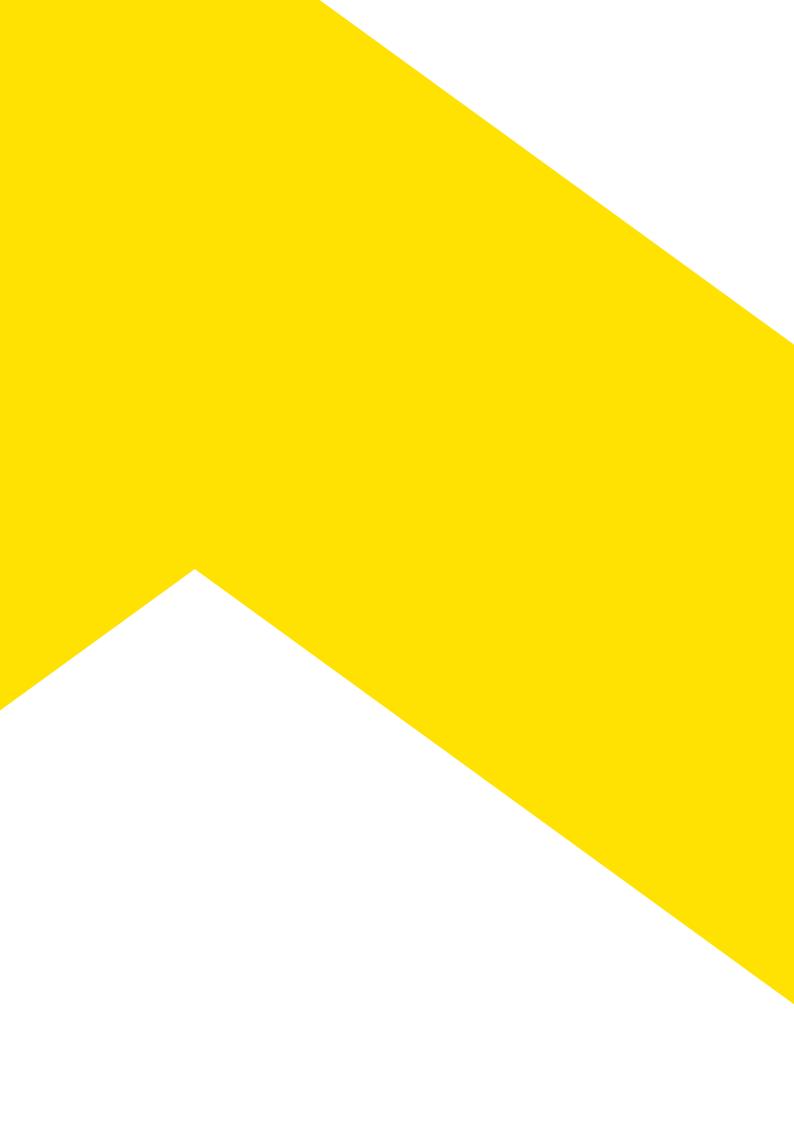
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Former Director-General of UNESCO\*

Culture, in all its diversity, can foster a sense of identity and cohesion for societies at a time of uncertainty. It is also a powerful source of creativity and innovation. No development can be sustainable without it.

https://unesdoc.unesco.org/ark:/48223/pf0000221297\_eng

<sup>\*</sup>UNESCO (2013). Culture & Development, no. 9, cultural goods, services and activities. Knowledge transmission. social cohesion. quality of life. Unesco Publishing, Havana.

#### Introduction

Local and national cultural traditions, crafts, and folklore are not usually connected or taught in an inclusive, creative and European broader perspective. The KreativEU (Knowledge & Creativity European University) entails a bottom-up and unique alliance of universities across Europe, linking and connecting local and national heritage, traditions, crafts and folklore to a common European value, strengthening the European identity, cohesion, knowledge economy, employment, creativity, culture and welfare. This alliance is built on a shared vision on the importance of the European cultural and artistic diversity as a driver of cohesion, equality, peace, sustainability and educational, economic, political, social, and scientific innovation and development, contributing to the establishment of a European University unique in its kind, capable of offering a competitive and an attractive European education and research system, with students, researchers, academics and the society, at large, cooperating within different cultures and across borders and academic disciplines.

One of the top priorities underlying UNESCO's activities has been the preservation of cultural diversity while setting international standards.1 The KreativEU adopt the international definition of traditional culture and folklore as clearly stated in the **UNESCO** Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989 (Paris, 17/10 – 16/11 1989): "Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.", redefined within the context of the UNESCO Convention for the Safeguarding of the Intangible **Cultural Heritage of 2003** (Paris, 29/09 – 17/10 2003):

<sup>&</sup>lt;sup>1</sup>Prott, L.V. (1998). "International standards for cultural heritage". In UNESCO World Culture Report (pp. 222 – 236). Unesco Publishing, Paris.

"The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

- [...] It is manifested inter alia in the following domains:
  - (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
  - (b) performing arts;
  - (c) social practices, rituals and festive events;
  - (d) knowledge and practices concerning nature and the universe;
  - (e) traditional craftsmanship."



Considering that local and national traditions, crafts and folklore, "forms part of the universal heritage of humanity and that it is a powerful means of bringing together different peoples and social groups and of asserting their cultural identity" and recognizing its extreme fragility, the KreativEU consortium will provide for a much needed, unique, comprehensive and highly competitive educational system on this thematic ground. The KreativEU Alliance is unique and the only existing European consortium able to enhance Europe's central role as a world leader in the protection and safeguard of the world's cultural and natural heritage, specifically envisioning the protection of under-represented local and national cultural traditions, crafts, and folklore, usually endangered or under threat.<sup>3</sup>

Moreover, the Treaty on European Union states that: "The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail." On 22 March 2018, the Human Rights Council adopted a resolution (A/HRC/RES/37/17) calling upon all States "that the violation or abuse of the right of everyone to take part in cultural life, including the ability to access and enjoy cultural heritage, may threaten stability, social cohesion and cultural identity, and constitutes an aggravating factor in conflict and a major obstacle to dialogue, peace and reconciliation." Not only the right to preserve, perpetuate and enjoy other communities' local intangible cultural heritage and related material assets is a human right, as its study, protection and knowledge among citizens not belonging to that same community should be encouraged as a major way of protecting the rights of minorities from homogenization and forced assimilation by larger communities. It also contributes to the establishment of a more tolerant and equitable society. This is the same as saying that if

 $<sup>^2</sup>$  UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore (Paris, 17/10-16/11 1989)

<sup>&</sup>lt;sup>3</sup>NESCO (2011). *Intangible Cultural Heritage Domains*. Unesco Publishing, Paris. https://ich.unesco.org/doc/src/01857-EN.pdf.

we get to know each other better, we will communicate better and will be more tolerant, inclusive and peaceful, as to avoid potential harmful conflicts. The present conflict between Russia and Ukraine is a burning case in point, which shows that it is of the utmost importance and urgency to strengthen the European cultural identity and diversity, as "culture and traditional practices continue to represent the primary means of conflict resolution and peace".4 And also because oral traditions and expressions, folk music and dance, traditional theatre, sacred chants, social practices, rituals, traditional craftsmanship, among other traditional and folk expressions are extremely important "in maintaining cultural diversity" and pluralism, and in helping "with intercultural dialogue", encouraging "mutual respect for other ways of life".5 This cultural property, "transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."6

Working towards a common and shared cultural identity based on the respect, protection, enhancement, dissemination and reuse of the local, national and regional European artistic diversity is one of the most pressing challenges for the years to come. Creativity plays an extremely important role in this regard, as stated in the UNESCO's 1995 report *Our Creative Diversity*, drafted by the World Commission on Culture and Development: "Culture meant to cultivate. Today it is ever more necessary to cultivate human creativity, for in our climate of rapid change, individuals, communities and societies can adapt to the new and transform their reality only through creative imagination and initiative." Furthermore, "culture and traditions are the foundation of human

<sup>&</sup>lt;sup>4</sup> Brandão, C. (2011). "Culture and its Impact on Social and Community Life: A case study of Timor-Leste". *Policy Brief*, 5. Belun: Dili. See also: Peterson, M. (2018). "Cultural Heritage and Identity". In T. Nilson & K. Thorell (eds.), *Cultural Heritage Preservation: The Past, the Present and the Future* (pp. 107-123). Halmstad University.

<sup>&</sup>lt;sup>5</sup> UNESCO (2011). What is Intangible Cultural Heritage? (p.4). Unesco Publishing, Paris. https://ich.unesco.org/doc/src/01851-EN.pdf. See also UNESCO (2000). World culture report. Cultural diversity, conflict and pluralism. Unesco Publishing, Paris. https://unesdoc.unesco.org/ark:/48223/pf0000121058.

 $<sup>^{6}</sup>$  UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris,  $29/09 - 17/10\ 2003$ ).



creativity and intelligence." Recalling Articles 1 and 7 of the UNESCO's Universal Declaration on Cultural Diversity of 2001: "As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature."; "Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures." For this reason, all persons should have access to "quality education and training that fully respect their cultural identity".

Unfortunately, and taking into consideration the results of a questionnaire undertaken in 1994 as to assess the implementation of the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore, "only 30% of States felt that their infrastructure met the country's needs for conservation of this heritage with fewer (22%) having harmonised collecting and archiving methods and only 18% regarding their training (of professional collectors, archivists, documentarists etc.) as

<sup>&</sup>lt;sup>7</sup> Chuguevskaia, A. (2017). "The Loss of Oral Traditions in the Far East Russia: Future of the Community". *Ge-conservación*, 11, pp. 149-156.

 $<sup>^{\</sup>rm 8}$  Article 5 of the UNESCO's Universal Declaration on Cultural Diversity of 2001.

adequate."<sup>9</sup> The current situation considering the integration of intangible cultural heritage contents on Higher Education programmes is still far from the ideal. According to the results reported within the context of the project "Learning on intangible heritage: building teacher's capacity for a sustainable future" implemented by ENCATC (European network on cultural management and policy) under UNESCO's Participation Programme 2016-2017 and in partnership with 3Walks-Cultural Research, Training and Knowledge and Social Transference, 146 programmes have been found across the 45 European countries surveyed which include subjects dealing with intangible cultural heritage. Among them, only 36 are specifically focused on intangible cultural heritage.<sup>10</sup>

This emphasizes that there is a need to develop and enhance the European educational offer on this thematic ground, not yet addressed either in the framework of the European University initiative. The motivation of the Lead Partner (IPT) to gather a consortium on this thematic ground departs from an interest to give greater sustainability and visibility to the work developed in the scope of the study, investigation, enhancement and safeguarding of cultural heritage, namely with regard to conservation and restoration activities of material heritage and the constitution of data collections related to intangible practices in order to give relief to our memory. With the KreativEU Alliance a new understanding and a transnational vision for the creative conservation approach, pioneering developed at IPT since 2012 onwards will be fostered. The creative conservation approach came to stand as a distinctive and innovative methodological tenet, demonstrating that creativity can be an extremely important extra added to complex and difficult decision-making processes, considering severely damaged or thought to be lost

<sup>&</sup>lt;sup>9</sup> Blake, J. (2001). "Preliminary Study into the Advisability of Developing a New Standardsetting Instrument for the Safeguarding of Intangible Cultural Heritage ('Traditional Culture and Folklore')" (p. 39). Unesco Publishing. https://ich.unesco.org/doc/src/05361-EN.pdf. See also UNESCO (2019). Summary Report SAFEGUARDING INTANGIBLE CULTURAL HERITAGE. IN FORMAL AND NON-FORMAL EDUCATION. https://ich.unesco.org/doc/src/48763-EN.pdf, and UNESCO (2021). Teaching and Learning with Living Heritage. A Resource Kit for Teachers Based on the Lessons Learnt from a Joint UNESCO-EU Pilot Project. Unesco Publishing, Paris. https://ich.unesco.org/doc/src/52066-EN.pdf.

<sup>10 (2018).</sup> Report "Learning on intangible heritage: building teachers' capacity for a sustainable future". https://www.encatc.org/media/6113-unescoencatc-projectfinal-publication.pdf.

and somehow useless objects.<sup>11</sup> With the KreativEU Alliance this creative conservation approach will be extended to the broader field of local and national traditions, crafts and folklore, somehow neglected, promoting a contemporary use of the past anchored in History, as to offer new, creative, sustainable and economically feasible pathways into its future reuse.<sup>12</sup> Partners have been chosen for sharing a common background on artistic and cultural heritage related training and research and for being interested in a long-term cooperation on this thematic ground.

#### The Consortium

Based on the core values summarised above, the founder institutions of the KreativEU Alliance (Polytechnic Institute of Tomar (IPT, Portugal) (Lead Partner); D. A. Tsenov Academy of Economics (TAE, Bulgaria); University of South Bohemia in České Budějovice (USB, Czech Republic); University of Camerino (UNICAM, Italy); Valahia University of Targoviste (VUT, Romania); Trnava University (TUT, Slovakia); Adana Alparslan Türkeş Science and Technology University (ATU, Turkey) developed their joint long-term institutional, structural and strategic cooperation, as to have a fully operational KreativEU European University by 2033.

<sup>&</sup>lt;sup>11</sup> See Loureiro, L.; Triães, R.; and Falcão, C. (2016). "Educational tools for involving higher degree students within the Project Creative Conservation". *New Trends and Issues Proceedings on Humanities and Social Sciences*, issue 2(7), pp. 32-40. DOI:10.18844/gjhss. v2i7.1177; and Triães, R. (2021). *Creative Conservation. An alternative methodology for the interpretation and conservation of memory*, video essay at the European Humanities Conference 2021, May 5-7, 2021, Lisbon, Fundação Calouste Gulbenkian <a href="https://europeanhumanities2021.pt/videos/#/lightbox&slide=103">https://europeanhumanities2021.pt/videos/#/lightbox&slide=103</a>.

<sup>12</sup> For more information on the relation between creativity and cultural heritage studies see: Bonardi, A.; Pottier, L.; Warnier, J.; Lemounton, S.; and Pellerin, G. (2020). *Archivage Collaboratif et Préservation Créative. Rapport Final du Groupe de Travail 2018/19*, Association Francophone d'Informatique Musicale; Carbonara, G. (1976). *La reintegrazione dell'immagine*. Roma: Bulzoni Editore.; Gagliardi, P.; Latour, B.; and Memelsdorff, P. (eds.) (2010). *Coping with the Past: Creative Perspectives on Conservation and Restoration*. Firenze: Leo S. Olschki; Harvey, D. and Perry (eds.) (2015). *The Future of Heritage as Climates Change: Loss, Adaptation and Creativity*. Routledge.; Holtorf, C. (2020). "Conservation and Heritage as Creative Processes of Future-Making". *International Journal of Cultural Property*, 27(2): Authenticity and Reconstruction, pp. 277 – 290.





Between 2023 and 2027 a pilot phase will be implemented in close collaboration with students, academics and researchers' body, in order to promote the inclusion, access and participation of under-represented groups and minorities and in order to balance gender equality. A four-years evaluation cycle will be accomplished for the monitoring of the full operation of the European University as to account for the next phase. By 2028 and until 2033 an implementation phase will take the fore, based on the established joint structures, joint curricula, joint research groups and other joint activities.

A collective effort began in 2021 with the first brainstorming meetings between founder Universities, that wish the KreativEU to have become, by 2033:

- An outstanding Higher Education Network that puts creativity
  in the core of its transversal activities, being an open and
  innovative space for mobility, helping to overcome preconceived visions of regional and national identities and cultures
  and to achieve a more creative, united and stronger Europe.
- A fully fledged European University with the common objective of jointly promoting high-level education, innovation and research activities in the multidisciplinary field of Cultural Heritage, enhancing Europe's central role as a world leader in the protection and safeguard of the world's cultural and natural heritage.
- A transnational Alliance based on the involvement of regional and local economic, social and cultural actors and stakeholders and on a challenged based approach focused on digital, sustainable and creative practices applied to cultural heritage.

With the KreativEU Alliance a new generation of EU citizens working together across cultures, borders, languages, sectors and disciplines will be educated. Students from the KreativEU are expected to be leaders of change and enablers of societal transformation. The Alliance will achieve this vision by establishing a KreativEU Heritage European campus, linking spaces and places to knowledge, creativity, education, research and innovation.

The KreativEU consortium includes partners who have close relationship to cultural and artistic environments, having a complementary focus of their study programmes, i.e.

conservation-restoration, production technics, documental cinema, tourism, archaeology, cultural landscapes management, information and communication technologies, sound and image (Polytechnic Institute of Tomar), national folk music in education, archival sciences, artistic practices (pottery, glass, haptic models), literary studies, geo-heritage, traditional local sports (University of South Bohemia), heritage studies, history and tourism, archaeological cartography, spiritual traditions (Valahia University of Targoviste), development of rural areas, economics and management of tourism, (D. A. Tsenov Academy of Economics), micro and non-invasive diagnostics applied to art objects (paintings, statues, ceramics, textiles, ancient books, drawings, artistic and archaeological artefacts) both in museums and outside, science and new materials applied to restoration, gastronomic and food traditions related to the territory, wine laboratory experience and tourism (University of Camerino), design and architecture (Adana Alparslan Türkeş Science and Technology University).

All the involved Universities have vast experience in transnational cooperation, especially regarding education, research and mobility. The KreativEU Network will be built upon this pool of past projects, entailing relevant and innovative deliverables, research protocols and scientific productions, and also Regional National and International networks of partners and stakeholders, with each member ending up receiving much more than it brought to the common table.

The Lead Partner, Instituto Politécnico de Tomar has been working with the Erasmus Programme former Socrates and LLP since 1989, and its International Relations Office team have acquired a broad experience over the years in international mobility programmes for faculty, staff and students (currently KA103 and KA107), Capacity Building, Strategic Partnerships, Erasmus Mundus Masters Courses and also Culture 2000/Creative Europe Programmes, which have resulted in cooperation agreements with more than 50 countries all over the world. The experience acquired by IPT throughout the years, driven by research projects in the field of i) Conservation-Restoration; ii) Management; iii) Information and Communication Technologies; iv) Production technics; v) Tourism, vi) Design and Education, vii) Archaeology, among others, has

positioned the IPT as a privileged educational and research actor in these fields. Furthermore, IPT is currently working, for instance, on the approved projects "PowerUP MYHouse - Development of innovative learning and practice modules to increase the usage of renewable energies for sustainable buildings" (H2020) and "SparkDigiGirls - Empower Girls' Creativity Through Use of Digital Technologies" (KA227 - Cooperation for innovation and the exchange of good practices, Partnerships for Creativity). Since 2018 IPT holds the UNESCO Chair in Humanities and Cultural Integrated Landscape Management. IPT is also working on its collaboration with the public sector, as its stone conservation laboratory, for instance, is hosted at Tomar Convent of Christ, which was awarded the UNESCO Heritage of Mankind classification and enrolled in UNESCO's list of World Heritage in 1983.

Likewise IPT, the past projects results and deliverables developed by partner institutions can be further exploited within the KreativEU Alliance: Valahia University of Targoviste (past projects related with proficiency in archaeology, particularly prehistorical and middle age archaeology connecting archaeology, heritage, and sciences (biology, physics and chemistry), moving beyond the state of the art in this area); Adana Alparslan Türkeş Science and **Technology University** (past projects results related with cultural heritage and creative industries as major drivers of growth and social development); D. A. Tsenov Academy of Economics (past results of the course in History-cultural heritage, Management of cultural heritage, Marketing of community centres, museums; Creative industries focus on the relationship between local and national traditions with the contemporary art, etc.); University of South Bohemia in České Budějovice (their achievements regarding national traditions and folklore as a reflection of local cultures and their spatial differentiation), and University of Camerino (achievements in the fields of tourism, geo-archaeology, landscaping, risk management, history/science of food, conservation-restoration, marketing, design and architecture with past projects related with online training and tasting schemes in wine education; advancing resilience of historic areas against climate-related and other hazards; and new technologies applied to cultural heritage preservation [gamification, artificial intelligence, virtual and augmented reality, etc.])

This complementarity strengthens each partner's competitive profile by automatically enlarging the number of courses and their scope and the interdisciplinary profile of its research environment. This inevitably will enhance the possibilities of each partner institution to attract international students, researchers and other cross-sectorial and entrepreneurial actors.

## Specific Objectives and Workpackages

To develop and implement the strategic perspective envisioned for the KreativEU Alliance key objectives will be addressed, such as personalisation of the study programmes through new and flexible curricula, the promotion of multi and cross disciplinary approaches, the use of new and innovative teaching and learning methods, the inclusion of practical and work-based learning and experiences, and the establishment of joint management and governance structures, built on a shared pool of resources. The KreativEU Alliance will function with a multi-level governance (First Level: Network Governance; Second Level: Project Governance; and Third Level: Activity Governance), to ensure, a transparent and inclusive decision making combined with an effective management and control, and also to grant sustainability and openness to new Universities and stakeholders joining the Network and to grant the long-term perspective envisioned for the Alliance, as the first level of governance entails not only the governance of the Alliance, but also the governance of other projects to be submitted for regional, national or international competitive calls. The development of such projects will be accompanied by a joint administrative support structure at the second level of project governance. Each partner institution is also committed to make available to other partner's office spaces and equipment, conference rooms, laboratories, teaching equipment and rooms, as well as dedicated communication/promotion channels.

The joint study programme will focus on the development of transnational and interdisciplinary KreativEU label teaching units

(courses) as compulsory/optional units in the curriculum for undergraduate students in various study programs. It will also address the creation of pilot transnational, interdisciplinary and joint Master's courses and Master programmes ("Heritage – multidisciplinary approach for better preservation" and "Language, culture and communication"). Inter-university Master's courses with KreativEU label will be offered to the current students involved in Master's programs of the partners' universities. A joint Ph.D. platform will also be developed in the fields of History & Archaeology, Arts and Cultural Heritage. Public lectures, experimental workshops and study visits will be organized for society in the public spaces of the KreativEU cities, along with life-long learning transnational, interdisciplinary and joint curricula, with embedded flexibility and mobility. Students will benefit from a pilot transnational cultural exchange across borders and academic disciplines. The KreativEU will also enhance the employability profile of its students particularly through interdisciplinary, transdisciplinary and cross-cultural studies, responding to the actual needs of employers.

Further, with the KreativEU Alliance, we will not be following, but leading and lobbying for the process of micro-credentials recognition and integration between HEIs, VET providers and labour market actors, in the field of Cultural Heritage as well in the Creative and Cultural Industry as a whole.

A network of Joint Research Institutes will complement the educational offer at the doctoral level, with the establishment of a *Creative Network Research for Heritage Sustainable Conservation* as a joint research endeavour. A combined PhD program with experienced researchers and postdoctoral researchers from KreativEU partners will be part of the initiative. Knowledge and research infrastructure will be efficiently transferred, and innovative research results will be obtained. The joint research project will promote collaboration with potential KreativEU stakeholders by providing innovative solutions, knowledge transfer, and idea exchange (culture, industry). Researchers from all the partner Universities will participate in the implementation of the research project.

The KreativEU is also committed with the development of a challengebased approach by addressing concrete societal challenges across disciplinary fields to be discussed during thematic Summer Schools and VET training on topics related to cultural heritage in its intersection with integration and gender equality, sustainability and the digital transition, climate-change and carbon neutral practices, smart sustainability and artificial intelligence, among many others, involving local and national stakeholders, as to reflect the needs of the regional economic fabric. With this approach the KreativEU Alliance expects to contribute to the shared European vision reported at the UNESCO's 2014 document Gender Equality, Heritage and Creativity: "As a driver and enabler of sustainable development, culture determines the way in which individuals and communities understand today's world, and envisage and shape their future." So, if we intend to construct a more inclusive, creative and sustainable world we need to work towards its cultural and artistic identity, bringing it closer to society. For this reason, the KreativEU foresees the creation of an innovative Artistic Incubator, based on new and transdisciplinary creative preservation practices, as to have culture in support of a sustainable future. The development of a transnational Art and Heritage incubator will be based on the exchange of information with local and national creative and cultural sectors and on the market needs, addressing artists, entrepreneurs, researchers, academics, students, craftsmen and others, seeking further training in the creative environment of arts and crafts to incubate their ideas for new creative processes, products and projects or to develop already existing start-ups and new economic models. The integration of this artistic incubator into the KreativEU alliance promotes a transdisciplinary









environment at the intersection of art, culture, creative industries, technology, science, innovation, education and social challenges.

With this environment, students will be able to engage with the construction of a more inclusive, sustainable and creative cultural European identity, so to have culture in support of carbon budgets and in support of an increasing European digital proficiency. Students from the KreativEU are expected to be leaders of change and enablers of societal transformation. For this reason, the KreativEU is aligned with the UN's 2030 agenda for sustainable development, by addressing the following goals and sub-goals, as the KreativEU:

- (4.7) contributes to the 'appreciation of cultural diversity and of culture's contribution to sustainable development'.
- (5.5) ensures 'women's full and effective participation and equal opportunities'.
- (7.a) enhances 'international cooperation to facilitate access to clean energy research and technology'.
- (10.7) facilitates 'orderly, safe, regular and responsible [...] mobility of people.
- (11.4) strengthens 'efforts to protect and safeguard the world's cultural and natural heritage.
- (13.3) improves 'education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning'.
- (16.6; 16.7) develops 'effective, accountable and transparent institutions at all levels' and ensures 'responsive, inclusive, participatory and representative decision-making at all levels'.
- (17.6) enhances 'international cooperation on and access to science, technology and innovation'.

It is worth mentioning that creatively investing in the safeguard of the European cultural heritage is one of the top priorities flagged by the European Commission, through the Horizon Europe programme, particularly with the destination 2: "Cultural Heritage and Cultural and Creative Industries" of the cluster 2: "Culture, Creative and Inclusive Society". The KreativEU is thus perfectly aligned also with the EU research agenda.



## SUSTAINABLE GUALS 17 GOALS TO TRANSFORM OUR WORLD





























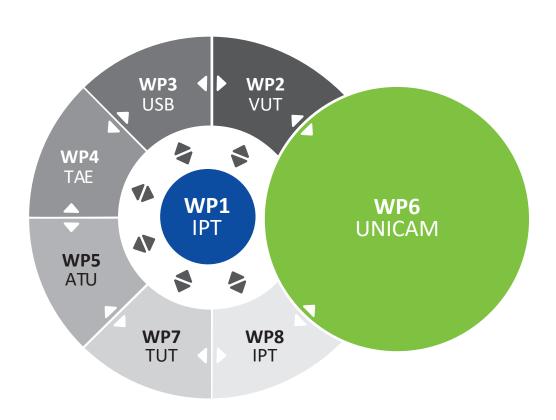








Furthermore, the KreativEU Heritage European campus foreseen for the Alliance will help to attain the 50% mobility target for students, academics, researchers' body, and administrative and technical staff to study, train, teach, research or share services in any of the partner institutions, through the implementation of physical, blended and virtual mobility opportunities. This inter-university campus will link education, research, innovation and service to society, by connecting innovative and creative ecosystems, in order to successfully implement the long-term vision for the partnership. To reach this vision, the KreativEU Alliance will work towards the completion of 8 work packages (WP1 - Governance and Management; WP2 - KreativEU Education; WP3 - KreativEU Research; WP4 - KreativEU Culture with and for society; WP5 - KreativEU challenged-based approach to smart sustainability; WP6 - KreativEU Heritage European campus; WP7 - KreativEU Mobility; WP8 - Communication and dissemination), during the pilot phase.





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WP No	Task No	Task Name
WP1	T1.1	Setting-up and functioning of the Project Governance structure
	T1.2	Setting-up and functioning of the Network Governance structure
	T1.3	Day-by-day project coordination
	T1.4	Technical and financial reporting
	T1.5	Quality Control
WP2	T2.1	Development of transnational and interdisciplinary KreativEU label teaching units certified with micro-credentials on cultural heritage: education, analysis, conservation, and promotion for undergraduate programs
	T2.2	Creation of transnational, interdisciplinary and joint Master's courses and Master programs on "Heritage – multidisciplinary approach for better preservation" and "Language, culture and communication"
	T2.3	Joint supervision of interdisciplinary doctoral theses on History, Arts and Cultural Heritage
	T2.4	Designing and implementing Science and Society public lectures
	Т2.5	Lifelong learning transnational, interdisciplinary and joint curricula, with embedded flexibility and mobility and alumni joint network
WP3	T3.1	Mapping national and local traditions, crafts, and folklore, knowledge and experience exchange
	T3.2	Joint research endevour
	Т3.3	Setting-up of the KreativEU research group

WP No	Task No	Task Name
WP4	T4.1	Setting-up of the legal and financial basis of the Incubator
	T4.2	Stakeholders involvement and engagement
	T4.3	Piloting of the incubation scheme
	T4.4	Digital and research support to the Art Incubator
	T4.5	Acquisition of lessons learned, fine-tuning and set-up of the transnational art incubator
WP5	T5.1	Thematic Summer Schools
	T5.2	Sustainable Damage Detection for Cultural Heritage with Artificial Intelligence
	T5.3	Building career paths for Cultural Heritage
	T5.4	Building VET Training paths for Cultural Heritage
	T5.5	Fostering community building through Cultural Heritage



WP No	Task No	Task Name
WP6	T6.1	Preparation and adoption of a framework for the common legal statute of the KreativEu European inter-campus
	Т6.2	Digital infrastructure and tools to ensure connectivity between participating universities: development of basic digital infrastructure
	Т6.3	Digital infrastructure and tools to ensure connectivity between participating universities: upgrading the basic infrastructure with interactive communication and education infrastructure
	Т6.4	Digital infrastructure and tools to ensure connectivity between participating universities: upgrading the basic infrastructure with research infrastructure
	T6.5	Digital infrastructure and tools to ensure connectivity between participating universities: upgrading the basic infrastructure with infrastructure for building virtual organisational alliances
	T7.1	Student mobility
WP7	T7.2	Staff mobility
	T7.3	Stakeholders mobility
	T7.4	Research mobility
	T7.5	Strategic mobility/International
WP8	T8.1	Joint communication strategy
	T8.2	Communication activities
	T8.3	Scientific outputs
	T8.4	Dissemination policy and activities
	T8.5	Exploitation of results - Industry including SMEs, authorities, industrial authorities, policymakers, sectors of interest, civil society.

The KreativEU will create a unique educational system that places creativity in the core of its transversal activities, being an open and innovative space for mobility, with internal and external actors benefiting from shared knowledge, training and research.

The KreativEU Alliance will examine the following specific aims, in order to reach the ambitious vision to create an innovative, globally competitive, and attractive European education and research system, based on the exchange of knowledge and creative conservation practices towards national and local traditions, crafts and folklore, creating a full synergy with the European Research Area and the European Education Area. The KreativEU will address the following specific objectives, which are aligned with already identified needs, work packages and expected results:



#### **SO1**

Promote high quality education towards a common European cultural memory based on the enhancement and dissemination of local and national cultural traditions, crafts, and folklore, to be promoted across different academic disciplines and fields of expertise (e.g., visual arts; music; art history; musicology; cultural heritage; ethnography; museology; art conservation; archaeology; cultural landscapes management; sound design; performance, new media and digital art; immersive technologies [augmented reality, virtual reality, AI] among many others);

#### Needs Work Package Expected result

The way national and local cultural heritage, traditions, crafts and folklore are taught at tertiary level is still smallscale, related to local experts, and doesn't allow a successful implementation of transnational education training programmes. Tertiary education on national and local heritage and traditions all over Europe (and beyond) needs to incorporate an interdisciplinary, international and comparative perspective and a multilingual and multicultural educational offer.

WP2 – KreativEU Education. Development of transnational transdisciplinary KreativEU label aimed at teaching programmes on cultural heritage education, analysis, conservation, and promotion.

Creation of transnational, interdisciplinary, Master programs and PhD curricula.

Public lectures and Long-life transnational learning with small courses.

By 2027, at least 1750 students from Portugal, Bulgaria, Czech Republic, Italy, Romania, Slovakia and Turkey have been educated in cultural heritage analysis, conservation and promotion, through new jointly developed KreativEU teaching units, Masters Programmes, Summer Schools and internships, with a high level of satisfaction.



by investing upon local and national cultural heritage, traditions, crafts and folklore (lato sensu), linking and connecting it to a broader European perspective, as to contributing to the establishment of a European University unique in its kind, capable of offering a competitive and an attractive European Research system;

#### **Needs**

**Work Package** 

#### **Expected result**

There is no systematic or transnational study to date covering the relationship among the national and local traditions, crafts and folklore of the partner institutions. New and creative research approaches are needed as to make a comparative assessment of those traditions, crafts and folklore in order to implement benchmarking activities. Only this way researchers from all partners will get to know each other traditions, will be able to compare and get the best out of those traditions, and will get the opportunity to identify and select those traditions that are more endangered and in need of revival, enhancement and communication, through new methodologies and creative applied research practices, in the context of the creative conservation framework. Research should be undertaken in an international, integrated manner, building interconnections between local communities, stakeholders, researchers and scientific production.

WP3 – KreativEU Research.

Mapping of national and local traditions, crafts and folklore; knowledge and experience exchange - intercultural comparison supplemented by the economic aspect of research - theoretical, managerial consequences.

By 2027, at least 30 researchers from the seven Universities will have been involved in the KreativEU joint research endeavour in the field of intangible and tangible cultural heritage, producing at least n. 40 high quality scientific products (research papers, case studies, books, etc.) and disseminating their findings to at least 2000 students.

#### **SO3**

#### Promoting a contemporary use of the past anchored in History,

also encouraging the transdisciplinary collaboration of entrepreneurial artists, inventors, innovators, researchers and (future) entrepreneurs, as well as public authorities, who are seeking further support in the creative arts environment to incubate their ideas and develop their future or existing projects or start-ups;

#### Needs

# It is of our interest to raise society's awareness on conservation issues, through creative practices in between the traditional and the erudite, and by creating a network of stakeholders and associated partners related to cultural and creative industries.

There is a lack in creatively reusing old traditions, crafts and folklore as to create new and contemporary artistic manifestations and business models. There is also a lack of economic growth and jobs offers based on knowledge exchange from old traditions. They represent an unexploited resource for innovation, growth and jobs, that can bridge past, present and future memory and link education and research to society.

#### **Work Package**

### WP4 – KreativEU Culture with and for society.

Development of a transnational artistic and heritage incubator based on the exchange of information from CCI (Cultural and Creative Industries) sectors, offering creative pathways into future reuse of historical and artistic creations and traditions in cultural and creative industries.

#### **Expected result**

By 2027, at least 25 individuals or start-ups have been supported by the developed Art Incubator, with the support of a network of at least n. 35 stakeholders from Portugal, Bulgaria, Czech Republic, Italy, Romania, Slovakia and Turkey, obtaining a high level of satisfaction and supporting a quarter of them (25%) in acquiring funding for their cultural and creative products/models.



#### **SO4**

Commit to a sustainable use of local, national and cross border cultural traditions to generate innovative, feasible and effective solutions to global challenges, as to fighting climate-change to reduce natural hazards and to contribute to a future European cultural identity much richer, embracing, inclusive, creative, digital and cohesive, strengthening the European identity;

#### Needs Work Package Expected result There is a need to have culture WP5-KreativEU challenged-based By 2027, a total number of 120 in support of carbon budgets approach to smart sustainability. experts from different disciplines and in support of the digital and backgrounds have been transition. There is also a need involved in n. 4 challenge-based Promoting the implementation to look into old traditions as to Transversal Working Groups, of creative, sustainable and investigate whether they can help leading to the production of n. innovative methods for the in mitigating climate-change, in 15 possible solutions/models maintenance of a common pursuing the digital transition, to be applied to address those European cultural memory. in balancing gender equality challenges, building sustainabilor in promoting multicultural ity for the continuation of the Designing and implementing experiences and the respect, Working Groups. joint Multicultural Summer protection, enhancement, Schools where Science and dissemination and reuse of the Society will benefit from the local, national and regional cultural exchange. European artistic diversity, bringing it closer to society, which would be more tolerant, equitable and peaceful.

**Establish a fully European University**, aimed at creating a long-term institutional structural and strategic cooperation, for the implementation of a competitive and attractive educational model for the enhancement of the European cohesion by fostering its artistic and cultural diversity, linking education, research, innovation and service to society.

#### Needs

There is a need to settle an inter-university team (senior technicians, lecturers, researchers, etc.) especially for the dynamization of this network and an inter-university campus (physical and virtual). We need to establish local and national focal points for the network to be built and to be sustainable in the long-term. Focal points will have the responsibility of energising the network. They will meet on a regular basis to launch the network and to support the establishment of the technical and administrative component that the network needs.

#### Work Package

WP6 - KreativEU Heritage European campus.

Commit to a common structure of excellence as one large university offering the most advanced courses, at all academic levels, in heritage studies.

#### Expected result

By 2027, a joint digital infrastructure, the KreativEU Inter-campus, is up and running, to be further developed and integrated with new functions and be fully operative between the seven funding members of the KreativEU Alliance by 2027.

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Transversely to these specific objectives is the need to settle mobility partnerships. Transnational mobility will be of the utmost importance because it will allow students, academics and other staff to come into contact with differing cultures, traditions, crafts and folklore in their material and immaterial manifestations, expanding the holistic view that we pursue for the KreativEU. By moving around, students, academics and researchers will get to embody those national and local traditions, crafts and folklore. Or, in other words, they will be appropriating them, strengthening the European sense of belonging, which inevitably will lead students to foster the protection of this artistic manifestations, often neglected and devoted to oblivion. Our aim is to foster a better understanding on cultural practices and memory and to promote a better relationship among partners on this basis.

All of these will help us to foster a sense of belonging to all consortium members, empowering the members to voice their values, promoting the understanding of other's uniqueness while also finding common dialogical avenues, allowing for common educational and research activities fastened by latest digital developments available for consortium members, integrating virtual libraries, educational platforms, etc., and ensuring an inclusive Social Campus with equal opportunities for all. The sustainable development, entrepreneurship, and social innovation of this project will address and support mutual long-term perspective of development, engagement, and innovation, promoting the use of renewable energy, environment friendly human activities, combining the strength of the partner institutions to contribute to the attaining of EU's aspiration of integrative high standard education.

The KreativEU Alliance is also based on shared European values regarding the European Education Area (EEA) and the European Research Area (ERA), as it strengthens key priorities or lines of action by providing for open, sustainable, accessible, attractive, transdisciplinary, transnational and quality educational and research infrastructures for all, as well as bringing science close

to citizens and stakeholders, improving regional/ national/ international access to excellence, promoting the integration of under-represented communities and minorities, balancing gender equality, and cultural and artistic diversity, together with issues pertaining to sustainability and sustainable economic growth, to the development of digital skills for all Europeans, and to the increase of students and staff mobility, building on the experience that partner institutions acquired through the years regarding the Erasmus programme.

The European added value pursued for the KreativEU Alliance will be strengthened by getting students, researchers, academics, and other staff familiarized with a cultural diversity they probably would not encounter otherwise, due to the geographical coverage of the consortium. Furthermore, the European cultural identity will end up by being strengthened and enforced with the multilingual and multicultural educational offer to be provided.



#### Governance

The KreativEU Alliance will function with a multi-level governance, to ensure, during the four years of EU financing, a transparent and inclusive decision making combined with an effective management and control, and also grant sustainability and openness to new Universities and stakeholders joining the Alliance.

There are already a high number of stakeholders involved as Associated Partners, and other will be invited to join in the future.

Each founder institution has already appointed two members as honorary partners (i.e. natural persons or legal entities that are invited to the General Assembly due to their potential strategic contribution but have not endorsed "officially" the project and its strategic goals), namely:

IPT: Maria Fernanda Rollo (Historian. PhD and Aggregate in Contemporary History. Full Professor at the History Department of the Faculty of Social Sciences and Humanities NOVA University of Lisbon. Member of Research Council of European University; Institut. State Secretary for Science, Technology and Higher Education (2015-2018). Panel member in ERC Consolidator Grant 2016 - "The Study of the Human Past: Archaeology and history". Coordination of the ongoing project "Memory for All" (https://memoriaparatodos.pt)) and Anabela Freitas President/Mayor of the Tomar Municipality/City.

VUT: Douglas C. Comer (Ph.D.; President, Cultural Site Research and Management Foundation, https://www.csrmfoundation.org/); and Dr. Diana Dumitru (Georgetown University, Ion Rațiu Visiting Professor; CERES).

TAE: Prof. Dr. Nikolay Ovcharov (Bulgarian archaeologist and thracologist. Discoverer of the unique ancient Thracian city of Perperikon in the Eastern Rhodopes, as well as a discoverer of the ancient Thracian surface tomb in Tatul which was recognised as an exclusive religious centre) and Nikolay Doynov (Bulgarian poet and culturologist. Chairman of the Union of Sociocultural Centers (Chitalishta); Chairman of the Public council for culture at the Bulgarian Ministry of culture; Chairman of the Committee

on culture and creative industries in the Association of industrial capital).

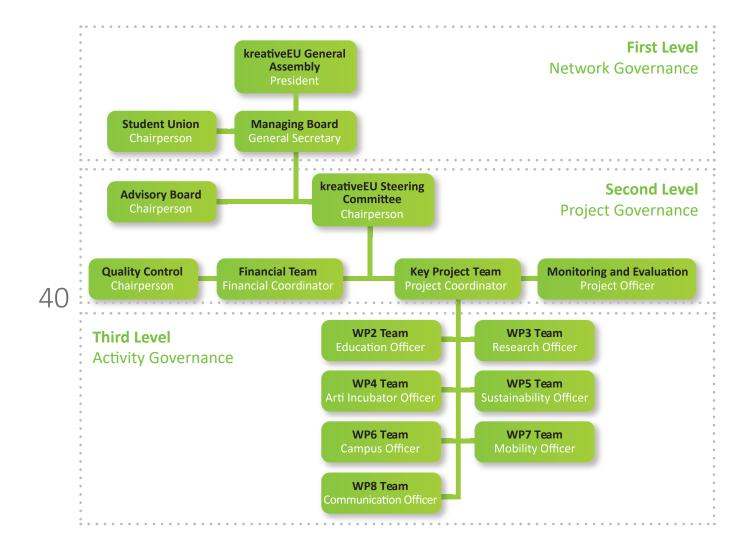
USB: doc. Ing. Dagmar Škodová Parmová (the mayor of the city of České Budějovice) and Ing. Daniel Šnejd (director of the National Heritage Institute of České Budějovice, Regional Office in České Budějovice).

TUT: Miša Kapustín (the chief (liberal) rabbi of Slovakia, a member of the Eastern and Central European Beit Din) and Alexandra Kusá (director of the Slovak National Gallery).

ATU: Prof Dr Hülya Yüceer (İzmir Institute of Technology, Faculty of Architecture, department of conservation and repair of cultural features/ department of restoration) and Prof Dr Deniz Özkut (Katip Çelebi University/ faculty of social and humanities/ turkish-islamic archaeology).

UNICAM: Prof. Antonio Sgamellotti (Professor Emeritus, University of Perugia, Italy; COST-Chemistry project coordinator D3/0002/92; Member of the Steering Committee of the scientific program of the ESF (European Science Foundation); President of the CERC3 Committee (Chairmen of the European Research Council Chemistry Committees) (1992 -1994) and member of CERC3 since 1991; President of CCL Technologies for the conservation and restoration of cultural heritage) and Prof. Andrea Pieroni (PhD.; Full Professor at the University of Gastronomic Sciences, Pollenzo, Italy; In 2022 Felow at Brussels Institute for Advanced Studies (BrIAS), Brussels Universities, Belgium; H-index Scopus: 52; H-index Google Scholar: 65; Former Rector of the University of Gastronomic Sciences, Pollenzo).











Knowledge & Creativity European **University** 



