



EUROPEAN COMMISSION
DIRECTORATE-GENERAL FOR EDUCATION, YOUTH, SPORT AND CULTURE

Culture, Creativity and Sport
Cultural Policy

SEVENTH MEETING OF THE COMMISSION EXPERT GROUP ON CULTURAL HERITAGE, 25-26 April 2022 (VIDEO CONFERENCE)

MINUTES

This was the seventh meeting of the group as part of the legacy of the European Year of Cultural Heritage, 2018 (EYCH 2018). European Commission (DG EAC) chaired the meeting.

18 EU Member States attended (AT, BE, CY, DE, EE, ES, FI, FR, HR, IT, LV, MT, NL, PT, RO, SE, SK, SI) + NO. Experts from the Western Balkan countries (**AL, RS, BA, MK**) attended as well.

Stakeholders' Organisations:

| | |
|--|--|
| ACCR | European Heritage Volunteers |
| Architects' Council of Europe (ACE) | European Historic Houses Association |
| CAE (Culture Action Europe) | European Landowner's Association |
| Civilscape | European Music Council |
| ENCATC | Europeana |
| Erasmus Student Network | Federation for European Storytelling |
| Eurocities | Future for Religious Heritage |
| European Route of Industrial Heritage (ERIH) | HEREIN asbl |
| European Regions Research and Innovation Network (ERRIN) | Interpret Europe |
| EUNIC | Local Governments for Sustainability (ICLEI) |
| Europa Nostra | Michael Culture |
| | NEMO |
| | PEARLE |

International organisations:

Council of Europe (CoE)
House of European History
ICCROM
UNESCO
OECD

European Parliament (observer):

Committee of the Regions (observer):

Individual Experts:

KOLLIAS, Stefanos
LEISSNER, Johanna
STANOJEV, Jermina
SELFSLAGH, Bénédicte

European Commission :

DG EAC (Chair)
DG RTD
DG CNECT
DR ENER
DG GROW
EACEA

NB: All presentations made during the meeting have been circulated to the group.

Monday, 25 April

Welcome and introduction by Tamas SZUCS, Director

Tamas Szucs welcomed the participants to the 7th meeting of the Cultural Heritage Expert Group, and thanked them for their commitment. He gave a brief overview of the ongoing topics on the cultural policy agenda of the Commission, which will also be discussed at the meeting:

- The ongoing efforts to protect the Ukrainian cultural heritage
- The European Year of Youth
- Cloud Platform for museums and cultural heritage institutions (Horizon Europe)
- the EU Pact for Skills for the Cultural and Creative Sectors and Industries
- The “Creatives Unite” platform
- The New European Bauhaus

Head of Unit EAC D1 mentioned that hybrid meetings were not as effective as hoped for (from a technical point of view). This is why we are not meeting physically, or in a hybrid format today.

She also mentioned a date constraint: the Orthodox Easter Holiday. Unfortunately some colleagues might not be able to attend today due to this important holiday. She also wished a happy “Dia de Libertad” (Portugal) and a happy “Day of Liberation” (Italy).

She gave an overview of the agenda for the meeting for Monday 25. There were no questions from the members about the agenda.

Open floor for CHEG members - interventions, contributions, discussions: War in Ukraine

Head of Unit EAC D1 is proud of the EU response to the war. A month after the start of the war the EU launched the [temporary protection status for Ukrainian refugees](#) applicable to all EU member states. She mentioned that Emergency assistance was delivered.

Regarding culture and cultural heritage, the Civil Protection Mechanism is being used for helping to protect and preserve cultural heritage ([EU Civil Protection Mechanism \(europa.eu\)](#)). A rapid response mechanism is available. This possibility was first “discovered” by IT member during the European Year of Cultural Heritage 2018. This was not well known, it was only used once back then. This has now been put to work in the context of the war in Ukraine. A request was received from the Ukrainian Ministry of Culture for assistance: fire extinguishers, packing material, etc. The EU will also give funding to Aliph (International Alliance for the protection of heritage in conflict areas - <https://www.aliph-foundation.org/>).

Before opening the floor, she mentioned that the Creatives Unite platform is collecting all EU initiatives running in Europe and worldwide that show support for the cultural & creative community in Ukraine (<https://creativesunite.eu/>).

France strongly condemns the actions from Russia, and has undertaken a number of actions:

- France was in favour of the postponement of the World Heritage Meeting (UNESCO) in Kazan (Russian Federation).
- A special program has been set up to welcome refugees and heritage professionals.
- Equipment was sent (through ICOM France) to help Ukraine, specifically 3 vehicles were sent to Kiev in order to protect artefacts.
- He encourages everyone to engage with Ukrainian artists and cultural heritage professionals in order to not isolate them. We need to involve them in public and private initiatives.

The French member welcomed the Creatives Unite platform. He further mentioned the colloquium “Heritage at risk” in Paris at the end of March, attended by the **Head of Unit EAC D1** and French Minister of Culture Bachelot, where the Ukrainian ambassador asked for help. He encouraged all members to help Ukraine.

Head of Unit EAC D1 added that a declaration regarding Ukraine and cultural heritage was adopted in Angers. At the Council of Ministers of Culture on 4 April in Luxembourg, there was again an intervention of the UA Minister of Culture. She stressed the importance of it and thanked France for inviting the UA Minister of Culture.

NEMO

NEMO shared a short presentation and explained that it mainly collects and monitors the support activities and initiatives organised by museums for UA colleagues and citizens.

- Around 100 contributions were received: support on the ground (materials), job offers, donations, education and exhibitions for UA artists.
- 13 countries in Europe are involved
- Working with HERI (heritage rescue emergency initiative - <https://cimam.org/museum-watch/anti-war-petitions-and-resources-in-response-to-russias-invasion-of-ukraine/fundraising-initiatives/heritage-rescue-emergency-initiative-heri/>)
- 15 tons of protective material was shipped by ICOM France in collaboration with HERI

<https://www.ne-mo.org/advocacy/our-advocacy-work/museums-support-ukraine.html>

Head of Unit EAC D1 mentioned that the EU wants to put together, in the package of measures that is being prepared for UA, a training package for UA cultural heritage professionals. This is not yet possible now. She asked members of the expert group to get in touch to share ideas about how to achieve this. She asked what kind of organisation HERI is and if they are in contact with Aliph?

NEMO is not aware of contacts between HERI and Aliph. They are however in touch with UNESCO and have good contacts with museums.

Head of Unit EAC D1 expressed the desire to know more about HENI and would like to be in contact with them.

IT gave a brief update on an initiative from the Italian chairmanship of the Council of Europe and the Secretariat of the Council of Europe: a conference was organised on 1 April in Strasbourg ([Council of Europe Conference of Ministers of Culture \(coe.int\)](https://www.coe.int/en/web/council-of-ministers-of-culture)). A session was

devoted to the war in UA. Ministers took the floor for a political debate on activities to be undertaken jointly.

There were also two technical sessions, one on the digital transformation of the cultural, cultural heritage and creativity sectors with particular reference to artificial intelligence and one on diversity in the digital environment (with a focus on audiovisual sector and television series).

Two declarations were made:

- One on UA which mentioned the European Cultural Convention (1954). They commit to assist UA through all the legal and technical possibilities, for securing cultural heritage, support artists, scientists; support and protect displaced people, support a year of UA culture in Europe.
- The second declaration is devoted to the technical content of the conference. Ministers emphasised that the cultural, cultural heritage and creative sectors need to be part of the dialogue on the digital transformation. They invite the committee of ministers of the CoE to adopt the draft recommendation on culture, cultural heritage and landscape; they invite CH stakeholders to recognise the role of the CoE conventions in building a unique framework for action on C and CH in Europe and beyond; they invite the CoE to work through the steering committee for CH and landscape to develop guidelines in latest technological developments; they invite the committee of ministers of the CoE to support the so-called Budapest drama series process to develop a pan-European legal instrument to codify rules of EU drama series coproductions.

<https://www.coe.int/en/web/culture-and-heritage/conference-of-ministers-of-culture-1-april-2022>

<https://rm.coe.int/declaration-on-the-russian-federation-s-aggression-against-ukraine-dur/1680a62ee4>

She acknowledged on behalf of the Italian presidency the great cooperation with the steering committee on cultural heritage and landscape, thanked the chair and vice chair and the secretariat of the CoE.

Head of Unit EAC D1 thanked IT and mentioned that the links were shared in the chat.

SK stated that it is a neighbour country to UA and is very much affected by the situation. Slovakia has received a huge amount of refugees. SK has strongly condemned the aggression against UA on several occasions. SK Min of Culture is in regular contact with the UA Min. of Culture in order to respond to their needs.

The possibility of transport and temporary storage in SK was offered to UA. However UA Min. of Culture does not want to move cultural objects. Instead packaging material has been sent to museums in Lviv and other places in UA.

An expert group has been set up between Slovakian Ministries in order to adapt the Hague convention in SK. 250 monuments have been selected to be covered by the blue shield. UA does not use the blue shield.

SK supports the action taken in regards to the conference in Kazan. She finished by saying that her job description changed rapidly because of the situation, each day gatherings are organised on many different topics. She said it was really sad that we have to protect cultural heritage in very different conditions than usual, CH being destroyed intentionally.

Head of Unit EAC D1 thanked SK for her interesting and emotional contribution. The war in Ukraine affects the policies in SK. She mentioned the expert group set up in SK and asked other states and ministries to share measures they take internally.

SE informed on the SE actions. Director of the National Museum of Ukrainian History in Kiev contacted the Swedish National Heritage Board the day after the start of the war. Ongoing dialogue between SE and UA, ministries and museum sectors. SE museums are assisting museums in UA (Lviv). The director-general of the Swedish National Heritage Board has taken an initiative for a statement of the European Heritage Heads Forum (<https://ehhf.eu/wp-content/uploads/2022/03/Statement-Ukraine-EHMF-Publi-2.pdf>).

- Nordic museum foundation has raised funds to protect cultural heritage in UA.
- The war also has an impact on Sweden, which has not been at war in 200 years. Blue shield marking and the Hague convention are being implemented in Sweden.

https://www.mynewsdesk.com/se/nordiska_museet/pressreleases/nordic-museums-launch-fund-to-save-ukrainian-cultural-heritage-3166110

AT presented Austria's response to the war:

- Refugees can live and work, with social security and health insurance benefits
- UA children can visit Austrian schools with interpretation
- In the cultural sector: the initiative "Office Ukraine, A shelter for UA artist" provides physical and virtual office space where UA artists can ask questions (about paperwork, networks, office spaces, sleeping spaces and psychological help) and receive support.
- Support is given with laptops, sim cards, office space and bank accounts (to gain income on their own)

Near future initiatives:

- This office will be expanded
- A newsletter spreading information quicker
- Establish a database in order to get information quicker

The Hague convention is also on top of the list now. In progress: identifying objects that could be under enhanced protecting in Austria.

PEARLE spoke on behalf of the music and performing arts sector. She mentioned the "terrible" Mariupol theatre bombing. There was a large mobilisation from the theatre sector calling for continued support of UA artists since the outbreak of the war. There is an immense wave of solidarity among the members of PEARLE. IN the different countries (especially Poland, Czech republic, Slovakia): e.g. providing spaces for ballet dancers and musicians to be able to rehearse, trying to find employment for UA artists and creating job platforms. UA artists find it sometimes difficult to find access to the job platforms. Intermediary organisations (like in Austria) would be helpful.

Festivals, events still take place e.g. in metro stations in UA. This brings moments of relief and relaxation. This shows how strong culture is in war times: a video on this topic was shared in the chat. *Concert between explosions - KharkivMusicFest-2022 in subway shelter*
https://www.youtube.com/watch?v=AbZw9D46s7Q&ab_channel=KharkivMusicFest

She also mentioned how to deal with Russian artists, a topic which was discussed by the members with guidance from the Ministries of Culture:

- those supporting the Putin regime had their contracts terminated
- the principal dancer of the Bolshoi had to flee and is now at the Dutch ballet company

It is a delicate and difficult balance, because we can't force people to speak out. Also, the performance of Russian music should continue, the dialogue needs to be continued. We cannot just cancel Russian artists. We need to build bridges.

Head of Unit EAC D1 mentioned that the director of La Monnaie theatre in Brussels (Peter de Caluwe) wrote a strong message saying that he will maintain their Russian pieces on the program. His statement is provoking heated debates and comments.

<https://www.lamonnaiedemunt.be/fr/mmm-online/2363-creer-des-ponts-entre-les-gens>

On a personal note, she said she worked in Russia for several years. She received information that there are big posters in Russia saying that in Europe Russian music is not played anymore, but in Russia Vivaldi is still very much loved.

ESN Erasmus student network

- Two statements were shared by ESN on supporting young people and students in UA and condemning the military aggression
- Volunteers from ESN Ukraine are very active in supporting their students and have collected links to volunteering, humanitarian, and local initiatives through which one can directly help the people of Ukraine: <https://linktr.ee/ESN>
- ESN also made a joint statement with other education organisations asking for support to students and academics in UA. This is focused on the higher education field
- ESN created a matching system to host students from UA
- Higher education sector are developing support measures for UA students. ESN developed a document on how to adapt Erasmus+ to support Ukrainian students and staff

<https://esn.org/news/adapting-erasmus-support-ukrainian-students-and-staff>

<https://esn.org/news/european-governments-support-ukrainian-students-and-academics>

Comment in the chat from **ENCATC**:

I would like to inform you that ENCATC is supporting refugee students on arts and cultural management and policy coming from Ukraine through our Thomassen Fund.

<https://www.encatc.org/en/news/encatc-stands-with-ukraine-donate/donate-and-help-ukrainian-students/>

UNESCO

- UNESCO made several statements related to its' fields of competences

- One specifically on culture, urging for respect and international humanitarian law (The Hague convention)
- There was an extraordinary session of UNESCO (15 and 16 march 2022)
- Director general has been consistent with the UNESCO mandate
- Resolution by the executive board asking the UNESCO DG to develop a program for emergency assistance for UA
- Program focuses on three main priorities: provision of material for safe packaging and storage and technical support (meeting with 25 partners on 17 march); expanding the monitoring of sites through satellite images (102 sites have been monitored), a website contains all updates on this topic, also setting up independent monitoring inside UA; relating to the 2003 and 2005 culture conventions of UNESCO, supporting artists with a network and community based initiatives
- Securing Blue shield marking for monuments, with online consultation with museum professionals and site managers
- She also mentioned an action plan on tackling illicit trafficking

<https://www.unesco.org/en/ukraine-war>

UNESCO statement following the adoption of the UN General Assembly resolution:

<https://www.unesco.org/en/articles/ukraine-unesco-statement-following-adoption-un-general-assembly-resolution>

Endangered heritage in Ukraine: UNESCO reinforces protective measures

<https://www.unesco.org/en/articles/endangered-heritage-ukraine-unesco-reinforces-protective-measures>

The Committee for the Protection of Cultural Property in the Event of Armed Conflict held an emergency meeting dedicated to Ukraine:

<https://articles.unesco.org/en/articles/committee-protection-cultural-property-event-armed-conflict-held-emergency-meeting>

<https://www.unesco.org/en/articles/damaged-cultural-sites-ukraine-verified-unesco?hub=66116>

<https://www.unesco.org/en/articles/call-unesco-and-partners-concerning-risk-illicit-trafficking-ukrainian-cultural-property>

Europa Nostra mentioned that the heart-warming testimonies and the mobilisation for UA is also a legacy of the European Year of Cultural Heritage. We have lifted up the recognition that heritage means something to people and societies. When this tragedy happened, nobody questioned if cultural heritage was important enough to get involved this much.

- She suggested to share the speech made by Tamas Szucs at the beginning.
- She asked if funding for help in UA could come from other sources, in order to not diminish the already limited budget of the Creative Europe program.
- She applauded the leadership of France (Presidency of the Council) and Italy (Presidency of the Council of Europe). In Angers and Luxembourg strong statements were made.

- She mentioned the “humanistic project” of France mentioned by the newly elected French president Emmanuel Macron.
- With this war, Europe is also fast discovering the UA culture and cultural heritage. Europe has its West but also has its East.
- Being in Venice at the opening of the biennale, she witnessed moving testimonies at the UA pavilion, opened by ministers of Culture. It showed what the role of art is, be it contemporary art in a heritage setting.
- Europa Nostra is an advocacy organisation: it therefore made a statement on the 25th on the war, it also lobbied for the cancelling of the Kazan meeting, and advocates for endangered sites (with the 7 most endangered).
- A novelty crowdfunding action was set up by Europa Nostra with Global Heritage Fund (50.000 € was raised). It will be used to protect the cultural heritage defenders. HENI will coordinate providing capacity on the ground to use: <https://www.europanostra.org/europa-nostra-and-global-heritage-fund-launch-joint-crowdfunding-campaign-to-support-the-defenders-of-ukraines-endangered-heritage/>
- As the commission will match the 2 million provided by Aliph, Europa Nostra is asking the Commission to also match the 50.000 raised by Europa Nostra.
- She stressed the important role of cities. In this context a Europa Nostra meeting will be held in 2 weeks in Krakow, close to the UA border. A delegation of EN wishes to cross the border and go to Lviv. She suggested that more mobilisation could be done with the Committee of the Regions and the Economic and Social Committee.
- Finally she mentioned the importance of coordination and building bridges.
- She mentioned Russian artists. She deeply believes it is not Russian culture against UA culture. Europa Nostra does not support the cancelling of Russian culture and asked for caution. During the upcoming New European Bauhaus festival, EN will try to organise a concert with UA and RU musicians.
- The EN flagship event will be held in Prague, as part of the official program of the Presidency of the EU. The topic will be the role of cultural heritage for a tool for peace and reconciliation, security, post-war reconstruction in UA. Next year, the 60th anniversary of EN will be held in Venice.

Head of Unit EAC D1 said she will share Tamas speech, and explained that the EU is using all the funds at their disposal to help cultural heritage in UA. The Creative Europe program will only be used for what it can do better than other EU programs. CE cannot fund e.g. protective equipment. External funds are used for this, as well as e.g. ECHO (European Civil Protection and Humanitarian Aid Operations - emergency assistance). CE could help for the mobility of artists and a part of the funds should be reserved for UA artists and culture professionals. The Commission also wants to fund a training program for cultural heritage professionals on the protection of CH when the war is over.

COFFEE BREAK

Future for Religious Heritage mentioned that there are many more volunteers than professionals working in religious heritage than in other fields. It is important to acknowledge this.

Europeana

Two important digital initiatives were set in place to help to identify and preserve UA digital sites and content:

- SUKHO – saving UA heritage online. Digital cultural heritage professionals came together to identify and archive at risk digital sites. It is very much a volunteer initiative. More than 1300 volunteers are saving digital material from more than 3500 websites from museums, sites and galleries. <https://www.sucho.org/>
- SUM (Save UA monuments): from that initial work a more specific need was identified to preserve digital cultural content related to monuments on safe servers. Established by the 4CH project, with support from the EU, joined by many institutions. The initiative is working with UA institutions to identify and transfer the material. So far 50 TB of data has been duplicated and transferred to servers in the EU. Initially it was not publicised in order to protect from cyber criminality. <https://digital-strategy.ec.europa.eu/en/news/european-competence-centre-cultural-heritage-creates-initiative-save-ukraine-monuments-sum>
- Europeana also established a joint working group for the EU initiatives, to support existing initiatives and develop new ones that can respond to the needs around digital heritage. The group will be asked to keep track of ongoing activities within the sector, identify the best ones, and disseminate the information.

Michael Culture (MC)

MC is member of the Europeana initiative. MC wished to open the floor and discuss about how, on a voluntary basis, professionals that are managing ongoing projects can be supported. MC is in contact with a UA foundation that is leading a Creative Europe project starting soon. MC will support them, on a voluntary basis, for digitisation and valorisation of digital cultural heritage. MC wants to know how other projects from UA can be supported.

Head of Unit EAC D1 replied that EACEA, the executive agency, could provide information on how to support other organisations in the same way.

IT

She briefly recalled the declarations adopted by Culture Ministers in Angers and Strasburg. She mentioned Italy's engagement. IT is:

- cooperating with UA authorities and UNESCO to safeguard CH
- considering engaging the Carabinieri special corps on CH (Blue helmets for culture)
- offering to rebuild the Mariupol theatre
- providing support to fleeing UA artists fleeing to IT: 2 million for artists in residence opportunities

The UA pavilion at Venice biennale was not easy to set up but it is there now.

Allowing artists to continue their creative work is a sign that culture unites the world. This was the G20 cultural motto.

She shared an information regarding the first meeting of the G20 Culture on 22nd of April: all the EU countries united endorsing the statement of the EU. Similar statements were made by

other countries. Russia did not react. This could be seen as an attempt to keep the culture channel open. We need to reflect on what will happen after the war, in order to restore relations and reconnect.

Head of Unit EAC D1 agreed that we need to think about how to reconnect and rebuild relations after the war. This could be the topic of our next meeting, together with an exchange on digital preservation.

Culture Action Europe could not take the floor but commented in the chat:

- she congratulated the Commission for the overarching work that is being done in relation to Ukraine
- She highlighted the content of a letter that, in the framework of the #CulturalDealEU campaign was put forward by Culture Action Europe, the European Cultural Foundation and Europa Nostra, that was addressed to both the EU Institutions and the Member States. The letter precisely calls upon the European Union and its institutions to join forces to include the emergency needs from the world of art, culture and cultural heritage within the EU humanitarian support to Ukraine, including in the soon-to-come Trust Fund for Ukraine endorsed by the Heads of State and Government in the European Council Conclusions of 24-25 March 2022.
<https://cultureactioneurope.org/files/2022/04/Cultural-Deal-for-Europe-call-for-action-Ukraine-to-EU-institutions.pdf>
- She also invited institutions and leaders to explore the feasibility of combining and multiplying any future EU endeavours with action undertaken by European philanthropy and Europe's civil society active in the field of culture and cultural heritage, also supported at national level by some Member States. This could lead to an innovative joint public philanthropic venture to be established independently as a pooled fund for the cultural sectors in Ukraine. It's encouraging to see this is something in the radar of the EC as well.

European Music Council (EMC)

For the EMC and the IMC the key word is “solidarity”. EMC joined forces with cultural networks for statements and petitions. Another keyword is “information”: the organisation *On the move* has a dedicated website to provide information on regulations and assistance programs, on UA artists offering help to other UA artists, etc.

In regards to the “cancel Russian culture” movement, dialogue is key, solidarity extends also to colleagues in Russia who cannot speak out. Dialogue, mutual respect and tolerance are the values of the EMC.

She underlined the fact that we witnessed once again the important role that culture and music has in offering relief and building resilience in times of crisis and war. This role needs to be acknowledged and reflected in cultural policies.

ICCROM

ICCROM actions are undertaken under the first aid and resilience program for cultural heritage in times of crisis.

- Translation of the handbook for evacuating of museum collections

- 2000 hard copies will be printed and distributed where internet connections are difficult
- Training and Workshop on use of the manual and damage and risk assessment
- Provide advice in collaboration with UNESCO and others in contact with UA Ministry of Culture
- More workshops on first aid and resilience, also additional training given by former participants
- Assessment on the ground by UA professionals on the need for workshops and training
- Lots of academic institutions reached out to ICCROM opening up positions for research and heritage professionals to continue their lives

LV

- Latvia shares history with UA and a border with the aggressor;
- Support to UA with informational space, counterbalancing the Russian disinformation: a translated UA television channel is available;
- A rally “Russian voices for peace” was held in the capital, drawing attention to Russian people who do not support Russian actions;
- Natural history museum made lectures on UA history and tried to deal with misinformation coming from the Russian side on this regard;
- Some museums organised camouflage net making workshops that proved to be community building events;
- The Heritage Board advised antiquity buyers on looted goods;
- National plan for preservation of cultural heritage: the plan is scheduled until 2027, a working group is established in the Min. of Culture. Risk preparedness is an important topic for the group.

UNESCO

UNESCO briefly reacted to the postponement *sine die* of the World Heritage Meeting that was planned in Kazan. She explained that it was a complicated situation. The decision could only be taken by the members of the World Heritage Committee. All information about the postponement of the 45th session of the World Heritage Committee is here:

<http://whc.unesco.org/en/sessions/45COM/>

Open floor for CHEG members - interventions, contributions, discussions: Updates on European Year of Youth 2022

Head of Unit EAC D1 gave an update on the Commissions initiatives regarding the European Year of Youth:

- Culture is one of the 8 focus points of the year;
- All Member States have appointed national coordinators for the year. The Commission will share this list if necessary;
- Commissioner Marya Gabriel sent a letter to all Ministries in charge of Youth, inciting them to participate in the Year;

- The DiscoverEU program offers 70.000 travel tickets to European youth. Specific cultural routes (design, history, music, architecture, etc.) have been designed and they will soon be available on the internet;
- A meeting on DiscoverEU will be held in Brussels in May. An invitation has been sent to cultural stakeholders;
- A mayor mobility program will be launched this year under CE (follow-up of the IPortunus pilot). It should benefit young artists and professionals;
- The closing event will be on 6 December in Brussels under the Czech presidency;
- A dedicated website contains all information on the EYY with logos and visuals. A mailbox is available and events can be uploaded to the Youth portal;

All information on the European Year of Youth here: https://europa.eu/youth/year-of-youth_en

You can participate by uploading events and activities by topic on the webpage, news items for publication can be sent to EYY2022@ec.europa.eu

Europeana

- In April, a guest meeting workshop was held using digital cultural heritage to support the UNESCO day of sports, targeting youth;
- In May: digital storytelling festival using digital cultural heritage content. It's an annual event with this year two categories for youth (<https://medium.com/digital-storytelling-festival/digital-storytelling-festival-is-back-eddbd877aa5>);
- Europeana submitted an application for the New European Bauhaus festival, together with the House of European History in Brussels and Leuven University (BE). The project has not been approved yet;
- Europeana pro organises a series of dedicated editorials to promote organisations that support young cultural heritage professionals (please contact Europeana if you have similar efforts you would like to share <https://pro.europeana.eu/tags/new-professionals-interviews>);
- Europeana is supporting its partners:
 - ESACH Series of Talks on Digital Transformation, which they are doing in the framework of YoY (<https://www.esach.org/events.html>);
 - organised by Cinecittà and supported by Liceo Manzoni Caserta there is the Europeana subtitle-athon on audiovisual heritage aimed at students as part of YoY (<https://www.subtitleathon.eu/event/caserta/>);
 - Support to Europa Nostra (will be explained by EN) consultation on “Youth for the Future of Cultural Heritage in Europe” (<https://www.europanostra.org/europa-nostra-and-its-youth-partners-launch-consultation-on-youth-for-the-future-of-cultural-heritage-in-europe>)

Shared in the chat: Europeana is also providing content to the EU Datathon 2022, which is contributing to the YoY (<https://pro.europeana.eu/post/europeana-datasets-available-for-reuse-in-eu-datathon-competition>)

Future for Religious Heritage (FRH)

FRH presented the network's campaign within the framework of the EYY 2022. The campaign is called "run for heritage" and incites young people to exercise and at the same time discover religious heritage across Europe. He invited everyone to share the campaign with youth organisations across Europe, and with anyone else interested in promoting youth, sports and cultural heritage.

Hashtag for social media: #Runforheritage

Run for Heritage campaign: <https://www.frh-europe.org/activities/ongoing-activities/run-for-heritage/>

Video from last event: <https://www.youtube.com/watch?v=3ZolE5hKp2M>

Head of Unit EAC D1 extended the call from FRH to ESN (Erasmus student network).

Europa Nostra

- Europa Nostra was part of the stakeholder group consulted on the European Year of Youth
- Europa Nostra continued its partnership with the European Students' Association for Cultural Heritage (ESACH) and the European Heritage Tribune in the framework of the European Heritage Youth Ambassadors Programme. Twenty young ambassadors have been recruited (<https://www.europanostra.org/europa-nostra-esach-and-european-heritage-tribune-launch-2nd-edition-of-european-heritage-youth-ambassadors-programme/>).
- Europa Nostra continued its partnership with ESN and participated in the Erasmus Generation Meeting held in Porto in April (<https://esn.org/news/egm-2022-future-belongs-to-youth-take-it>)
- A survey was launched last week on the topic of "Youth for the Future of Cultural Heritage in Europe". A paper will be published after the close of the survey in August (<https://www.europanostra.org/europa-nostra-and-its-youth-partners-launch-consultation-on-youth-for-the-future-of-cultural-heritage-in-europe/>). This survey will be shared with the expert group when it is available.

Upcoming Call in HORIZON EUROPE - Cluster 2 on the Cultural Heritage Cloud Platform

Head of Unit EAC D1 briefly explained the background of the cultural heritage expert group meetings, a legacy of the EYY 2018. The group gathers Ministries of culture, civil society, and international organisations and discusses policies and exchanges experiences.

Technically and financially the cloud is a very ambitious project. Therefore it is important that the cultural heritage expert group is consulted and informed in depth about this project. Experts have been invited today to present the project. **Head of Unit EAC D1** stressed that Horizon Europe manages the decision making process. Member States should address comments and remarks to their representatives in the Committee that manages and decides upon Horizon Europe programs.

Head of Unit EAC D1 welcomed colleagues from RTD and CNECT.

DG EAC D1 explained that she liaises with RTD for the preparatory phase for this project. Four (out of 8 experts) are present today. The presentation is very dense and technical and will give operational and practical information. The idea is to explain in detail how the cloud could work.

DG RTD introduced the vision proposed by the experts of the ex-ante impact assessment on a European Cloud Platform for Museums and Other Cultural Heritage Institutions. A collaborative platform was one of the discussion points of the Horizon Europe legislative package negotiations. The collaborative cloud would allow European museums and other cultural institutions to deepen the knowledge of their cultural treasures, to collaborate and co-create amongst each others, to realise research and innovation with relevant stakeholders including cultural and creative industries as well as the scientific communities in general.

The council, parliament and commission agreed that cluster 2 should receive an increased budget supporting collaborative platforms. Initial budget for cluster 2 was 1.25 billion €, it has been increased to 2.28 billion € for 2021-2027.

The cloud will operate as a network, gathering well-built but isolated initiatives. A group of 8 experts was appointed to reflect on the project. She briefly presented the 8 experts.

CNRS

CNRS explained the reasons why a European Cloud Platform for Museums and Other Cultural Heritage Institutions is necessary. She gave an overview of the needs and characteristics of cultural heritage institutions, and how a European cloud could meet these needs.

She showed 2 examples of best practices. The first one relates to micro computed tomography, which allowed to revive a pocket watch that was damaged after WWII, without dismantling the watch. It was then possible to recreate the watch virtually. The collaborative platform allows to exchange data from several collections, in a secure cloud under EU legislation, without putting exposing the data to commercial initiatives (GAFAM), to which some stakeholders are opposed.

The second example is the 3D mapping of the woodworm galleries present in the wooden support of the Ecce Homo painting by Antonello Da Messina. This example shows the need to facilitate in one single work space different tools necessary for the restoration to be worked out.

She then presented the current landscape of commercial and open general purpose service clouds. Amazon is clearly a market leader in the commercial sector (GAFAM).

She mentioned initiatives at European and international level. At European level, there is a European Open Science Cloud, which is organised in clusters, but does not include cultural heritage. A table containing the existing initiatives allowed to conduct a gap study. She concluded with another table which resumes what is offered by existing clouds and pitfalls to avoid.

Lessons can be learned on the evolution of the cloud landscape, on both technical and organisational point of view. The main point here is that involvement in the design of the cloud is crucial, and the cloud should offer more than just data space and processing.

CNRS explained the vision underlying the design of a cultural heritage cloud. He mentioned the complex ecosystem of cultural heritage (very broad scope of actors, activities, objects and data).

He mentioned several trends in the digital transformation going on:

- Digitisation moved from fragmented and episodic digitisation to digital twins of material objects, which can integrate data, analyses and enrichment.
- Documentation of the activities at the origin of the production of digital resources (moving towards a digital continuum)
- Modality of data access and sharing. We moved from individual production of fragmented data to the building of true digital platforms that encourage the collaborative and participatory approaches. Moving to socio-technical systems (digital ecosystems).

These three trends come together in the prototype example of the restoration of Notre Dame, where 175 scholars work together in 9 groups. This is an example of a digital ecosystem and how it works in practice.

The vision underlying the cloud is thus achieving digital twins, and digital ecosystems, that will eventually lead to digital commons: a new generation of data, linking stakeholders and cultural objects through data, and allow new research communities and professional networks (beyond geographical, institutional and disciplinary borders).

He finished his presentation by pointing to the challenges posed by linking data with semantics.

CNRS expanded on the cloud architecture: the requirements for the cloud itself, the specifics of the repository, the portal of the cloud (e.g. data retrieval), and long-term assessment and use aspects.

CNR-ISTI presented the “tools” aspect of the cloud. He emphasized the huge amount, and the complexity and richness of data. Data integration is needed to enable insight and tools creation for professionals.

Two basic tools should be developed in the first phase:

- The repository (search and retrieval: the front “end”, also for ingesting and importing data).
- A high-level tool to support museum curators (museum catalogue, bibliography, conservation history, travel history, etc.)

But potential user needs are wider, therefore there is a need for evolutionary design, strong coordination and assessment to understand what is most needed and best accepted by the community. In the second phase, other tools can be developed (e.g. use of artificial intelligence, support to other professionals). CNR finished with a suggested timetable and calls, and suggestions for planning the future of the cloud.

Europeana

Europeana is very keen to reflect on synergies between the two platforms. Existing networks and initiatives are complemented and should be connected to the cloud.

Eleanor explained the history of the creation of Europeana. One of the arguments was that cultural heritage is too important to leave to market forces. Today it is an interconnected, collaborative ecosystem with many professionals involved. It develops expertise, tools and policies to help the sector embrace digital change. Among its work it develops standards, frameworks and models to promote interoperability across the sector and to encourage reuse of the content within the CH sector and other sectors (education, creative industries). It does so through communities, international groups, etc.

CNR said that in the expert's vision, Europeana is one of the main potential partners, because we are not focusing on the public. Europeana can help in transforming the data produced by professionals into objects of interest for the public. The consortium that will win the call should be able to gather valid approaches from the external world and incorporate previous experiences in the work that needs to be developed.

Europeana was not selected as the basis on top of which the cloud vision can be implemented, because the data model should be much more sophisticated, since it focuses on professionals. We miss a complete data model that should not should consider the different data types, but also the different instrument needed to build up tools. E.g. art historians need to store partial findings (annotations) – we miss a standardisation of the concept of annotations.

Europeana

Reaching out to the public is only a small part of Europeana, the largest part is reaching out to CH professionals. That's where Europeana sees possible collaborations.

FR

France is in favour of the cloud, it permits to fence of the GAFAM and other commercial projects. It is successful because it demonstrates scientific horizontality. It also shares many disciplines, which is quite unique in Europe.

Future for Religious Heritage asked two questions

- Sustainability aspect: projects stop when the money runs out. This is a five year project, but will there be a business model developed, or does it keep relying on EU funding support?
- Governance and basic needs to be agreed upon first. Is this still to be done?

DG RTD answered that in the work program 2023-2024 there will be calls in order to set up the cloud (implementation). She referred to timeline presented by CNR.

The governance aspect: a policy dialogue will be opened simultaneously between Maria Gabriel and Member states in order to discuss the continuation of the cloud. This is also a project for and by Member States.

A coordination and support activity will make sure that all these tools and projects will be interlinked. It will also insure that stakeholders can contribute highly to this project. They will be part of the steering committee that decides on the technicalities.

CNRS answered on the business model question: there is indeed a need to add value but it remains to be build.

DG RTD added that the design of the cloud will be set up in 2023, and the business model will be obligatory designed. The working program of 2023-2024 is in preparation, and it will include this, after being agreed upon by the MS.

CNRS added on the value chains that can be built around the data production: the data is not considered of a repository, but as a new generation of collaborative enriched data chain that should embed information on ownership, user rights and effective reuse. This could serve as an experiment for innovative business models.

Future for Religious Heritage

I work in reuse of buildings, but many people still work in silos (e.g. the Notre Dame restoration project has a lot of potential for business models).

CNR gave a practical example. A possible side project could be the task of developing a tool for archaeologists. Excavations are often done by companies, not by scientists. A tool could support archaeologist with an innovative and fast way to document archeology. This could be of interest for commercial companies.

Another example: museums need support to sell digital assets. Part of the governance could be to build a common infrastructure to achieve this and to have revenues going back to museums.

Michael Culture

She sees a lot of complementarities with Europeana and opportunities for partnerships. She focused on two “empty spaces” not mentioned:

- Archaeology: researchers are really missing a space to work on operability between databases, e.g regarding illicit trafficking (Netcher project). Is there a space for researchers working on this topic in the cloud?
- Is there a space both for testing and for the sustainability of prototypes that are developed under the HE program e.g. Memex project, developed by MC on the interaction between cultural heritage, IT and excluded communities.

DG CNECT on Europeana: in the future we will not talk about Europeana anymore, but about the Common European data space on cultural heritage; it will focus much more on data. Europeana was initially created to work on digitalisation. It is important that the collaborative cloud is attached to the EU data space. She stressed the difference between Digital Europe (deployment, providing a workable and accessible infrastructure) and Horizon Europe (research). There will be automatic tools attached to the data space. Two calls have been launched already.

- Commission Recommendation on a common European data space for cultural heritage (2021/7953/EU) <https://digital-strategy.ec.europa.eu/en/news/commission-proposes-common-european-data-space-cultural-heritage>
- Deployment of a Common European Data Space for Cultural Heritage
 - Call for tenders (first work strand): <https://digital-strategy.ec.europa.eu/en/funding/deployment-common-european-data-space-cultural-heritage-cnectlux2021op0070> (closing date 7 June 2022).

Contract budget: up to EUR 15 million for 24 months (renewable subject to budget availability)

- Call for proposals (second work strand): https://hadea.ec.europa.eu/calls-proposals/data-space-cultural-heritage-deployment_en (closing date 17 May 2022). Total budget: EUR 4 million. Indicative number of funded projects: 3-4

DG RTD said that the Commission services are working together. There will be no duplication of efforts. These projects cost a lot of time, effort, budget and programming, and we have the obligation to complement each other, for the benefit of the European stakeholders and citizens.

The calls mentioned by DG CNECT in the chat will not be developed under Cluster 2. Horizon Europe will focus on priority tools necessary for the community of users of the collaborative cloud.

As answer: on illicit trafficking there is no tool yet for illicit trafficking because there is limited budget; the very first tools will not be relative to that directly. Indirectly, traceability is connected to that topic. That is also the problem that we face when using clouds from GAFAM. She ended by saying that the Commission will start the cloud but that it is not a Commission project in terms of sustainability, governance, setting up and management.

CNRS said that, when we talk about the cloud, the code word is horizontal. The key is to establish relationships between different spaces and initiatives. Digital transformation can have variable geometry.

Head of Unit D1 raised two question:

- Interoperability. How do we deal these days with that, if a big museum now comes up with a digital collection/cloud. It used to be a huge issue, is it not an issue anymore?
- Will the dataspace from DG CNCT be interoperable with the cloud?

CNRS answered that interoperability is not a technical problem today. But people will connect to the initiative if it has features of interest. Therefore focus is on collaborative tools, rather than on a repository of data.

DG RTD affirmed the explanation of Livio.

DG CNECT explained that they are developing common European data space (based on a important document, the “data act”). It is part of a huge data policy developed over the last few years. There will be more data spaces, on finance, mobility, tourism, media, skills. Interoperability and standardisation is at the heart of the idea. The observation is that data is not being exploited in Europa as it is elsewhere (by GAFAM for example). In the field of CH we already have Europeana in place, in which a lot of work was put. In the data space there will be a strong focus on 3D. Much more is still needed here but it is foreseen in the calls.

Europeana added that a collaborative community exists across Europeana and it is working together to address these topics like 3D and AI. There is a need to build on that.

NL mentioned that on the side of the MS there is a group specialised on this topic. She wishes that the presentations and specialists from the member States will be invited to reflect on the cloud.

DG RTD reacted that the cloud is a community decision (Council, Commission, and Parliament). Member States supported the initiative (through the council).

DG EAC D1 and **DG RTD** specified that in cluster 2, delegates specialised on the topic of the member states are represented.

DG RTD added that member states send their comments on the work program to the Commissions program committee for cluster 2.

NL reacted that there is a specialised group on heritage and digitisation.

Head of Unit D1 added that not informing the Cultural Heritage Expert Group is a missed opportunity. DG CNCT manages a group on digital cultural heritage, and DG CNCT and DG EAC are liaising regarding the common data space.

Johanna Leissner wanted to know if it is not only about digitalisation but also about the object behind. Data on the history of the object is important (climate history, restoration history, storage history).

DG RTD answered affirmatively.

CNRS added that data on conservation and restoration, and the sharing of it, is a key component. There is a continuum and a permanent link between the material object and the digital object.

Pere Brunet added that metadata is key to the idea of the cloud: geographical data, environmental data. This makes a unique body of information. Preservation of past data is an important aspect. It is not a technological problem, it is a design problem.

Johanna Leissner stressed that there is a need for personal: data needs to be double-checked, streamlined etc. in order for data to be useful. This is a huge work

Head of Unit D1 How does the cloud work with the national initiatives?

CNRS This will have to be addressed by the consortia who will apply to the calls.

DG RTD added that it will also be a connection of smaller museums and stakeholders. Some Member States have no cloud. There will be a dialogue with DG Regio to see if there is a possibility to upscale broadband capabilities of MS in less connected (e.g. rural) areas.

DG EAC D1 informed that the group will be kept informed and will receive the minutes and the chat from the meeting.

TUESDAY 26 April 2022

Update on the EU Pact for Skills for Cultural and Creative Sectors and Industries and other relevant activities

Barbara Stacher announced a sneak preview, pact4skills will be launched the day after tomorrow. Today's presentation gives an update on the CHARTER and FLIP projects. Other projects are coming up.

DG GROW presented how the EU Commission (DG EMPL, DG CNECT, DG GROW, DG EAC) mobilises its forces to come towards a skills partnership. She explained what the EU Pact for Skills is: a flagship action under the EU skills agenda. The initiative is led by DG EMPL. The idea is to mobilise stakeholders to upskill and reskill; all members of the pact sign up to the CHARTER.

She explained how the Pact for Skills works in practice (demand-driven commitments) and mentioned the support services from the EU (networking, knowledge, guidance & resources). To support skills, the EU has mobilized numerous funding sources: recovery and resilience facility, ReactEU, ESF+, Erasmus+, Horizon Europe, etc.

The EU's Industrial strategy was updated recently, 14 industrial ecosystems have been identified. One is the Creative and Cultural industries. Large scale skills partnerships are foreseen in all ecosystems. Nine large scale skills partnerships have been launched already. For the CCI ecosystem, stakeholder have been mobilised to set up the partnership.

She further explained the objectives (awareness raising, triggering commitments, better mapping, etc.), mentioned the meetings and events that were organised to mobilise the stakeholders.

DG EAC D1 added that the P4S also includes cultural heritage.

CHARTER said that it was again possible to travel to real places, contact local stakeholders and understand the diversity in Europe, and in regards to skills, understand how the situation is different from country to country. He gave an overview of the past year. Analyses is done on the ground (e.g. Romania) of the landscape of CH profiles, organised in 6 main functions: recognition, research and education; preservation and safeguarding; engagement and use; governance and policy issues; management. In all these areas we need to identify the needs and the new challenges of the CH professionals. A visit to Milan is scheduled: he mentioned the challenge of maintaining cathedrals (e.g. the Duomo in Milan).

He invited the members to come to a conference in Vienna to listen to the needs of the CH professionals ([CHARTER Alliance General Meeting in Vienna: Reaching out to the cultural heritage community - CHARTER \(charter-alliance.eu\)](https://www.charter-alliance.eu))

He mentioned mobility of professionals as an issue. At the same time, a survey is being conducted with education bodies all over Europe, which collects a lot of data, in order to propose a curriculum. He stressed that several topics need to be addressed in order to change the CH professions so that they are not only green, digital and entrepreneurial, but also non-discriminatory, transgenerational, etc.

INCREAS presented skill-related sub-projects which all address specific needs, e.g. identification of skills-at-risk, digital expert for cultural heritage (a survey was conducted last year to identify skills for that curriculum), maintenance manager, managerial skills, energy

expert, cultural heritage for pupils and teachers. A new application has been submitted to develop an environmental topic: most partners in the consortium are running cultural heritage sites, and they mentioned that they had a need for that.

A conference is planned in a few months, more information on it later.

Q&A - Questions

1. **Benedicte Selfslagh** asked DG GROW for clarification: in which sector is built heritage housed (construction or CCI, and any links between the different sectors in the pact)?
2. **Europeana** on the subgroups: are the subgroups established or are you looking for people to contribute
3. **Future for Religious Heritage to CHARTER**: FRH is trying to be in contact with the CHARTER project, they have a skills group established already two years ago in Barcelona, doing research on religious heritage.
4. **OECD** will be happy to circulate the info on P4S to the committee where lots of ministries of employment of OECD countries are present.
5. **Slovakia** are skills aimed at professional restorers or for artistic craftsmen?
6. **EACEA**: what is the understanding of CCI, compared to cultural and creative sectors at large? What is included and what is not?

Q&A - Answers

EAC D1 – Q6: there are different definitions. We decided to be pragmatic. Skills partnership is under the industrial ecosystems, which is why industry is in that terminology. But it includes a lot of museums and heritage networks, so it is wider than just industry. The KIC (Knowledge and Innovation Communities) have the widest description: CCSIs or Cultural and Creative Sectors and Industries. Creative Europe has in its legal basis “cultural and creative sectors”. A project is underway managed by EAC D1 in order to look at these definitions and the statistics behind it.

INCREAS – Q5: we are mostly focused on traditional crafts, so it is more than restoration skills. **Q2**: the networks are not closed, if there is a wish to join we can open the networks.

CHARTER - Q3: we are starting to build an alliance, members have been associated, and we are receiving people who want to contribute. You can contact me. **Q5**: it is exactly what we will be working on during our onsite visits in the future. We aim to cover the entire cultural heritage landscape. Especially how transmission of knowledge is done, how the classification is done. Crafts people are in the margin here.

DG GROW: any organisation can be part of more than one partnership (e.g. construction and CCI). For the time being, it would be beneficial that built heritage is under CCI (NEMO is already in board). The partnership will stay open.

Head of Unit D1 explained that it is a complex matter because the sector is complex: various business models, value chains, skills. Our job is to make it clearer. We hope that this meeting gives opportunity for that.

Update on the New European Bauhaus (NEB) by JRC - Joint Research Center

It is indeed an ambitious project with many aspects, working closely with many colleagues in the commission. The project started one and a half year ago.

NEB started with a co-design phase to reflect on how we want to live together after the pandemic, in a beautiful, sustainable and inclusive way. Lots of responses were received in the first 6 months from a variety of audiences. EU funds were mobilised to start on many initiatives. Vera presented the timeline with past and ongoing calls. Info sessions on these calls are listed on the NEB website.

There is a community with 50 partners with whom we work closely to explain and spread the word. Cultural heritage is quite well represented. Not only MS but also international partners (US, Australia).

Main social media channels are used to visualise what we do.

One of the most prominent actions is the NEB prize. The 2022 prize will be awarded in June during the NEB festival. It is the first time we will go public with what has been achieved so far. She gave examples of projects, among them cultural heritage projects (e.g. making the Acropolis more accessible, green roofs in Barcelona).

After the co-design phase, a communication on the plans for the future was presented in September 2021. She gave a brief overview of what the people expressed in the co-design phase (principles and thematic axes).

She further explained how the delivery phase is organised, and that is what the calls were focused on: transforming places on the ground (e.g. lighthouse demonstrators), changing the methods and the ways we work (e.g. new tools), creating new meanings (e.g. through education and culture). The work is cross-policy and cross-programmes. There are now representatives in each member state on the NEB. Member States have been asked to mobilise funding.

First results are now coming in. The Commission is also “walking the talk” by looking at its own buildings. The new JRC building in Seville is a good example of this.

The NEBlab combines all the knowledge we receive, in order to learn from all that is coming in. It also functions as a support. It is a think-and-do-thank. Networks are being established, e.g. the NEB of the Mountains (mountain areas), it has become a NEBlab in itself. Another example is the Nordic Carbon Neutral Bauhaus. NEB itself also proposed topics in the co-design phase, like regulatory analysis and experimentation, and innovative funding (crowdfunding).

Vera explained how a project can be proposed and how the community is organised. One can join by becoming part of the NEBlab (by proposing a project), or become a friend or sponsor (municipalities are invited to join here). One can also join the festival with its many side events. One can also apply for funding, some calls are still open: [Funding opportunities \(europa.eu\)](#)

The next steps include:

- Learning from pilots and projects in NEBlab
- Better definition of what is NEB

- New proposals for 2023-2024

She finished by mentioning the NEB on Ukraine: many questions were asked when the war started on what could be done. Several High Level Round Tables and partners looked how the NEB can help. An example is Shigeru Ban building modular partitions to offer privacy to Ukrainians in emergency shelters. It is an example of the fact that the community is working.

Q&A

Q: France: could you repeat the next steps?

- Learning from all the projects that came in
- Building a NEB compass (what is it?)
- In order to give better direction, in order to be more precise on what the NEB is
- The compass should later on become a label, it should help projects that did not get funding but would like to get funding from private partners in our network. It gives credibility to projects that are already NEB but that could not apply for funding.
- Not much can be said at this point on 2023 -2024

Q: ICLEI mentioned the NEB technical support and assistance call ('Support to the New European Bauhaus Local Initiatives'): this call is for small municipalities with less than 100.000 inhabitants. There is one strand on preservation and transformation of cultural heritage. The website is the following: <https://c.ramboll.com/local-support-new-european-bauhaus>

JRC: It can be a smaller city or part of a city.

Head of Unit D1 is working with JRC's team to set up residencies for artists that contribute to NEB places, design and thinking. This will be part of a new mobility scheme as part of Creative Europe. Mainly for small, short term residencies for artists. There will also be a dedicated funding possibility for long-term NEB related residencies for artists and cultural professionals.

Europeana: When will the applications for the NEB FEST receive information on what is happening?

JRC: It should come any day. The contractor working on the NEB FEST has reviewed all calls.

Benedicte Selfslagh: What about the NEB work on the regulatory framework aspects (e.g. ECHA lead directive – preservation of cathedrals and stained glass)?

JRC: This is exactly the kind of cases we are looking for. Where does the regulatory framework contradict, how can we streamline it? These are the kinds of debates we want to have in the NEB.

Head of Unit D1 mentioned that this is an illustration of the complexities of legislating: we do need to ban harmful chemicals but at the same time they are needed for very specific work. She asked Benedicte to send her question in writing to EAC.

INCREAS: can you share the link of the NEB lab with us?

JRC explained where the information is on the website: https://europa.eu/new-european-bauhaus/about/neb-lab_en

IT send an invitation to the group to participate in the NEB, she has been appointed NEB coordinator for Italy. She asked members to contribute on the substance. She further mentioned the RRF (Recovery and Resilience Facility) and cohesion policy and expressed the need to include the NEB principles when these funds will be put to use.

JRC said they would consider it for the regulatory analysis.

Horizon Europe and LIFE CET programmes and their intersection with cultural heritage and new policy developments including the EPBD, the Energy performance of buildings directive proposal (DG ENER)

EAC D1 mentioned that the group had highlighted the importance of energy efficiency and performance since their first meeting in October 2019 (presentation of JRC on retrofitting of existing building stock), again in June 2021 there was a topic on the contribution of cultural heritage to the European Green Deal, in April 2021 Europa Nostra and ICOMOS published their [European Cultural Heritage Green Paper - Europa Nostra](#). She mentioned the OMC group on cultural heritage and climate change and the fact that it delivered comments to the energy efficiency directive (EPBD).

DG ENER - Intersections between Horizon Europe and LIFE CET programmes and Cultural Heritage

DG ENER gave an overview of EU programs. Horizon Europe (HE) is a key program for research. Financed by the MFF 2021-2027 (almost € 100 billion). In HE, cluster 5 is dedicated to Climate, energy and mobility. Destination 4 is about efficient, sustainable and inclusive energy use. The intention is to create the EU ambitions on energy efficiency in the building stock. Links with cultural heritage are mainly on 3 intersections:

1. Key impacts: higher quality, more affordable built environment preserving climate and environment, and safeguarding cultural heritage and ensuring better living conditions
2. call conditions often include the following sentence: “where relevant, investigate whether and how the proposed approaches could apply to cultural heritage buildings”
3. Specific calls focused on cultural heritage (e.g. in 2022: Sustainable and resource-efficient solutions for an open, accessible, inclusive, resilient and low-emission cultural heritage: prevention, monitoring, management, maintenance and renovation).

Working program for 2023-2024 is ongoing and the goal is to have more calls like these.

He further explained the Built4People partnership, which goal is to promote a more sustainable and efficient built environment (decarbonisation, people-centred, embedded in the NEB). He mentioned a stakeholder forum on the first of June.

He explained that LIFE Clean Energy Transition program is the continuation of market uptake coordination and support actions under Horizon 2022. The goal is to create market and regulatory enabling conditions. He gave an overview of the objectives and expectations of the LIFE program:

- Local and regional housing renovations
- Simpler renovations for homeowners
- Qualify building professionals
- Analysis of the current state of the building market

Focus is on digital, smart, efficiency, circularity, renewable, etc. without leaving cultural heritage aside.

DG ENER explained the background of the proposal for recast of a directive on energy efficiency. It is an important part of the EU green deal. With the increased climate ambition, we need to address this topic, since buildings represent 40% of energy consumption. Energy independence is also important, especially in regards with the war in Ukraine.

The renovation wave (launched October 2020) aims to double the renovation rate in the next ten years. There are 23 actions in the RW, the energy efficiency directive is one of these actions.

She listed the priority areas of the renovation wave strategy and action plan (decarbonisation; tackling energy poverty; renovation of public buildings and social infrastructure; a set of policy measures, funding tools and technical assistance instruments).

Annette mentioned the objectives of the EPBD, which is now under review by the Parliament and the Council:

- Reducing greenhouse gas emissions of buildings and final energy consumption by 2030
- Provide a long term vision for buildings and ensure an adequate contribution to achieving climate neutrality by 2050

The directive is interlinked with the fit for 55 objectives. The four main areas of the EPBD are: renovation; decarbonisation; modernisation & system integration; financing.

Possible exemption for protected buildings: MS can choose not to apply the minimum energy performance requirements, if compliance would unacceptably alter their character or appearance.

EAC D1 thanked the speakers and mentioned the expert group newsletter in which DG ENER colleagues can share relevant information regarding calls.

DG ENER shared the link to the Built4People partnership in the chat:

https://ec.europa.eu/info/research-and-innovation/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-europe/european-partnerships-horizon-europe/candidates-climate-energy-and-mobility_en

IT mentioned that cultural heritage provides solutions since historic buildings were built to protect us from the climate. An example is the new JRC building in Seville which is rooted in traditional building techniques. Solutions need to be accessible also on the market. There is not enough research here, is there any in the pipeline?

EAC D1 said the OMC working group on cultural heritage and climate change is in fact looking at this topic. The OMC collected 83 best practices and some of them address this issue.

DG ENER answered that when there is a call in HE on cultural heritage, we try to leave the concepts open. On the need for more innovation on cultural heritage – we try to have a specific call for funding for research and innovation for cultural heritage (there was one in 2022, we'll try to have one in the next years).

DG ENER mentioned a forum where the MS meet to help each other with the implementation of the directive. Topics like this should be discussed there.

European land owners association (ELO)

Energy efficiency is an important question for us; we are deeply involved in the recast of the EPBD. Not all heritage buildings we represent are classified. The association always looked at it in a practical matter: renovate properly while maintaining what they have.

She emphasised some key points:

- that there should be a link with the long term vision of the EU for rural areas. Buildings in rural areas are often the worst performing in energy efficiency.
- we always advocated for the exemption. Not because we believe that nothing needs to be done. But we should be careful, because we risk to penalize historic value buildings on the country side that are not classified. Therefore we need to pay attention to the way the directive is written.
- We are asking that financing of historic buildings is written in the directive.
- We do not have the skills to renovate, we need to train people to carry out renovation and energy efficiency.

The directive is not flexible enough at this time.

DG ENER said craftsmanship could be under the LIFE CET program, if it seen as a gap.

DG EAC D1 mentioned it is also a recommendation of the OMC group on cultural heritage and climate change.

European Historic Houses Association added to ELO's statement, saying that we need to stay pragmatic and logic. Most of these houses were built with natural materials, hundreds of years ago, without using cement nor steel imported from China. These houses are the face of Europe. Rules that are designed for 90 % of the houses in Europe, are not suitable for historic buildings (e.g. a palace with outside insulation). We are asking for pragmatism and logic; exemptions are necessary, we can't do otherwise with certain types of houses without destroying them.

DG ENER responded that the intention is not to find one solution for all buildings. We are on the same line.

Bénédicte Selfslagh to **DG ENER** if "adaptation" is a blanket term for all cultural heritage buildings, regardless of their use. Again the example of the cathedrals come to mind, but there are many others. Will you also look to solutions that cultural heritage has to offer in addition to solutions to cultural heritage buildings.

DG EAC D1 said these questions have been addressed just now.

Head of Unit D1 mentioned that the Cultural Heritage Expert Group really fulfils its purpose by providing information and input from the group.

France mentioned the next steps for the French Presidency: a colloquium for museums in the Beaubourg centre in Paris in May, and the Academy for Culture.

XX