



UNIVERSIDADE
CATÓLICA
PORTUGUESA

How Projects Funded by the European Union Address the Idea
of European Identity and Culture

Dissertation to Universidade Católica Portuguesa to obtain a
Master's Degree in Culture Studies – Management of the Arts
and Culture

By

Katharina Maria Richtsfeld

Faculdade de Ciências Humanas

September 2024



UNIVERSIDADE CATÓLICA PORTUGUESA

How Projects Funded by the European Union Address the Idea
of European Identity and Culture

Dissertation to Universidade Católica Portuguesa to obtain a
Master's Degree in Culture Studies – Management of the Arts
and Culture

Katharina Maria Richtsfeld

Faculdade de Ciências Humanas

Under the supervision of Peter Hanenberg

September 2024

Abstract

Universidade Católica Portuguesa

Faculdade de Ciências Humanas

Culture Studies – Management of the Arts and Culture

Abstract of the Master Thesis “How Projects Funded by the European Union Address the Idea of European Identity and Culture”

Author: Katharina Maria Richtsfeld

Supervisor: Peter Hanenberg

This thesis analyses how EU-funded cultural projects address the idea of European identity. Through four case studies and a conceptual comparison, it is explored how cultural narratives and resources are emphasised by projects and thus may foster a sense of European belonging. The interaction between identity, cultural exchange, and EU governance is examined while focussing on shared values and ideas that are promoted through professional practices as well as themes that are covered within the project scope. A total of four cultural projects that were funded by the European Union are part of the analysis, namely: “Transdanube Travel Stories”, “4C’s – From Conflict to Conviviality through Creativity and Culture”; “Connecting European Literary Artists” and “EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory.” The findings show that these projects address common European narratives and provide insights into the complex relationship between identity formation in Europe and the policies and projects that are supported by the European Union. The fourteen concepts that were identified and compared towards common approaches among the four projects are: sustainability, diversity, heritage and tradition, cultural memory, cultural dialogue and exchange, encounter, conflict mediation, conviviality, transition, re-creation and transformation, innovation and modernisation, translation, capacity building and sharing, cooperation and finally collective co-ownership and participation.

Keywords: Identity. European Union. European Identity. Cultural Resources. Cultural Projects. European Union funds. European Heritage. European Cultural Memory

September 30th, 2024

Table of Contents

Abstract	II
Table of Contents.....	III
List of Figures.....	VI
List of Tables	VII
List of Abbreviations	VIII
1 Introduction	1
1.1 <i>Objectives and Research Question</i>	<i>1</i>
1.2 <i>Relevance of the Study.....</i>	<i>2</i>
1.3 <i>Methodological Approach.....</i>	<i>2</i>
2 On Identity – Concepts, Ideas, and Their Relevance for the European Discussion.....	3
2.1 <i>Roots of the Idea of European Identity.....</i>	<i>4</i>
2.2 <i>Sources of Identity.....</i>	<i>6</i>
2.3 <i>Identity and Literature</i>	<i>9</i>
2.4 <i>The Language of Europe</i>	<i>11</i>
2.5 <i>Cultural Resources.....</i>	<i>13</i>
2.6 <i>Narratives and Europe.....</i>	<i>14</i>
2.7 <i>Official Aims and Values of the European Union.....</i>	<i>15</i>
2.8 <i>Governance in the European Union and Cultural Politics</i>	<i>17</i>
2.9 <i>Hegemonic Thinking and the Issue of Truth.....</i>	<i>21</i>
3 Methodology	22
3.1 <i>Literature Analysis.....</i>	<i>22</i>
3.2 <i>Case Study.....</i>	<i>22</i>
3.2.1 <i>Case Selection</i>	<i>23</i>
3.2.2 <i>Data Collection.....</i>	<i>23</i>
3.2.3 <i>Data Analysis and Discussion</i>	<i>24</i>

3.3	<i>Conceptual Comparison</i>	24
4	Case Study of Four Projects Funded by the European Union	24
4.1	<i>Transdanube Travel Stories</i>	24
4.1.1	Fields of Activity, Measures, and Goals	26
4.1.2	Essential Concepts and Cultural Resources	26
4.1.3	Following the Idea of European Identity	32
4.2	<i>4Cs - From Conflict to Conviviality through Creativity and Culture</i>	35
4.2.1	Fields of Activity, Measures and Goals	36
4.2.2	Essential Concepts and Cultural Resources	37
4.2.3	Following the Idea of a European Identity	41
4.3	<i>Connecting European Literary Artists</i>	42
4.3.1	Fields of Activity, Measures, and Goals	43
4.3.2	Essential Concepts and Cultural Resources	43
4.3.3	Following the Idea of a European Identity	44
4.4	<i>EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory</i>	45
4.4.1	Fields of Activity, Measures, and Goals	46
4.4.2	Essential Concepts and Cultural Resources	47
4.4.3	Following the Idea of a European Identity	49
5	Findings – Concepts and Ideas	49
5.1	<i>Sustainability</i>	50
5.2	<i>Diversity</i>	54
5.3	<i>Heritage and Tradition</i>	56
5.4	<i>Cultural Memory</i>	58
5.5	<i>Cultural Dialogue and Exchange</i>	60
5.6	<i>Encounter</i>	62
5.7	<i>Conflict Mediation</i>	64
5.8	<i>Conviviality</i>	66
5.9	<i>Transition, Recreation, and Transformation</i>	68
5.10	<i>Innovation and Modernisation</i>	69
5.11	<i>Translation</i>	71

5.12	<i>Capacity Building and Sharing</i>	73
5.13	<i>Cooperation</i>	75
5.14	<i>Collective Co-Ownership and Participation</i>	76
6	Conclusion	79
	Bibliography	IX

List of Figures

Figure 1: The 3 Dimensions of Sustainability (Stichting de Wintertuin 2024).....	50
----------------------------------------------------------------------------------	----

List of Tables

Table 1: Key Information Transdanube Travel Stories	25
Table 2: Key Information 4C's - From Conflict to Conviviality through Creativity and Culture	36
Table 3: Key Information Connecting European Literary Artists	42
Table 4: Key Information EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory	46

List of Abbreviations

CELA	Connecting Emerging Literary Artists
EEC	European Economic Community
EU	European Union
TDTS	Transdanube Travel Stories

How Projects Funded by the European Union Address the Idea of European Identity and Culture

1 Introduction

The idea of a European identity has become of particular interest because of the ongoing period of instability at the economic, social, political, and institutional levels within the European Union (Pavlopoulos, Kostoglou, and Motti-Stefanidi 2019, 103). When trying to pursue an understanding of European identity, attempts may be based on a history of ideas of Europe or geographical terms. However, it can only be understood by referencing the institutional context. European institutions have appropriated the term and symbols of Europe, but still, they are not the single author of these narratives. Beyond institutions, there are networks, associations, and individuals that draw on these institutions for symbolic and economic resources to implement their projects and, therefore act as interpreters of European narratives. Thus, it is crucial not only to analyse Europe as an idea but also as an unfolding institutional project, focusing on relationships and context (Sassatelli 2009, 20). In this dissertation, cultural projects that are funded by the European Union are examined for their relations to the idea of a European identity and culture. Accordingly, an attempt is made to identify whether and in which way the projects address and represent European narratives. In this context, emphasis is put on identifying common or even opposing concepts and narratives concerning European identity and culture.

1.1 Objectives and Research Question

The research entails case studies of four selected projects in the fields of art, culture, and tourism. The aim of this analysis is to identify key concepts and ideas that are present in the projects and, therefore, are crucial for European thought, the way of living as a European as well as the perception of Europe as a whole by its inhabitants. With the analysis of the projects, the author aims to answer the following research questions primarily:

- Do projects funded by the European Union address the idea of a European identity and culture? If yes, how?
- What concepts and ideas are discussed and communicated?

1.2 Relevance of the Study

In the 19th and 20th centuries, national identities were based on cultural uniqueness, and mythicised history was an important factor in shaping national identity. America is a country that drew its national identity in the 20th century less from its (mythicised) history than from a vision. Participation in national identity was acquired through participation in the “American dream” (Assmann 2017, 4:222). However, the formation of the European Union was neither driven by a mythicised history, nor by a shared vision. The European Union's creation rather was a peace project that was intended to unite and strengthen Europe politically and economically (Guérot and Ritz 2022, 22). This unique case creates the question of whether the EU's governance of member states in a common direction fosters a sense of shared identity, which could shape the European Union's societal perception of itself and other member states and therefore be crucial for European cooperation. While member nation-states undoubtedly offer cultural resources that lead to a shared cultural identity within their societies, it remains pertinent to investigate the extent to which the European Union provides similar sources to its member states that may also result in a shared identity and culture.

This question is also an essential one in terms of the future of world politics. Driven by modernisation, world politics are being reshaped along cultural lines. People and countries with similar cultures are coming together, while those with different ones are moving apart. Alliances based on ideology and great power relations are being replaced by alliances based on culture and civilisation. Political borders are increasingly aligned with cultural ones: ethnic, religious, and civilisational. The question ‘Which side are you on?’ has been replaced by the much more fundamental question: ‘Who are you?’. The answer to this question, the cultural identity, defines a state's or union's place in world politics, its friends, and its enemies (Huntington 1996, 125). This is the reason why it is relevant if the various cultures of Europe are coming closer together through measures of the governing body of the European Union.

1.3 Methodological Approach

In this thesis, a hermeneutic literature analysis is conducted, as well as empirical research within the framework of a case study and a conceptual comparison. As part of hermeneutic research, a variety of texts are read, objectively explained, and interpreted. The meaning is

filtered out of the texts and, moreover, combined with varying concepts and ideas in the field and used to write the theoretical foundations (Danner 2006). This will provide an overview of different concepts and ideas concerning European identity and culture and establish a theoretical foundation for further research. Subsequently, an analysis of the four selected EU projects and their relation to the topic of European identity and culture is elaborated. Likewise, possible influences of the project's communicated thought patterns or also lifestyles on European society are explored. Within the framework of the case study, the websites and available documents of the projects are examined in an attempt to answer the research questions. The hermeneutic literature analysis and the empirical research conducted in the form of a case study further lead to a conceptual comparison. This comparison aims to identify core concepts the four projects address and that are related to the idea of European identity.

2 On Identity – Concepts, Ideas, and Their Relevance for the European Discussion

This chapter explores the multi-layered concept of identity and examines its roots, sources, and meaning in the context of the European debate. By examining the conceptual foundations of identity, this chapter aims to provide a comprehensive understanding of how identity is constructed, expressed, and perceived, particularly in Europe.

The discussion begins with an exploration of the historical roots of the concept of European identity, tracing its development and the factors that have shaped its evolution. This is followed by an examination of the various sources of identity, including cultural, social, and political influences that contribute to a sense of belonging. Another aspect examines the relationship between European identity and literature, showing how literary works have both reflected and shaped the idea of Europe and its identity. Subsequently, the role of language as a unifying and distinguishing feature within Europe is explored, and its influence on identity formation is considered. In addition, cultural resources, the role of narratives in identity formation, European governance approaches, and issues of hegemonic thinking and truth are considered in this section. Finally, the last segment offers a discourse that summarises and discusses these different elements.

2.1 Roots of the Idea of European Identity

Keeping in mind all of these differences in terms of history, language and culture, one might assume something like a shared identity is necessary to create a sense of community within the European Union. However, when analysing related literature about cultural identity suggest that this universalism from the past might not work out in today's globalised world and new approaches are needed. This is also true because the European is neither a country, since every citizen of the European Union is also citizen in a country, nor a merge of states like the USA that formed under the guiding principle of the American dream. But how much of our own, how much of the other do humans need? Today we not only hear the voices of postmodern authors proclaiming a new era of transculturality, in which a global mixture of races, cultures, media and ways of life prevails and in which 'there is no longer anything strictly foreign or strictly one's own. We also hear the voices of the fundamentalists or of post-colonial authors who, after a long history of oppression and annihilation, are embarking on a search for their own cultures and inventing their own traditions. Our world continues to become increasingly homogenised and differentiated: borders are constantly becoming permeable and being dismantled but are also being rebuilt elsewhere (Assmann 2017, 4:232), but what does this mean in the context of Europe and its identity?.

Since the 1980s, initially in the English-speaking world, but then also in Germany, there have been repeated debates between two different approaches of liberals and communitarians, concerning the conceptual predominance of the relation between the individual and society and its correlation to the formation of identity within a community. Liberal social theory and philosophy of the modern era, especially in the contract theory tradition that has dominated since the 18th century, often give the impression that a society arises through the union of individuals. This is because people can hardly satisfy their needs, such as security and protection, but also things like wealth, on their own, but only in social organisations. Therefore it is natural for humans to join together to form groups and communities, according to the basic liberal idea. Rational individuals, so the idea goes, enter social bonds and obligations when this seems advantageous to them in light of their desires, needs, and preferences (Rosa 2010, 93). Communitarians, on the other hand, consider this to be a severe error. They often draw on Aristotelian considerations, according to which social communities are inherent to human beings, are functional for the development of their

humanness, and do not have to be formed through rational considerations or contracts. The decisive argument here is the realisation that human desires, inclinations, convictions and preferences - in short: our identities - do not form the basis of social association but are far more likely to be its consequences (Rosa 2010, 94). The case of Europe is particularly interesting in this context because the European Union emerged from an economic union, namely the EEC – European Economic Community. While still being an economic alliance it furthermore became a project of peace and a political union (Guérot and Ritz 2022, 37) that promotes certain ideas related to its founding missions which include peace, unity in diversity, international cooperation as well as a federal peace order (Guérot and Ritz 2022, 33). Therefore, the question arises, if there is something like European identity. And if yes, was it always there and functioned as the basis for the formation of the EU, or is it rather an inevitable consequence of this union?

In the beginning, European civilisation was formed from three elements:

1. The culture of ancient Greece and Rome.
2. Christianity, which is a peculiar descendant of the religion of the Jews, Judaism.
3. The culture of the Germanic warriors who invaded the Roman Empire.

This shows that European civilisation has always been a mixture of various influences, which will continue to be relevant in the future (Hirst 2023, 11). And since the idea of “Unity in Diversity” is not only one of the founding cornerstones of the European Union but also the official motto, (Wolf 2014, 229) it is a concept very present in the life of the people of Europe. For a long period of time, Chinese civilisation was far ahead of European civilisation. Nevertheless, Europe first achieved steady economic growth and then the Industrial Revolution. The other hallmarks of modernity, the representative constitution and individual rights were also first developed in Europe (Hirst 2023, 199). So, what is special about Europe? In China, for example, power was held by the emperor alone, whereas in Europe, the kings operated in a system of rival states and after the fall of the Roman Empire in Western Europe, there was never again a power that controlled its entire territory (Hirst 2023, 199). In Europe, power was distributed, and high culture was a mixture of heterogeneous elements with no firm ties to worldly rule. This multifaceted character had an impact on the open nature of

European society, the dynamics of its economy and the vibrancy of its intellectual life in the modern era (Hirst 2023, 203).

Another thing that led to a growing awareness of the unique characteristics and circumstances that distinguish Europe from the rest of the world is the overseas expansions (Hanenberg 2004, 11). The first documented record of the term "European" as a group of people seems to have come from a history of conflict. In a Latin chronicle written in Spain in 754, the victors of the Battle of Tours are referred to as Europeans for the first time, signifying that it was used to contrast Christians and Muslims. Hence, do today's citizens of Europe even want or need a shared identity? Furthermore, if they do, what do they do to acquire it? As Appiah (2018, 11) states, identities are essential for people as they give them an idea of how to fit into the world. National identities fulfill this task within the various European countries, but a European identity could do the same for the European Union as a whole. When there is a feeling of belonging and even solidarity towards other members of the group, identity can be a crucial factor in times of crisis. On the other hand, problems such as conflicts about who belongs to the group and who does not can arise (Appiah 2018, 12).

2.2 Sources of Identity

Before analysing European identity and the role of institutions within this idea, emphasis must be put on the general concept of an individual and shared identity to understand on what ground they are formed. When describing this broad concept of identity in the middle of the 20th century, one would probably have thought of attributes such as gender, class, nationality, region, and religion that make up an individual. Today, it is believed to be more social, often shared among millions of people (Appiah 2018, 7). The first one to give a detailed definition of such a social identity was the American sociologist Alvin W. Gouldner (1957, 282), who stated in his essay that a social identity is assigned or even imputed to a person by members of his group and further interpreted on a base of cultural values (Appiah 2018, 8). They are considered cultural constructs and ideas that are never predetermined but are produced by corresponding symbol systems and value orientations. Cultures represent "offers of identity" that are based on consent. Moreover, homogenisation already takes place in the adoption of largely unconscious behavioural patterns (Assmann 2017, 4:221). In this context, Appiah (2018, 11) identifies three things that identities share, being that they always come with labels in order to understand them, that they matter to people and show them how

to situate themselves in the social world, and that they do not only give oneself reasons to do things but also others to do things to you, which can have both, a positive as well as negative implications. For Maalouf (2000, 22), identity consists of a series of affiliations, though it is necessary to emphasise that identity is also something singular, something we experience as a complete whole. However, people often consider themselves in relation to one of their affiliations that is most under attack. As a result of this, the enemy is also in imaginary form, a quick supplier of identity. Fear for oneself unconsciously awakens a longing for the enemy, who represents our own question as a figure (Han 2019, 4:23). These imaginations can even be amplified by the way people network and communicate online because it does not facilitate encounters with the Other, but instead serves to find equals and like-minded people past the strangers and others and ensures that our horizons of experience become ever more narrowed (Han 2019, 4:10).

Individual identity emerges through both an inclusion identity and an exclusion identity. While inclusion identity is oriented towards conformity with or surpassing roles that prescribe certain norms of behaviour and expectations, exclusion identity, on the other hand, consists primarily of what distinguishes the individual from all others. Thus, inclusion identity is created by taking on a social role and acquiring identity through belonging. Exclusion identity is created by marking a difference between the self and all pre-formulated social roles (Assmann 2017, 4:217). In the case of collective identity, too, a distinction can be made between inclusion, where the symbolic imprint is rather weakly developed and general enough to accommodate heterogeneity, and exclusion identities, which are typical for groups that derive their identity predominantly through demarcation from other collectives and therefore offer little room for diversity (Assmann 2017, 4:222).

Maalouf (2000, 56) claims that too much emphasis is often laid on the influence of religions on people and needs to be more on the influence of people and their various affiliations on religions. So, if Christianity shaped Europe, Europe also shaped Christianity. Both things result from what society made of them (Maalouf 2000, 51). This theory can also be applied to other areas, such as culture. Human beings are not merely a result of their many affiliations, as these social groups are equally shaped by the people who belong to them.

"Europe was the first to proclaim that the world is made by culture – but by the same token, it was also the first to discover/decide that since culture is done by humans, doing culture is – may be, ought to be – a human job/destiny/vocation/task (Bauman 2004, 11)".

There have always been Narratives created by humans about Europe and European people trying to grasp the essence of being European. Stories and tales of Europe, such as the one of Princess Europa being kidnapped by Zeus, the saga of Cadmon's travels or the Phoenician's attempts to find the mythical continent of Europe are such narratives that lead Bauman (2004, 1) to his idea of Europe as an adventure. The common thread he identifies is that Europe is not something to discover but rather a never-ending mission of making, creating, and building (Bauman 2004, 2). Thus, culture is not only part of Europe's discovery but also the invention of the task of culturing culture. Here he defines culture as an activity of drawing the world and transplanting it into the human realm (Bauman 2004, 11). Hence, culture can be seen as an origin of identity, which is why this dissertation puts more emphasis on this aspect. Moreover, when culture and cultural resources are a source of identity, cultural projects in Europe can also be interpreted like this. Even though it may not be their primary purpose, one cannot deny that they contain and communicate certain narratives that may shape European society. However, before delving deeper into this topic a definition of culture is necessary. Alleida Assmann offers five definitions of culture that evolved over different times and spaces all over the world:

- 1) Cultivation in the sense of improvement and enhancement of a thing.
- 2) Geographic and political large-scale entities such as French culture or Western culture.
- 3) Ethnographic term: inclusive term for everything people do and are associated with.
- 4) The elitist concept of high culture.
- 5) Civilisation: mastery of the instinctual human nature (Assmann 2017, 4:17).

In this thesis, the most relevant definition will be the second one, as the focus is on analysing the culture of the large-scale entity Europe, respectively, the European Union, for something that can be called a shared identity. Of course, every person is a repository of many different loyalties and affirmations, and sometimes they conflict with each other and confront one with difficult choices. There is probably barely a citizen of today's Europe who does not feel an inevitable conflict between his belonging to an old country like France, Spain, or England on the one hand and his belonging to the continental entity of Europe on the other (Maalouf

2000, 5). A concept that is strongly related to this issue is the idea of some common inner essence that all members of the group share. This concept, called essentialism in psychology, is something other than what society teaches us when we are young. In fact, children develop this way of grouping people regardless (Appiah 2018, 25). According to Assmann (2017, 4:221), this belief in a common essence is responsible for identity formation in today's nation-states. So, if this is true for the individual states of Europe or members of the European Union within their territory, the question of whether people believe in a common essence within the European Union as a whole arises as well. However, it is not an invisible essence that influences and shapes how people perceive their shared identity. Many of the collective patterns of behaviour and thinking that can be observed in a culture and that lead to the formation of a shared identity are instead the results of historical, demographic, and economic developments as well as geographical and ecological conditions (Schugk 2014, 45). In addition to the shared physical environment and the shared history of a nation it is, in particular, the institutions and facilities listed below that illustrate very impressively why the foundation of national cultures can be assumed to a comparatively high degree. Firstly, the family, which represents the central basic social unit, in which cultural adaptation to one's culture takes place from birth. Secondly, religion can significantly influence people's views of the world and thus also significantly shape the shaping of the environment. In addition, there is education, through which the culture of a nation experiences a particularly strong imprint, which is based on its own value system. The last institution is the mass media, which with increasing importance, promotes commonalities regarding values, attitudes, and tastes (Schugk 2014, 35). This means that people adopt their identity and culture from different sources. Since the projects studied in this thesis also use some of these sources, such as mass media, there is a high probability that they, therefore, impact the identity of individual citizens and what can be seen as a collective identity.

2.3 Identity and Literature

A shared literary heritage seems to be one of the most significant components of an imagined community. Literary narratives are compelling because they contain the meaning of the community as such and, therefore, represent the society in its actions and deeds, its possibilities, and characteristics, thus constructing the reality and identity to which the imagination refers (Hanenberg 2018, 32). Hanenberg (2004, 12) speaks in the context of

Europe of a process of "self-discovery of Europe", which is accompanied and promoted by German literature in three steps. The first is the discovery of Europe on the island, which goes hand in hand with conquest and colonisation since the end of the 15th century. Foreign populations serve as a mirror of one's own assets and civilisational possibilities (Hanenberg 2004, 12). In this sense, Grimmelshausen's *Simplicissimus* is one of the first Europeans in German literature. He discovers Europe with the help of the island, which is always accompanied by criticism because the more he discovers, the more critical he feels towards Europe (Hanenberg 2004, 13). This might be because proximity and distance are interwoven and held together by a dialectical tension. It consists of the fact that things are enlivened precisely by their opposite, by the other of themselves. A mere positivity, like a lack of distance, is devoid of this vital force (Han 2019, 4:13). The second step is the improvement of Europe into a utopia. "Wunderliche Fata einiger Seefahrer" by Johann Gottfried Schnabel is a social utopia that is critical of Europe but also strives to improve Europe's constitution and living conditions (Hanenberg 2004, 14). "Die Insel Felsenburg" by Ludwig Teck offers a protestant counter-project to the catholic Europe of the occidental Middle Ages. The utopia here refers to overcoming the shortcomings in Europe (Hanenberg 2004, 15). The final step is profanation and Europeanisation. Utopia pushes Europe to an undefined place, and the enlightenment brings it back to the continent and makes it a concrete demand on practice (Hanenberg 2004, 16). An example of this is "The Golden Mirror" by Christoph Martin Wieland, in which the mirror is a metaphor used by a European author to present experiences from abroad, however authentic, for the benefit of the homeland (Hanenberg 2004, 17). Tolerance as a procedural principle of Reason is, in this sense, a profane expression of a Europeanisation of claims to alterity (Hanenberg 2004, 20).

Just like history and myth, the literary canon is an essential imprint of cultural identity. The claim of a canonical text over another text is that it is intended by society to represent and inculcate the historical experience as well as the values of a cultural group (Assmann 2017, 4:225). The literary canon is understood to be a list of texts that establishes individual education and cultural identity and is characterised by three features: selection (selection implies omission), value (attribution of value), and duration (permanence) (Assmann 2017, 4:224). Using the example of the protagonists of Jamaica Kincaid's novels, a female identity construction under the conditions of colonial pedagogy and canon politics is brought to light. Other literary examples vary on the theme of cultural border crossing and its consequences

for identity construction. Mary Antin stands for a migrant biography in which the Jewish prehistory in Eastern Europe was written down, completed, and ticked off with immigration. On the other hand, the British Muslim Salman Rushdie did not make belonging to ethnic and cultural groups but the crossing of borders itself the principle of his identity construction and the source of inspiration for his literary writing (Assmann 2017, 4:235).

Part of this self-discovery of Europe in literature repeatedly includes the demand for a unification of the continent. Horvath clearly shows here the associated difficulties and obstacles along the way. He points to the two ever-opposing forces of mythical hopes on the one hand and the actual experience of war and destruction, resentment and everyday cynicism on the other that make this path a difficult one (Hananberg 2004, 90). However, conflicts are not always destructive, they have a constructive dimension as well because it is only from conflicts that stable relationships and identities emerge (Han 2019, 4:35). As already mentioned, literature and its accompanying narratives have a substantial impact on how people perceive the social world. Knowing this and that it is used as a tool within cultural projects of the European Union, an analysis of them and the incorporated narratives can offer relevant insights into the construction of the social world of Europe. Narratives, which people use creatively to interpret the social relations of self and others as well as past and present, show the complex ways people use cultural resources to position themselves within a society (Lawler 2008, 47).

2.4 The Language of Europe

Naturally, our language is central both to our desires and needs as well as to our self-image (Rosa 2010, 94). In the process of socialisation, a person always acquires a language and an associated, widely ramified set of social practices and binding value ideas. It is only through the knowledge and experience of such common goods and shared basic beliefs that an individual develops a sense of their own identity or personality. (Rosa 2010, 96) This argument was also formulated by the influential social psychologist George Herbert Mead, for example, when he noted that we only develop a sense of self via the diversions of (or by) others, in the mirror of the social reactions of our fellow human beings and the organised community (Mead 1973, 196). Thinking of Europe, it can be observed that it is a mixture of several different languages, which raises the question of how this central aspect shapes European people's self-image. The official languages of the EU alone are already twenty-

four, namely Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish and Swedish (European Union 2024c). The majority of spoken languages belong to a larger language family, Romance, Germanic or Slavic. A few countries are unrelated to any other language. These are the Greeks, the Albanians, the Hungarians and the Finns. In Western Europe, Germanic languages predominate in the north and Romance languages in the south. Two countries have a mixed form: Belgium has a Germanic language in the north and a Romance language in the south. In Switzerland, a Germanic language is spoken in the north and a Romance language in the two southern corners. A Slavic language is spoken in most of Central and Eastern Europe: in Poland, the Czech Republic, Slovakia, Bulgaria and the former Yugoslavia (Hirst 2023, 168). Latin, with its Romance offshoots, Greek and the Slavic and Germanic languages can all be traced back to a common origin, a language known as Indo-European (Hirst 2023, 169). However, two European countries, Hungary and Finland, have languages that cannot be traced back to Indo-European. Their speakers came from Asia in two separate migrations, but nevertheless, the two languages are related (Hirst 2023, 170).

Thinking of this mix of languages in Europe the question arises, in which one would a dialogue between cultures have to take place or should there be a universal shared language? It cannot be in one of either perspective without provoking the other's alienation, which brings Jullien (2021, 71) to the simple answer that it must be in the languages of both, in the interspace opened by translation. Balibar (2009, 178) describes the "language of Europe", translation, not as a static code but a dynamic system shaped by ongoing interactions and exchanges—in essence, which is in essence translation as well. Therefore, it represents the tangible social practices of translation across various levels, serving as the foundational medium of communication that all other forms of interaction rely on.

However, translation should no longer be viewed simply as a bridge between languages or cultures, as this perspective perpetuates the idea of separate, distinct national cultures. In the multilingual culture of Central Europe, translation serves not merely as a means of communication but as a form of expression that upholds a shared multinational culture (Cooper 2010, 127). This means that translation is more than just transferring words from one language to another. It is a tool for creating understanding across cultures and disciplines. By bridging linguistic as well as cultural gaps, translation creates an interspace for mutual

understanding in Europe and therefore functions as a dynamic force that shapes both individual and collective identity and can foster a deeper connection among the people of Europe.

Another concept that would work well within the frame of Europe is Heterolinguality, which also understands translation as a social relation or an activity that opens up a field of differentially shaped social practices. It drifts away from the idea of language as a homogeneous entity and explores translation processes in terms of social relations rather than the criteria of presumed entities (Wolf 2014, 232). Translation fundamentally signifies the presence of difference. As the representation of difference, translation is enduring, reflecting the constant nature of difference as both an idea and a practice. Simultaneously, it is intrinsically connected to continual change, transformation, adaptation, and variation (Wolf 2014, 235).

2.5 Cultural Resources

In order to overcome current challenges and conflict, Jullien proposes a new concept that tries to eliminate the idea of a fixed cultural identity. He claims that there is no cultural identity and that there are only "resources" (Jullien 2021, 43). This will function as a starting point in this thesis because this concept takes away the issue of choosing between national and European identity since resources erase the issue of belonging and possessing culture, eliminating conflicts between formerly thought of opposing identities. Identities are defined, and resources are explored, activated, and exploited. Moreover, there is no limit or end to these exploring processes, but also creating (cultural) resources (Bauman 2004, 2). Moreover, Jullien (2021, 24) proposes a conceptual shift from difference to divide because with difference, once a distinction is made, each of the two forgets the other, and each goes its own way (Jullien 2021, 27). With a divide, on the other hand, the two separated terms remain face to face and bring forth an interspace (Jullien 2021, 28). While difference is bound to identity and belonging, the divide creates a new resource. The interspace leads away from the identificatory perspective and therefore does not produce an identity but what Jullien calls a resource. This gives rise to the possibility of discovering other resources that one had not previously considered or even suspected (Jullien 2021, 30), making them non-exclusive, available to all, and belonging to no one. Cultures exist in relation to one another and constantly mutate and transform themselves. To do so and create a stable self, facing the

Other, preferably in an interspace, is always a necessity (Han 2019, 4:32). Following this approach in the context of Europe allows us to rethink the dialogue between cultures and avoids what Jullien sees as the false debate about identity and difference.

2.6 Narratives and Europe

The social philosopher and communitarian Alasdair Macintyre emphasises that human identities are always narrative, in other words, they develop within the context of shared and passed-on stories. According to this, we only develop a sense of who we are and want to be - an identity - when we know the underlying stories of our community (Rosa 2010, 98).

To give an overview of the creation of narratives and meaning-making, Bruner (1991) proposes a list of ten narrative properties that describe this construction of reality with narrative principles. In the context of European identity formation, these preconditions for narratives are a relevant theoretical basis for analysing whether and to what extent EU-funded projects apply narratives and thus offer and promote sources for identity formation within Europe.

1. *Narrative diachronicity*. This property shows that a narrative is an account of events occurring over time, whereas time refers to "human time" rather than "clock time" (Bruner 1991, 6).
2. *Particularity*. In this regard, Bruner states that narratives refer to particular events that function as a vehicle to develop the story rather than as a final destination (Bruner 1991, 6).
3. *Intentional state entailment*. This describes how narratives present people acting in a specific setting to show their identity. Happenings in the storyline must be relevant to their beliefs, desires, theories, values, etc. Hence, narratives do not simply explain why a character acts a certain way. They provide a basis for the audience to interpret and understand a character's motivation (Bruner 1991, 7).
4. *Hermeneutic composability*. Here Bruner emphasizes that the act of constructing a narrative is more than selecting events and then placing them in an appropriate order. They need to be he-constituted and embedded in the overall narrative and made functions of the story (Bruner 1991, 8). To allow this, the human capacity to process knowledge in this interpretive way has to be there. Therefore, contextual domains such as intention attribution

and background knowledge of the narrator and the recipient provide this base for interpretation (Bruner 1991, 11).

5. *Canonicity and breach*. To make a story worth telling, an implicit canonical script must be broken in a way that does violence to the "legitimacy" of the canonical script. This breach usually involves a "precipitating event" that triggers a twist (Bruner 1991, 11).

6. *Referentiality*. The acceptability of a narrative cannot depend on its correctly referencing reality. Therefore, realism in a fictional story must be a convention rather than a matter of correct reference. Whether the narrative is considered "true" is related to its verisimilitude rather than its verifiability (Bruner 1991, 13).

7. *Genericness*. This property can be seen as the flip side of particularity, where the story is classified as a genre and frames meaning (Bruner 1991, 14).

8. *Normativeness*. Because a story's "tellability" as a form of discourse is based on a rupture of conventional expectation, narratives are necessarily normative (Bruner 1991, 15).

9. *Context sensitivity and negotiability*. The contextuality of narratives allows cultural negotiation, meaning that different variations of the story can occur based on the recipient's context (Bruner 1991, 17). This is related to the discussion of the hermeneutic compositional capacity and interpretability of narratives.

10. *Narrative accrual*. This refers to how we assemble fractions of stories into a whole. In the process, narratives accumulate, eventually creating what is variously called "culture" or "history" or, more loosely, "tradition." (Bruner 1991, 18) Once they are culturally shared and distributed in a sense described above, narrative accumulations acquire "exteriority" and the power of constraint (Bruner 1991, 19).

2.7 Official Aims and Values of the European Union

The general objectives and values of the European Union are also of great importance as a basis for the analysis of the projects. This is particularly significant as it shows the extent to which they complement each other.

The European Union was founded on the base of six core values. The first one is human dignity, which is inviolable. It must be respected, and protected and constitutes the real basis of fundamental rights. The second one is freedom. Freedom of movement allows citizens to move and reside freely within the Union. Moreover, individual freedoms such as respect for private life, freedom of thought, religion, assembly, expression, and information are

protected by the EU Charter of Fundamental Rights. Thirdly, the functioning of the EU is founded on representative democracy. A European citizen automatically enjoys political rights. Every adult EU citizen has the right to stand as a candidate and to vote in elections to the European Parliament. EU citizens have the right to stand as a candidate and to vote in their country of residence, or in their country of origin. The fourth value is equality, which is about equal rights for all citizens before the law. The principle of equality between women and men underpins all European policies and is the basis for European integration. It applies in all areas. The principle of equal pay for equal work became part of the Treaty of Rome in 1957. The fifth value the EU is based on is the rule of law. Everything the EU does is founded on treaties, voluntarily and democratically agreed by its EU countries. Law and justice are upheld by an independent judiciary. The EU countries gave final jurisdiction to the European Court of Justice and its judgments must be respected by all. Finally, the last core value is human rights which are protected by the EU Charter of Fundamental Rights. These cover the right to be free from discrimination on the basis of sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation, the right to the protection of your personal data, and the right to get access to justice (European Union 2024a).

The aims of the European Union within its borders are:

- Promote peace, its values, and the well-being of its citizens.
- Offer freedom, security, and justice without internal borders, while also taking appropriate measures at its external borders to regulate asylum and immigration and prevent and combat crime.
- Establish an internal market.
- Achieve sustainable development based on balanced economic growth and price stability and a highly competitive market economy with full employment and social progress.
- Protect and improve the quality of the environment.
- Promote scientific and technological progress.
- Combat social exclusion and discrimination.
- Promote social justice and protection, equality between women and men, and protection of the rights of the child.
- Enhance economic, social and territorial cohesion and solidarity among EU countries

- respect its rich cultural and linguistic diversity.
- Establish an economic and monetary union whose currency is the euro.

(European Union 2024a)

Furthermore, there are also aims of the EU within the wider world. These are relevant for this research as well since the projects funded by the EU do not solely focus on countries within its borders. There are also partner institutions from neighboring countries, such as Switzerland, Serbia, or Norway that are part of EU-funded initiatives. The aims that focus on the wider world are:

- Uphold and promote its values and interests.
- Contribute to peace and security and the sustainable development of the earth.
- Contribute to solidarity and mutual respect among peoples, free and fair trade, eradication of poverty, and the protection of human rights.
- Strict observance of international law.

(European Union 2024a)

2.8 Governance in the European Union and Cultural Politics

Another factor to consider is the way the European Union governs its member states. The history of the European Union ranges back to 1992, when the European Economic Community became a proper domestic market. Goods and products no longer have any nationality. By promoting the free movement of goods, services, capital, and people, the EU's governance actively fosters integration and cooperation among member states, ultimately contributing to enabling individuals to experience diverse cultures and perspectives. This exposure to different cultures and creating a common European space may create a sense of belonging and mutual understanding. Also, in 1992, the Euro-Corps was created on the back of a German-French initiative, and the European Security and Defence Policy (ESDP) began to take shape. In 1994, the European Monetary Institute was founded, which would later become the European Central Bank (ECB). The Schengen Agreement on the abolition of border controls, which had already been agreed in 1985, was developed into a European area of freedom, security, and justice in 1995. In addition, the European passport comes into circulation, as does Beethoven's 9th Symphony as a European anthem. The European Capitals of Culture, proclaimed annually since 1985, are given a

boost, and authors are encouraged to reflect on European identity (Guérot and Ritz 2022, 57). By promoting generalized policies and regulations that address cross-national challenges, such as climate change and migration, the EU contributes to a shared feeling of responsibility towards Europe. By working collectively to tackle these issues, the EU may foster a sense of solidarity and common purpose among member states and citizens. This cooperation in addressing shared challenges contributes to forming a feeling of togetherness centered around a collective endeavour for the common good.

The European Union's governance approach is intriguing due to its origins as an economic agreement, namely the European Economic Community, rather than a traditional nation-state (Eberlein and Kerwer 2004). By analysing the interplay between governance and European identity, we can gain insights into the complex dynamics that shape the European Union as a unique supranational entity and its role in shaping the identities of its diverse population.

Governance is a system of institutions, processes, and relationships that facilitate the resolution of collective action problems through cooperation and the effective management of relationships among civil society, government, and the market (Schad 2019, 13). Collective action problems arise when pursuing individual interests hinders the achievement of common goals or the provision of public goods. The significance of addressing collective action problems lies in the recognition that individuals cannot solve them alone. Hence the establishment of mechanisms that promote collaboration, resource allocation, and monitoring are crucial parts of governance. By overcoming the challenges of coordinating collective efforts, governance enables the effective resolution of collective action problems and the provision of public goods for the benefit of society as a whole (Eberlein and Kerwer 2004, 122).

Many of the collective patterns of behaviour and thinking that can be observed in a culture and that lead to the formation of a shared identity is the results of historical, demographic, and economic developments as well as geographical and ecological conditions (Schugk 2014). This means that people adopt their identity and culture from different sources, provided among others by the national government. In order to overcome current challenges and conflict, there is a theory that may be helpful in this context. It was formulated by Jullien (2021, 43) and proposes a new concept that tries to eliminate the idea of a fixed cultural identity. He claims that there is no such thing as a shared cultural identity and only

"resources" (Jullien 2021, 43). This theory is a good starting point when attempting to identify influences and sources of European identity. It removes the issue of choosing between national and European identity since resources erase the issue of belonging and possessing culture, eliminating conflicts between formerly thought of opposing identities. Identities are defined, and resources are explored, activated and exploited. Moreover, there is no limit or end to these exploring processes, but also creating cultural resources (Bauman, 2004).

In the early 2000s, the European Commission recognised the need for reforming European governance to address concerns regarding democracy, transparency, and subsidiarity. To achieve this, the Commission published a White Paper in July 2001, drawing from the global discourse on good governance. The objective was to bring the European Union closer to its citizens, enhance its effectiveness, and strengthen the democratic legitimacy of its institutions. The Commission proposed that European governance should be based on five principles of good governance: openness, participation, accountability, effectiveness, and coherence. The framework aimed to establish consistent policies that involve civil society organisations and European institutions. Recognising the role of civil society in representing citizens' concerns and delivering services, the EU emphasised transnational cooperation strategies to engage civil society organisations in the policy process. The White Paper suggested institutionalising the EU's relationship with civil society by introducing a code of conduct to improve accountability and define responsibilities. The involvement of civil society organisations in EU policymaking was to be facilitated through structured consultation processes, such as civil and social dialogues. This approach aligns with democratic governance, which empowers civil society institutions by transnationalisation the EU policy process, as emphasised by provisions in the Lisbon Treaty on participatory democracy (Börzel et al. 2008, 20). These democratic principles, transparency, and citizen participation greatly influence the European Union's governance. Mechanisms such as the European Parliament and the European Citizens' Initiative provide opportunities for citizens to engage in the decision-making process and shape EU policies. By involving citizens in the governance process, the EU enhances democratic legitimacy and empowers individuals to participate in the European project. This participatory approach fosters identification with the European Union and contributes to developing a shared democratic understanding, values as well as active citizenship. The European Union has also embedded the same good

governance principles, including democracy, human rights, and the rule of law, into its foreign policy. Significant financial and human resources accompany this commitment. As countries in the Western Balkans progress towards EU membership, this evolving approach to governance has the potential to profoundly influence member states, and their ways of living in and seeing themselves as well as as a whole (Börzel et al. 2008, 21). As democracy is a fundamental value shared by the EU and its member states, promoting democratic governance within the accession process is a relevant part of shaping the values and norms that future member states adopt. By aligning with the EU's democratic principles, these countries may undergo significant societal and political transformations, leading to the internalisation of European thought.

At the same time, around 2000, the concept of cultural governance gained prominence in European policy documents. Cultural governance is associated with the normative principles of good governance, such as cooperation, collaboration, negotiation, consultation, partnership, networks, participation, and inclusion. Cultural governance offers some kind of normativity and interpretive flexibility, making it useful for various political and social stakeholders as a program. This interpretive openness is part of symbolic politics that involves identity construction and serves as a communication strategy. In a broader sense, all forms of political and economic coordination are cultural, as they occur within a shared fabric of meaning. Laws and norms that govern individual and collective actions result from communicative negotiation processes that are subject to interpretation, critique, and renegotiation. An essential part of cultural governance is the support of cultural exchange programs, educational initiatives, and the preservation of cultural heritage, which contribute to cross-border encounters among Europeans. Programs like Erasmus+ promote mobility and cross-cultural experiences among students and therefore foster a sense of European identity through shared educational experiences. By preserving and promoting cultural heritage, such as UNESCO World Heritage sites a collective sense of identity is fostered and shared historical and cultural legacies are promoted. A specific example of how EU policies may shape the construction of a European identity are the case study projects that will be analysed in this thesis.

Governance in the European Union has the potential to play a role in shaping shared European values and create a sense of belonging among the member states of the EU. Through integration, democratic participation, collective problem-solving, and cultural

initiatives, the EU's governance promotes mutual understanding and belonging among member states and citizens alike. This process may contribute to the development of what could be called European identity that transcends national borders and reflects the common purpose and shared goals of the union. However, according to Schad (2019), the European Union must make more bold investments in culture, heritage, and the arts, together with education and social cohesion, therefore fostering community and a shared identity, if it wants to reach its growth objectives and remain a thriving democracy in the future (Schad, 2019). But in the end, it is the citizens who interpret the resources given by the governing body. Thus, it is necessary to take the unmanageability and pluralist character of identity into account and treat culture as a resource as well as an expression of diversity, which is also one of the key characteristics promoted by the European Union.

2.9 Hegemonic Thinking and the Issue of Truth

Homogenisation as well as hegemony already takes place in the adoption of largely unconscious behavioural patterns (Assmann 2017, 4:221). Keeping this in mind, if hegemonic behaviours and thinking combined with a specific canon are promoted or pushed by the political construct of the European Union, is counter-hegemonic thinking even possible in this context? Han (2019, 4:25) addresses this issue by suggesting that in response to the violence of the global, it is necessary to invent a universal order that is also open to the singular. It is, for example, not the religious per se that drives people to terrorism. Instead, it is the resistance of the singular against the violence of the global (Han 2019, 4:20). For Kant, the EU as a European free trade zone, as a contractual community between governments with their own national interests, would not be a rational structure, a rationally guided association of nations. Only a constitutional community that commits itself to universal values such as human dignity would be guided by Reason (Han 2019, 4:27). Reason does not exercise homogenising power. With its kindness, it can recognise and welcome the other in its otherness (Han 2019, 4:28). Adapting this theory towards the idea of European identity, it seems that there can be a possibility for Europe to offer something like resources of identity while still or even especially being open for singularities within individual countries and their people.

3 Methodology

In this chapter, the methodology used in this thesis to answer the research questions and, therefore, to investigate how projects funded by the European Union address the idea of European Identity and culture is presented in detail. The research begins with a literature review that examines current scientific approaches towards identity and culture, particularly in the context of Europe. This is followed by a case study of four EU-funded cultural projects, where each project is described and analysed regarding its approach towards European identity. Finally, a conceptual comparison is made to identify common themes and overlapping ideas in the case studies.

3.1 Literature Analysis

This thesis begins with a literature analysis that resulted in a theory chapter that offers an overview of fundamental literature in the field of identity, particularly in relation to Europe and the European Union. Relevant concepts and ideas related to identity are presented. Firstly, the roots of the Idea of European identity are explored and followed by an exploration of sources of identity. The relation between identity and literature as well as language is exploited. Furthermore, the concept of cultural resources is examined together with narratives and their role in shaping identities. This is followed by an overview on governance in the European Union and their possible impact on identity formation and further discussed in terms of issues related to hegemonic thinking that may arise.

3.2 Case Study

After the foundation of knowledge is created in the theory chapter, a case study of projects that were funded by the European Union is conducted.

„A case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. (Yin 2009, 18)“

The objective is to understand the boundaries between European identity and the EU-funded projects. To do so, there is the possibility of conducting a single-case study or a multiple-case study (Yin 2009, 19). In this thesis the second option is chosen, and therefore a total of

four cases are analysed. Comparing several cases allows the author to illuminate different aspects of a research problem.

3.2.1 Case Selection

The case study in this thesis covers a total of four EU-funded projects in the field of art and culture. The selected projects were chosen based on specific criteria to ensure relevance and depth of analysis.

The criteria for the selection of the case study projects were defined as follows:

- The project is completed.
- The implementation period ranges from 2018 to 2023.
- The project results and documentation are available online.
- Institutions from five or more European countries are participating.
- The preferred, however not utterly indispensable, funding program is Creative Europe.

After narrowing down all the possible EU-funded projects according to the criteria, the following four are chosen for the case study:

1. Transdanube Travel Stories
2. 4Cs - From Conflict to Conviviality through Creativity and Culture
3. Connecting European Literary Artists
4. EMERGENCE From shared experience to new creativity: Living Heritage/Reframing Memory

3.2.2 Data Collection

The data collection method that is used in this thesis is document analysis. The documents that are used include the official website of the projects, the project webpage on the website of the European Union as well as documents and reports published online. The collected documents contain information on project measures, goals, evaluation but also information on topics and issues they aim to tackle with specific project activities. After collecting the data, key information, fields of activity, measures and goals are described shortly.

3.2.3 Data Analysis and Discussion

This is followed by the identification, analysis and discussion of the essential concepts and cultural resources that underpin the projects, particularly concerning the idea of European identity. This examines the narratives promoted by the projects and their connection to European identity formation, drawing on concepts identified in prior literature research. The collected information is reviewed and interpreted and leads to the identification of patterns, themes and insights that address the research question.

3.3 Conceptual Comparison

Finally, the results of the case studies are presented and discussed within the framework of a conceptual comparison. It is shown how the projects address various ideas and concepts compared to each other. The analysis aims to identify different as well as common approaches and furthermore puts them in relation to identity formation in general and draw a map of concepts and ideas that can be considered valuable within European thought and part of European identity. As a result a total of fourteen concepts that represent values that are seen as relevant for European society and therefore applied and promoted within the projects are identified. They function as representations of how the projects address the idea of European identity and present suggestions on how society may work together on common challenges and foster common practices that lead to a more united Europe.

4 Case Study of Four Projects Funded by the European Union

This chapter presents a case study analysis of four cultural projects funded by the European Union to investigate if and how these initiatives address the concept of a European identity. By examining measures and covered ideas, the research aims to understand their role in fostering a sense of European identity. Moreover, the analysis explores whether the projects contain common concepts to identify correlations and determine collective ideas and values that may be perceived as European.

4.1 Transdanube Travel Stories

Transdanube Travel Stories is a project coordinated by the Federal Environment Agency Austria. The project aims to create a framework that combines new narratives related to the

Danube River with sustainable mobility management to promote the Danube as a unique tourism destination and ensure the sustainable use of natural and cultural heritage and resources in the Danube region. (Danube Transnational Programme 2023).

Key Information

Funding Program:	Interreg Danube Transnational Programme
Budget:	€1.820.926,66
Duration:	2 years (2020-2022)
Coordinator:	Environment Agency Austria (AT)
Involved Countries:	Austria, Germany, Hungary, Slovenia, Croatia, Romania, Serbia, Belgium, Luxemburg, Italy
Partner Institutions:	Danube Office Ulm/Neu-Ulm (DE), WGD Danube Upper Austria Tourism Ltd. (AT), Tourism Board Linz (AT), West Pannon Regional and Economic Development Public Nonprofit Ltd. (HU), Institute for Culture, Tourism and Sport Murska Sobota (SI), Croatian Association for Tourism and Rural Development „The Village Membership Club” (HR), Association for promoting tourism in Oradea and its region (RO), DANUBEPARKS – Danube River Network of Protected Areas (AT), Danube Competence Center (RS), Austrian Federal Ministry of Sustainability and Tourism (AT), Reseau Art Nouveau Network (BE), European Association for the Preservation and Promotion of Jewish Culture and Heritage (LU), Iter Vitis - European Cultural Route of the Vine (IT), Hungarian Council of the Saint Martin European Cultural Route (HU), Rail Tours Touristik Ltd. (AT), Ulm/Neu-Ulm Touristik GmbH (DE), Ministry of Regional Development and Public Administration (RO)
Website:	https://www.interreg-danube.eu/approved-projects/transdanube-travel-stories

Table 1: Key Information Transdanube Travel Stories

(Danube Transnational Programme 2023)

4.1.1 Fields of Activity, Measures, and Goals

The Transdanube Travel Stories project aims to promote sustainable tourism in the Danube region. Its activities include developing new narratives to promote less-known cultural and natural heritage sites in the form of narrated routes along the Danube to counteract mass tourism in the capital cities, analysing existing and integrating new sustainable mobility management tools to facilitate eco-friendly travel, and establishing tourism product clubs to overcome borders and strengthen cooperation among stakeholders within the Danube region. The overall goal is to position the Danube as a unique, sustainable tourism destination, encouraging European citizens to experience its heritage in an environmentally responsible way (Danube Transnational Programme 2023).

Actions taken to achieve these goals include the development of tourism packages related to six narrated routes, marketing initiatives, training programs for local stakeholders, and the integration of sustainable transportation options to facilitate green travel. However, before all that, the first step is the formulation of the so-called Transdanube Travel Stories, the most relevant measure for this research. These stories were written by experts from various fields and are based on narratives that are centered around a theme, related events, as well as historical sites. They aim to engage readers through storytelling and entertain, inform, and therefore reach broad audiences by appealing to human social instincts and encouraging thought, discussion, and retelling (Transdanube Travel Stories 2022).

4.1.2 Essential Concepts and Cultural Resources

Before writing the stories, the project partners decided on two main meta-narratives for the stories: diversity and transition. Diversity in this context can be interpreted in terms of biodiversity, diversity of landscapes, multiethnicity, mixture of artistic practices and styles, ideology, religion, the arts, and much more. transition and change can be interpreted, for example, as how Europe changed over time. There have been different developments under multiple influences that are the roots of today's world that are put into relation to tensions that are present today (Transdanube Travel Stories 2022, 5).

Additionally, there are two meta-narratives that function as means of transporting the stories' narrative to the audience, namely encounters and slow travel/sustainable pace. Encounters

refer to personal encounters with locals as well as with historical figures over stories. Another important related idea in this context is the connection between the Orient and the Occident. For these encounters, you need to take time to listen, reflect and empathise, which is why slow travel at a sustainable pace is emphasised here once again (Transdanube Travel Stories 2022, 6).

The first travel story follows a route from Ulm (DE) to Murska Sobota (SI). It is titled: “Cultural Harvest” Along the Danube: Art, music, and Architecture – a Look at formative eras and their Influences, wealth, splendour and Landmarks.” It explores significant historic eras that shaped Europe’s artistic, musical and architectural landscape. The extent to which historical epochs and various cultural movements have influenced the region is presented. The story portrays Europe as a living cultural construct drawing on the diverse cultural manifestations that led to its creation (Rathberger-Reiter and Kastler 2022, 5).

As the title suggests, one of the core narratives that emerges is the cultural diversity and interaction within Europe. The Danube region is described as a melting pot of numerous ethnic groups whose interactions, though sometimes forced, have resulted in a rich cultural heritage. This interplay of different cultures, religions, and artistic movements along the Danube that led to fusion or re-invention illustrates the dynamic nature of Europe. Furthermore, the common continuous history of the Danube region is discussed, which stretches from prehistoric times through the Middle Ages and the Baroque period to the 19th and 20th centuries and may be the basis of some people's associations and identities nowadays. Although this is not the focus of the route, the religious influences on the cultural and social landscape is considered as well. Prehistoric mysticism, the Catholic universalism initiated by Charlemagne, and the interactions between Islam, Orthodox Christianity and Judaism are featured in this route. Art and architecture are not only manifestations of people's attitudes from the time of their creation. They are still sources of identity for people today. They reflect the region's achievements, from the "Danube School" of painting during the Renaissance to Baroque, Historicism, and Art Nouveau. The corporate architecture of the Habsburg Empire and the modern cultural institutions are another example of this. Also emphasised in this route are essential cultural centres such as Vienna, Linz, Krems, Novi Sad, and Belgrade, which have historically been places of innovation, art, and intellectual thought, thus contributing to a country’s success and can, therefore, also be seen as valuable

cultural resources of Europe. Additionally, it is indicated how the cities themselves, but also historical figures and events, such as Emperor Charlemagne and Sigmund Freud, and the impacts of the Cold War shaped European thought and culture. Moreover, contributions from philosophers or scientists underscore the intellectual and scientific achievements that are essential to Europe and the region's development. Geopolitical influences are also touched by showcasing the impact of various empires, such as Habsburg or Ottoman, and political ideologies, such as Stalinism, on the region. This is also related to the Orient meeting Occident, representing the blending of Eastern and Western cultural elements and mentalities, particularly in places like Serbia and Romania.

The second travel route: “Danube Trade: The Exchange of Stories and Goods”, stretches from Ulm (DE) to Bucharest (RO). It revolves around the river’s rich history as a trading hub that facilitated cultural exchange and economic growth. Merchants from different backgrounds forged connections through trade, influencing, for instance, things such as culinary practices and financial systems. While trade brought prosperity, it also had a dark side that involved human trafficking and organised crime. Merchant families played a central role in cultural promotion and community development, leaving a legacy in art and architecture that can be explored along this route. Another aspect that is taken into account is that in contrast to the personal relationships and vibrant markets that were once characteristic for the region, nowadays, business is increasingly carried out online (Zenker 2022, 28).

The second story follows the history of trade in the region and highlights, just like the first route but from a different angle, cultural exchange, and interaction. Through these initially, economically driven interactions, trading practices, currencies, payment systems, and culinary specialties, and ideologies started spreading all over the region. These past developments remind us of the basis of the European Union, which was formed as an economic partnership but nowadays also fosters cross-border cooperation and leads to more visible connections among the member states. Another part of the story is told around Merchant families and their impact on the cultural landscape, by acting as patrons for the arts and building impressive private and commercial buildings. Merchant dynasties and family stories, influenced by love, separation, success, and failure, add a personal dimension to the broader narrative. Negative facets of trade, such as human trafficking, drugs,

prostitution and organised crime, are also part of the story to understand the complexity of European social dynamics. It also tells of the transition from traditional business relationships based on personal contacts to modern digital trade, thereby illustrating general changes in society and the economy in light of the evolution of business practices in Europe. Regional variations in trading practices and mentalities are emphasised and described, for example, using the ‘live and let live’ philosophy in the Bavarian-Austrian region or the bazaar mentality in the Balkans. Through cultural traditions such as markets, festivals, or economic events such as political congresses, these mentalities also came together in the past and promoted cultural exchange.

Third, “The Danube Adventure – Legions Heading for the Danubius. The river that attracted cultures. Or: A realm of thriving culture without borders” is a story following the rich Roman history of the Danube stretching from Regensburg (DE) to Zaječar (RS). The route retraces the significance of the Roman Limes, declared a UNESCO World Heritage Site in 2021, and highlights its historical role along the Danube as a cultural and economic axis. The trail leads to 70,000-year-old human settlements and features archaeological treasures such as the Venus of Willendorf. It describes the extent to which the Romans helped shape this cultural landscape by mixing their customs with those of the Celtic and Germanic peoples and influencing agriculture and urban development in particular. Furthermore, it picks up on an exciting idea by which Roman culture welcomed diversity and cooperation, thus emphasising that borders are fluid and that the Danube, even though sometimes functioning as a border, has been a uniting force as well (Pinkau 2022, 43).

The trail tells a story around the Roman Limes, that was officially titled a UNESCO World Heritage Site. The Limes provides a historical framework that underscores the long-standing significance of the Danube region as a central axis for economic and cultural activity. This highlights the continuity of European civilisation from ancient times to the present. Other resources that this trail makes use of that feed into the narrative are legacies of the Roman Empire, such as achievements in economic and urban development, architecture and culture. Also, some Roman values such as the emphasis on openness, progress, and connections across borders aligns with contemporary European values of unity and cooperation. It emphasizes the idea that borders are transitory and that cultural and economic connections transcend physical boundaries. This leads to another important concept of the story that is

also very present throughout all of the six stories, namely cultural exchange, and interaction. Here, it is shown from a historical Roman perspective how they prospered by exchanging customs and techniques with Celtic and Germanic people. Moreover, the region is described as a hub for philosophy and cultural activities with figures like Emperor Marcus Aurelius exemplifying the intellectual pursuits grounded in the spiritual and philosophical traditions of the time. This narrative emphasises contributions to the broader intellectual heritage of Europe. Religious and spiritual influences from the Roman world and the spread of Christianity along the Danube, with influential figures like St. Florian, St. Martin, and St. Severin, are also touched in this story to underscore the region's role in the transformation of Europe, but trail five is ultimately going into more detail regarding this topic.

The fourth route, “Danubian Europe: the discovery of a “liquid space;” from Linz (AT) to Timișoara (RO), metaphorically describes the Danube region as a liquid space in which nothing is fixed, and anything can be re-negotiated. On the one hand, the story emphasises the tumultuous history marked by wars, the dissolution of the Habsburg Empire and the division of Europe during the Cold War. On the other hand, it highlights the importance of addressing current issues such as self-determination and migration. The dynamic European Capitals of Culture, which are very present in this route, serve as examples of how various nationalities can find common ground despite historical tensions and demonstrate the ongoing transformation and potential for cooperation in a historically rich but fragmented region (Méhes 2022, 58).

The story invites readers to delve deeper into themes related to politics, past encounters and relationships within Europe, and social debates that need to be addressed today. The idea of Europe as a liquid space illustrates the region as a melting pot of diverse cultures, languages, religions, and traditions and therefore as a place with a lot of potential for encounters, positively but also negatively. One key narrative that is touched on here as well as in the other trails is cultural diversity and interaction. Also, the region’s history that is marked by disruptions due to wars, expulsions, and annexations is a relevant point in terms of residents feeling of belonging. Historical events such as the crusades, conflicts between Ottoman and Christian rulers, the dissolution of the Habsburg Empire, and the impact of the World Wars have profoundly influenced the political, social, and cultural landscape of the region. Directly related to past encounters is the current discourse, that focuses on the need for the

rediscovery of history, the emergence of new connections after periods of exclusion and conflict, the change of dynamic and resilience that is illustrated by European Capitals of Culture like Pécs and Novi Sad.

The fifth route “Danube for the soul”, goes from Budapest (HU) to Babadag (RO) and delves into the spiritual and religious history along the Danube. It reflects on the profound influence of the different faiths - Catholicism, Protestantism, Orthodoxy, Islam and Judaism - on the region. Moreover, it discusses how religious structures and beliefs have influenced art, architecture, and social values, as well as the region's experience of conflict and reconciliation between different religions (Heher 2022, 74).

This trail is all about sources of various religions along the Danube. The story highlights the significant roles of religions such as Catholicism, Protestantism, Orthodoxy, Islam and Judaism and underlines the dual nature of religion as a source of both cultural richness and conflict. The movements of people through pilgrimage, crusades, expulsion, and resettlement reflect the dynamic nature of the region and the continuous exchange and interaction in a quite culturally diverse region with various religious and ethnic groups contributing to the region's customs, rituals, and public spaces. Also, the synergy between secular rulers and religious institutions led to remarkable periods of art and architecture, such as domes, abbeys, and monuments. This reflects how faith and power intertwine to create a shared cultural heritage in Europe. Art and public spaces reveal the dual role of faith as a source of both personal meaning and social hegemony. This demonstrates how religious beliefs were used both to inspire and to exert control over populations. The historical conflicts between different religious and political ideologies, such as the rivalry between Rome and Byzantium or the 20th-century clashes between National Socialism and Communism, highlight the region's turbulent history. This narrative underscores the ongoing struggle between division and unity in European identity. The Danube region offers a rich spiritual and cultural heritage, visible in its churches, monasteries, historic buildings, and enduring customs. This heritage, as well as intangible things such as religious customs, shows how deeply rooted various religious beliefs and traditions are in the region and that they are still relevant for the people. And as a reader and traveller, one is invited to follow this path in a sense of self-discovery through encounters with local customs and historical

narratives. This emphasises the importance of personal and collective memory in understanding and positioning oneself within the construct of Europe.

Sixth, „Returning to the Last Danube: nature and mankind”, is a route that starts in Kopačevo (HR) and finishes in Tulcea (RO), where the Danube enters the black sea. It tells the story of the Danube as a symbol of the unity of man and nature, addressing the significant impact humans had on its landscape and the river's impact on the people living in the region. It highlights the importance of nurturing this relationship in the context of today's challenges. While urbanisation and exploitation have distanced humans from nature, the Lower Danube represents a harmonious balance where humans coexist with the natural world. This section encourages travellers to reconnect with nature and embrace a more respectful form of tourism, honouring the river's ecological importance (Buchert 2022, 90).

The story of trail six focuses, as the title suggests, on the relationship between nature and mankind. The narrative begins with the Danube as a primal natural force and explores how human intervention through urbanisation, exploitation and more influenced or often damaged the natural landscape. It therefore points out the need for environmental awareness and responsibility, especially in terms of tourism. The way of travelling aspired in this story is one of personal reflection and discovering a connection with nature and gaining an understanding of the balance between human activity and environment. The idea of border crossing is emphasised as a multidimensional concept, encompassing not only geographical but also emotional dimensions. This reflects a broader European narrative of border crossing to find some kind of unity and connection.

4.1.3 Following the Idea of European Identity

Of course, this project cannot present something like a European identity which is not its aim in the beginning. However, considering Maalouf's (2000, 22) idea that identity consists of a series of affiliations, the project showcases resources and ideas that people from respective areas relate to and, therefore, fosters shared affiliations among these groups. The travel stories draw from underlying stories of various European communities and aim to make them widely known. And as social philosopher Alasdair Macintyre emphasises, human identities are always narrative and developed in this exact process of passing on stories grounded in the community (Rosa 2010, 98). By delving deeper into the stories one may

recognise connections, similarities and shared cultural resources that shaped the Danube region and its people. Each story allows the reader to see the Danube region or Europe from a different angle and invites Europeans who decide to travel this route to delve deep into the story and, therefore, discover a connection to the experienced route or specific areas that may have been not there before.

To make these ideas more tangible, the project relies on various cultural resources such as places, historical events, and personalities that are narrated in the Danube stories. The travel stories offer narrative examples that fulfil Bruner's (1991, 6) ten narrative preconditions that describe how a construction of reality with narrative properties works. Narrative diachronicity (Bruner 1991, 6) is applied as the project's narratives span time and focus on the region's history, culture, and traditions. By emphasising the temporal aspect of the stories, the project creates a sense of continuity and helps viewers connect with the region's heritage. Particularity (Bruner 1991, 6) is shown as each story in the project highlights events, people, or places along the Danube. These special elements serve as a vehicle for developing the narratives and introducing the audience to the unique aspects of the region.

Intentional state entailment (Bruner 1991, 7) is reflected in the stories as characters such as locals and historical figures who operate in a specific environment are introduced. By portraying their beliefs, desires and values, the project aims to provide the audience with a basis to interpret and understand the motivations behind the characters' actions, thus creating a deeper connection to the stories. Hermeneutic composability (Bruner 1991, 8) is visible in the fact that the project's narratives are carefully constructed, with events and elements embedded in the overall story. All of the small stories are part of the trail story as well as they all draw into two meta-narratives, namely Encounters and slow travel/sustainable pace. By considering the audience's interpretive ability and providing areas of context such as attribution of intent and background knowledge, the project enhances the audience's ability to engage with and understand the narratives. Canonicity and breach (Bruner 1991, 11) can be observed as the project's narratives often emphasise unique aspects of the region that deviate from conventional expectations. These breaks in the canonical script, such as presenting lesser-known attractions or promoting alternative tourist experiences, aim to pique the audience's interest and provide a new perspective on the Danube region. Referentiality is also present within the narratives. While they are based on real places and

experiences, they also include fictional elements. The second travel route: “Danube Trade: The exchange of stories and goods, for example, follows the storyline of a trading family to follow along, to enhance the narrative experience. By emphasising verisimilitude rather than strict verifiability, the project creates compelling narratives that resonate with audiences. Genericness (Bruner 1991, 14) is shown in the differing categorisation of the six stories. The narratives can be put into six different genres that are historical accounts, cultural explorations, trade, religion, environment and conflict combined with transition. These categorisations help to determine the meaning and appeal of the stories for specific target groups. By highlighting unique and unexpected aspects of the Danube region, the project's narratives challenge conventional expectations and norms, thus fulfilling the precondition of Normativeness (Bruner 1991, 15). This normative approach aims to inspire the audience to explore the region beyond the typical tourist routes and discover its hidden treasures. The narratives also show context sensitivity and negotiability (Bruner 1991, 17) since they are sensitive to the audience's cultural contexts. By allowing cultural negotiation and providing space for different interpretations, the project encourages the audience to engage with the stories and find personal connections. Another narrative Principle is Narrative accrual (Bruner 1991, 19), which is met through the accumulation of various narratives that contribute to the project's goal of promoting sustainable tourism and preserving the region's cultural heritage. The further the project progresses, and the more stories are told, the more stories accumulate and form a rich body of experience representing the diversity of the Danube region. By incorporating these narrative premises, the Transdanube Travel Stories project aims to create compelling, meaningful and memorable stories that inspire audiences to explore the Danube region in a sustainable and responsible way.

The most essential narratives that may indicate how this project perceives Europe or a European mindset through this project are Diversity, Transition or Re-invention, Encounter, and Sustainability. Within these narratives, the project offers a lot of cultural resources such as historical personalities, sites, customs, rituals, myths, and ideologies that are mainly related to the history and current challenges of the region as well as Europe as a whole. The stories talk about how tensions between diverse ethnicities, artistic movements, economic interests, political ideologies, the Romans and other civilisations, religions, and mankind and nature transformed and still transform the region continuously creating new cultural

resources of identity. This relates a lot to a question Jullien (2021, 34) asks: “From where does “culture” come from if not precisely from the tension of the diverse that the divide produces: that the divide spurs into work and thus also continual mutation?”. Considering this, European identity can be viewed as an immense pool of cultural resources that was and is still transformed by tensions and dialogue within Europe.

Particularly fascinating in this project is the idea of the liquid space that uses the Danube as a metaphor for a meeting place of interaction and reminds of what Jullien (2021) calls interspace, a place of encounter where resources are found. When discussing European identity, one cannot name certain attributes, such as, for example, a specific religion, that can be considered European. However, what made Europe what it is now is not a fixed identity; instead, it developed in the divide between several ideologies over time (Jullien 2021). An interspace that is not about compromise or coexistence; it is more about the tension and negotiation between them.

4.2 4C’s – From Conflict to Conviviality Through Creativity and Culture

4C’s is a project coordinated by Universidade Católica Portuguesa and implemented together with partner institutions from seven countries all over Europe. The goal is to design activities informed by the latest theoretical developments in conflict and intercultural dialogue, contributing to audience development and capacity building in the cultural and creative fields. These integrated activities stimulate interest in European cultural production during times of conflict, while fostering research and professional skill exchange (European Commission 2023b). The project enabled access to audiences within Europe but, through glocal networks, international exposure beyond Europe with participation from 63 countries, with especially good representation from Africa, the Middle East, India, Australia and South America, made it possible for over 330 named participants actively worked directly in the 4Cs project (Fuad-Luke 2021, 3).

Key Information

Funding Program:	Creative Europe (Culture Strand)
Budget:	€1.781.818,52
Duration:	4 years (2017 – 2021)

Coordinator:	Universidade Católica Portuguesa (PT)
Involved Countries:	Denmark, France, Germany, Lithuania, Portugal, Spain, Sweden, United Kingdom
Partner Institutions:	Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK); ENSAD (FR)
Website:	https://www.4cs-conflict-conviviality.eu https://culture.ec.europa.eu/creative-europe/projects/search/details/583674-CREA-1-2017-1-PT-CULT-COOP2

Table 2: Key Information 4C's - From Conflict to Conviviality through Creativity and Culture

(European Commission 2023b); (Universidade Católica Portuguesa 2023)

4.2.1 Fields of Activity, Measures and Goals

4Cs is a project situated in the field of cultural production that focuses on audience development and capacity building in the context of cross-border partnerships. It is organised through the following six work packages:

1. Management. Project administration
2. Interaction with the community: Audience development
3. Training and education: Capacity building
4. Transnational creation and presentation of work
5. Communication Plan
6. Evaluation

(Fuad-Luke 2021, 1)

The fields of activity range from arts and culture, education and training, mediation and community engagement, research and documentation to international cooperation and career development. Actual activities within the scope of the project were the organisation of an art lab, five conferences, an itinerary film program, seven mediation labs, a multi-chapter exhibition, a summer school, five workshops, as well as the facilitation of ten artistic and research residencies (Fuad-Luke 2021, 3).

4.2.2 Essential Concepts and Cultural Resources

The "4Cs: From Conflict to Conviviality through Creativity and Culture" project tackles the idea of European identity through a variety of creative and cultural initiatives aimed at fostering dialogue, understanding, and community engagement across Europe. Here are the key ideas, concepts, and cultural resources utilised in the project's art labs, mediation labs, film program, multi-chapter exhibition, residencies, workshops, conferences and a summer school.

Arts Labs is a transdisciplinary research platform that brings together artists and cultural producers with researchers from the Centro de Estudos de Comunicação e Cultura of the Faculdade de Ciências Humanas da Universidade Católica Portuguesa (CECC, FCH-UCP) and the MA and PhD students of the Lisbon Consortium (Universidade Católica Portuguesa 2023). They offer collaborative spaces for creative expression to engage with the project themes of conflict and conviviality.

Between December 2017 and June 2021, four conferences were organised in France, Germany and Portugal. Each conference provided a platform for the presentation of current practice-oriented research, dialogue and international networking. Published on the web platform, all featured papers contain extensive information for art and design institutions (galleries, museums, universities) wishing to better understand the contemporary environment for dealing with conflict issues through creative practices. The conference publications may represent the state of the art for art and design-based practices that address conflict through creative approaches.

The conferences explore how conflicts can be understood and addressed through conviviality, i.e. the idea of living together harmoniously despite differences. This includes exploring the dynamics of social interactions and the potential of creative practices to promote understanding and cooperation. For example, the workshops may include collaborative art projects where participants create murals or performances that reflect their different backgrounds and experiences. This not only promotes dialogue but also helps to build a common identity among participants and underlines the multicultural fabric of Europe.

In addition, the project offers tools and creative practices that demonstrate the role of art and design as a means of conflict resolution. The conferences emphasise how creative practices

can facilitate creative dialogue, promote empathy, and offer innovative solutions to social tensions. This will be illustrated through methods such as role-playing and improvisation. Participants can engage in role-plays that allow them to explore different perspectives on a conflict situation. This method promotes empathy and understanding, essential components of sociability, and reflects the European value of inclusivity. This is also closely linked to the use of interdisciplinary approaches that bring together artists, researchers, and practitioners from different fields to share insights and methods for dealing with conflict. Such an interdisciplinary approach reflects the collaborative spirit of the European Union, where different voices contribute to common goals.

Discussions often center on how conflict and sociability relate to cultural identities in Europe. The conferences explore how different cultural backgrounds can both contribute to and challenge social cohesion and emphasise the importance of understanding European identity in a multicultural context. The conferences often involve local communities and encourage participants to engage with their surroundings and understand the specific conflicts that may arise in their cultural context. This grassroots approach helps to foster a sense of belonging and shared responsibility. Reflecting on European identity, the conferences examine how shared values, histories, and experiences can influence how conflicts are perceived and resolved. This is also relevant to the idea that a shared European identity can be strengthened by addressing diversity and promoting inclusive practices.

The film programme, led by curator Azar Mahmoudian and various artist-filmmakers, makes use of the immersive experience of watching a film for generating engagement and dialogue. Her program, *Sensible Grounds*, challenges viewers' perceptions of conflict, its historical narratives, and the importance of revisiting these histories. By confronting "infrastructures of denial" and "neo-reactionary authoritarianism," the program invites audiences to reconsider the present in a more nuanced and expansive way (Fuad-Luke 2021, 10). This approach not only fosters a deeper understanding of conflict but also encourages a collective reflection on how these narratives shape contemporary European identity. Building on this, a new lexicon that shifts perspectives and perceptions is explored. The film programme introduces phrases such as "What needs to be undone, unworked, abolished, commoned, decolonised, destituted?", highlighting the multiplicities of violence that communities face today. It also brings attention to concepts like solidarity and the radical imagination

alongside the interaction between affective politics and cinema. The program addresses intergenerational and intercultural encounters, feminist struggles, and the idea of cinematic space as a medium for testament, refuge, and holding space. This re-envisioning of worlds and the chronic conditions of struggle is central to the dialogue that the program seeks to elevate (Fuad-Luke 2021, 11)

Moreover, mediation labs that focused on conflict resolution and dialogue were held. The output of this activity is a handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture, which is available for free online (Fuad-Luke 2021, 6). This handbook offers various approaches and methodologies that may function as an inspiration for other projects that can be applied elsewhere in Europe and, therefore, contribute to cross-border capacity-building while addressing the role of conflict and encounter within European society.

Multi-chapter exhibitions provided a flexible framework for each institution to create exhibitions under the theme “The Transition from Conflict to Conviviality.” Artists from various residencies contributed to shaping these multi-chapter exhibitions, which generated new language and concepts to discuss conflict and conviviality. Key concepts explored included collective co-ownership as well as the relationship between individual and collective memory. The exhibitions challenged conventional “anti-terror” measures, highlighted the power of social bonds, and examined the spectrum of hospitality. Other important themes included decolonising oneself and viewing history as “unrealised possibilities” (Fuad-Luke 2021, 10). These exhibitions encouraged new perspectives and possibilities for moving beyond conflict. This therefore offers new ways of relating to each other based on shared histories and collective creativity.

The exhibitions present works that engage with historical, social, and cultural themes, often in a European context. "The Spectral Forest", for example, explores themes of deforestation, displacement, and resettlement in the Baltic region through contemporary art.

Another example would be "Nosferasta" by Adam Khalil and Bayley Sweitzer, a film project that examines themes of colonialism and identity. Furthermore, the "Exodus Stations" exhibition fostered discussions on migration and solidarity, highlighting shared European

values and the diversity of experiences within Europe, touching on the concept of cultural dialogue (Universidade Católica Portuguesa 2023).

Furthermore, residencies to support artists in developing works that address the project themes were organised. This was an opportunity for artists to develop projects that engage with local communities and explore themes of conflict and conviviality. An example would be Paul Maheke, Eglė Budvytytė, Jin Mustafa, Elin Már Øyen Vister, and Mark Ther at Nida Art Colony, focusing on themes related to conflict and migration. Or Saulius Leonavičius in Alexandria, Egypt who explored cross-cultural exchanges and local community engagement. The "Neighbourhood as a Global Arena" Residency in Malmö brought together artists and local communities to explore urban spaces as sites of both conflict and conviviality. The residency focused on issues such as social exclusion and multiculturalism, linking local experiences to broader European challenges. This collaboration emphasized the concept of a European identity shaped by diverse, localized narratives (Universidade Católica Portuguesa 2023). A recurring theme in many works created during residencies is conflictual conviviality. As Aimée Zito Lema notes in her residency video during an interview with António Sousa Ribeiro, conflict is not synonymous with violence, but rather a necessary part of conviviality in society. (Fuad-Luke 2021, 6).

The Lisbon Summer School for the Study of Culture, part of the 4C's project, is an educational program featuring masterclasses, keynote lectures, and cultural programs that delve into convivial cultures and the role of art and culture in decolonising solidarity. Through institutional partnerships based on the exchange of knowledge, the Summer School acts as an incubator for new collaborative projects that promote interaction between the academic and professional worlds on a national and international level. This is the main purpose of this activity, allowing young academics and cultural professionals to interact and collaborate with established specialists and professionals in the field. In addition, there will be a cultural program with exhibitions, film screenings, and performances on the common theme of "Convivial Cultures". This offers a dynamic platform for exploring European identity, promoting intercultural dialogue making use of creativity and the arts to address contemporary social challenges.

Another activity is workshops that are organised as practical sessions aiming at skill-building and cultural exchange. They are organized around themes of conflict, conviviality, creativity, and culture, each designed to address specific issues and develop skills relevant to cultural mediation. Examples include “Dwelling on the Threshold”, a workshop exploring spaces of passage and fluidity, held at Nida Art Colony in Lithuania, “This is no Longer That Place”, a public discussion on the role of art in addressing migration and displacement or “Cultivating Conviviality”, which focused on integrating social, political, and cultural issues related to migration through design methodologies (Universidade Católica Portuguesa 2023).

4.2.3 Following the Idea of a European Identity

Overall, there are several key concepts that are featured in the project activities that showcase how 4C’s addresses the idea of European identity and what topics are relevant for the discussion. Central to the project, the concept of conviviality emphasises the importance of living together in harmony despite differences. It is adapted to the project through the creation of spaces for dialogue, mutual respect and understanding through the lens of creative and artistic practices on the one hand but is also taken up and dealt with in many artistic works resulting from individual activities such as residencies or exhibitions. In the same context, conflict mediation plays an essential role in the sense that the project actively addresses and mediates conflicts through art and culture by using creative processes as tools for reconciliation and peacebuilding.

Additionally, by exploring themes of migration, displacement, and memory the project examines intercultural encounter and how cultural identities are formed, transformed and expressed within the culturally diverse European context. By showcasing shared cultural experiences and applying local challenges to the broader European view that shared challenges can be identified and therefore contribute to cross-border collaboration and knowledge sharing in an interdisciplinary context.

Language is central to situating ourselves within a society, but so are the corresponding shared and mutually understood social practices behind the words (Rosa 2010, 95). In the process of socialisation, a person therefore always acquires a language as well as an associated, widely interconnected set of practices or binding value ideas. It is only through the knowledge and experience of such common goods and shared basic convictions that an

individual develops a sense of their own identity (Rosa 2010, 96). Relating this idea to the 4C's project, one can observe, that the main goals most of the time include a focus on knowledge sharing and capacity building among the partner countries or even more. This may lead to the creation of such shared practices.

4.3 Connecting European Literary Artists

CELA is a European initiative designed to foster literary talent development across a network of professionals and organisations. It aims to support emerging writers, translators, and literary professionals from diverse linguistic backgrounds to allow them to build a sustainable career in the international literary market and operate on a European scale. Involving eleven organisations from ten countries, the program aims to equip participants with the skills, tools, and networks necessary to achieve this (European Commission 2024a).

Key Information

Funding Program:	Creative Europe (Culture Strand)
Budget:	€746.968,-
Duration:	5 years (2019-2023)
Coordinator	Stichting de Wintertuin (NL)
Involved Countries:	Netherlands, Italy, Serbia, Poland, Slovenia, Romania, Czechia, Portugal, Belgium, Spain
Partner Institutions:	Holden SRL (IT), Udruzenje Krokodil (RS), Krakowskie Biuro Festiwalowe (PL) , Zalozba Goga, Zavod Za Zaloznisko in Umetnisko Dejavnost (SI) , Asociata Editorilor Din Romania (RO) , Moravska Zemska Knihovna V Brne (CZ) , Camara MMunicipal de Obidos (PT) , Passa Porta NL (BE) , Vlaams-Nederlands huis Deburen (BE) , Escuela de Escritores S.L. (ES)
Website:	http://www.cela-europe.com https://culture.ec.europa.eu/creative-europe/projects/search/details/607425-CREA-1-2019-1-NL-CULT-COOP2

Table 3: Key Information Connecting European Literary Artists

(European Commission 2024a)

4.3.1 Fields of Activity, Measures, and Goals

CELA's objectives include promoting transnational mobility, enhancing the international visibility of literary works from smaller language regions, and building the capacity of emerging talents to operate on a European scale. The project offered a range of activities, including workshops, masterclasses, mentoring, and participation in international literary events, which resulted in the successful engagement of one hundred and fifteen participants, the production of multilingual literary content, and the dissemination of promotional materials across Europe. A total of thirty writers, seventy-nine translators, six professionals, and eighty-nine mentors were involved in the project. These project partners realised seventy-six workshops on writing and translating, live-streamed an expert meeting on current challenges in the literary industry, and presented thirty literary performances of translator-writer duos. More outcomes were the dissemination of two thousand printed brochures in the European literary sector and the development of the project logo, website, and press kit. A total of five hundred-forty texts in nine languages were published on the CELA website, and one hundred-three were published on literary platforms. Moreover, three events took place at Frankfurter Buchmesse (European Commission 2024a).

4.3.2 Essential Concepts and Cultural Resources

This project utilises an essential concept that Jullien (2021, 71) calls the language in which dialogue between cultures should occur: translation. The world is interlingual and not one of a dominant language. Therefore, it is a world of translation that activates the resources of various languages with respect towards one another. This is also reflected in the fundamental principles of the European Union, which includes Multilingualism (European Union 2024c). Moreover, CELA was created in order to maintain diversity in European literature and support smaller languages within the publishing industry (Stichting de Wintertuin 2024). The CELA reading platform curates and showcases literary works that reflect the diversity and richness of Europe's cultural landscape. The platform features literary works from emerging writers and translators across various European countries, providing a space where different cultural perspectives and linguistic traditions can be shared. The literary works are all available in the languages Czech, Dutch, Italian, Polish, Portuguese, Romanian, Serbian, Slovene and Spanish. By presenting them in multiple languages and offering translations, the platform promotes linguistic diversity and highlights the

interconnectedness of European cultures. It allows readers to explore narratives from different cultural backgrounds, thereby fostering a deeper understanding of the commonalities and differences that shape Europe and its citizens. Moreover, the platform's emphasis on cross-border literary exchange supports the idea of a shared European cultural space. It encourages the circulation of ideas and stories across national boundaries, reinforcing the notion that European identity is a transitioning construct shaped by the contributions of its diverse peoples and their cultural expressions.

By working together, professional skills can be exchanged as well as literary work gaps between one another may be bridged (Stichting de Wintertuin 2024). According to this, other essential concepts that are part of the project are diversity, transnational collaboration, capacity sharing, dialogue, cultural exchange as well as the presentation and preservation of European cultural resources of literary works.

4.3.3 Following the Idea of a European Identity

The main concepts and ideas that can be observed in this project are translation, cultural dialogue, diversity, transnational collaboration, capacity sharing, encounter and the presentation and preservation of European cultural resources, mainly in the context of literary works and the ideas presented in it.

These concepts all feed into the creation of mutual understanding within Europe. On the one hand, in terms of language, the project offers a platform to create capacities in terms of translation to allow writers to show their work across the borders of their own language. On the other hand, in terms of cultural dialogue. By allowing people that never were able to get in contact with certain cultural specialties or knowledge about some historical aspects, a better understanding among one another may be fostered. According to Jullien (2021) Europe does not need to abandon its past universalism, nor does it need to adopt relativism or undergo a conversion. While complete understanding between cultures may never be achieved, it is essential to believe in the possibility of mutual understanding. This belief in the potential for understanding different cultures is what defines humanity (Jullien 2021, 73).

According to the social philosopher and communitarian Alasdair MacIntyre human identities are always narrative, meaning that they develop within the context of shared and passed-on stories. So, in order to develop a sense of who we are and want to be – an identity – we can only do so if we know the underlying stories of our community (Rosa 2010, 98). By making stories from various authors originating in different areas of Europe that are available in more than the initial language, more people can draw from them and, therefore, create understanding among one another, if not also a feeling of belonging and identification. Moreover, through integrating cultural resources from various places and making them available in multiple languages dialogue among diverse communities can be fostered.

Additionally, by fostering the availability to more diverse literary works in various languages, the project addresses the way a literary canon is constructed. The claim of a canonical text over another text is that it is intended by society to represent and inculcate the historical experience as well as the values of a cultural group (Assmann 2017, 4:225). The literary canon is characterised by three features: selection, value, and duration (permanence) (Assmann 2017, 4:224). By broadening this process of selection, offering new platforms that allow the audience to decide for themselves which work one considers as valuable and making a wide range of primarily unheard voices visible permanently, the traditional canon may be recreated.

4.4 EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Coordinated by Institut Umeni – Divadelni Ustav (CZ) and carried out together with partner organisations from seven European countries and one associate partner in Taiwan, the EMERGENCE project focused on performance within the context of European heritage. It brought together a diverse group of performance creators and aimed to create works that respond to the specific contexts of heritage sites, support the development of the next generation of performance creators, and foster mutual understanding among European cultures through professional and cultural exchanges. Running from June 2018 to June 2021, EMERGENCE organized 182 events and activities, engaging 1,500 participants and reaching an audience of 400,000.

Key information

Funding Program:	Creative Europe (Culture Strand)
Budget:	€712.264,45
Duration:	3 years (2018-2021)
Coordinator:	Institut Umeni – Divadelni Ustav (CZ)
Involved Countries:	Cyprus, Czechia, Latvia, Norway, Poland, Ukraine, United Kingdom
Partner Institutions:	Hogskolen i Ostfold (NO), Instytut Teatralny im. Zbigniewa Raszewskiego (PL), izolyatsia. Platform for Cultural Initiatives (UA), Latvijas Jauna Teatra Instituts (LV), Theatrikos Organismos Kyprou (CY), Victoria and Albert Museum (UK)
Website:	https://culture.ec.europa.eu/creative-europe/projects/search/details/597298-CREA-1-2018-1-CZ-CULT-COOP2

Table 4: Key Information EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

(European Commission 2023a)

4.4.1 Fields of Activity, Measures, and Goals

Specific activities include the exchange of artists and cultural professionals from different countries who work on joint projects. In workshops and training sessions, participants are introduced to various aspects of European culture, including traditional crafts, storytelling, and culinary arts. Public exhibitions and festivals are organised to showcase participants' artistic work, and festivals celebrating regional cultures provide a platform for sharing traditions through performances, food, and art. Joint research projects focus on documenting and analysing cultural practices across Europe. Digital storytelling projects allow participants to create digital narratives that reflect their cultural backgrounds and experiences in Europe. These stories are shared online to reach a wider audience and promote intercultural dialogue. In addition, the project uses educational tools to promote cultural competence and awareness among participants, with a focus on the history and values that characterise Europe. Digital platforms help to share cultural knowledge and facilitate collaboration between artists, educators, and cultural organisations across Europe (European Commission 2023a). Furthermore, the book „Our Gruesome Cultural Heritage: Reframing

Memory” was published as a part of the project. The book explores the complex and often repressed aspects of European identity through the lens of cultural memory. It is based on a series of workshops aimed at deconstructing national myths through a critical engagement with history. Participants were encouraged to develop alternative forms of memorials that not only reflect historical events but also initiate a dialogue about suppressed or ignored memories.

4.4.2 Essential Concepts and Cultural Resources

One cultural resource that the project draws on is cultural heritage as well as the re-creation of cultural memory. It emphasises the importance of preserving and understanding Europe's diverse cultural heritage, which includes historical sites, traditions, languages, and artistic expressions. These artistic expressions include music, dance, theatre, and visual arts, which serve as a medium for cultural exchange and understanding between different European communities. The project also emphasises the importance of cultural heritage as a basis for identity. It explores how historical experiences and cultural practices contribute to a collective sense of belonging among Europeans. The project includes activities that involve communities in the preservation and celebration of local traditions, giving locals the opportunity to reconnect with their heritage and share cultural experiences with a wider audience.

The initiative promotes intercultural dialogue as a means of bridging divides between different cultural groups in Europe. It aims to improve understanding and cooperation between different communities. Workshops and public discussions organised as part of the project facilitate interaction between artists and community members from different backgrounds and encourage them to share their stories and cultural practices.

The recognition and inclusion of cultural diversity is central to the project. It aims to highlight the richness of different cultures in Europe while promoting inclusion. In addition, the project offers artistic collaborations that showcase different cultural expressions such as music, dance, and visual arts, reflecting the multicultural fabric of European society.

The project encourages citizens to actively participate in cultural initiatives, fostering a sense of ownership and responsibility towards their communities and towards other communities. By involving local residents in the planning and realising cultural events, the project empowers them to take an active role in shaping their cultural landscape.

In addition, EMERGENCE addresses the question of how culture can be used as a conflict mediation tool to promote the peaceful coexistence of different groups. The initiatives use art as a medium for dialogue and aim to help communities come to terms with historical conflicts, create mutual understanding, and thus show how creative expression can promote healing and reconciliation.

A concept that is covered by the book „Our Gruesome Cultural Heritage: Reframing Memory”, which was published within the project is cultural memory. Furthermore, the role of monuments as sites of collective memory are explored. The workshops addressed how monuments not only record historical events but can also act as catalysts for social discussion. One example is the project on Håøya, where participants collected 800 branches to symbolise the number of soldiers who died in the sinking of the German cruiser Blücher. This installation encouraged reflection on individual fate in the context of a larger historical event. The book also deals with the political dimension of monuments. It argues that memorials often reflect power structures and that their design and placement raise profound social questions. In another project, a sound installation was developed in a former dynamite production building to highlight the individual stories of the women who were forced to work there during the First World War. This approach illustrates how memories of oppressed groups can be integrated into the discourse on national identity. The workshops challenged participants to consider who owns the memory and how these memories are embedded in society. One example of this is the project on the dynamite factory on Håøya, where the history of women who worked under duress was addressed. These stories are often underrepresented in official historiography and illustrate the struggle for recognition within national identity.

4.4.3 Following the Idea of a European Identity

In this context, it becomes relevant again what social philosopher and communitarian Alasdair MacIntyre said. Human identities are always narrative and develop within the context of shared and passed-on stories. So, an identity can only be developed if one knows the underlying stories of the community (Rosa 2010, 98). The projects covered in the book „Our Gruesome Cultural Heritage: Reframing Memory” aim to re-interpret these underlying stories of local communities and cultural heritage sites and furthermore make them visible to the European public. This recreation of memory shows how identity and memory are interlinked. By engaging with the continent's often overlooked or repressed historical narratives, national myths, monuments, and memorials can be critically reflected upon, enabling a more nuanced understanding of European history and identity and emphasising the need to recognise repressed memories and different experiences in the cultural fabric of Europe. In this context, cultural expressions are also used as means of conflict mediation. This contributes to a peaceful coexistence and dialogue within Europe, aligning with the European values of unity and solidarity. Moreover, the cultural initiatives automatically promote participation among locals as well as cross-border cooperation and competence sharing among European countries, which is an essential factor for fostering a sense of solidarity and togetherness.

5 Findings – Concepts and Ideas

By analysing the four projects various approaches towards certain concepts could be observed. This chapter will include a conceptual comparison regarding these ideas as well as a critical reflection of them. The concepts do not showcase something like a mythical essence of Europe or how every European person identifies. They rather present concepts that may be valuable to the people of Europe so that they adapt their lifestyle according to them. Identity is no longer an issue of essence, rather it became one of lifestyle (Assmann 2017, 4:231). The concepts are tools of how Europeans as a society tackle issues of the shared world together or what one could call a way of living together in the shared space of Europe in a way that everyone living here can benefit from this and also gain a feeling of being part of this project of the European Union.

5.1 Sustainability

The first concept that is discussed within all of the projects related to various contexts is sustainability. The concept of sustainability was introduced in 1713 by the Saxon chief mining administrator Hannß Carl von Carlowitz, who described sustainability due to an impending timber shortage as a balance between economic utilisation and ecological preservation. (Hauff 2021, 1). Another relevant concept that found its way into cultural policy in the early 2000s is that of “sustainable development “. Hauff (2021, 10) identifies two requirements for sustainable development in the cultural sector. These state that sustainability involves both responsibility towards future generations and distributive justice within existing generations. In order to achieve this sustainable development in terms of intra- and intergenerational equity, various resources are required. On the one hand, these are natural, such as raw materials, or artificial, such as buildings. In this context, a further differentiation is made between ecological, economic, and social capital (Pröbstle 2011, 75). This capital is now often presented in dimensions and no longer in pillars, as the term sustainability dimensions shows the interwoven interplay and interaction of the three areas (Pufé 2017, 99).

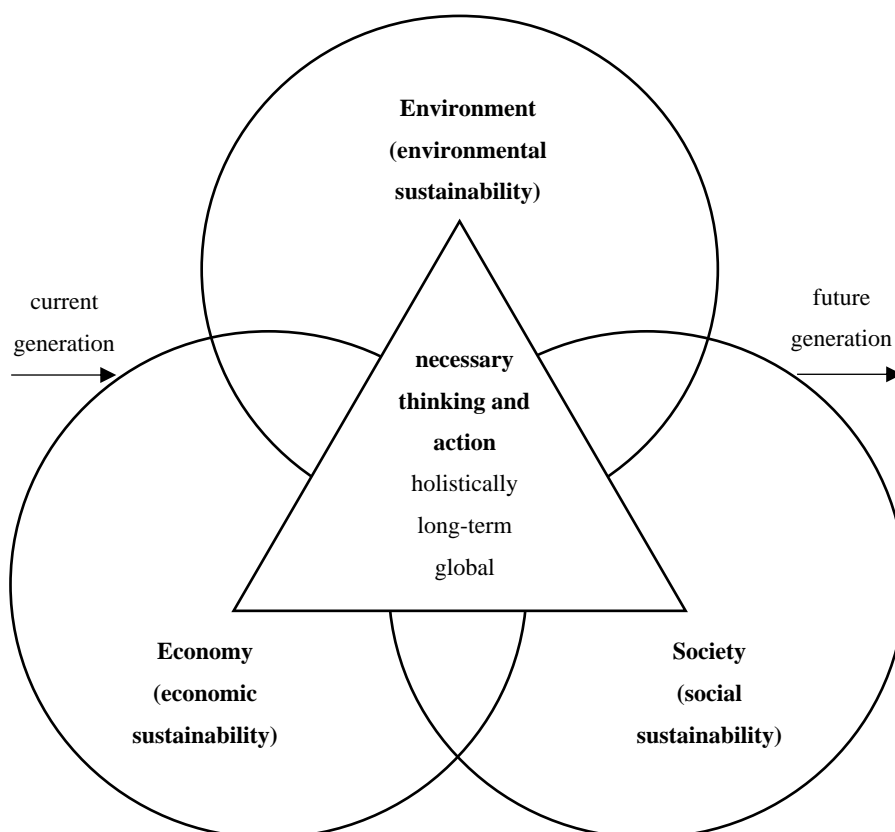


Figure 1: The 3 Dimensions of Sustainability (Stichting de Wintertuin 2024)

Specifically, the aim of ecological sustainability is to ensure the preservation of the ecological system (Pröbstle 2011, 75). Experts are already warning that we have long been living at the expense of the resources of our (children's) children and that this behavior is not in the interests of sustainable development. Economic sustainability describes the utilisation of a system, such as a city or a cultural institution, in a way that ensures economic continuity and is not solely aimed at prosperity through growth, but rather at quality of life instead of increasing wealth (Pufé 2017, 99). The aim of social sustainability is to create fair access to basic social goods (Pröbstle 2011, 75) such as tolerance, solidarity, the ability to integrate, inclusion and a focus on the common good (Pufé 2017, 99). Another goal is to ensure distributive justice between regions, social classes, genders, age groups, etc. Ideally, the three dimensions mentioned should be treated equally in the course of sustainable development (Pröbstle 2011, 75).

This idea of sustainable development also aligns with the seventeen sustainable development goals of the European Union. They aim to tackle all dimensions of sustainable development and were formulated to address global challenges the world faces to create a common goal for the countries of the European Union. They are: no poverty, zero hunger, good health and well-being, quality education, gender equality, clean water and sanitation, affordable and clean energy, decent work and economic growth, industry innovation and infrastructure, reduced inequalities, sustainable cities and communities, responsible consumption and production, climate action, live below water, life on land, peace justice and strong institutions and finally partnerships for the goals (European Commission 2024b).

Transdanube Travel Stories

By incorporating slow travel and sustainable pace as core narratives again (Transdanube Travel Stories 2022, 6), the project places a deliberate emphasis on 'slow travel' as a way to engage more consciously with the environment, history and local communities, which directly relates to ideas of environmental and social sustainability. This enables travellers to experience the Danube region in a way that minimises the impact on the environment by reducing the pace of consumption and travel. By promoting personal encounters and reflection, the project fosters a deeper, more meaningful interaction with people and places, which favours a respectful approach to the local environment and traditions. Cultural

sustainability is aspired for through offering cultural resources and knowledge to a broader audience. This on the one hand preserves heritage and tradition for the future generation and on the other hand created more tolerance, solidarity and an increased feeling of togetherness among Europeans. Furthermore, ecological sustainability is featured in the project. Particularly in the sixth route, ‘Return to the Last Danube: Nature and People’, the project addresses the importance of maintaining a harmonious relationship between people and nature. The Danube ecosystem is highlighted, and travellers are encouraged to adopt environmentally friendly practices, respect local wildlife and reduce their ecological footprint. This narrative raises awareness of the environmental challenges the region faces due to human intervention and promotes sustainable tourism practices in Europe. It therefore points out the need for environmental awareness and responsibility, especially in terms of tourism.

4C’s – From Conflict to Conviviality through Creativity and Culture

Through a multifaced approach, 4C’s aligns with the concept of sustainability by emphasising on sustainable resource usage. For example, the exhibition “The Spectral Forest,” directly addresses deforestation and its social impacts in the Baltic region, therefore covering several ideas of ecological and social sustainability. Economic sustainability is tackled through cross-border cooperation that promotes the sharing of knowledge and collaborative practices and represents economically sustainable cultural management. One of the core ideas of the concept, conviviality, is a good example of the aim of living together harmoniously despite differences and therefore supports social sustainability. Educational components, like the Summer School, aim to preserve and share cultural practices among the current and future generations of professionals in the field. By addressing the role of cultural identities in conflict situations and ways to overcome them by conviviality different cultural narratives are acknowledged and brought into discussion. Through its range of activities - including exhibitions, conferences, workshops, and educational programs - the project not only promotes awareness and understanding of serious global problems but also actively contributes to the development of sustainable practices in the cultural sector.

Connecting European Literary Artists

CELA aligns strongly with the dimensions of sustainability. While it primarily focuses on cultural and social aspects it also indirectly fosters a sustainable cultural economy by promoting smaller languages and less represented authors and helping them find their way in the literary industry. Social sustainability is achieved through inclusive access to literature and cultural resources. Moreover, CELA shows commitment towards future generations by preserving diverse literary traditions and narratives. Knowledge as well as literary traditions are passed down and adapted over time, which allows the creation of a dynamic environment in which everyone can learn from each other. It also aligns with the European Sustainable Development Goals of quality education, by offering education in the cultural sector for newcomers, reducing inequalities, by focusing on underrepresented voices, and partnerships for the goals, by fostering collaboration among various stakeholders. LA is guided by the principles of sustainable development and distributive justice in order to ensure a vibrant, fair, and sustainable cultural landscape in Europe for present and future generations.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence addresses mostly cultural sustainability through ensuring the preservation, evolution, and inclusivity of European cultural heritage. This includes historical sites, traditions, languages, and artistic expressions. By doing so and fostering a strong connection between people and their cultural environment, these resources can be passed on to future generations in a sustainable way. In addition, cross-border cooperation and the sustainable exchange of practices enable Europeans to utilise and share knowledge and skills and improve as a society under the guise of the European Sustainable Development Goals. It aligns with the following goals of quality education, through the facilitation of workshops and discussions, reduced inequalities, by highlighting the diversity of cultural expression, and sustainable cities and communities, by involving locals and creating sustainable urban spaces. Emergence embodies the principles of sustainable development and distributive justice by emphasising preservation and inclusion, ensuring that Europe's cultural heritage is preserved, celebrated, and enriched for future generations.

5.2 Diversity

“United in Diversity” is the founding motto of the European Union (European Union 2024b). Therefore, it is one of the key concepts identified that play a role in every one of the four projects. In one or another way all of them address the rich cultural, social, and ecological diversity found within Europe. Through these projects, Europe's diversity in terms of history, languages, artistic traditions, ideologies, or even landscapes is highlighted, but also celebrated as a source of creativity and innovation. Diversity is an important concept of European thought as by embracing it a more harmonious and inclusive society across the continent may be promoted.

Transdanube Travel Stories

There are two main meta-narratives for the narrated stories of this project, and one of them is: “Diversity and Transition”. Every story addresses it in a different way related to the theme. It refers to biodiversity, diversity of landscapes, multiethnicity, a mixture of artistic practices and styles, a plurality of philosophy, ideology, religion reflected in the arts, and much more (Transdanube Travel Stories 2022, 5). The stories foster a better understanding of the interconnections and past encounters within Europe, that led to the diverse society in which we live today and that is connected in several ways. In the first story, one of the core narratives that emerges is the cultural diversity and interaction within Europe. Through a reflection on the past and current interplay of various cultures, religions, and artistic movements the diverse and dynamic nature of Europe is explored. Moreover, the blending of Eastern and Western cultural elements and mentalities, particularly in places like Serbia and Romania is explored. The second travel route: “Danube Trade: The exchange of stories and goods revolves around the Danube’s rich history as a trading hub that facilitated cultural exchange and economic growth. These initially, economically driven interactions, trading practices, currencies, payment systems, culinary specialties, and ideologies started spreading all over the region. Diverse regional trading practices and mentalities are described in the story as well as the way they came together in the past until today. The third route, “The Danube Adventure – Legions Heading for the Danubius. The river that attracted cultures. Or: A realm of thriving culture without borders” highlights how historical interactions among cultures have shaped the region’s identity. It proves that Europe was and still is a place of fluid borders and cultural exchange that inhabits a variety of cultural characteristics.

The fourth route, “Danubian Europe: the discovery of a “liquid space”,” addresses this theme with the metaphor of the liquid space, which describes a dynamic area that continuously evolves through interaction and allows coexistence for diverse traditions and practices. The fifth route “Danube for the soul” highlights the coexistence of various religions, namely Catholicism, Protestantism, Orthodoxy, Islam, and Judaism, within Europe. The sixth route „Returning to the Last Danube: nature and mankind”, discusses the relation between humanity and nature and addresses the diversity of nature along the Danube. The idea of the Danube region as a melting pot of different cultures, languages, religions, and traditions centers on diversity as a valuable resource. It nurtures creativity, innovation, and new perspectives that can contribute to a richer cultural landscape. The ability to embrace and learn from the differences between people is a key aspect of building a harmonious society.

4C’s – From Conflict to Conviviality through Creativity and Culture

4C’s covers the concept of diversity in several ways. First of all, it promotes the exchange of ideas across disciplines, which underlines the diversity of perspectives and methodologies and therefore allows a broader approach towards conflict and conviviality. Moreover, initiatives like art labs and mediation labs offer spaces that allow participants to engage with people from different backgrounds. Here it is made possible to first encounter diverse backgrounds, then create a mutual understanding among one another and furthermore acknowledge the importance of co-existence despite differences. Also, the themes, such as migration, displacement, and cultural identity, that are presented within the works of the project contribute to a better understanding of the nature of diversity in Europe. However, not only different but also shared values, histories, and experiences are explored in order to get a grasp of the interconnectedness we experience in Europe. Another central aspect of the project is art, which is used as a tool for expressing diversity as well as an illustration of how art can mediate conflicts, foster dialogue, and allow diverse voices to be heard.

Connecting European Literary Artists

The main aspect of diversity that this project incorporates is linguistic and literary diversity in Europe. It addresses the need for the preservation and promotion of a variety of European languages, ensuring that less common languages are represented alongside the dominant ones as well. This creates a literary landscape in Europe that is not dominated by one single

language but by various diverse ones. Another important point is diversity in perspectives. Through the tool of translation, the flow of ideas is expanded to a wider area. Less dominant literary traditions are ensured to be seen as well in the literary scene.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

The focus on the concept of diversity is visible in multiple of the project's initiatives. It highlights how rich Europe's cultural heritage is, highlighting aspects such as languages, historical experiences, historical sites, artistic expressions, and local traditions. By exploring this diversity all over Europe and bringing participants from these diverse communities mutual understanding is fostered. Through this, the intercultural core of Europe is made visible and brought into discussion. When talking about highlighting Europe's diversity, underrepresented groups play a crucial role, since they often have been overlooked. The approach of re-framing memory and historical conflicts are aimed to be healed through art and dialogue, further leading to a more solidary and peaceful coexistence despite of differences.

5.3 Heritage and Tradition

This chapter explores the concepts of heritage and tradition and analyses how they relate to European cultural identity and expression. The analysed projects show that heritage and tradition are living resources that continue to shape the European cultural landscape. The projects are examples of how heritage and tradition are preserved, reinterpreted, and celebrated. Through their activities, a bridge between the past and present is created while fostering dialogue and a mutual understanding of cultural values across Europe.

Transdanube Travel Stories

The project Transdanube Travel Stories explores the rich cultural heritage of the Danube region along six different travel routes that all follow a different theme. The first route: "Cultural harvest"; for example, describes the Danube region as a melting pot of ethnic groups and culture. The creation of heritage is explored by highlighting various interactions among religions, cultures, artistic movements, and more. Each route shows history from a different angle and highlights significant events, such as Charlemagne's influence or the cultural

contributions of merchant families that are described in the second story. Moreover, diverse religious traditions along the Danube can be explored when following the fifth route:” Danube for the Soul”. In this trail the importance of Catholicism, Orthodoxy, Islam, and Judaism in shaping the region’s social values, traditions, and arts are made visible. A tangible reflection of this heritage can be observed through art and architecture that is still accessible until today. The project traces the evolution of these movements, such as renaissance, baroque, and more, and presents it as a living cultural resource for present and future generations. Therefore, the project aims to encourage people through these stories to reflect on the significance of cultural heritage in today’s context.

4C’s – From Conflict to Conviviality through Creativity and Culture

4C’s utilizes a variety of initiatives to explore heritage and tradition, while always keeping in mind the main theme of the project, the interplay of conflict and conviviality. For example, the film program with the project “Sensible Sounds” invites viewers to re-interpret historical narratives and their impact, which allows them to engage with cultural heritage through cinema. Multi-chapter exhibitions explore themes such as collective memory, decolonisation, and historical perspectives, allowing artists to engage with and reinterpret cultural traditions. Furthermore, there are artist residencies through which artists are given the opportunity to develop projects that engage with local communities and explore themes of conflict and conviviality that are often rooted in cultural heritage. The project also addresses the concept of European identity, which is inseparable from cultural heritage. It examines how shared values, histories, and experiences influence the perception and resolution of conflicts. The project also explores the idea of strengthening European identity by embracing diversity and promoting inclusive practices. By incorporating these different approaches, the ‘4C’ project effectively engages with cultural heritage and tradition and uses them as tools to promote dialogue, understanding, and conviviality across Europe.

Connecting European Literary Artists

By preserving literary diversity, CELA aims to protect and evolve this aspect of cultural heritage and tradition. With the tool of translation, the project ensures that literary works are made accessible to a broader audience, which makes it a widely shared cultural resource. It therefore also aspires to the creation of a shared, reinterpreted literary heritage that features

contemporary voices and is relevant in today's interconnected European society. This heritage includes literary tradition, and techniques of storytelling but also the actual content of cultural memories and narratives that are featured in the literary works.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Heritage and tradition are presented as an essential factor for understanding a community's history and identity. Therefore, it is one of the main goals of this project to preserve it. This is done through reconnecting with historical sites, traditions, languages, and artistic expressions. Through local events that celebrate them the bond between individuals and their cultural roots is strengthened. However, heritage is viewed as a living cultural resource, that is in continuous change. The project aims to allow traditions to evolve and may be re-interpreted while remaining connected to their origins. Through the creation of a space where communities from different European regions can share their heritage and tradition, this involvement is encouraged. Moreover, the project highlights that cultural heritage is one of the core concepts for local and collective identities. It offers a variety of resources that individuals may create affiliations to.

5.4 Cultural Memory

Another important concept is that of cultural memory and its role in shaping European identity. Cultural memory incorporates shared stories, narratives, and symbols that form the core of collective identities. Through the projects, cultural memory is preserved, reinterpreted, and linked to current matters. They show how historical heritage, literary works, and monuments contribute to a living, evolving cultural memory and foster a deeper understanding of Europe's complex identities and shared past.

Transdanube Travel Stories

TDTS approaches cultural memory in presenting a collection of memories within the six stories. They illustrate how rich historical legacies, cultural exchanges, and contemporary issues present core memories of culture in the European Union. A significant thing that can be observed is how collective memory is able to shape personal as well as communal understanding of Europe and its people. It touches on how the Cold War divided regions and

directly affected places such as Berlin in Germany which became a symbol of division through the Iron Curtain. Charlemagne's role in promoting Catholic universalism is addressed, or the role of historic figures of St. Florian and St. Martin that also spread Christianity along the Danube are used as representations of cultural characteristics that still persist today. This is also strongly related to religious conflicts, such as the rivalry between Catholicism and Orthodoxy during the Ottoman Empire's expansion, which cultural memories that led to today's situation. These are examples of how the project uses specific narratives and historical context to present cultural memory in Europe. By drawing on the rich historical heritage, cultural exchange, and contemporary issues, the project emphasises the complexity and dynamism of European identity and highlights the importance of collective memory in shaping personal and communal understanding of Europe today.

4C's – From Conflict to Conviviality through Creativity and Culture

4C's actively incorporates the concept of cultural memory by fostering dialogue about European identity as well as its historical underpinning. Revisiting past events and narratives through cultural memory allows participants to recognize shared histories and reflect on past conflicts that may still influence today's Europe and therefore contribute to a more inclusive mindset. For example, the project "Sensible Grounds", curated by Azar Mahmoudian addresses historical narratives and their relevance for present-day conflicts. By revisiting and confronting memories of conflict, these may resolute and ultimately lead towards a more convivial society. Multi-chapter exhibitions, for example, address the idea of decolonising memory and challenge conventional narratives by emphasising the importance of viewing history as 'unrealised possibilities. This encourages us to re-examine cultural identities and their historical foundations and to develop a deeper understanding of how collective memory shapes contemporary society. In addition, residencies encourage artists to engage with issues such as conflict and conviviality in collaboration with local communities. The residency 'Neighbourhood as a Global Arena' in Malmö, for example, promotes discussions about social exclusion and multiculturalism and links local experiences to broader European challenges. This exploration of local histories enriches the collective memory of the community while addressing current issues.

Connecting European Literary Artists

CELA incorporates cultural memory by preserving and promoting literary works that contain various aspects of history and culture related to European communities. These European literary works are deeply intertwined with a society's cultural memory. By utilizing translation, collaboration and the sharing of ideas, the project allows cultural memories to transcend linguistic as well as geographical borders. This allows interactions between different cultural backgrounds and creates a living and evolving cultural memory that continues growing within Europe as a whole.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence has a big focus on collective memory. It allows communities to preserve, but also re-interpret and re-connect with their heritage through the re-creation of cultural memory in a contemporary context. This ensures accessibility to these cultural resources for future generations. Monuments as sites of cultural memory function as records of historical events that shaped these memories and therefore as a catalyst for social discussion. Another key aim of Emergence is to bring attention to underrepresented or repressed memory. By doing so, a more inclusive and multifaced cultural memory may be created. A core question that is asked in the book: "Our Gruesome Cultural Heritage: Reframing Memory" is: "Who owns memory?". This question opens a space for discussion and reflection on how memory is embedded in society. Moreover, Memory is always strongly connected to identity, meaning that by engaging with memory understanding and a feeling of belonging together may evolve.

5.5 Cultural Dialogue and Exchange

The next concept discussed in this chapter is cultural dialogue and exchange, which plays a key role in shaping identity by providing access to new perspectives, ideas, and cultural resources. The projects analysed show how cultural dialogue can be promoted and how this exchange can influence European identity through the sharing of cultural assets.

Transdanube Travel Stories

This project is a direct invitation for travellers to start a cultural dialogue. By following along one of the stories one can actively exchange with the various cultural resources on the way. Each route shows how different cultures, religions, and ethnic groups have interacted and influenced each other throughout European history. By weaving together stories of cultural fusion, trade, migration, and conflict, the project encourages reflection on Europe's shared heritage and invites European citizens to actively engage with these stories today. The Danube, which acts as both a physical and metaphorical river, becomes a symbol of continuous dialogue and exchange across borders, connecting people across time and space. The inclusion of major cultural centers such as Vienna and Belgrade as historical hubs of intellectual and artistic innovation also underlines the continuing importance of these places for the promotion of cultural dialogue. The project also looks at how different empires including the Habsburg and Ottoman empires and different ideologies such as Stalinism have shaped the cultural landscape of the Danube region. These stories of conflict and reunification are a reminder of Europe's turbulent past and the need for continued dialogue for a peaceful future. Overall, this project serves as a platform to promote cultural dialogue by linking historical narratives with contemporary European identity and encouraging citizens to reflect on shared experiences and engage with current issues such as migration, self-determination, and environmental awareness.

4C's – From Conflict to Conviviality through Creativity and Culture

4C's incorporates cultural dialogue mainly by bringing together artists, cultural producers, researchers, and students from various fields. This way it creates a space for dialogue where participants engage with ideas related to conflict and conviviality, allowing various voices and perspectives to be seen. Moreover, artistic forms of expression, such as cinema, art exhibitions, or art labs are utilized to start a dialogue related to topics that require shared action in European society. Overall, the project promotes cultural dialogue by creating spaces where different voices can engage in conversations about conflict, identity, and coexistence. It uses art, film, and creative practices to promote mutual understanding, address social challenges, and contribute to the formation of European identity.

Connecting European Literary Artists

What this project incorporates is what may be called the language of cultural dialogue, and translation. The translation of various literary works allows a broader European audience to join a more inclusive cultural dialogue and learn more about formerly unknown narratives and perspectives. This feeds into the idea of Europe as a shared cultural space where stories and ideas but also skills flow freely across borders. It allows writers to engage with each other's work which would not be possible without translation. Therefore, such collaborations may enrich the quality of work and may also influence the writer's perspectives.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence is a cooperation project that facilitates cultural dialogue through interactions between diverse European communities utilizing creative expression to re-interpret cultural heritage. In the context of local traditions, historical sites as well as unique ways of artistic expression the project fosters intercultural exchange. By reframing cultural memory participants get into a dialogue with their own culture on the one hand and through cooperation and broad visibility they get into one with people that have other cultural backgrounds. Overall, the cultural dialogue in this project emerges from active local and cross-border participation, the engagement with historical narratives, and the use of art as a medium for this exchange.

5.6 Encounter

As there is a significant number of member states of the European Union, the concept of encounter seems to be a necessity to allow things such as cultural exchange and growing together as a union. The projects are on the one hand a tool to foster this encounter, but moreover, also tackle this idea within the themes that are covered.

Transdanube Travel Stories

The concept of encounter runs through the six travel routes and emphasises personal encounters with locals in the present as well as with historical figures: The encounters are presented not only as physical encounters but also as opportunities to engage with local communities, their customs, and stories. The historical figures and stories that can be found

along the routes create a dialogue between the past and present. For example, figures such as Emperor Charlemagne, Sigmund Freud, and Marcus Aurelius help travellers to understand the cultural and intellectual heritage of the region, while encounters with locals create a personal and immediate connection. The blending of Eastern and Western influences is a central theme, especially in regions such as Serbia and Romania, where cultures met, clashed, and merged. Encounters in these places illustrate the rich exchange between different civilisations and how this has shaped European culture. The project encourages travellers to reflect and immerse themselves in this historical and cultural dialogue. To summarise, the concept of encounter is an essential part of the project. It stands both for personal encounters between people and for the wider historical, cultural, and intellectual exchange that has characterised the Danube region.

4C's – From Conflict to Conviviality through Creativity and Culture

4Cs creates numerous encounters between people, ideas, and stories through a wide range of activities - such as films, exhibitions, or joint workshops - that challenge participants to reimagine conflict and conviviality. It sees conflict not as a destructive force, but as an opportunity for growth, dialogue, and the formation of a European identity based on different experiences and creative practices. The project's commitment to intergenerational and intercultural encounters is particularly significant. Its films explore feminist struggles, cinematic sanctuaries, and testimonies of solidarity, emphasising how different communities, genders, and generations encounter one another and how conflict is experienced through these dimensions. These encounters are not just passive reflections, but active engagements in which the audience is invited to reconsider established narratives and confront their own roles in these social structures. Moreover, the project's broader activities, such as the multi-chapter exhibitions, residencies, and workshops, further explore the idea of encounter, creating spaces where both local communities and artists can collaborate and exchange ideas. The theme of conflictual conviviality, which is discussed during the artist residencies, suggests that it is a necessary part of social interaction and not something that should always be avoided. Through these encounters, diverse cultural identities enter into dialogue, shaping a more complex understanding of European identity that takes into account its diverse and sometimes conflicting realities.

Connecting European Literary Artists

CELA utilizes translation as a medium for encounters, or a bridge between different languages and cultures. Participants interact on the one hand with other professionals from the field in order to create a new platform for multilingual literary works, and on the other hand with works from writers and translators with different cultural backgrounds. This leads to a wider circulation of ideas and exchange of experiences that may influence the way different European cultures are perceived by one another.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Encounters are a significant part of the project because the focus on the exploration of cultural history through artistic expression creates these encounters between individuals from different backgrounds. Activities such as artistic collaborations, intercultural dialogues, and activities related to cultural heritage and memory create a deeper understanding of different narratives and foster discussions among participants. To sum up, the project makes use of this concept in two ways. Firstly it offers a space for encounters among participants from various cultural backgrounds, and secondly, it invites them to encounter their history, narratives, and their own relation to it.

5.7 Conflict Mediation

Conflicts are not always destructive, they have a constructive dimension as well because it is only from conflicts that stable relationships and identities emerge (Han 2019, 4:35). And that is also one of the tasks of these projects, to offer innovative tools of conflict mediation in order to create a stable relationship among all Europeans.

Transdanube Travel Stories

The project addresses conflict mediation by emphasising the long history of cultural exchange and cooperation in the region, despite the times of conflict. The focus on the Danube as a unifying force between different cultures leads to the idea that the diversity of the region is an enrichment and not a source of division. It brings various historical examples on how conflicts among Celts, Romans, Slavs, Habsburgs, Ottomans, etc. influenced the region. By understanding these patterns, the stories offer an opportunity to find common

ground and constructively address currently ongoing conflicts. The European Capitals of Culture are covered in the stories as examples of how diverse nations can collaborate and tackle shared challenges through art and cultural projects. By promoting a narrative that combines historical understanding, cultural appreciation, and cooperation, the project supports the vision that conflict mediation is possible through dialogue and mutually understanding and respecting one another's cultural heritage.

4C's – From Conflict to Conviviality through Creativity and Culture

Conflict mediation is one of the most relevant concepts within this project. It utilizes artistic expression as a tool for converting conflict into conviviality. The Art Labs offer artists, cultural producers, and researchers a platform to explore themes related to this central concept. Conferences explore ideas on how to live together in harmony despite differences, and for example, include role-playing or improvisation practices that foster empathy while addressing conflict through inclusive interdisciplinary approaches. The project's Mediation Labs were specifically designed for conflict resolution through artistic practice. A key output is a handbook of good practice in conflict mediation through creativity and culture, providing methods for using art as a peace-building tool. This resource is intended for use across Europe to support cross-border capacity building in conflict mediation. The project's multi-chapter exhibitions explore themes such as collective memory, decolonization, and social bonds. These exhibitions challenge traditional approaches to conflict and highlight community resilience. By addressing historical and cultural conflicts through art, the exhibitions promote new perspectives on how to overcome conflict and build convivial societies.

Connecting European Literary Artists

CELA addresses this concept by offering a multilingual platform that fosters mutual understanding and furthermore can help create an environment for sharing narratives, addressing conflicts, and resolving them through a better understanding. Additionally, cross-border cooperation can function as a tool for resolving conflicts by simply working together on shared challenges as well as exploring common experiences.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence promotes conflict mediation by using artistic expression as a tool of healing reconnecting with heritage and tradition. Local communities engage in critical reflection regarding their history and foster more inclusive narratives by creating an environment of understanding that aligns with European values of unity and solidarity. By understanding and re-interpreting cultural heritage a possible artistic way for conflict resolution is explored, misunderstandings may be cleared and more empathy for one another can be developed.

5.8 Conviviality

Conviviality is a concept that emphasises friendly interaction and harmonious coexistence and thus also plays an important role in the implementation of community projects. This chapter examines how the four projects address this concept. These initiatives underline the importance of conviviality in overcoming conflicts and celebrating cultural diversity in a European context and the role that cultural projects play in this by promoting cultural exchange, creativity, and mutual understanding.

Transdanube Travel Stories

The project addresses conviviality by promoting cultural exchange, diversity, and the interconnectedness of communities along the Danube. Conviviality refers to the art of living together in harmony, and this concept is reflected in the way the project highlights the interactions between different ethnic groups, religions, and cultures throughout the Danube region throughout history. Each itinerary tells a story that reflects the fusion of different traditions, practices, and ideologies. By showcasing historical aspects, it is shown how different ethnic groups despite conflicts coexisted and contributed to a cultural heritage. These approaches can be also applied in today's world and show that a convivial society is possible. Similarities such as shared history, common economic exchange, religious and spiritual connections as well as shared environmental goals are a representation of these ideas. In summary, the project's focus on cultural interaction, shared history, and collaboration across borders, as well as its call for respect for nature and different cultures, strongly reflect the values of conviviality in the European context.

4C's – From Conflict to Conviviality through Creativity and Culture

The project addresses conviviality by promoting the idea of harmonious coexistence while taking into account differences, especially in the culturally diverse context of Europe. The project focuses on promoting dialogue, mutual understanding, and creative collaboration through various platforms such as art labs, film programs, residencies, exhibitions, and workshops. Art Labs provide spaces for several stakeholders to engage with themes of conviviality and conferences explore new ways how to make it from conflict to conviviality. It is emphasised how different cultural backgrounds contribute to cohesion and participants are challenged to reflect on how European identity can thrive in a diverse cultural landscape like Europe. Overall, the project emphasizes conviviality by creating opportunities for shared experiences and dialogue through art and culture, encouraging diverse voices to engage in creative problem-solving, and promoting a multicultural European identity based on inclusivity and mutual respect.

Connecting European Literary Artists

In this project, translation is seen as a tool for facilitating dialogue between cultures. By doing so, convivial exchange and dialogue are promoted. The project recognises Europe's linguistic diversity and allows greater participation from various cultural groups. Moreover, the project's cross-border collaborations allow the building of relationships and networks among participants. Through the online platform that contains literary works in many languages including many diverse narratives, the project invites participants to engage with these new perspectives and therefore develop empathy for one another's experiences. By promoting an environment of cooperation, mutual understanding, and shared cultural appreciation, CELA contributes to the idea of a convivial Europe.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence contains a lot of measures that are about fostering cultural dialogue as a way to bring different groups closer together. Interactions like workshops or public discussions aim to not only promote understanding but also cultivate friendships and networks that create conviviality. Citizen participation is also crucial to this project and promotes collective enjoyment and also conviviality. Through the recognition and celebration of cultural

diversity, the importance of inclusion in convivial interactions is highlighted as well. In summary, the project contributes to a more convivial, harmonious, and interconnected Europe by incorporating measures that lead to cultural exchange, participation and recognition of diversity.

5.9 Transition, Recreation, and Transformation

This chapter explores the dynamic interplay of transition, recreation, and transformation through cultural initiatives across Europe. Each project offers a unique perspective on the ongoing evolution of historical, social, and environmental landscapes. Whether transforming tourism through sustainability, promoting conviviality through artistic expression, or reinterpreting European literary traditions and heritage narratives, these projects underline the power of transformation to shape the future of European society.

Transdanube Travel Stories

TDTS addresses these concepts within the context of the Danube region's historical, cultural, and environmental landscapes. Transition is deeply rooted within the Danube region, since it has continuously been in a state of change through various influences such as trade, empires, and more. Each story represents a different angle of it. The shift from trading practices, the migration and movements of people, spiritual and religious transitions as well as the continuous transformation through the encounter between east and west. Moreover, the project fosters a transformation of the region towards a sustainable tourism destination by making use of these narratives. The sixth story of nature and mankind for example, stresses how important a harmonious relationship between humans and the environment is. Through cross-border collaborations, a sustainable transformation in this direction towards future-orientated tourism is aimed to be achieved together.

4C's – From Conflict to Conviviality through Creativity and Culture

4C's engages with these concepts by addressing cultural and social changes over time. It emphasizes how Europe evolved over time through various cultural influences and promotes the idea of a convivial society to overcome conflict by making use of tools of artistic expression. It aims to re-imagine and re-interpret cultural narratives through creativity and encourages new perspectives in order to overcome past conflicts. Transformation is one of

the core motivations of the project, because it tries to lead towards personal and societal change through creative collaboration.

Connecting European Literary Artists

CELA aims to find an innovative way of using multiple languages within a connected society with the tool of translation. Moreover, digital tools are incorporated and give access to diverse literary voices to a broader audience. This platform is also a chance for emerging writers to present their work and that enriches the European literature landscape and may also change the way the publishing industry works. Overall, it aims to transform the literary landscape of Europe towards a more inclusive and diverse one.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence draws upon the idea that cultural heritage is not something static, but rather evolves over time as society changes. Therefore, transition and re-creation play a crucial role in this project. Local communities are invited to preserve and celebrate their heritage in a way that allows re-interpretation of fixed narratives in the light of today's perspectives. By challenging participants to consider more points of view, such as political dimensions and issues of ownership of culture, a society's understanding of history may transform according to today's knowledge.

5.10 Innovation and Modernisation

This chapter explores the dynamic interplay between transition, recreation, and transformation. Each project offers a unique perspective on how historical, social, and environmental landscapes are continually evolving. Be it reshaping tourism through sustainability, promoting conviviality through artistic expression, or reshaping European literary traditions and heritage, these projects illustrate the power of change in shaping the future of Europe.

Transdanube Travel Stories

Transdanube Travel Stories is a project that created specific narratives that aim to function as tools that showcase and also lead to cultural diversity and interaction. It illustrates the

innovation potential that arises from diversity. By presenting past cultural interactions it underscores the importance of it and the potential for the creation of modern artistic expressions and ideas. By connecting past achievements with modern developments, it is shown that history is not just looking back but also an active component of modern identity that is in a constant state of change. The narrative of Europe as a “liquid space” underlines the ongoing potential for cooperation and dialogue between nations despite historical tensions. This theme is consistent with modern concepts of unity and cooperation within the European Union and emphasizes how a shared cultural heritage can promote contemporary connections across borders.

4C’s – From Conflict to Conviviality through Creativity and Culture

The project emphasizes transdisciplinary collaborations among artists, cultural producers, and researchers. Through this merge of disciplines, such as arts, sociology, and conflict resolution an innovative space for dialogue and creative expression is created. This participatory approach is relevant when it comes to modernise existing approaches towards conflict resolution. A more inclusive approach is fostered as well, by involving local communities as well as cross-border partnerships to collectively engage with new practices. Another factor that modernises certain practices is knowledge sharing, which leads to more effective actions when tackling local or even European challenges. 4C’s is an example of transformation and modernization by integrating creative practices into conflict resolution, promoting dialogue between different communities, and redefining European identity from a contemporary perspective. Its focus on collaboration, local engagement, and inclusivity makes it a significant initiative to address the complexities of modern European society.

Connecting European Literary Artists

CELA makes use of digital technology to create and curate a reading platform that showcases literary works from emerging writers across Europe. It is an innovative promotion for multilingualism that works in various languages and promotes a wide literary exchange that allows writers, translators as well as readers to engage with a wide range of new perspectives. This modernises the literary landscape by contributing to more diversity of voices within it. The collaborative model allows translators, writers, and literary professionals to exchange ideas, skills, and expertise. Moreover, it changes the way cultural dialogue is conducted, by

using the language of translation for cross-border exchange. CELA actively utilizes digital platforms in order to promote multilingualism and cultural dialogue. It modernises how literature is shared, translated, and accessible across Europe, creates a more diverse and accessible landscape for European literature, and thus addresses literary challenges in today's interconnected world.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence tackles ideas of modernisation and innovation by blending traditional forms of expression like music, dance, or visual arts with innovative artistic practices such as modern technologies or multimedia tools. This reimagines how cultural memory is conveyed and makes heritage more engaging and accessible to contemporary audiences. Moreover, conventional understandings of monuments and memorials are challenged through artistic installations that may spark social discussions in a contemporary context and therefore lead to bringing forward new perspectives on creative expression as a tool for healing and reconciliation. With this critical reflection on national myths, monuments, and cultural memory the project contributes to the ongoing modernisation of European identity and explores new views on what it means to be European. To sum up, Emergence promotes modernisation and innovation by utilizing artistic practices, digital tools, and innovative approaches to revisit cultural memory in a new way to create new forms of cultural expressions that resonate with modern values and challenges that are seen as important to grow as a society.

5.11 Translation

Translation is more than just transferring words from one language to another. It is a tool for creating understanding across cultures and disciplines. This chapter illustrates how the four case study projects embody translation in its many forms, from cultural exchange and artistic collaboration to the reinterpretation of cultural heritage and memory. By bridging linguistic as well as cultural gaps, these initiatives create spaces for mutual understanding in Europe. As these examples show, translation is a dynamic force that shapes both individual and collective identity and can therefore also foster a deeper connection among the people of Europe.

Transdanube Travel Stories

Transdanube Travel Stories does not directly address the idea of translation in the sense of language, but rather it illustrates how translation may also manifest in other aspects of life, such as the cultural translation of ideas, customs, or histories. Through this, it aims to generate a better understanding of cultural characteristics all over Europe, which is in a sense the same thing that linguistic translation does. Each travel route focuses on a different angle of cultural translation. By retracing the historical paths of our ancestors, the project showcases how our stories and history evolved over time and translated to nowadays situation. Moreover, it allows us to connect with one another, because translation allows us to understand each other better in every way it may be interpreted.

4C's – From Conflict to Conviviality through Creativity and Culture

4C's fosters the translation of ideas across disciplines, by bringing together artists, researchers, and cultural producers to tackle the common goal of fostering a convivial society. Through this integration of different perspectives, a richer understanding of cultural identities and conflict may be achieved. Moreover, the project explores how values and practices contribute to a sense of belonging. By allowing a broader audience access to them, a kind of translation of narratives and values takes place which brings people closer together. An example of such a translation is the Handbook of Good Practices which was created as part of the project and offers translated methodologies for conflict resolution through artistic means.

Connecting European Literary Artists

Translation is one of the core concepts of this project. By promoting linguistic diversity, and cultural dialogue and fostering mutual understanding, CELA aims to create an inclusive space for literary artists, translators, professionals, and readers. By offering literary works in multiple languages multilingualism and translation are actively promoted. Moreover, translation serves as a medium for cultural dialogue within Europe that helps dismantle barriers between communities.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

This project approaches translation in a broader way as a practice of cultural interpretation. Emphasis is put on the translation of cultural heritage and memory and the way communities interpret and express that. In order to share these memories, they have to be made accessible through linguistic translation as well as the translation of cultural practices and narratives in a way that they are understandable for external people who want to engage with them. In this context, artistic expressions such as music, dance, or visual arts can be a powerful medium for cultural translation. The project defines conflict not as an obstacle, but as a necessary part of socialization. By translating the concept of conflict into opportunities for dialogue and understanding, this project emphasizes that differences can enhance society rather than hinder it.

5.12 Capacity Building and Sharing

The concept of capacity building and sharing is central to fostering cross-border cooperation, cultural exchange, and mutual growth. This chapter shows how the four projects address these principles, and therefore demonstrate the transformative impact of capacity exchange in tackling modern challenges, fostering connections, and strengthening diverse communities across Europe.

Transdanube Travel Stories

The project involves several interrelated themes and mechanisms that reflect the dynamic interaction of cultural, economic, and social factors that relate to capacity sharing in the Danube region. First of all, it promotes cultural exchange in the realm of ideas and traditions that are shared. Moreover, the second route “Danube Trade” shows how economic interactions lead to sharing not only trading practices but also culinary traditions and ideas. By promoting and working together on the implementation of sustainable tourism models all partner institutions as well as society profits from the gained knowledge. Cross-border cooperation is one of the key elements that are present among the narratives that showcase the influence through past collaborations but also in the active implementation of the project. Overall, the project involves cultural exchange, economic cooperation, sharing of historical

resources, and commitment to addressing modern challenges, as well as power-sharing by fostering a sense of connection between the different communities along the Danube.

4C's – From Conflict to Conviviality through Creativity and Culture

4C's addresses capacity building and sharing through a transdisciplinary and cross-border approach that allows stakeholders from various fields and countries to join the discussion on how to create conviviality out of conflict. Artistic practices as well as organisational knowledge is actively shared. Conferences were organised in order to offer a platform for presenting research and best practice examples. Workshops designated towards conflict resolution and cultural exchange foster practical skill development among participants of the project. These sessions do enhance individual competences as well as collective learning. Through the creation of the handbook of good practices a resource that serves as a guide for conflict resolution for other initiatives is provided. Furthermore, the Summer School is a measure that aims to facilitate interactions between young academics and established professionals. Overall, the "4Cs" project not only facilitates knowledge sharing and capacity building between different participants but also strengthens ties across Europe by promoting understanding, empathy, and cooperation. Through its various initiatives, the project is an example of how cultural and artistic practices can play a key role in solving social conflicts and promoting conviviality.

Connecting European Literary Artists

The use of translation is something central to this project, which is why the project builds and shares linguistic capacities among its participants and therefore enhances shared competences in literary production. The writers, translators, and literary professionals are brought together to strengthen smaller linguistic communities by sharing capacities through professional networking, skill development, and knowledge exchange.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

In this project capacity building and sharing does not only focus on professionals, it is also strongly featured through the involvement of local residents in the cultural production and dialogue. Through the creation of a space for creative exchange, participants gain abilities

to address complex social issues. Activities such as workshops, artistic collaborations, and public discussions promote the sharing of knowledge, skills, and experiences, finally leading to a deeper understanding of Europe's multicultural landscape. Therefore, the communities are equipped with tools, skills, and knowledge to preserve and share their cultural heritage.

5.13 Cooperation

Cooperation is at the heart of all the projects discussed in this chapter, as each initiative involves collaboration between several European countries. This chapter shows how cultural cooperation strengthens relationships between nations by encouraging cross-border exchange, highlighting the importance of working together to address complex social and cultural challenges. Through creative collaboration and a shared cultural heritage, these projects show how cooperation can create a more united and connected Europe.

Transdanube Travel Stories

Transdanube Travel Stories promotes cooperation in European cultural production by highlighting the Danube Region as a vibrant hub of cultural diversity and exchange. By exploring various historical narratives – from the rich interaction of different ethnic groups and religions to the influence of trade and the shared heritage of the Roman Empire – the project highlights the interconnectedness of European cultures. By showcasing key cultural centers and historical figures, as well as the influence of past geopolitical dynamics, it illustrates how cooperation has historically shaped the region's identity. Furthermore, the project promotes contemporary cross-border cooperation in line with the motto of the European Union, namely unity in diversity. By considering the Danube as a geographical and metaphorical channel for cultural exchange, it reinforces the idea that cooperation is essential for understanding and appreciating the complexity of Europe's heritage.

4C's – From Conflict to Conviviality through Creativity and Culture

The project promotes collaboration in European cultural production by encouraging dialogue and collaboration between different communities through creative initiatives. By organising art labs, talks, and workshops, the project creates inclusive spaces where artists, cultural producers, researchers, and local communities can address complex issues such as conflict and comfort. This collaborative approach emphasises shared values, such as empathy and

respect, which are essential for addressing cultural identity in Europe. The project also promotes cross-border knowledge exchange through mediation labs and residencies where participants seek innovative solutions to social tensions and ultimately promote cohesion and develop common approaches toward current challenges. By responding to local challenges from a broader European perspective, the initiative is an example of how cultural collaboration can promote social harmony and understanding between different backgrounds.

Connecting European Literary Artists

Through featuring many measures like transnational collaboration, the exchange of literary works as well as professional skills related to this, CELA promotes cooperation in European cultural production. It brings together translators, writers, and other professionals from all across Europe and promotes more inclusive practices in the literary field.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence is an example of how to cooperate in European cultural production because it relies a lot on cross-border cooperation and cultural exchange between diverse communities, artists, and other stakeholders in the fields of music, dance, theatre, and visual arts. By encouraging shared effort in preserving and reinterpreting cultural heritage and the creation of opportunities for participation it strengthens European cooperation. This shows how cultural production can function as a tool for unity.

5.14 Collective Co-Ownership and Participation

Another important concept that resonates with today's challenges in Europe's society and is relevant in all of the projects is co-ownership and participation. These concepts are essential to address the challenges of modern European society. They encourage individuals and communities to take active responsibility in shaping and developing cultural heritage and identity. The analysed projects show how shared ownership of culture fosters a deeper connection with the past while offering participants the opportunity to shape the future. Whether it is cross-border storytelling, artistic collaboration, translating literary works, or re-interpreting historical sites, these projects show how collective ownership of cultural production enables a more inclusive European identity and culture. Participants are not

passive consumers of culture, rather they actively participate in shaping and redefining what it means to be part of a shared Europe. This engagement contributes to the democratisation of culture and ensures that a broad range of voices and communities can participate in the development and preservation of cultural identity.

Transdanube Travel Stories

This project promotes collective ownership and participation by highlighting the interconnected cultural and historical narratives of the Danube Region. Through a series of travel stories, participants are invited to explore and interact with the different ethnic groups, traditions, and historical events that shape European identity. By showcasing the region's rich heritage and highlighting the contributions of different cultures, religions, and influential figures, the project encourages individuals to discover and claim a shared history as part of themselves. Furthermore, the focus on personal stories, local customs, and shared cultural practices strengthens the sense of community and belonging and allows participants to add their own voice to and actively shape the ongoing dialogue about Europe's shared heritage and its future.

4C's – From Conflict to Conviviality through Creativity and Culture

The project promotes collective co-ownership and participation, creating community spaces where artists, cultural workers, and communities can engage in meaningful dialogue and creative expression. Through its interdisciplinary art labs, the project brings together diverse voices and enables participants to co-create narratives that reflect their shared experiences and stories. Workshops and international conferences encourage active participation and provide platforms for individuals to explore and address local conflicts while contributing to a broader debate on identity and belonging. By emphasizing topics such as migration, identity, and memory, the project not only highlights the interconnectedness of European cultures but also fosters a sense of belonging and shared responsibility among participants. This idea of collaboration is reinforced by the production of a handbook of best practices on conflict mediation, which serves as a resource for other projects across Europe. Ultimately, the project strengthens European values, promotes understanding and empathy, and demonstrates how creative practices can bridge differences and transform conflicts into opportunities for conviviality and collaboration.

Connecting European Literary Artists

The core element of CELA is translation, which ensures that literary works are made accessible in multiple languages all over Europe. This allows writers, translators, and readers from different linguistic backgrounds to connect and participate in a cultural exchange. Cultural resources written in underrepresented languages therefore can be distributed among various European communities and allow a diverse representation and a collective co-ownership over European literary heritage. By presenting narratives from different cultural backgrounds the project creates a shared literary and cultural space where European stories can be passed on and contribute to a shared ownership of these stories that may offer sources of identity for Europeans. CELA promotes collective co-ownership and participation by ensuring that Europe's literary heritage can be shared, preserved, and co-created by a broad range of voices across the continent.

EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory

Emergence shows that co-ownership and participation is something that is very valuable within Europe and part of the way we participate in tradition by actively involving local communities in preserving and re-creating this cultural heritage. Society is empowered to shape and influence how cultural heritage is presented and experienced. Through workshops and discussions that bring together various stakeholders such as artists and community members, it encourages co-creation and participation. Ownership leads to a feeling of connection to the initiative and its content. Moreover, the project questions the ownership of memory by artistically addressing traditional power dynamics and thereby aims to democratize the representation of cultural memory. Overall, the project's approach towards collective co-ownership and participation is based on the active involvement of local communities, artistic collaboration, and the critical reinterpretation of historical narratives, empowering individuals to contribute to what can be called European cultural identity. This also represents a possible European way of tackling things together and thus ensuring greater solidarity.

6 Conclusion

When coming back to the research question asked at the beginning of this thesis, whether projects funded by the EU address the idea of European identity, it can be said that they don't offer a precise idea of what European identity is. But in a way, all of them offer strategies that may lead to a more connected Europe and that are examples of how to address shared challenges in a cooperative and understanding way. When looking at the themes and fields that are addressed some values and ideas that seem to be important for European society can be observed as well. While the ongoing globalisation brings us closer to each other and forces us to stress our differences, it will also make us aware of our common fate. According to Maalouf (2000), this might lead to a new approach towards identity. Following this identity is the sum of all our allegiances, and, within it, the allegiance to the human community itself would become more and more important until one day it would become the chief allegiance while not destroying our many individual affiliations (Maalouf 2000, 84). This chief allegiance may contain all of a community's cultural resources and offers every individual various sources of identity. And that is exactly what the European Union, or more precisely the projects funded by the European Union offer. Moreover, identity is no longer an issue of essence, rather it has become one of lifestyle (Assmann 2017, 4:231). So, it does make sense that these projects also don't promote a certain essence of Europe. But what they do is showcase concepts that can be considered highly valued by European society as well as ways of addressing common issues that are relevant for the whole European population. Examples are all of the mentioned concepts in the previous chapter. What the projects did is offer sources for identity formation and create a space for discourse that allows people to reflect on their identity by addressing various cultural resources of Europe. The mentioned cultural resources range from historic sites, architecture, and the arts to less tangible things such as myths, narratives or simply all kinds of capacities and knowledge.

The projects exemplify what a European lifestyle could be like and address issues that need to be tackled together. Taking the concepts into account this European lifestyle is first of all a sustainable one, not only in terms of ecological sustainability, but rather in every aspect of life. Secondly, as the EU founding mission suggests, diversity is one of the core concepts within European thought (Guérot and Ritz 2022, 33). Heritage and Tradition are valuable sources of identity for everyone and are especially relevant in Europe because of the

multitude of traditions and histories that are told among various people within Europe. Cultural memory is about how people remember their history, which is a key factor for the formation of certain mindsets among the members of a community. This memory might differ from region to region and therefore it is an important concept to tackle in order to foster a more understanding among Europeans. The next concept, cultural dialogue and exchange, is crucial when a diverse society like Europe aims to foster solidarity and mutual understanding among its people. As the past has shown there is no possibility for the formation of identity without the exchange of differing resources. The next concept, encounter, is not always something negative, since exposure to new perspectives can break down stereotypes and even enrich a society through this introduction of new things. An encounter with an opposing society may lead to the reflection on one's own identity and belonging while fostering tolerance and solidarity. Naturally, this can also lead to conflict, thus it is important to address them in a peaceful and what could be observed through the analysis is also a creative participatory way. When there are a lot of mindsets as well as personal interests come together as it is in Europe, conflict mediation is an important tool to do so. 4C's for example focuses on the use of artistic practices as a tool for mediation. Conviviality is relevant in the context of Europe because the society is such a culturally diverse one, that a positive interaction, cooperation, and mutual respect among these differing social groups is crucial for a united community within Europe. Transition, Recreation and Transformation are key concepts within all the projects since they try to find new ways of tackling today's challenges while reframing and re-interpreting existing structures towards more contemporary ones. This is strongly related to the strive for innovation and modernization, which is aimed to be achieved complementary with transition. As there is a large variety of languages that are spoken in Europe, translation is a tool that can lead to a more connected society. While offering more professional possibilities for writers it also offers readers more diverse literary resources. Capacity building and sharing is also a relevant notion that is relevant in every aspect of life. It can, as presented through the projects, improve the exchange of professional practices among Europeans and by doing so create shared resources of capacity and knowledge. This requires a strong sense of cooperation in Cultural Production, which is also in the sense of the EU founding mission that includes international cooperation (Guérot and Ritz 2022, 33). Finally, Collective Co-Ownership and Participation are important concepts that are promoted, because they embody

principles of shared responsibility that also relate to EU values such as democracy, cooperation, and inclusivity. Europe unites different nations, cultures, and communities under the roof of common goals. Encouraging citizens to take an active role in shaping society contributes to a sense of belonging and shared purpose. These findings also underline that Europe is not something to discover but rather a never-ending mission of making, creating, and building (Bauman 2004, 2). The four projects are examples of activities that aim to offer ideas and create spaces, where European people can come together, draw the Europe one would like to live in, transplant this into the human realm, and therefore contribute to what could be called European identity.

One limitation of this study lies in the selection and number of case studies. The fact that only four EU-funded cultural projects are part of the study means that they only reflect a small proportion of the large number of different projects funded by the EU. Although these projects were selected according to certain criteria, they are perhaps not fully representative of the diversity of EU-funded cultural projects, thereby limiting the generalisability of the results. Another limitation could be the limited involvement of stakeholders. The study is based on document analysis, as such, a direct exchange with key stakeholders such as project participants, EU officials, or local communities could potentially provide additional insights.

Conversely, new research questions or opportunities to deepen the research arise from this study. By broadening the geographical and sectoral scope, as well as the general number of projects analysed, it would be possible to obtain a more comprehensive picture of how European identity is treated. Furthermore, external factors, such as geopolitical, economic, and social factors, which influence European identity in addition to cultural projects, could be considered to obtain an even more precise result. Further interesting research in this field could include an analysis of the actual long-term impact of EU-funded cultural projects on European identity. Another thing that could be explored further is the interaction between EU-funded projects and national government plans to explore tensions or synergies between national and European narratives.

Bibliography

- Appiah, Kwame Anthony. 2018. *The Lies That Bind: Rethinking Identity*. London: Profile Books Ltd. .
- Assmann, Aleida. 2017. *Einführung in Die Kulturwissenschaft. Grundbegriffe, Themen, Fragestellungen*. Vol. 4. Berlin: Erich Schmidt Verlag.
- Balibar, Étienne. 2009. *We, the People of Europe?* Princeton: Princeton University Press. <https://doi.org/10.1515/9781400825783>.
- Bauman, Zygmunt. 2004. *Europe: An Unfinished Adventure*. Cambridge: Polity.
- Börzel, Tanja A, Yasemin Pamuk, Andreas Stahn, and Jean Mon. 2008. “Good Governance in the European Union.” <http://www.fu-berlin.de/europaContent>.
- Bruner, Jerome. 1991. “The Narrative Construction of Reality.” *Critical Inquiry* 18:1–21.
- Buchert, Eszter. 2022. “Returning to the Last Danube: Nature and Mankind.” In *Transdanube Travel Stories*, 90–110. Linz: Tourismusverband Linz.
- Cooper, Thomas. 2010. “Translation and the Rediscovery of the Multinational Central European.” In *The Translator as a Mediator of Cultures*, edited by Humphrey Tonkin and Maria Esposito Frank, 127–38. Amsterdam: John Benjamins. <https://doi.org/10.1075/wlp.3.12coo>.
- Danner, H. 2006. *Methoden Geisteswissenschaftlicher Pädagogik: Einführung in Hermeneutik, Phänomenologie Und Dialektik* . 5th ed. München: Ernst Reinhardt Verlag.
- Danube Transnational Programme. 2023. “TRANSDANUBE TRAVEL STORIES.” 2023. <https://www.interreg-danube.eu/approved-projects/transdanube-travel-stories>.
- Eberlein, Burkard, and Dieter Kerwer. 2004. “New Governance in the European Union: A Theoretical Perspective.” *JCMS: Journal of Common Market Studies* 42 (1): 121–42. <https://doi.org/10.1111/j.0021-9886.2004.00479.x>.
- European Commission. 2023a. “EMERGENCE From Shared Experience to New Creativity: Living Heritage/Reframing Memory.” 2023. <https://culture.ec.europa.eu/creative-europe/projects/search/details/597298-CREA-1-2018-1-CZ-CULT-COOP2>.
- . 2023b. “From Conflict to Conviviality through Creativity and Culture.” 2023. <https://culture.ec.europa.eu/creative-europe/projects/search/details/583674-CREA-1-2017-1-PT-CULT-COOP2>.

- . 2024a. “Connecting Emerging Literary Artists.” Connecting Emerging Literary Artists. 2024. <https://culture.ec.europa.eu/creative-europe/projects/search/details/607425-CREA-1-2019-1-NL-CULT-COOP2>.
- . 2024b. “Sustainable Development Goals.” 2024. https://international-partnerships.ec.europa.eu/policies/sustainable-development-goals_en.
- European Union. 2024a. “Aims and Values.” 2024. https://european-union.europa.eu/principles-countries-history/principles-and-values/aims-and-values_en.
- . 2024b. “EU Motto.” 2024. https://european-union.europa.eu/principles-countries-history/symbols/eu-motto_de.
- . 2024c. “Sprachen.” 2024. https://european-union.europa.eu/principles-countries-history/languages_de#:~:text=Die%20EU%20hat%202024%20Amtssprachen,%2C%20Spanisch%2C%20Tschechisch%20und%20Ungarisch.
- Fuad-Luke, Alastair. 2021. “4Cs – From Conflict to Conviviality through Creativity and Culture Final Evaluation Report and Recommendations.” Lisbon.
- Gouldner, Alvin W. 1957. “Cosmopolitans and Locals: Toward an Analysis of Latent Social Roles.” *Administrative Science Quarterly*, no. 3, 282–83.
- Guérot, Ulrike, and Hauke Ritz. 2022. *Endspiel Europa*. Frankfurt am Main: Westend Verlag.
- Han, Byung-Chul. 2019. *Die Austreibung Des Anderen*. Vol. 4. Frankfurt am Main: S. Fischer.
- Hanenberg, Peter. 2004. *Europa. Gestalten: Studien Und Essays*. Frankfurt am Main: Lang.
- . 2018. “Literary Heritage and European Identity.” *REVER: Revista de Estudos Da Religião* 18 (3): 31–40.
- Hauff, Michael. 2021. *Nachhaltige Entwicklung: Grundlagen Und Umsetzung*. 3rd ed. Berlin/Boston: Walter de Gruyter GmbH & Co KG.
- Heher, Dominik. 2022. “Danube for the Soul.” In *Transdanube Travel Stories*, 74–89. Linz: Tourismusverband Linz.
- Hirst, John. 2023. *Die Kürzeste Geschichte Europas*. 2nd ed. Hamburg: Hoffmann und Campe Verlag.
- Huntington, Samuel P. 1996. *The Clash of Civilisations*. London: Simon & Schuster UK Ltd.

- Jullien, François. 2021. *There Is No Such Thing as Cultural Identity*. Cambridge: Polity Press.
- Lawler, Steph. 2008. "Stories and the Social World." In *Research Methods for Cultural Studies*, edited by Michael Pickering, 32–49. Edinburgh: Edinburgh University Press.
- Maalouf, Amin. 2000. *On Identity*. London: The Harvill Press.
- Mead, Geroge Herbert. 1973. *Geist, Identität Und Gesellschaft: Aus Der Sicht Des Sozialbehaviorismus*. Frankfurt/M.: Suhrkamp.
- Méhes, Márton. 2022. "Danubian Europe: The Discovery of a 'Liquid Space.'" In *Transdanube Travel Stories*, 58–73. Linz: Tourismusverband Linz.
- Pavlopoulos, Vassilis, Dimitra Kostoglou, and Frosso Motti-Stefanidi. 2019. "From Political Interest to Participation in EU-Related Actions: The Mediating Role of European Identity and Political Efficacy." *Psychology: The Journal of the Hellenic Psychological Society* 24 (2): 102–21.
- Pinkau, Guido. 2022. "The Danube Adventure – Legions Heading for the Danubius The River That Attracted Cultures. Or: A Realm of Thriving Culture without Borders." In *Transdanube Travel Stories*, 43–57. Linz: Tourismusverband Linz.
- Pröbstle, Y. 2011. "Über Den Kulturbetrieblichen Tellerrand Hinaus. Anregung Zu Einer Mehrdimensionalen Denk- Und Handlungslogik Im Kulturmanagement Am Beispiel Kulturtourismus." In *Nachhaltige Entwicklung in Kulturmanagement Und Kulturpolitik: Ausgewählte Grundlagen Und Strategische Perspektiven*, 69–96. Wiesbaden: VS Verlag für Sozialwissenschaften.
- Pufé, I. 2017. *Nachhaltigkeit*. 3rd ed. Konstanz/München: UVK Verlagsgesellschaft mbH.
- Rathberger-Reiter, Andreas, and Roland Kastler. 2022. "'Cultural Harvest' along the Danube: Art, Music and Architecture – a Look at Formative Eras and Their Influences, Wealth, Splendour and Landmarks ." In *Transdanube Travel Stories*, 5–27. Linz: Tourismusverband Linz.
- Rosa, Hartmut. 2010. *Theorien Der Gemeinschaft Zur Einführung*. 2nd ed. Hamburg: Junius Verlag GmbH.
- Sassatelli, Monica. 2009. *Becoming Europeans Cultural Identity and Cultural Policies*. Palgrave Macmillan.
- Schad, Anke Simone. 2019. *Cultural Governance in Österreich: Eine Interpretative Policy-Analyse Zu Kulturpolitischen Entscheidungsprozessen in Linz Und Graz*. Bielefeld: transcript Verlag.

- Schugk, Michael. 2014. *Interkulturelle Kommunikation in Der Wirtschaft. Grundlagen Und Interkulturelle Kompetenz, Für Marketing Und Vertrieb*. 2nd ed. München: Verlag Franz Vahlen.
- Stichting de Wintertuin. 2024. "Connecting Emerging Literary Artists." Connecting Emerging Literary Artists. 2024. <https://www.cela-europe.com/#meet-us>.
- Transdanube Travel Stories. 2022. "Guidelines for the Development of the Transdanube Travel Stories."
- Universidade Católica Portuguesa. 2023. "4Cs - From Conflict to Conviviality through Creativity and Culture." 2023. <https://www.4cs-conflict-conviviality.eu>.
- Wolf, Michaela. 2014. "The Language of Europe Is Translation." *Target. International Journal of Translation Studies* 26 (2): 224–38. <https://doi.org/10.1075/target.26.2.04wol>.
- Yin, Robert K. 2009. *Case Study Research: Design and Methods*. 4th ed. Thousand Oaks: SAGE Publications, Inc.
- Zenker, Jörg. 2022. "Danube Trade: The Exchange of Stories and Goods." In *Transdanube Travel Stories*, 28–42. Linz: Tourismusverband Linz.