

Best Practices

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Best Practice no 1 : International	
Topic of the best practice	Painted doors in Funchal, Madeira, Portugal
Exact Location	Rua de Santa Maria – Old town of Funchal
Memory type ¹	Local Community
Way of expression (Intervention Type) ²	Visual Art (Painting was the main way of expression. Apart from painted doors, other visual arts have been applied, like sculpture, photography, video, music and writing, in limited scale.
Senses mainly activated ³	Sight (main) and Touch
Implementation Date	April 2011 (started)
Brief Description /Key characteristics (Word limit: 500 words)	The aim of this project was to face socio-economic degradation, as the doors painted were from abandoned shops and deteriorated areas in the core of the urban fabric of the Old Town of Funchal (Zona Velha). The idea was to create a piece of work that helps people walking along the street to learn something from the past of the town and invites them into experience something deeper. The narrow Rua de Santa Maria Street, which dates back to 1430, turned into a public art space that links people to local culture. Local artists were first invited to support the project that also proposed to the city hall. Support was also given by the former Secretary of tourism and the Chamber of Funchal. As time went by, more artists (not only locals) were interested, even volunteers. At the time, this area seems to be an attractive open air cultural center and a permanent art gallery, expressing not only artists' inspiration but also locals'

¹ You can mention each type of memory you think the project is most closely related to. Some examples are: family, friends, local community, historical event, local legend, tradition, oral stories or other type you think.

² You can mention how these memories were expressed. Some examples could be through: visual art, performing art (filming, theatre play, signing), an enterprise, food, tour guides, a festival, games, storytelling, etc.

³ You can choose (preferably one or more of) the five senses.


	<p>point of view. The project was expanded into other streets, as well. The official website (http://www.arteportasabertas.com) provides information about the art works and the artists. Through that, doors are also mapped and makes easier for tourists to find their way and enjoy their visit.</p>
<p>Main results for the local community (social, economic, environmental, etc)</p> <p>(Word limit: 700 words)</p>	<p>The project aimed to regenerate the wider area in the central part of the city. Indeed, many cafes and restaurants were developed. According to the Forbes magazine (Shurvell, 2020), it consists of a “unique must do in Funchal” that “has transformed this area into a permanent art gallery”. The main benefits can be concluded to the points bellow:</p> <ul style="list-style-type: none"> - Benefits for the local community: by transforming the image of a place, residents are more satisfied with their neighborhood. Thus, the quality of life is getting better and their self-esteem is increased. Those factors are terms of social welfare which is necessary for economic growth to be implemented (Skountzos, 2005; Meier and Rauch, 1995). Moreover, due to the fact that a great number of people visits this area on a daily basis, the sense of safety has been increased, based on the theory of J. Jacobs (1961) about “eyes on the streets”. - Benefits for local economy: The increase of the number of the recreation companies (cafes, pubs, restaurants) developed in the area is a growth lever. This neighborhood acts as a recreation cluster, as many others worldwide, that are based on tangible and intangible legacy and local heritage (see in Gospodini, 2006). Thus, the Income of local is increased, not only due to the companies presented above but also because of the hotels, hostels and air-bnbs created in this neighborhood. - Benefits in terms of place branding and marketing: Apart from the natural environment, Madeira is also known for the “Art of Doors”. This revitalized neighborhood is now part of the local place branding strategy. <p>It should be mentioned that this project acts in collaboration with the existing infrastructure that connect sights of interest in which visitors are interested in (i.e. Quinta da Boa Vista, Forte de Sao Tiago) and other similar types of artistic expression like graffitis (ie.</p>

	<p>https://arabianwanderess.com/blog/five-days-in-madeira-island-portugal, https://www.alamy.com/madeira-funchal-painted-doors-in-the-old-city-the-art-of-open-doors-image60888865.html, https://www.alamy.com/stock-photo-funchal-madeira-portugal-old-town-street-art-surf-shop-72495490.html).</p>
Representative material (photos, videos, links)	<p>http://www.thegirlonthemove.com/painted-doors-rua-de-santa-maria/</p> <p>https://analagoatcompany.com/?si</p> <p>https://www.youtube.com/watch?v=EK8HQepkKPE&list=PLlTtVf6GwgrzRLt4BtRxS89rPzK51WXjJ&index=57</p> <p>https://www.youtube.com/watch?v=Auf7lo YYSU</p>
Sources (books, articles, papers, links) or/and additional resources	<p>http://www.arteportasabertas.com</p> <p>https://www.arteportasabertas.com/en/info.html</p> <p>https://academica.uma.pt/?p=11874</p> <p>http://www.visitmadeira.pt/en-gb/explore/detalhe/painted-doors-project</p> <p>https://sayyestomadeira.com/en/funchal-old-town-street-art/</p> <p>Jacobs, J.: <i>The death and life of great American Cities</i>. Random House, 1961.</p> <p>Gospodini, A.: "Shaping, interpreting and classifying the new landscapes of the post-city". In <i>The New Urban Landscapes and the Greek City</i>; Gospodini, A., Beriatos, E., Eds.; Kritiki Publishing, 2006; pp. 26–51.</p> <p>Meier, G., M., Rauch, J. M.: <i>Leading Issues in Economic Development</i>, University Press, 1995.</p> <p>Shurvell, J.: Why Madeira, Portugal should be your top holiday destination for 2020. Available at: https://www.forbes.com/sites/joanneshurvell/2019/12/13/why-madeira-portugal-should-be-your-top-holiday-destination-for-2020/#422a042c5f0c [Retrieved on April 2020].</p>

	Skountzos, T.: <i>Economical Development: Theory-Speculations</i> , Volume I (in Greek: <i>Οικονομική Ανάπτυξη: θεωρία-προβληματισμοί</i>). Stamoulis Publications.
Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)	https://moco-choco.com/2017/01/24/street-door-art-creative-painted-doors-around-the-world/

Best Practice no 2 : International	
Topic of the best practice	Visages villages/ Faces Places Paste up street art
Exact Location	Villages around France
Memory type	Local communities, family, movie
Way of expression (Intervention Type)	Visual art, Collage Method, Pasting photos into walls , movie film
Senses mainly activated	Sight mainly, touch partly
Implementation Date	2017
Brief Description/Key characteristics (Word limit: 500 words)	Agnes Varda, one of the leading lights of France's honored French New Wave cinema era, and professional photographer and muralist, J.R., partake on a special art project. Together, they travel around France in a special box truck equipped as a portable photo booth and traveling printing facility as they take photographs of people around the country. With that inspiration, they also create special colossal mural pictures of individuals, communities and places they want to honor and celebrate. In this trip they provide us with practical examples of how we can celebrate the memory of places/professions/family stories in local communities by posting big scale photos in walls. At the same time it shows how we can extract personal stories and inspire people to become part of the whole project.

	<p>Agnes Varda: “Take a photo, so they don’t fall into a hole of the memory”</p>
<p>Main results for the local community (social, economic, environmental, etc) (Word limit: 700 words)</p>	<p>Practical examples of how you can valorize memory through the art of paste up street art</p> <p>a) Celebrating old professions- In a village that miners used to live in</p> <p>i)Varda and JR put giant pictures of early-20th-century miners on the side of cottages once occupied by these workers, with the huge face of one woman who is the only person still living in the terrace. Their method is to first meet the local people, help them tell their stories and based on that they decide what photos they can paste and where. “Meeting amazing people by chance”.</p> <p>ii) Posting the photo of a local postman of the village after his retirement</p> <p>b) Celebrating old love stories- Bonniex</p> <p>In this village the artists posted a photo of a couple before many years in the house where their ancestors now live.</p> <p>c) Taking a picture of young people holding old objects. A young lady pose wearing an old dress and holding an old wedding parasol. This picture was pasted in a local wall and became a local attraction through the use of Instagram.</p> <p>d) Old photos/same place</p>

	<p>The duo put up an old picture on an extraordinary concrete structure sticking up surreally in the midst of a vast beach: a wartime blockhouse that, in fact, fell from the edge of a cliff. The photo was taken at the same area more than 50 years ago.</p>
<p>Representative material (photos, videos, links)</p>	<p>a) Celebrating old professions</p> <p>i) Miners: https://www.nybooks.com/daily/2017/10/04/agnes-wardas-double-portrait-faces-places/</p>  <p>ii) Postman: https://www.pinterest.co.kr/pin/629941066611632083/?nic_v1=1ay%2BzrU3ke5MxoE2KMxx%2FNE%2FIObLEg9gNIX0%2BKWHdsk3KhVpmLzpj8siXAZAiN2tQx</p>



b) Celebrating old love stories



c) Young lady with old objects :
<https://petersansom.wordpress.com/2018/01/22/visages-villages-faces-places-a-film-review-an-educational-possibilities/#jp-carousel-2848>



d) Old photo/same place:

<https://petersansom.wordpress.com/2018/01/22/visages-villages-faces-places-a-film-review-an-educational-possibilities/#jp-carousel-2844>



Source
s
(books,
articles
,
papers,

Official Trailer of the movie:

https://www.youtube.com/watch?v=KKbjnLpxv70&feature=emb_title


Description on imdb website:

https://www.imdb.com/title/tt5598102/?ref =nv_sr_srg_0

<p>links) or/and additio nal resourc es</p>	<p>Article on guardian.com : https://www.theguardian.com/film/2018/sep/20/faces-places-review-agnes-var-da-jr-road-movie-documentary</p> <p>Peter Sansom: https://petersansom.wordpress.com/2018/01/22/visages-villages-faces-places-a-film-review-an-educational-possibilities/</p>
<p>Similar project s or possibl e/pote ntial inspirat ion from worldw ide (brief texts, photos, videos, links)</p>	<p>https://www.pinterest.co.uk/samartdesign/street-art-paste-up/</p> <p>https://diaryofadetour.com/paste-up-street-art/</p>

Best Practice no 3 : International (Colombia)	
Topic of the best practice	“Rutas de la Memoria”
Exact Location	Medellin, Colombia.
Memory type	<p>Collective Memory</p> <p>Since its foundation, in 1989, “La Corporación Región” has had as its work axis the investigation on urban conflicts, the damages and losses suffered by millions of people victims of unexpected and inexplicable deaths in the prolonged armed conflict in the country, the accompaniment to organizational processes and incidence in the public debate on the rights of victims and the promotion of peace-building initiatives. With this trajectory, “Mayo por la vida” was an opportunity to generate actions oriented to society, as we witnessed the weakening of our collective memory and the fragility of our memories, and as Restrepo states, “without the memory of suffering, the future becomes every increasingly fragile; without the memory of injustice, it is repeated in the present ”</p>
Way of expression (Intervention Type)	The initiative is an exercise in living memory, where history, museology, art, anthropology, architecture, pedagogy, life learning, inherited knowledge, set out to understand the past, interpret the present and prefigure another memory in the future.
Senses mainly activated	Aesthetics illuminated the understanding and perception necessary for the collective and shared production of senses, managing to capture the whole more than the parts, a vision necessary to connect the memory and the soul of social change.
Implementation Date	“La Corporación Región” conceived and carried out Memory Routes in 2013, between May 20 and 24, and between September and November, in response to the invitation made in the framework of May for Life, a citizen initiative that included the support of the Mayor's Office of Medellín and which sought, through cultural events and support for grassroots initiatives, to mobilize and sensitize citizens about the fundamental value of life.

<p>Brief Description/Key characteristics (Word limit: 500 words)</p>	<p>“Rutas de la Memoria” is an experience of collective memory that starts from the stories of a group of victims of the armed conflict who are willing to communicate their learning and advice, based on the reflected suffering and reconstruction of their lives. It is an artistic production that provided scenarios for exercises of collective memory with various sectors of society, and with it, the hope of not repeating the suffering, hatred and injustice suffered for decades in Colombia.</p> <p>“Rutas de la Memoria” positions the victims as protagonists of the project, who become memory managers, whose contribution to the construction of a collective story, has the purpose of influencing the mentality and practices in favor of a peace culture. This, through an exercise in memory to keep alive the memory of so many dead victims of violence as a historical event, "understanding a historical event as a past event, which thanks to collective memory remains in the present and pregnant with meaning, affects ways of thinking and transforms social behaviors "(Restrepo, 2011).</p> <p>The project takes up the concept of the “noviolencia” bus that was an exercise that emerged in the Antioquia neighborhood in the 1990s, when it was the birthplace of drug trafficking in the city.</p> <p>The “Corporación Región” takes up the idea of the <i>Bus</i> as an itinerant museum that tells the stories of the victims of violence. The process began with the production of the artistic work for the intervention of the bus, for which three groups were formed: seven managers and four memory managers, who had suffered victimizing acts and had participated in training, investigation or organizational strengthening processes. This time they were summoned, in their capacity as social and political actors, testimony of re-signified identities, founders and participants in life projects and collective projects.</p>
<p>Main results for the local community (social, economic, environmental, etc)</p>	<p>The story of the memory managers was key to the definition of content intended for the internal and external physical intervention of the bus, the production of the artistic works that would be exhibited inside, the writing of the script, the course of the interaction with the twenty passengers who would travel from the starting point, in the Museo Casa de la Memoria, to the ten destination points previously determined as significant memory experiences in the territories, where the organizations and groups would be hosts. Likewise, the intervention of the managers was defined as guides in the respective stations visited, corresponding to emblematic places of memory of the armed conflict in the city; as well as the interaction with the visitors of the memory bus, both in the neighborhoods and in</p>

<p>(Word limit: 700 words)</p>	<p>the parking spots in the city, where a wide audience had the opportunity to interact and weave stories from memory.</p> <p>To achieve this purpose, careful and deep listening was essential, understood as “the art of connecting and finding the essence” (Lederach, 2007, p. 114). This was the fundamental task of artists, from their practice of relational art, a device for social transformation. This approach involves a collective and participatory process of creation, and then of active interaction with the public, hence the conversation becomes an important pedagogical resource in this experience.</p> <p>The allusion to the living metaphor, understood as the creator of meaning, caused a turn that favored the imagination, liberation from repetitive memory, opening to a sense of humanity, of solidarity. Together, it was understood that life, death, hope, and pain are communicable to others in the transcendence of the metaphor, since "it carries an emotional value through which it says something new about reality" (Ricoeur, 1975, p. 148). In this case, the curatorship, rather than doing an expert exercise in validating the truth, acted as a bridge and translator, allowing individual creation, while continuing to be so, to enrich itself with the contributions of all and become a collective work.</p>
<p>Representative material (photos, videos, links)</p>	<p>See interactive document in this this link to the end of the page</p> <p>https://www.region.org.co/index.php/revista58/tejiendo-sentidos/item/325-rutas-de-la-memoria-un-ejercicio-de-memoria-colectiva</p> <p>https://youtu.be/IC8GOhj3DqE</p> <p>https://youtu.be/9GSNhQrdU0o</p> <div data-bbox="949 1305 1441 1644">  <p>Yolanda Perea Mosquera Víctima de violencia sexual y desplazamiento forzado en Risioquio (Chocó), sufrió el homicidio de su madre, el reclutamiento forzado de un hermano menor de edad y constantes amenazas. En la actualidad es líder defensora de derechos humanos, representante de Antioquia en la Mesa Nacional de Víctimas, representante legal de la corporación de afrocolombianos El Puerto de mi Tierra, integrante de la Ruta Pacífica de las Mujeres y gestora de memoria.</p> </div>

Sources (books, articles, papers, links) or/and additional resources	<p>https://www.youtube.com/watch?v=cz_4tSDFUko</p> <p>https://www.rcnradio.com/colombia/en-bus-viaja-la-memoria-de-las-victimas-de-medellin-67275</p> <p>https://www.medellin.gov.co/irj/go/km/docs/wpcontent/Sites/Subportal%20del%20Ciudadano/Cultura/Secciones/Noticias/Documentos/2013/05-Mayo/PlegableBus.pdf</p>
Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)	<p>The platform “Rutas de la Memoria” (Mexico), is a website that arises thanks to the collective effort built by “Red Retoño” and groups of relatives of murdered and disappeared people, to build from stories, complaints that dignify access to truth and memory. It is a georeferenced information database with the purpose of building collective memory from the collection of stories of the victims of violence. This route gives indications of homicides, disappearances and graves, as well as the spaces where these events occurred.</p> <p>The memory routes platform has been created with the assistance of the European Union. The content of the "Routes of memory" platform is the responsibility of Red Retoño for the Social Prevention of Organized Crime.</p> <p>In this space, anyone can place and narrate the history of some event related to homicides - feminicides, disappearances or identification of graves. The narrated can be about what happened to a family member or friend, or events that we know happened in our neighborhoods. What is intended with this is to build visible memory in the geographical space.</p> <p>https://rutasdelamemoria.org/</p>

Best Practice no 4 : International	
Topic of the best practice	Callejón de las Tradiciones matanzas, Cuba
Exact Location	Historic Center of Matanzas, Pueblo Nuevo. Cuba
Memory type	Local Community
Way of expression (Intervention Type)	visual art, performing art
Senses mainly activated	Sight (main) and Touch
Implementation Date	September, 2011
Brief Description/Key characteristics (Word limit: 500 words)	<p>The Callejón de las Tradiciones socio-cultural project, located on the limits of the historical center of Matanzas, arises from the community initiative of the inhabitants of the Pueblo Nuevo neighborhood, on San Ignacio Street between San Francisco and San Juan Bautista, as a response to the problems presented by the area, which had been converted into a solid urban waste and rubble collection area.</p> <p>Pueblo Nuevo is home to a large part of the black and mestizo population of Matanzas, who treasure the authenticity of their roots, traditions and religion with zeal and pride. What yesterday was a settlement of numerous cabildos, today is the scene of numerous temple houses in which the most important foundations of the magical-religious expressions that arrived from Africa are guarded; today they are represented in practices of the community's popular art.</p> <p>Within the program of the public space it was determined to create sustainable alternatives, generate improvements in the habitat and offer jobs to the inhabitants; a popular art gallery, a dance or activity stage, a cafeteria, as well as the house of</p>

	<p>the godmother or protector of the alley, in addition to other constructive actions related to the socio-cultural promotion in its insertion within the Slave Route project.</p> <p>The public community space thus becomes a community project that energizes changes in the community and its environment: on the development of the surrounding public areas already deteriorated by abandonment, illegal constructive transformations, environmental pollution generated by garbage (RSU), generation of debris, among others.</p> <p>The second objective is focused on the recovery of the city's traditional popular culture, with the transformation of heritage spaces in ruins or disuse into multipurpose centers and research certified by the "Memoria Viva" prize, awarded by the Juan Marinello Cuban Research Institute in the category of personalities or traditional culture. "In short, the idea is to create a small barrio office for the socio-cultural management of the local heritage"</p>
<p>Main results for the local community (social, economic, environmental, etc)</p> <p>(Word limit: 700 words)</p>	<p>The Callejón de las Tradiciones was founded on September 9, 2011 with a touch of rumba, and two years later it became the first community tourist product in the city of Matanzas, which made it possible for that neighborhood to come to life again.</p> <p>In 2013, an official document was created that includes a series of projects for the transformation not only of the neighborhood, but also of the district. "This plan was 70% effective and the other 30% of its success depended on government efforts", says Yoelkis Torres Tápanes, general coordinator of the project for integration, intervention and Afro-Athenian socio-cultural transformation.</p>

	<p>With the dizzying growth of the project, thanks to the Swiss Agency for Development and Cooperation (SDC), the headquarters of the alley was created, the Villa Nueva building, which is nothing more than a multipurpose center that provides services such as barbery-hairdressing, workshops for self-improvement and a tavern (which rescues the tradition of taverns in the city) in order to promote, through cultural action, the participation and self-improvement of people through community work.</p> <p>Today this project has become a symbol for the city of Matanzas as an example of the implementation of local development projects.</p>
<p>Representative material (photos, videos, links)</p>	<p>Social Media:</p> <p>https://www.facebook.com/CallejonTradiciones</p> <p>https://www.youtube.com/watch?v=fkOf_7PvdFU</p> <p>https://www.youtube.com/watch?v=jBHiBssyx0k</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>Journalistic notes:</p> <p>https://www.cubawatson.com/event/art-and-religiosity-at-the-alley-of-traditions/?lang=ES</p> <p>http://www.granma.cu/cultura/2017-06-15/un-callejon-con-muchas-salidas-15-06-2017-20-06-33</p> <p>https://gironnoticias.wordpress.com/2019/07/15/en-matanzas-un-callejon-a-traves-del-tiempo-fotos/</p> <p>http://www.arquitecturapanamericana.com/callejon-de-las-tradiciones/</p>
<p>Similar projects or possible/potential inspiration from</p>	

worldwide (brief texts, photos, videos, links)	
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Best Practice: 5 International	
Topic of the best practice	Khmer Art Action, Cambodia
Exact Location	Cambodia's art venues (National Theater, Chenla Theater, Meta House Goethe Center Phnom Penh...)
Memory type	Local community
Way of expression (Intervention Type)	Visual art, performing art, especially "Lakhorn Niyeyay" – a form of spoken theater.
Senses mainly activated	Sight and experience
Implementation Date	2008
Brief Description/Key characteristics (Word limit: 500 words)	<p>Khmer Art Action (KAA) was founded by Soung Sopheak – A play wright and director who is passionate about art and Lakhorn Niyeyay. Khmer Art Action was created for the purpose of keeping Lakhorn Niyeyay alive and promoting art as a form of mental healing.</p> <p>Lakhorn Niyeyay is an art form in Cambodia that is so old, many Cambodian have forgotten about this. The performance art is solely based on the characters' speeches and the storylines usually depict deep social issues of the present time. Lakhorn Niyeyay is not an easy art. Lakhorn Niyeyay lost its popularity after the civil war in Cambodia. Experts say it takes almost 10 years to learn how to perform, write scripts and direct a play, so many Cambodian people have been hesitant in bring back the art form.</p> <p>KAA brings Lakhorn Niyeyay back to the community through short films and live performances. They perform in schools, communities and there is an annual show at the National Theater every December.</p> <p>KAA is woking to connect more people, especially the young generation to spoken theater so that they can understand the role that Lakhorn Niyeyay play in the Cambodian society. The ultimate goal is to inspire them to love and preserve this art form.</p>

<p>Main results for the local community (social, economic, environmental, etc)</p> <p>(Word limit: 700 words)</p>	<p>KAA does not receive a lot of fundings, in fact, a lot of the money for film production comes from KAA's founder. Despite various difficulties, KAA has managed to produce shows and films that greatly promote Lakhorn Niyeyay.</p> <p>One of the most recognized sub-project is 'Brave Turtle', "Brave Turtle is about Khmer Rouge regime and the scars it left. The spoken theater itself inspired people to be brave and be able to stand up, finding justice for their lives and how not to repeat bad history" – Soung Sopheak.</p> <p>The 'Brave Turtle' lasted for four years from 2015 to 2018 and reached a wide range of audience in Cambodia.</p> <p>Mr. Sopheak was recently invited to share about spoken theater in VOACambodia and the 'Laboratory for Global Performance and Politics' at Georgetown University in Washington, DC. His work to preserve Lakhorn Niyeyay is reaching many people.</p> <p>KAA is still continuing in the process of preserving and promoting Lakhorn Niyeyay.</p>
<p>Representative material (photos, videos, links)</p>	<p>Short films by Khmer Art Action:</p> <p>https://www.youtube.com/watch?v=cnROMEgmT2s&t=3s&fbclid=IwAR64G7EtMRUO3jHDiU_ibNkLLxtT4aFSVZ5tOHTtebbp2_yQmdKHw</p> <p>https://www.facebook.com/KhmerArtAction/videos/1656548951319322/</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>Social media page of Khmer Art Action:</p> <p>https://www.facebook.com/KhmerArtAction/about/?ref=page_internal</p> <p>Articles about Khmer Art Action:</p> <p>https://www.khmertimeskh.com/609694/spoken-theater-finds-its-voice/?fbclid=IwAR1uOu9vmjOsXFkB6azTJVz2mh_8g_EwwHpNqywm_RrIXaEy27vgp_8DuA4</p> <p>https://www.voacambodia.com/a/playwright-nurtures-spoken-theater-to-its-social-</p>

	role/5071996.html?fbclid=IwAR002LHAhu7RfIA8RBZUvfsavhVI92eDHDASSWTdNPBSs6W9GQgvaE5oINc
Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)	

Best Practice no 6 : Local	
Topic of the best practice	Syros Film Festival
Exact Location	Syros Island, Greece
Memory type	Local history
Way of expression (Intervention Type)	Cinema
Senses mainly activated	Sight- Hearing
Implementation Date	2013
Brief Description/Key characteristics (Word limit: 500 words)	<p>The aim of the festival is to welcome an array of cinematic experiences into immersive dreamscapes, allowing visitors to re-think “what cinema is” and to discover the local history. The festival founded in 2013 and every year there is a different topic. As a result a variety of projection spots and movies are selected. According to CasSandra Celestin -one of the founders of the festival’ – the goal was to make people understand that there is an immediate connection between the places, the memories people have for that place and each film projected. She explains that: “You think of a Greek island in the summertime, you think of sun, you think of everyone being outdoors and enjoying the sun, the sea, and then overexposure to a very basic and fundamental property of filmmaking itself”. In that way, people can re-invent the image of the island and explore local memories and history.</p> <p>Moreover, it should be mentioned that connection to the place is enhanced through various round-tables, educational workshops and music performances take place during the festival. Socializing with other participants and locals and trying local food helps them to understand people’s mentality, experientially.</p>

<p>Main results for the local community (social, economic, environmental, etc)</p> <p>(Word limit: 700 words)</p>	<p>The festival aims to connect cinema with various landscapes of the island. In that way, the founders aim to re-invent those spaces and create connections between visitors and places. The main benefits can be concluded to the points bellow:</p> <ul style="list-style-type: none"> - Benefits for the local economy: The number of visitors is big enough. According the official website (https://syrosfilmfestival.org/2019/07/25/siff-2019-has-finished/), more than 4.000 visitors participated on the festival on 2019. Some of those people visited the island in order to participate on the festival. Thus, the income of locals is increased. Furthermore, by presenting the authentic character of the island to tourists, alternative tourists may be attracted to the island and the touristic period may be extended. - Benefits for the local community: through socializing with other people, locals gain experiences and knowledge. However, the most important is that through this festival they can experience specific places the use of which was different over the years; thus, they can learn more information about island's past and their ancestors' way of living and perception.
<p>Representative material (photos, videos, links)</p>	<p>https://syrosfilmfestival.org</p> <p>https://www.ekathimerini.com/242483/article/ekathimerini/life/syros-film-fest-takes-cinema-to-unlikely-locations</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>See on the previous box</p>
<p>Similar projects or possible/potential inspiration from worldwide (brief texts,</p>	


photos, videos, links)	
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Best Practice no 7 : Local	
Topic of the best practice	Graffiti open street art museum in Volos, Greece
Exact Location	Volos – various locations across the city
Memory type	Local tradition and life
Way of expression (Intervention Type)	Visual Art (Graffiti)
Senses mainly activated	Sight
Implementation Date	2017 (started)
Brief Description/Key characteristics (Word limit: 500 words)	<p>The aim of the project was to regenerate specific parts of the city that face degradation. Indeed, various old buildings across the city look ugly and thus, open spaces located in a proximity to them were not as popular as they could. The idea was to transform the image of those spaces by transforming old and unpleasant buildings into pieces of art. This idea was started to be implemented in 2017, in the context of “City Call” festival which was organized and managed by Urban Act Organization. 37 buildings were selected in various locations; Greek as well as foreigners artists took place in this action. Street art paintings were inspired by local habits and city’s past (jobs, mentality, local history, problems people used to face, etc). A map was published where the location of the paintings was mentioned as well as some important information about each painting and the artist. The project was decided to be continued; every year, artists come to Volos during spring or/and autumn to develop their art. Since then, local mentality is presented on the walls of the buildings across the city and visitors can experience the way locals live. The city seems to be an open street art museum.</p> <p>It should be mentioned that other interventions related to local memory have also been taken place in Volos: city’s oral</p>

	history museum and the regeneration process of Tsalapata Museum in Palaia neighborhood.
Main results for the local community (social, economic, environmental, etc) (Word limit: 700 words)	<p>The project aimed to recommend alternative visual art to the citizens and to regenerate specific buildings as well as open spaces across the city of Volos. According to the “Athens Voice” magazine and “Taxydromos” local newspaper, volos is a unique “open street art museum” that locals enjoy. This is documented by the fact that the project was decided to be continued and every year it takes place in order for new wall-paintings to be added into the museum collection.</p> <p>Local seems to enjoy this action: Many shop/café-owners ask for developing graffities on the building their company is located. Moreover, the number of visitors increase. Thus, the income of locals is increased. Finally, benefitis have been recognized in terms of place branding and marketing.</p>
Representative material (photos, videos, links)	<p>https://www.urbanact.gr/mural-art-projects/418-public-murals-map-1st-edition-volos,-2017.html</p> <p>https://www.athensvoice.gr/life/urban-culture/544749_pos-o-volos-egine-ena-ypaithrio-moyseio-dimosion-toihografion</p> <p>https://www.lifo.gr/articles/urban-art_articles/189884/poios-ftiaxnei-aytes-tis-entyposiakes-toixografies-megalis-klimakas-ton-volo</p>
Sources (books, articles, papers, links) or/and additional resources	See on the previous box
Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)	<p>Syros Stay Art Festival (https://socialpolicy.gr/2019/10/report-street-art-syros-μία-επισκόπηση-των-έργων-του-1ου-s.html)</p>

Best Practice no 8 : Local (Italy)	
Topic of the best practice	“Quello Che Resta. Memoria E Resistenza In Sabina”
Exact Location	Region Lazio, Italy
Memory type	<p>Historical and collective Memory</p> <p>The collective memory in small communities is perpetuated in the present through rites, traditions, orality that becomes weak. The collective memory of a territory is a nebula of intimate and public memories, it is a network that binds territory, individual ambitions, negligible episodes of universal history but imprinted in focus in the collective imagination. The focus of the research that this project wants to pursue is an investigation into the relationship of the inhabitants of the territory with the orality and landscape of memories from generation to generation.</p>
Way of expression (Intervention Type)	<p>Specifically, the project is interested in dwelling on the analysis of private and public archives, on family albums and on personal video archives, on the oral memories of the elderly. The distance between personal memory and collective memory and, on the other hand, public rituals and rhetoric in celebrating the events of the territory year after year.</p> <p>The attempt of this project is to try, through the work of theatrical language and dramaturgical writing, a new way of publicly co-memorizing private and public memories relating to the period 1944-1945.</p> <p>Deconstruct the monument in its ordinary conception to build it in a rational, fluid, participatory form. Imagine new rites to celebrate and live thinking of memory as a living and useful material for understanding the present.</p>
Senses mainly activated	<p>The means used are those proper to anthropology or meetings and collection of images, videos, interviews, documents, etc; the results of the meetings and the collected material will then be ordered and processed in a theatrical montage referring to each municipality and presented through the creation of an event dedicated to it within the participating Schools.</p> <p>Thus, the spectators will be able to appreciate the dramatic performances, activating their senses in an integral experience that will allow them to evoke</p>

	the past and be part of the collective history through sight, sound and sensations.
Implementation Date	December 2014 to June 2015
Brief Description/Key characteristics (Word limit: 500 words)	<p>The Project was written in collaboration with the Department of Culture and youth policies of the Municipality of Montopoli Sabina and the Cultural Association “Il Melograno” or “Teatro delle Condizioni Avverse”, ranking in an excellent position and first among all the funded projects that insist on the Province from Rieti.</p> <p>The project has as its primary objective the enhancement of the historical memory of Sabina relating to the Second World War in the period between spring 1944 and spring 1945. The program is aimed particularly at students, young people and the elderly who are they will be the spokesman for moments of sharing, involvement and reflection addressed to all citizens. This project aims to create a cultural fabric capable of acquiring historical memory through a deeper knowledge of its roots by providing the opportunity to learn about different artistic languages with the aim of being able to express their emotions in reference to the events of seventy years ago.</p>
Main results for the local community (social, economic, environmental , etc) (Word limit: 700 words)	<p>The project promotes the history, environment, uses and customs, habits, work and culture of the territory involved in the project in the period 1944-1945;</p> <ul style="list-style-type: none"> -Involves young people, their interests and needs by promoting their role, with attention to a significant impact on the community level -Recovers collective memory through theater shows and dramaturgy workshops, promoting the recovery of the intergenerational relationship through the development of the social fabric; -Creates a processing network (Institutions, enterprises, Associations, etc.) who have an interest in enhancing the memory and cultural and social development of the territory; - Promotes awareness among the population of the value and events of the Resistance;

	<p>- Creates spaces of knowledge and comparison for young people with the world of adults and with the different realities present in the area, in order to promote an atmosphere of active participation;</p> <p>-Shares the awareness and implementation of the project with a wide range of citizens of the “Bassa Sabina” area.</p>
<p>Representative material (photos, videos, links)</p>	<p>http://www.condizioniavverse.org/quello-che-resta-memoria-e-resistenza-in-sabina/</p> <p>https://www.youtube.com/watch?v=V4KHeOq90-Q</p> 
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>http://www.frontierarieti.com/quello-che-resta-memoria-e-resistenza-in-sabina/</p> <p>http://www.gosabina.com/eventi/2015/01/09/quello-che-resta-memoria-e-resistenza-in-sabina/4994/</p> <p>http://www.regione.lazio.it/rl_cultura/?vw=newsDettaglio&id=163</p>
<p>Similar projects or possible/potential inspiration from</p>	<p>The cultural association Teatro delle Condizioni Averse, made the project based on its extensive experience in other types of initiatives that aim to enhance the forgotten places of the region and give them new life through</p>

<p>worldwide (brief texts, photos, .videos, links)</p>	<p>the participation of the community and the strengthening of the collective memory. Such as:</p> <p>10 Spettacoli per un teatro, Festival dei Lupi Mannari, GAT Scuola Rassegna teatrale con un progetto di didattica della visione, etc.</p> <p>http://www.condizioniavverse.org/progetti/festival-e-rassegne/</p>
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Best Practice no 9 : Local (Italy/European)	
Topic of the best practice	EU co-funded project “Walls and integration; images of Europe Building”
Exact Location	Italy (Macerata) and other EU countries
Memory type	Collective Memory
Way of expression (Intervention Type)	Seminars, workshops and contests
Senses mainly activated	n.a.
Implementation Date	October 2015 – April 2017
Brief Description/Key characteristics (Word limit: 500 words)	<p>The project aims to stimulate the collective memory of citizens within a reflection that moves from the ideological divisions of the past to bring them closer to understanding the historical-political and social changes that led to the formation of contemporary Europe.</p> <p>WALLS: real and ideological walls that mark political, cultural and customs divisions; INTEGRATION, understood as a long journey towards an inclusive Europe; BUILDING, understood as a process in the making, are the three key words from which WAI's "ideal path" starts. A path developed into three events that in 18 months have involved 2000 citizens of 6 European countries representing old and new Europe such as Italy, Spain, Ireland, Germany, Lithuania and Hungary.</p> <p>Event 1 Walls: images and memories beyond war will analyse the divisions of Europe between the two blocs through a collective photographic exhibit, collected by the 6 countries involved and will represent a travelling exhibit of 40 selected photos. This exhibit will move through Italy, Germany, Ireland and Spain. The collected material will be settled in an APP free downloadable. Event 2 Integration: memory, tales and images in a comparison between old and new generations of European people. Seminars, workshops and contests will be the activities promoted in the involved countries. These activities will aim at describing to new generations the cold war and the birth of the two blocs, the development of the European western economic systems and of the consumer society and the</p>

	<p>launch of the economic integration that represents the basis for a social and political future integration. Event 3 Images of Europe: n. 2 international events will induced to reflect teachers, branch experts and citizens on the future of Europe, starting from the idea of Europe of Schuman in 1950 to the present Europe.</p>
<p>Main results for the local community (social, economic, environmental , etc)</p> <p>(Word limit: 700 words)</p>	<p>The "WAI - Walls and Integration: Images of Europe building" project, as part of the Europe for Citizens program, approved by the European Commission and funded with an amount of 100,000 euros, came to an end in April 2017.</p> <p>Citizenship was involved in the 18 months of the project and a plurality of events were organized: photographic exhibitions, seminars and conferences aimed at stimulating collective memory citizens within a reflection that moves from the ideological divisions of the past to bring them closer to understanding the historical-political and social changes that led to the formation of contemporary Europe.</p> <p>The objectives of the project have been largely achieved by involving the citizens of the partner countries of the project, the participants in the activities and events, in particular the young target, the experts in the sector and the contact persons of the project partners.</p> <p>4 events have been carried out within this project:</p> <p>Event 1 - Walls: images and memories beyond the war</p> <p>Participation: The event involved 802 citizens, , including 50 participants from the city of Cork (Ireland), 143 participants from the city of Padua (Italy), 160 from the city of Macerata (Italy), 140 from the city of Grottammare (AP) (Italy), 291 from the city of Gijon and Oviedo (Spain), 18 from the city of Kaunas (Lithuania). Event 1 has focused on the research and collection of images and photos by all the partners involved in creating an exhibition (Gates no frontiers) and an e-book containing the collected material.</p> <p>Event 2 - INTEGRATION: Memory, Tales, and Images between Old and New Generations of Europeans</p> <p>Participation: The event involved 1445 citizens, including 482 participants from the cities of Macerata and his Province and of Teramo and his Province (Italia); 94 participants from the city of Trento and his Province (Italia), 47 from the city of Padova and his Province (Italia), 51 from the city of Gijon/Oviedo (Spain), 336 from the cities of Vilnius, Kaunas, Juodsiliai (Lithuania), 50 from the city of Cork (Ireland), 97 from the city of Budapest</p>

(Hungary), 225 from the city of Oviedo and the region Asturias (Spain), 63 from the city of Macerata e and his Province (Italia).

This phase of the project has opened to the dialogue between generations. In the countries involved, workshops were organized with students, university seminars, contests, teachers' meetings aimed at stimulating new generations to compare their "family" past, also made up of images and tales, and the collective/national past.

Event 3 - IMAGES of Europe

Participation: The event involved 537 citizens, including 290 participants from the city of Gijon, Oviedo and the region Asturias (Spain), and from Macerata, Trento, Padova, Budapest, Vilnius, Cork (Spain, Italia, Hungary,Lithuania,Ireland), 247 participants from the city of Macerata and his Province (Italia) and from Trento, Padova, Budapest, Vilnius, Cork, Muenster, Gijon, Oviedo (Italia, Hungary,Lithuania,Ireland, Germany, Spain).

The Event 3 Images of Europe consist in n. 2 international events (in Italy and Spain) where experts, teachers and citizens have been able to reflect on the future of Europe and how Europe imagined by Schuman has changed and adapted to contemporary social and political changes.

Event 4 - Dissemination

Participation: The event involved 4866 citizens coming from the partner countries of the project (4487 Site visits and 379 Like at the Facebook fanpage).

- Project web site (www.wallsandintegration.com) online from November 2015 to today (it will remain online until December 2022);

- Facebook fanpage WAI - Walls and Integration: Images of Europe Building

- n. 1 Ebook downloadable free of charge from the project website (in Italian and English)

- Twitter account (@WaiEurope) online from November 2015 to today;

- press review of the project events (the events and the press review are visible on the project web site);

- Youtube Channel (Walls and Integration) online from November 2015 to today.

<p>Representative material (photos, videos, links)</p>	<p>Website: http://www.wallsandintegration.com/index.php/it/</p> <p>Final Report: http://www.wallsandintegration.com/index.php/it/180-wai-il-report-finale-2</p> <p>Photogallery: http://www.wallsandintegration.com/index.php/it/photogallery</p> <p>Facebook Page: https://www.facebook.com/WAIEUROPE</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>e-book: http://www.wallsandintegration.com/images/ebook/definitivo_ita.pdf</p> <p><i>European Parliament</i> resolution of 19 September 2019 on the importance of European remembrance for the future of Europe (2019/2819(RSP)) https://www.europarl.europa.eu/doceo/document/TA-9-2019-0021_EN.html</p> <ul style="list-style-type: none"> - Paul Ricoeur, <i>L'Europa e la sua memoria</i>, tradotto da Ilario Bertolotti, Editore Morcelliana, 2017 - Eric Langenbacher, Bill Niven, and Ruth Wittlinger (edit by), <i>Dynamics of memory and identity in contemporary Europe</i>, Hb Published, March 2013 - Siobhan Kattago, <i>Memory and Representation in Contemporary Europe; The Persistence of the Past</i>, Routledge, 2012
<p>Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)</p>	<p>European Memories: http://euromemories.eu/index.php/homepage/</p> <p>Memory and Conscience: https://www.memoryandconscience.eu/</p> <p>Mapping the Languages of European Memory: https://www.politics.ox.ac.uk/research-projects/mapping-the-languages-of-european-memory.html</p>

Best Practice no 10 : Local	
Topic of the best practice	El Monumental del Callao, Callao - Perú
Exact Location	Historic Centre of Callao
Memory type	Local Community
Way of expression (Intervention Type)	Visual art, performing art. Recovery of streets, commerce and presentation of cultural activities for the community.
Senses mainly activated	Sight, touch and experimental
Implementation Date	Started March, 2015
Brief Description/Key characteristics (Word limit: 500 words)	<p>The Monumental Callao is a socio-cultural initiative of the organization <i>Fugaz Arte de Convivir</i>, which seeks to create community and recover public spaces through art, innovation and creation. The organization proposes to generate a place of coexistence between creativity and the environment that welcomes it; where there are no distinctions based on skin color, religion, socioeconomic level, sexual option or any other consideration. A place where the community is the source of inspiration to create and to live again with hope, helping each other and learning from these encounters.</p> <p>Callao is socially recognized as a dangerous city, with high crime rates, an impoverished population and a total gray. The city has important historical places for the memory of the country, for example: El Real Felipe, La Plaza Grau, La Plaza Matriz, La Plaza Gálvez and the port. The Historical Center of Callao is connected by small old streets that, with their lanterns, tell of a bohemian past and ours, which had been forgotten. The old Ronald building and the houses surrounding it make up, perhaps, one of the most architecturally valuable sites in Republican Peru.</p>

The initiative of the project is to generate a model of social management and a promise that is becoming a reality. Peru is full of people who give their work a love of creation that truly enlightens. The project is a proposal that seeks to attract that light, but to blind the differences. The organization is growing in synergy with members of the neighborhood, artists, gallery owners, cultural managers, entrepreneurs, and private organizations that are betting on a new social future in the area.

Relations have been generated between Peruvian businessmen, local community representatives, the local government and Peruvian artists. In collaboration, first, they identified public places for their recovery through painting, murals that represent the community identity, these spaces were worked by Peruvian and local artists in collaboration with the local government, in total 44 historical houses of the city were recovered. In a second moment they contacted all the local producers, the commerce around the historical center, they remodeled their shops and provided training to improve the attention and products served to the public. Finally, as a third moment an old building was identified, the infrastructure was recovered as a historical representative of the historical center of the callao. This building was called "Monumental Callao" in which 80 rooms on 4 floors were fitted out for artistic and sculptural exhibitions, art galleries, exhibition rooms, workshops for artists and art shops.

The project also carries out free social actions for the community, such as dance workshops, opportunities to show their artistic pieces, as well as calling on national and international tourism in Callao. And it has an Artistic Residence Program for young people who are looking for a space to develop their artwork.

<p>Main results for the local community (social, economic, environmental, etc)</p> <p>(Word limit: 700 words)</p>	<p>The initiative invites you to walk the streets through art, music, gastronomy, history, graffiti, literature, family activities and local culture. As a result, citizens are retaking public spaces, and there is a wave of gratitude and hope.</p> <p>As a first point, it is relevant to mention that, since the operation of the project, violence has decreased by 90% to recreate an identity away from references of social unrest. A space that embraces freedom with "<i>barrio</i>" (colloquial term identified for the community "neighborhood"). <i>Barrio</i> not only evokes a place, but an idea: trust, calm, home. A neighbourhood with freedom to live and express oneself without fear and without any limits other than respect and tolerance towards others. The reduction of violence and crime at the hands of gangs has been one of the main bastions of the project.</p> <p>The impact of tourism, with the development of artistic spaces and the recovery of historic houses and streets in Callao, has become a more attractive space for Peruvian tourism, as it is located in the middle of the coast, with a view of the sea as well as the important historical points in Peruvian history. Tourism is also one of the main economic generators for the families of the community.</p> <p>Another impact has been seen in an increase in employment for local merchants and families in different areas within the same community. With the increase in tourism in the area, many tourism students have begun to develop tourist routes to El Callao, identifying emblematic places and involving local community leaders.</p> <p>On the other hand, art galleries have been opened 100% "<i>chalaco</i>" ("<i>chalaco</i>" is the term used for people who were born and live in Callao), encouraging different local artists to develop, strengthen and disseminate their sculptures, as well</p>
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	<p>as djs through open-air concerts, professional dancers and musicians.</p> <p>Finally, it is important to mention the Artistic Residency Program. In which resident artists, from the same community and even foreigners, have been invited to develop their proposals involving the community of Callao.</p>
<p>Representative material (photos, videos, links)</p>	<p>Website: https://www.monumentalcallao.com/</p> <p>Social media: https://www.facebook.com/FugazCallao/ https://www.instagram.com/monumentalcallao/</p> <p>Presentation in the National Geographic magazine: https://bit.ly/3cW3PRa</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>https://www.youtube.com/watch?v=Ow5gV3720e8 https://www.youtube.com/watch?v=iZkUIXwqyxw https://www.youtube.com/watch?v=NnWIP1UtNeM https://blog.redbus.pe/turismo-aventura/monumental-callao/</p>
<p>Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)</p>	<p>The initiative was inspired by Miami's Wynwood Neighborhood Project.</p> <p>https://wynwoodmiami.com/</p>

Best Practice no 1 ₁ : Local	
Topic of the best practice	Project Inderrumbable in Chincha-El Carmen. Peru
Exact Location	El Carmen-Chincha, Province of Ica, Peru
Memory type	Local Community
Way of expression (Intervention Type)	Visual Art. Painting was the main way of expression of the history and identity.
Senses mainly activated	Sight (main) and performing art
Implementation Date	February, 2012
Brief Description/Key characteristics (Word limit: 500 words)	<p>INDERRUMBLE is a project created by the American artists Kyle Nielsen and Nathan Tavel, organized by the Cultural Association MORBO and the digital agency SMARTCLICK and with the sponsorship of Toulouse Lautrec, UCAL, Marca Peru, Pinturas Fast and Levi's and the coordination of the district municipality of El Carmen with the management of the mayor Econ. Jose Soria Calderon, the project " INDERRUMBLE " seeks to transform the streets of the district of El Carmen (Ica-Peru), by means of a series of murals that regenerate the urban space, stimulating a reflexive atmosphere that projects the collective identity and the roots of the community; also that promotes the development of the arts, the tourism and rehabilitates urban spaces that have been demolished, with a positive and stimulating message.</p> <p>The importance of this initiative lies not only in the aesthetic virtues of urban art, but also in creating an active exchange between artists and residents. The district of El Carmen, a stronghold of Afro-folklore in the province of Chincha - Peru, is a lively and boisterous town. Its walls, cracked and rebuilt after a strong earthquake in 2007, covered with advertising and political messages, were the canvas of Nathan Tavel, Kyle Nielsen, Jules Bay, Jazy Eanes and more urban artists invited, who made the work of signaling the businesses and capture the culture and history of the place on its walls, thus returning the joy and color to this people, and plan to recreate this experience in different cities of the world.</p>
Main results for the local community (social, economic, environmental, etc) (Word limit: 700 words)	<p>Within the impact generated by the project is the historical recovery of local phrases, important personalities, symbols of cultural identity expressions, their music and dances. These are the elements that strengthen the local identity that were captured in the murals, in order to convert an abandoned community of Ica, into a cradle city of art, history and Afro-Peruvian traditions.</p> <p>It is important to highlight the emotional and identity impact on Afro-Peruvian children and adolescents by opening up a new way of living in their community, leaving behind a grey, lonely and gloomy city for a city full of color, where each mural and wall tells of its history and identity.</p>

	<p>On the other hand, the colors and renovated walls also call for a more attractive cultural tourism, for Peruvians and foreigners, thus generating economic income for impoverished Afro-Peruvian families.</p> <p>It impacts in placing El Carmen in the eyes of the tourist, the national, the government and future projects, since it was shown that the community has a very important potential in terms of cultural and entrepreneurial expressions.</p>
Representative material (photos, videos, links)	<p>Social media: https://www.facebook.com/inderrumbable/ https://www.youtube.com/user/Inderrumbable</p> <p>Sample of the rehabilitated facades: https://bit.ly/3d1AncE</p> <p>Documentar: https://www.youtube.com/watch?v=r9hoM0Kjlqg https://www.youtube.com/watch?v=QkoYqG16Kyg https://bit.ly/2XrWdiW</p>
Sources (books, articles, papers, links) or/and additional resources	<p>https://www.youtube.com/watch?v=oh0p0EzBFT4 https://www.youtube.com/watch?v=W71gLKl5-Og</p>
Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)	<p>http://www.ritmosnegrosdelperu.org/el-carmen-es/ https://www.ilustra.org/pin/por-elliott-tupac-peru-15/</p>

Best Practice no 12 : Local	
Topic of the best practice	San Dinh – Preserving Vietnamese traditional customs
Exact Location	Hanoi – Vietnam
Memory type	Local Community
Way of expression (Intervention Type)	Traditional games & activities
Senses mainly activated	Emotion, physical activities
Implementation Date	May 1st, 2018
Brief Description/Key characteristics (Word limit: 500 words)	The purpose of this project is to preserve traditional space of Vietnamese culture – connection and relationship between people in community throughout traditional games. The members of this project have come to schools to reintroduce traditional values to the youth. Their motto is to integrate ancient into modern things, which helps to revive the lost values. San Dinh’s core values are tradition, creativity and explosion.
Main results for the local community (social, economic, environmental, etc) (Word limit: 700 words)	<p>The projects have successfully organized five activities which boosted the connection and interaction among the generations:</p> <ul style="list-style-type: none"> - Project “Vietnamese traditional game day” on the 18th of August got funded by UNESCO Vietnam - Series of “Traditional folk game Olympic” on walking space of Trinh Cong Son Street - Top 5 of positively influencing social work groups of WECHOICE AWARD 2018 - A variety of small workshops related to folk games were held in schools, small communities in Hanoi and other neighboring provinces

<p>Representative material (photos, videos, links)</p>	<p>https://www.facebook.com/duansandinh/videos/271773786766222/</p> <p>https://www.facebook.com/pg/duansandinh/photos/?ref=page_internal</p>
<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>https://www.facebook.com/pg/duansandinh/about/?ref=page_internal</p> <p>http://cand.com.vn/Chuyen-dong-van-hoa/Ngay-hoi-Olympic-Tro-choi-dan-gian-Viet-Nam-tai-Ha-Noi-507264/</p> <p>http://hanoimoi.com.vn/Tin-tuc/Phong-su-Ky-su/913925/-gop-lua-gin-giu-tro-choi-dan-gian</p> <p>http://baodulich.net.vn/Ha-Noi-To-chuc-tro-choi-dan-gian-tai-pho-di-bo-Trinh-Cong-Son-15-16605.html</p>
<p>Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)</p>	<p>“Remembering Hanoi” exhibition</p> <p>http://baodulich.net.vn/Hoi-niem-Ha-Noi-pho-15-16521.html</p>

Best Practice no 13 : Local	
Topic of the best practice	Creative Contest “ HỌA MÀU”- Chillchill Cheo, Vietnam
Exact Location	Through social platform Facebook
Memory type	Local Community
Way of expression (Intervention Type)	<p>Contestants send pictures of their arts and brief description of Thi Mau (a character in Vietnamese literature and also the main inspiration of the contest) to Chillchill Cheo.</p> <p>Form: pencil/ watercolor/ digital drawing, handicraft...</p> <p>Material: unrestricted (conical hat, hand fan, wood, digital painting...)</p> <p>The contestants’ drawings got the most votes/ likes/ shares on Facebook will be received prizes from Chillchill Cheo.</p>
Senses mainly activated	Sight
Implementation Date	15 th May 2020 (started) - 5 th June 2020 (the last voting day)
Brief Description/Key characteristics (Word limit: 500 words)	The idea of HỌA MÀU Creative Contest is to bring Thi Mau image - one of the most impressive and controversial character models of Cheo (A Vietnamese traditional musical art) to everyone. By creating a “playground” for art lovers who have nurtured their love for Cheo in general and Thi Mau in particular, the contest gives the Vietnamese youths/ citizens a chance to relive those glory days when Vietnamese literacies play such a crucial role in the Viet’s lives.
Main results for the local community (social, economic, environmental, etc)	<p>The main results can be concluded as followed:</p> <ul style="list-style-type: none"> - Benefits for the local community/ cultural awareness: Back to the old days, the art forms such as Cheo (musical theater), Tuong (theater), Hat ca tru (roughly “reformed theater)... are the main recreational and cultural activities of the Vietnamese people. These arts have formed and marked an indelible mark in people’s mind and also represented moral and culture of the

<p>(Word limit: 700 words)</p>	<p>past generations. In other words, HÒA MÃU Contest has given young people a chance to look back and to be immersed in the old values of their ancestors.</p> <ul style="list-style-type: none"> - Benefits for local economy/ marketing: The contest brings up a quick glimpse of Cheo plays/ verses; thus, it partly promotes and advocates for Cheo Theaters in Vietnam. This is literally an effective way of getting Cheo come closer to its audiences. - Benefits in terms of value preservation: By spreading the message - Young people can always be a part of the old culture, they can always chill with Cheo, Chillchill Cheo is contributing in the process of maintaining and developing the Vietnamese culture to our people and to the world. This helps instill in people mind that the old values are worth to preserve properly and creatively.
<p>Representative material (photos, videos, links)</p>	<p>An event organized by Chillchill Cheo with the purpose of bringing Cheo to everyone, especially young people:</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/151071653089438/?type=3&theater</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/151071683089435/?type=3&theater</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/151071746422762/?type=3&theater</p> <p>Some of contestants' products of Thi Mau:</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/160507435479193/?type=3&theater (drawing model)</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/160778328785437/?type=3&theater (drawing)</p> <p>https://www.facebook.com/104630034400267/photos/a.108873850642552/159106385619298/?type=3&theater (digital painting)</p> <p>https://www.facebook.com/104630034400267/photos/a.108873860642551/159242672272336/?type=3&theater (model)</p>

<p>Sources (books, articles, papers, links) or/and additional resources</p>	<p>https://en.wikipedia.org/wiki/Ch%C3%A8o (Cheo - Musical Theater in Vietnam)</p> <p>https://www.youtube.com/watch?v=A3fMAoVyfZY (Cheo Verse: Thi Mau len chua (rougly: Thi Mau visited the pagoda))</p> <p>Zen Master Thich Nhat Hanh, 1997, <i>The Novice: A story of true love</i>, Reprint edition (November 13, 2012), HapperOne.</p>
<p>Similar projects or possible/potential inspiration from worldwide (brief texts, photos, videos, links)</p>	



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