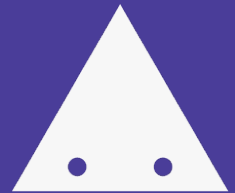




REACT

Project's insights



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This guide has been developed by the REACT - Resources for European Accessible Cultural Tours

Project consortium



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Further information about the project and the above partners is available at: <https://react-culture.eu/>

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Portrait of a man in a dark suit, displayed inside a glass case on a pedestal.



Portrait of a man in a dark suit, displayed inside a glass case on a pedestal.

Chapter 1: Introduction and project approach

1. Purpose of the guide

How can we ensure that everyone can fully enjoy a visit to a museum, gallery, or cultural institution? The partners of the **REACT - Resources for European Accessible Cultural Tours** project sought to answer this question.

The project was born out of the belief that culture is a shared space, but one that is not always equally accessible. Many museums and cultural institutions, especially the smaller ones, still struggle with a lack of tools, skills, and resources that would allow them to open up to new audiences - especially people with special needs, disadvantaged groups, or adults who rarely participate in cultural life.

This guide was created precisely to show that **change is possible** - and that it begins with cooperation, the exchange of experiences, and the use of technology in a wise, empathetic, and creative way. The aim of the guide is to present the project approach, methodology, and results of the joint activities of the project partners in the implementation of **inclusive tools and practices of digital cultural mediation** in museums and cultural institutions in Europe.

The guide is addressed to:

- Museum employees and volunteers;
- Educators and cultural animators;
- People involved in accessibility and mediation;
- Students of faculties related to art, education and tourism;
- Anyone who wants to make culture truly accessible to all.

The following chapters present descriptions of methods, examples, tools, and good practices developed and tested during the project.

2. From training to implementation – how were the solutions developed?

The project activities focused on **developing competencies and testing new ideas**. Through workshops, expert meetings, and study visits, the REACT partners gathered ideas on how digital technologies can be used to communicate culture in a more accessible and engaging way.

Then it was time to put theory into practice: partner teams, supported by external experts, developed and tested **real cultural mediation tools** – accessible tour routes, digital guides, audio guides, and interactive educational materials. Each solution was tested with visitors, and their feedback became part of the creative process.

3. What is “inclusive digital interpretation”?

It is a way of thinking about culture that combines accessibility, technology, and empathy. Inclusive digital interpretation is not just a “digital museum,” but a **new approach to engaging with audience**. It is a set of strategies and tools designed to enable the broadest possible audience - regardless of age, cultural competence, or sensory or cognitive limitations - to actively participate in cultural experiences.

In practice, this means:

Accessibility – designing exhibitions and content with the diverse needs of audiences in mind, so that cultural content and experiences are accessible to all users, both in physical and digital spaces.

Co-creation – actively involving end users, experts, and employees of museums and cultural institutions in the process of designing solutions: listening, testing, improving

Inclusion – building an open and accessible culture, including in virtual space, taking into account cultural, linguistic, and social diversity in the interpretation process

Implementation of inclusion resources

Technology as enabler – using digital technologies as a supporting tool, rather than a dominant or exclusionary one, in the process of cultural mediation

4. How did the partners work?

The implementation of resources within the REACT project was **collective and iterative**, taking into account the specific characteristics of each partner institution and their cultural environments. Each of the project partners contributed their own experience and perspective to REACT – from digital education to cultural mediation and technology. Together, through workshops and online meetings, concepts were developed and then transformed into real actions.

Cooperation between partners (ARTeria, ALTO, Les Apprimeurs, Logopsycom, Complexul Muzeal National Moldova Iași) and associated partners included:

- Joint definition of audience needs
- Consultations and workshops on the selection of interpretive tools
- Developing implementation concepts and testing accessible paths
- Creating and testing tools with the participation of target users
- Gathering feedback and making improvements in a spirit of co-creation
- Documenting processes and developing final recommendations

This guide is the result of this collaboration and is intended to be an inspiration and practical tool for cultural institutions. It contains conclusions, methods, and examples of activities that can help museums and organisations create **more open, digital, and accessible cultural experiences**.

REACT has shown that accessibility is not a luxury, but a standard that can make culture more vibrant, understandable, and shared by all.



Chapter 2: Bringing the project concept to life: tools and method

1. Defining the timeframe

United by a desire to improve the accessibility, particularly the digital accessibility, of cultural institutions on an international scale, the REACT partners submitted this project to Erasmus+, a programme run by the European Commission. The application process allowed them to plan the project's various stages in advance over a period of two years.

Once the project had been approved by Erasmus+, they refined its concept and considered its practical implementation.

2. Bringing resources together in one place

Within the REACT partnership, it was therefore decided that the best way to address this issue would be to provide professionals with accessible knowledge and tips about digital accessibility that they could access whenever and wherever they wished. This has resulted in the development of an online platform where users can learn about digital accessibility through theoretical lessons and practical examples, and discover useful tools to enhance their institution's accessibility.

3. Making resources accessible

All the pedagogical resources and documentation provided on the REACT website are freely available for easy use by vocational sector actors. They are available in the four languages of project partners: English, French, Polish and Romanian.

In terms of graphic identity and accessibility, the partnership opted for a main colour: purple. This is accessible when paired with white, thanks to the high contrast between the two colours. The chosen font is Signika. Its low contrast and tall x-height make texts readable at small sizes and from large distances. Its extensive character set

supports Western European languages, as well as Polish. Text and image descriptions are compatible with screen readers. Partners were attentive to writing in a simple and clear way.

Please feel free to visit <https://react-culture.eu/> to find out more!

In parallel with the layout design process, the REACT partners collected examples of best practices to present on the website. You can find them by clicking on the tab entitled ‘[Get inspired](#)’. They also collected resources, that is, not only tools but also firms or non-profit organisations which make accessibility projects concrete in another section named ‘[Get equipped](#)’. For example, you can discover a software for creating pictograms that are easily understandable by people with cognitive disabilities. In doing so, the REACT partners also trained themselves to develop their online course entitled ‘REACT: Building inclusive cultural spaces with digital mediation!’ and produce accessibility projects with associated partners, which are presented in the ‘Practical cases’ section.

4. Making resources relevant

The ‘Get inspired’ and ‘Get equipped’ sections list 25 good practices and 50 tools, but others are also included in the micro-lessons of the online course. Several of these have been discussed with the people who created or produced them to ensure they are presented accurately. One example is “La Bulle” (the bubble), a small room installed in the Musée National de la Marine in Paris, that the partners had the opportunity to test. This room was designed as a resting space for visitors who might become overwhelmed during their visit to the museum. Some REACT members also met with accessibility experts to gain a better understanding of visitors’ specific needs. For instance, the best practices for sign language videos were discussed with the French firm Langue Turquoise.

All of these good practices and tools are presented in the same way: on a kind of identity card providing practical information such as how a good practice was funded, examples of projects in which a tool was used, and whether it is free. Ultimately, all the gathered information demonstrates the importance of the selected practice/tool.

5. Creating content and training at the same time

To conclude this part of the process, REACT partners organised a training session in Paris, during which they visited cultural institutions such as the Musée Rodin, the Panthéon and the Musée National de la Marine, and met with professionals working there to identify the main accessibility issues to work on. This led to a presentation to a small audience of professionals, during which a visit scenario was presented that included all the points of attention necessary to be as inclusive as possible in a cultural institution. Thanks to all this documentation and their professional background, the REACT partners were ready to propose an online course on accessibility and create concrete projects!



Chapter 3: Main educational resources, results and impact

1. Results during the project: achieved goals and partnership activities

Achievement of objectives

All objectives defined for this part of the project were achieved.

The partnership successfully delivered:

- **Three complete e-learning modules**, structured into lessons and grains;
- **Associated webinars** for each module;
- Multilingual availability of all training resources;
- A **training implementation guide** to support reuse within the VET sector.
- The resources are freely accessible online and aligned with EQAVET principles, ensuring their relevance for vocational education and continuous professional development.

Partnership activities contributing to WP3

Several partnership activities supported the achievement of these results.

A key step was the **training activity organised in Paris** (LTTA, WP2 A4). While primarily conceived as a learning and exchange activity, it also supported the development of WP3 outputs. In particular, **introductory videos for the e-learning modules were recorded during this activity**, contributing directly to the production of the online training content.

In addition, **the webinars organised within WP3** provided opportunities to collaborate with **external professional structures**. In France, for example, exchanges took place with organisations such as **CLIC France (Club Innovation et Culture)**.

These collaborations helped situate the training content within existing professional networks and ongoing sectoral discussions.

Overall, partnership activities enabled the transformation of shared expertise into structured, accessible and reusable training resources.

2. Pedagogical resources: teaching materials, guides and digital tools

To create the “Get certified” section of the project, the React partners focused on the creation of **training resources** aimed at supporting museum and cultural professionals in integrating **digital accessibility and inclusive digital mediation** into their professional practices. The objective was to provide **flexible, freely accessible and reusable learning tools**, adapted to the realities of the cultural sector and suitable for both individual learning and vocational education and training (VET) contexts.

An online e-learning programme

The main output of this section, entitled “Get certified”, is the free online e-learning programme: **‘REACT: Building inclusive cultural spaces with digital mediation!’**, focused entirely on accessibility.

The programme is accessible online in **English, French, Romanian and Polish** and can be followed at the learner’s own pace. It is structured into **three thematic modules**, each corresponding to a key dimension of inclusive digital mediation in museums:

Inclusive museums: creating accessible cultural spaces

Inclusive on-site digital mediation in museums

Off-site digital mediation for inclusive museums

Each module is composed of lessons divided into short learning units (“grains”), designed to be completed in approximately **five minutes** each. This modular structure allows learners to focus on specific topics according to their needs, professional role, and available time.

Across the three modules, the training combines:

- Structured theoretical content,
- Practical guidelines,
- Exercises and reflection activities,
- Case studies,
- Quizzes to support self-assessment.

Each module ends with a quiz. A minimum score of **65%** is required to complete the module, with the possibility to retake the quiz. Learners from outside of France who complete the modules may request a **Europass Mobility Certificate**, and participants in webinars receive certificates of participation.

Associated webinars

Each module is complemented by **one webinar**, offering opportunities for interaction, discussion and clarification of key concepts. These webinars also contributed to extending the reach of the training beyond the platform itself and to fostering professional exchange around digital accessibility and inclusion.

Training implementation guide

WP3 also resulted in the production of a **Training Implementation Guide** aimed at the VET community. The guide presents the structure and objectives of the e-learning programme, explains how the modules can be used in training contexts, and provides information on certification, Europass, and reuse of the materials.

The guide supports the **transferability and long-term exploitation** of the training resources beyond the project duration

3. Impact on target groups and results of testing

Target groups

The training resources were designed for:

- Museum and cultural professionals (managers, mediators, guides, reception staff, content creators);

- Trainers and VET organisations;
- Adults engaged in continuing professional development as well as students.

The modular design allows learners to adapt their learning path according to their professional needs and prior knowledge.

Testing and assessment

To assess the relevance and perceived impact of the developed resources, pre- and post-assessment questionnaires were made available in the partnership languages to participants who tested the e-learning module as part of the project.

As of December 2025, a total of 80 pre-assessment responses and 47 post-assessment responses were collected.

Pre-assessment (80 responses):



30 responses (37.5%)



18 responses (22.5%)



28 responses (35%)



4 responses (5%)

Post-assessment (47 responses):



10 responses (21.3%)



13 responses (27.7%)



20 responses (42.6%)



4 responses (8.5%)

These results show participation from professionals in different national contexts and confirm engagement with the training programme across the partnership.

Feedback and perceived impact

The feedback collected indicates that the training modules generally respond to the needs of museum professionals.

Overall:

Many participants expressed **satisfaction** with the modules;

Some considered the content **dense or demanding**, requiring time and sustained attention;

Others felt the level of information provided was **appropriate and useful**;

A smaller number of respondents reported a **neutral position**, neither satisfied nor dissatisfied.

These responses reflect **the diversity of learner profiles and expectations**. They also confirm the relevance of the modular approach, which allows professionals to focus on selected modules or topics rather than following a single, linear learning path.

Response to professional needs

Taken together, the testing results suggest that the online resources:

- address concrete professional questions related to digital accessibility and inclusion;

- provide structured reference points for reflection and practice;

- are relevant for professionals working in different institutional and national contexts.

The feedback collected during this phase supports a reflective approach to professional training on accessibility and highlights the importance of **flexibility, adaptability and modularity** when addressing complex and transversal topics such as inclusive digital mediation in museums.



Chapter 4: Implementation and evaluation

1. Experience with the associated museums

We wanted REACT to bring real-life support to the museums and cultural organisations based in the countries of the partnership. This is why each partner found one or more associated cultural organisations in their country with whom they worked to improve visitors' experience. Together, they created an accessible tour or tool that responded to the organisation's needs for improving accessibility and meeting their audience's expectations. The organisations we cooperated with were mostly small, local ones, which usually have limited access to many resources, from funding to training.

2. Tools and tours

ALTO & Musée Rodin (France)

Within REACT's framework, ALTO created an audio tour for visually impaired visitors to guide them through the museum's masterpieces.¹

Les Apprimeurs & Les Franciscaines Deauville, La Cité de la Mer and La Brière Marsh Regional Nature Reserve (France)

For the organisation mentioned above, Les Apprimeurs developed guides in an easy-to-read format (ETR), or plain language.

ARTeria & the Municipal Centre for Culture and Art in Pyskowice (Poland)

ARTeria improved the visitors' experience at MOKiS permanent exhibition dedicated to the city's history by creating an audio guide, interactive digital file and its e-pub version about the exhibition – all available in ETR in Polish and English (and audio guide also in German).

¹ - More detailed information about each of the accessible tools or tours created, including user's feedback, please check the Creation Guides published on the REACT's website.

CMNM & Muzeul Național al Bucovinei, Muzeul Județean Botoșani, and Muzeul Arta Lemnului Câmpulung Moldovenesc (Romania)

For each of the three museums, CMNM created a 360° virtual tour, making these places more accessible to people with reduced mobility, especially those who can't leave their homes or climb the museums' upper floors. The second element created for the CMNM's associated museums is tactile panels, with content adapted to each museum's collection.

Logosycom & Espace gallo-romain and Mundaneum (Belgium)

With Espace gallo-romain, Edufurniture was developed to allow one to discover the past through different senses.

Together with Mundaneum, we created a digital, gamified training program for museum employees on the basics of accessibility and the features Mundaneum offers to enhance the experience of its varied visitors.

3. Cooperation with associated museums

Our cooperation with associated museums went very well. We enjoyed working with enthusiastic professionals willing to develop their accessibility. The final result – inclusive tours or tools – was well assessed by the target audiences. Below we present some most important outcomes and lessons learned from this process.

TIME

“ The more time you spend thinking about your tool/tour, the better it will be. So it is important to have a planning not too tight ”

– one of the partners wrote.

Good solutions need time to grow and blossom. It was, in fact, a few-month-long process, consisting of numerous in-person and online meetings, needs analysis, brainstorming, and the exchange of knowledge, ideas, and inspiration.

TEAM

“ The process of creating tools was really a collaborative one ” (...)

– one of the partners has noticed.

When the team is created from representatives of two (or more) different organisations, different work styles come together. This is why clear communication and transparency are needed. We have to be sure that we're going in the same direction and there's no place for understatement. The other very important factor is understanding. What might take a matter of days for one organisation may take longer for the other. Sometimes it is due to internal (complex) decision-making and approval procedures, team members' availability, and other ongoing projects.

TOGETHER

“ Above all, cooperation and openness, as well as the analysis of needs (...) are crucial ”

– this partner's observation is a good introduction to talk about working together.

Working as a team means not only reaching the assumed goal. Don't forget it is also a knowledge exchange between professionals in different fields, in this case, museology and accessibility. During the development of our mini-projects, both teams – REACT's and the associated museums – learned a lot.

4. Target group involvement in the process and testing

The process of creating the accessible tours and tools had two target groups. The first one was the associated museum's teams. While working together, they've developed their skills and knowledge of cultural organisations' accessibility for visitors with different needs and of how digital tools can be involved in that process. This was the group engaged from the very beginning to the very final stage.

The second group involved were the representatives of the target audiences – people for whom we created the tools or tours. The degree and stages of their engagement depended on each tool developed. In most cases, well-developed mock-ups were prepared. Next, during the testing, they were presented to and discussed with the representatives of the target audiences. Collected feedback helped us make the necessary adjustments.

5. Methods for monitoring and analysing results

Each partner had the freedom to choose methods for process monitoring and for analysing the results. It was because each path towards the goal was very different and independent of the others. However, all partners used the following ones:

Needs diagnosis

Gathering feedback during the meetings with museum staff

Using evaluation forms for testing the tour/tool

Internal tour/tool assessment

Some of them, like needs diagnosis and ongoing internal feedback collection, were rather informal (no forms to fill out, etc.). This strategy allowed discussion to take on a natural, conversational tone, which was highly desired and contributed to a smooth workflow.

On the other hand, the feedback collection from the target audiences was more formalised. Some partners have decided to prepare questionnaires tailored to the testers' ages. Such a form helps gather structured, comparable feedback from testers.

6. Innovation – elements that distinguish the project's approach

We didn't come to the museums with ready solutions, telling them what to do to be more accessible. We asked them what they need to be more accessible and how we can help them develop these tools within the REACT framework.

Nowadays, most cultural organisations are already adapted to the needs of visitors with reduced mobility. However, the challenging part is creating a more inclusive environment through exhibition content, venue adaptations, and educational offerings for people with diverse special needs. This is a long-term process that requires changes at many levels, including training staff, dispelling doubts and uncertainty, updating communication strategies, dedicated budget, among others. As they say, Rome wasn't built in a day. This is why our approach assumed supporting museums in taking one step forward – the step they were ready to take. And this easy, but not-so-obvious, strategy brought very good results.

7. Medium- and long-term perspective – anticipated lasting effects, implementation and replication potential

Although the tools and tour we've created were rather site-specific, i.e., prepared for the specific context of the museum each partner was cooperating with, as a concept, they're all replicable and can be implemented in other organisations. What is also very important, the tools and tours we developed together can be used long-term. Some of them have already inspired museums to take further steps in accessibility.

The 360° tours (Romania) complement the museums' existing offer and enhance their online visibility. Thanks to this cooperation, Les Franciscaines (France) established for the first time contact with ESAT – an organisation supporting people with disabilities in their professional development. After working on ETR, Cité de la Mer (France) has decided to make its upcoming temporary exhibition available in ETR as well. Parc de la Brière (France) had a chance to take a critical look at the documents and informational materials they create and publish. This revealed areas for improvement that the park team can work on in the upcoming months. Visitors to Musée Rodin (France) can now benefit from audio descriptions that were previously unavailable. They're enriched with sound effects and music to underline the emotions conveyed by the works of art, rather than just

as a gimmick. Mundaneum (Belgium) can now provide basic accessibility training to its team without allocating additional funds (e.g., by hiring external experts) or time from its accessibility officer (who can use that time to work on other tasks). Espace gallo-romain (Belgium) will use the Edefurniture not only as a hands-on activity for their visitors, but also during the family and school workshops. Finally, the permanent exhibition at the Municipal Centre for Culture and Art in Pyskowice (Poland) offers more to visitors with special needs, including German-speaking visitors (during our cooperation, the need to create an audio guide in German was identified).

Museums and other cultural organisations are very willing and enthusiastic to make their exhibitions and educational offer open to visitors with special needs. They want to invite new audiences and establish relationships with them. However, each organisation has its own limitations. This is especially visible in small, local museums. This is why it is very important to provide them support where they truly need it. To listen to their voice and offer solutions that are cost-effective, easy to manage and update by themselves, and that are designed to be used long-term.

Conclusion

The acronym of the Project title, REACT, is one that invites to action, and this is what the project consortium has been doing for two years, beyond the main objective itself, the one of creating REsources for Accessible Cultural Tours. For this purpose, the project partners have consulted the existing literature, conducted the due research and created resources meant to contribute to the accessibility of the cultural resources in their respective countries.

It is common knowledge by now that the needs of each individual are different, and also the fact that there are no two identical cultural organisations although they may follow the same goals. Under this general framework of personal and institutional diversity, it has become more and more obvious that public and private sectors have to take concrete measures in order to ensure smooth accessibility to their premises and content, of whatever type. Therefore, a prevalent focus on digital accessibility has become obvious in the conceptual phase already.

In this context, each of the project partners considering the needs of the audiences existing in their communities, have identified and worked in tight cooperation with associated partners, either at the local or at regional levels. Throughout the project lifespan, the consortium members worked together based on work packages, producing a collection of best practices ('Get Inspired' section of the website <https://react-culture.eu/>), a collection of practical tools and guidelines ('Get Equipped'), and an e-learning course ('Get Certified'), as well as a set of Inclusive tools/ tours, which the project partners created for the associated organizations, based on the information provided by the latter ones. In doing so, the project partners improved their understanding of the accessibility needs existing not only at the level of their own organisations, but also those that are manifest within the associated partners' structures, thus ensuring the transferability and replicability of the results created within the project timeframe. Therefore, the project plan stipulated that apart the inclusive tours and/ or tools, creation guides and implementation guides will also be provided, considering particularly the multiplying effect of the project as a whole.

Thus, as far as the implementation guide is concerned, it has been designed in order to enhance and capitalize the accessibility knowledge gathered at partnership level in the form of a structured document, meant to allow its further application in organizations which do not have a direct connection to the project other than the interest in providing accessible solutions to their beneficiaries.

Facilitation of accessible digital access to cultural organizations is an essential goal, that ensures the right to culture for all citizens. Actions integrating digital technologies can help advance the manner persons with various special needs interact with culture, thus contributing to a more inclusive and diverse society. Digital access to cultural organisations enhances not only accessibility but can also serve as a means of stimulating creativity and innovative measures in the cultural field.

At European level, statistics continue to show high differences between the various EU Member States, regarding the digital accessibility of general-purpose products and services. In the countries indicating low digital preparedness, such differences are even higher in the cultural sector, as museums and cultural organizations suffer from a constant lack of investments in cutting edge digital technologies that would allow them to make their content accessible to a wider audience. Therefore, the REACT project provides in one place the knowledge base (Get Inspired/ Equipped/ Certified/ Practical Cases) and the application hereof in the form of the tools/ tours created for the associated partners.

Taking into account the needs of the target audiences is an essential step in ensuring a successful and impactful action, particularly when we refer to persons who may have requirements different than the majority's expectations. It is therefore of uttermost importance to consult with them, to try to understand as close as possible what would fit them best and then to try to adapt the existing resources, human and material, to the identified need.'

Efficient communication is also very important in order to ensure timely action from all involved actors, internally and externally, and to determine the occurrence of the estimated impact.

Communication also plays an active role in spreading the news about the achieved results and in encouraging everyone to test and/or use them, and according to the case, provide feedback.

In creating the tools/ tours for the associated organisations, project partners have presented them the project framework, have discussed with them which are the accessibility actions that could be designed together in the context of the project and then produced them in physical or digital form, depending on the chosen format. A relevant aspect that one needs to consider is the training of the local staff of the chosen associated partners with regards to the usage of the created tools and/ or tours, as well as the outlining of the fact that in the future further similar instruments can be designed, or the provided ones can be improved.

A particularly important stage in creating the delivering the project results is the testing phase. This is a segment of the project lifespan which in no circumstances should be avoided. It requires an amount of time that is reasonable for its end users, and project partners perfectly understood this and took all necessary measures for the finetuning of the outcomes they produced. At the same time, it has become clear throughout this particular testing phase that cooperation actions designed to take place within a project do not necessarily end when the project timeframe ends, and it is even desirable that they do not end here, but on the contrary, that they continue to take place, to grow, to develop by themselves, like a tree growing up out of the seedling, slowly but constantly, which comes to blossom and whose flowers turn into fruits, and which further on continue to nurture throughout the changing seasons.



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