

THE FARO CONVENTION AT WORK IN EUROPE: SELECTED EXAMPLES



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The Faro Convention principles

INTRODUCTION

The Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention) was drafted between 2003 and 2005 by a select committee of experts. It was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005 and opened for signature to member states in Faro, Portugal, on 27 October of the same year, entering into force on 1 June 2011. To date, 23 member states have ratified it: Armenia, Austria, Belgium, Bosnia and Herzegovina, Croatia, Estonia, Finland, Georgia, Hungary, Italy, Latvia, Luxembourg, the Republic of Moldova, Montenegro, North Macedonia, Norway, Portugal, Serbia, the Slovak Republic, Slovenia, Spain, Switzerland and Ukraine. In addition, five states have signed the Faro Convention: Albania, Bulgaria, Cyprus, Poland and San Marino.

The Faro Convention complements the other conventions related to cultural heritage adopted by the Council of Europe, from the European Cultural Convention (1954) through the Convention on Offences relating to Cultural Property (Nicosia, 2017) and including the Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985) and the European Convention on the Protection of the Archaeological Heritage (Valletta, 1992). Its main originality is that it concerns society and proposes acting with and for society. It encourages reflection about the role of citizens in the process of defining, deciding and managing the cultural environment they live in, by asking the following question: "for what" and "for whom" should cultural heritage be enhanced? The previous conventions rather replied to the question: "how can we preserve the cultural heritage"? The Faro Convention is first and foremost a convention conceived for society and implemented by its citizens. It is one of the ways through which the Council of Europe helps its member states face societal challenges, individually or collectively. As it complements the previous Council of Europe treaties of Granada and Valletta, the Faro Convention provides answers on how to preserve the cultural heritage, proposing itself as a resource for the mobilisation of citizens in implementing public action.

The Faro Convention outlines a framework to define the role of civil society in decision making and managing processes related to the cultural heritage. Citizens' participation has become an ethical necessity as well as a political opportunity: it revitalises communities, strengthens democracy and fosters coexistence for a better quality of life.

Inherited from the past and inspiring everyday life, cultural heritage is the expression of the values, beliefs,

knowledge and traditions that experience has shaped through progress and past conflicts. Towns and territories have been nourished by continuous interaction between people and places. The common heritage provides stability and continuity to European societies.

An ever-changing world is challenging Europe: political representation is weakening, rethinking the economy has become crucial and an identity crisis threatens mutual understanding. The Faro Convention is aimed at involving civil society and heritage communities in implementing a model that enhances responsibility and self-assessment, sustainability and dialogue. Thus, the Faro Convention provides a tangible contribution to the political goals of the Council of Europe. These objectives focus on building a peaceful and democratic society and on promoting sustainable development all over Europe.

In this context, there is ample reason for the member states of the Council of Europe to ratify the Framework Convention on the Value of Cultural Heritage for Society.

THE IMPORTANCE OF THE FARO CONVENTION AT INTERNATIONAL LEVEL

The aim of the Faro Convention is to recognise the "value" for society of the historical heritage and culture, viewed as dynamic realities and as outcomes of a fruitful exchange within societies.

This convention must be a reference instrument, capable of influencing other legal instruments in member states and at the international level. In other words, this document sets out general objectives and identifies fields of action, as well as directions and paths which member states can accept as the way forward, being left with the capacity and independence to choose the means of its implementation, best suited to their constitutional organisation and political and legal traditions in place.

The Faro Convention is, therefore, not defining "enforceable rights" which would be directly applicable in the states parties, but it initiates a process of co-operation among members of the Council of Europe, inviting them to update and advance their official policies on cultural heritage for the benefit of society.

The convention goes further than other legal and political instruments and further than other conventions since the text also seeks to guard against misuse of the heritage and the risks of debasement due

to its misinterpretation as a “source of conflict”. The culture of peace and respect for differences compels a fresh understanding of cultural heritage as a factor of proximity, comprehension and dialogue.

This is the first international instrument that clearly established the concept of cultural heritage in a broad sense, in pursuance of the work by the Council of Europe and UNESCO. The Faro Convention will make possible the reinforcement of official cultural policies, avoiding dualism of heritage and contemporary creation, based on partnership between government structures and civil society, taking on board the education system, scientific community and creative workers.

This new perspective requires new responsibilities for everyone. The cultural heritage, both as memory and creation, must be a new agent for a culture of peace.

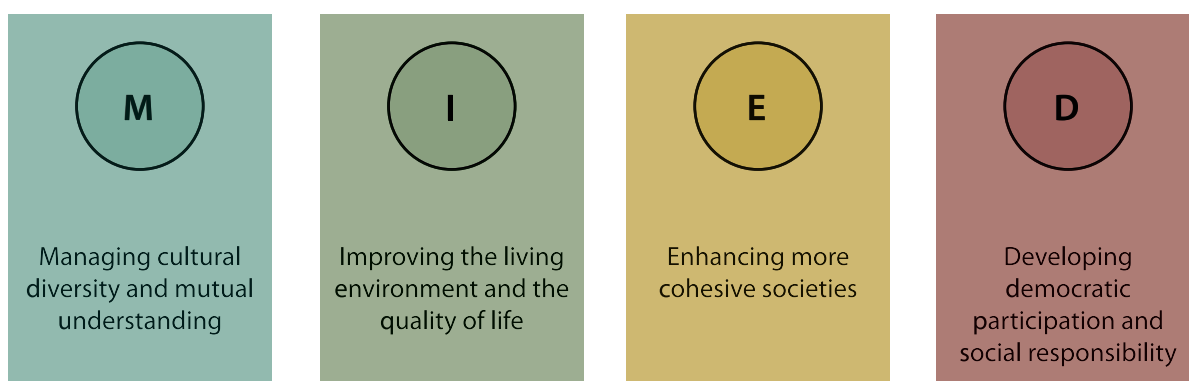
THE FARO CONVENTION SPIRIT AND OBJECTIVES

The values of heritage for society

Four general principles, resulting from the Faro Convention, make possible its interpretation and highlight the priorities of the Council of Europe. These principles provide goals and guidelines through which the member states and stakeholders who are determined to implement the Faro Convention can plan their actions.

The principles proposed below do not exclude others that stakeholders may spontaneously come up with when tapping into the abundance of ideas to be found in the Faro Convention to respond to their specific needs. The Council of Europe has been focusing on these principles to promote the convention, support activities in the member states and measure their impact.

Main principles for understanding the Faro Convention



Managing cultural diversity and mutual understanding

Public authorities and civil society organisations are encouraged to pursue cultural heritage policies that facilitate coexistence among different communities. Heritage stands as a resource for conciliation of different values, by promoting trust, mutual understanding and co-operation with a view to contributing to local development and preventing possible conflicts.

Improving the living environment and the quality of life

The convention promotes an integrated approach, combining initiatives related to cultural identity, natural landscape and biological ecosystems. Parties to the convention should aim at reinforcing people's sense of belonging by fostering shared responsibility towards the common environment they live in.

Enhancing more cohesive societies

Public and private actors should work to raise awareness of the economic potential of cultural heritage, carrying out practices aimed at its protection and responsible management, considering the principles of sustainability, efficiency and social cohesion.

Developing democratic participation and social responsibility

The Faro Convention creates space for discussion and debate with the aim of identifying shared values and priorities around heritage and promoting cultural heritage initiatives. For this to happen, it is of crucial importance to involve voluntary organisations or non-governmental bodies and provide opportunities for the participation of young people, by means of education and research.

THE FARO ACTION PLAN AND THE FARO METHOD

The Faro Convention Action Plan is intended to translate the [Faro Convention](#) principles into practice. It aims to illustrate the richness and novelty of the principles of the Faro Convention, as well as provide possibilities for their interpretation in relation to current societal challenges.

The Faro Action Plan has the following goals:

- ▶ to provide field-based knowledge and expertise for member states to better understand the potential of the convention and fully apply it;
- ▶ to help the Council of Europe to highlight and study specific cases in line with the political priorities of the Organisation;
- ▶ to offer a platform for analysis and recommendations for further action in line with the Faro Convention's principles;
- ▶ to encourage member states to sign and ratify the convention.

The following benchmarks and criteria were drawn up to ensure the alignment of activities with the Faro Convention.

Benchmarks

- ▶ Connection to the community and landscape determines a sense of belonging.
- ▶ Social cohesion is founded on various forms of participation and commitment.
- ▶ Local democracy is reinforced by developing civil society's capacities for action.

Criteria

- ▶ Presence of an active civil society that has a common interest in a specific heritage.
- ▶ Emergence of a consensus on an expanded common vision of heritage.
- ▶ Existence of a mainstream perception of a defined territory.
- ▶ Readiness of the group to engage in the process of developing narratives based on people and territory.
- ▶ Presence of people who can convey the message.
- ▶ Engaged and supportive political players.
- ▶ Consideration of an alternative local economic model.
- ▶ A willingness of local authorities and civil society to co-operate.
- ▶ Openness to consider civic action as an empowering act for democracy for all parties involved.

A distinctive approach

Based on the Council of Europe's ongoing reflection, the Faro Convention draws on three main ideas, which were incorporated as hallmarks of the working methodology:

- ▶ prioritising residents in their relationship with cultural heritage;
- ▶ reaching out to heritage communities;
- ▶ strengthening linkages between all local, regional and national heritage actors, through synergetic action.

The reflection gives priority to an action-research approach. It offers a platform for dialogue, seeking heritage-led alternative solutions to the increasingly complex societal challenges of our times. It also seeks to include the various distinctive civic initiatives carried out at local level and to draw on these specific experiences. This approach thus allows for a better consideration of contributions from the field (a "bottom-up" approach) to provide input for the development of common references to all member states.

Heritage and democracy

The Council of Europe's work on the Faro Convention has been supported and encouraged by the European Union, with the convention increasingly referred to in its official documents. Concrete examples of civil initiatives that draw on the Faro principles, and their capacity to propose practical solutions to community participation issues, play an essential role in addressing today's complex socio-economic issues. The evolving methodology around the Faro Convention encourages this process to move forward, based primarily on field experience and working with all layers of society. An increased number of signatories of the convention will further encourage the European institutions to listen to the communities and be aware of their active role in the development of innovative approaches towards heritage and democratisation processes. The Council of Europe, through the Faro Convention, continues to play a crucial role in launching and guiding a pan-European debate on societal challenges as related to human rights, democracy and the rule of law.

Heritage communities

Heritage communities are self-organised, self-managed groups of individuals who are interested in the progressive social transformation of relations between people, places and stories, with an inclusive approach based on an enhanced definition of heritage.

Heritage communities go beyond the classic concept of heritage experts, putting the community at the centre of heritage work in a renewed democratic framework. Considering heritage as a resource, they work towards direct democratic engagement in

support of diversity and sustainable development, seeking favourable economic and social conditions for the survival and well-being of diverse communities. With their community-based initiatives and distinctive approach, which involves working through the different layers of society, heritage communities create a platform to revisit and redefine relationships to address the societal challenges faced in Europe today.

As a manifestation of synergies between heritage and diversity with a constructive approach, heritage communities are actively searching for alternative solutions to societal challenges.

The Council of Europe, with an enlarged and cross-disciplinary approach to cultural heritage and diversity, encourages heritage communities to assert the principle of every person's right of access to the cultural heritage of their choice, while respecting the rights and freedoms of others.

A common reference framework for understanding the scope of the Faro Convention

When working with heritage communities that are interested in progressive social transformation of the relations between people, places and stories with an inclusive approach and enhanced definition of heritage, three main concepts are put forward for the implementation of the Faro Convention: participation, common assets and narratives.

- ▶ A desire for the participation of individuals and collective bodies that are prepared to engage in public action for the general well-being:

If not perceived and applied organically, the concept of participation could become artificial, if it is merely instituted in the framework of public policy and official regulation, without the basic democratic provisions being respected. In these situations, the participatory process loses its essence, generating a refusal to take part by some groups or communities – as well as disregard or superficial assimilation. This delicate process should be acknowledged by all sectors of society, especially civil society and public institutions, and should not be taken for granted. In these contexts, concerted application of the principles of the Faro Convention by public institutions and civil society presents new forms of participation by

the heritage communities in local governance. This reshapes and renews the nature of relations between political actors, public institutions and heritage communities, encouraging ownership of public action for the common good.

- ▶ Identification and preservation of one or more of the common assets around which communities are structured:

The common assets are a product of human activity sharing: they are first and foremost what sustains coexistence between people. The main principle of the common asset is the guarantee for everyone to be able to enjoy relational well-being and lead a peaceful coexistence with others. This definition of the common asset is fundamental for the commitment of all heritage communities. The Faro Convention encourages a direct relation between common assets and democracy, which enriches public life and participation. Through heritage communities, these significant places, unique practices and traditions are rediscovered or revealed and brought to public attention.

- ▶ The difficulties that some communities experience in bringing out a collective contemporary narrative, in view of the challenges of diversity, migration and various other issues:

People's narratives, life stories, territorial tales, migration stories, celebrations, unique stories about heritage groups or emblematic places nurture different elements of heritage communities. These narratives, and the way they are revealed and disseminated, make up an important part of the extraordinary wealth of our shared history in Europe. Acknowledgement that there is more than one story to any issue, regardless of whether we agree with it or not, and having the opportunity to be heard are fundamental to the question of narratives. This allows the inhabitants themselves to take possession of places and of their history. These narratives connect the recent and more distant past to what constitutes the present. They give direction and allow for cohesion among individuals, groups and institutions, offering representations that can be compared, shared and accepted. They create a platform for greater mutual understanding and dialogue for potential future joint actions.

The Faro Convention Network

PRINCIPLES

The Faro Convention acknowledges and promotes the different internal dynamics and multiple identities of each society, defined through meanings attributed to its cultural heritage. It acknowledges that diversity of people, places and their stories are essential to the positive interaction between and within societies as well as with their surroundings.

The Faro Convention Network (FCN) is conceived as a self-managed, dynamic and transformative platform with its members freely associated and guided by principles and criteria based on human rights, democracy and the rule of law.

The FCN consists of groups of practitioners and facilitators of heritage-led and people-centred actions in towns and territories in the Council of Europe member states and non-member states, who go through a process of valuing their local heritage assets in line with the principles and criteria of the Faro Convention. The network is made up of a growing number of local communities participating in a dynamic pan-European

platform, offering extensive knowledge, expertise and tools, within a framework for constructive dialogue and co-operation.

The Faro Network works on identifying good practices and practitioners, conducts workshops and supports members' efforts in addressing challenges related to the field of heritage. Furthermore, it aims at demonstrating the role of heritage in addressing the societal challenges that are being faced today.

FARO PRINCIPLES USED FOR EVALUATION

The following principles sustaining the Faro Convention can be used to analyse the various initiatives presented in the following pages and illustrate to what extent they are already in line with them or can further develop them. As the evaluation process is dynamic, the fact that a certain initiative is not fully in accordance with a specific principle of the Faro Convention is not viewed as an exclusion criterion, but rather as an opportunity to develop in the future.

A MANAGING CULTURAL DIVERSITY AND MUTUAL UNDERSTANDING

- 1 Determine the public interest in heritage to stimulate the right investment for preserving and enhancing the social and economic value of the different kinds of heritage.
- 2 Promote conciliation and reconciliation to bring together within a community the stakeholders who are defending divergent interests, and to allow dialogue to become one of the main forces for sustainable development.

B IMPROVING THE LIVING ENVIRONMENT AND QUALITY OF LIFE

- 1 Encourage a high quality architectural and urban design enriched by the cultural diversity of the territories and their traditions.
- 2 Bring together the objectives related to economic efficiency, social cohesion and ecological balance within heritage-led strategies that allow for the combined action of public authorities, investors and civil society.

C ENHANCING MORE COHESIVE SOCIETIES

- 1 Implement "shared responsibility" involving civil society in a mechanism integrated with public action to identify values, define priorities and manage heritage-led projects.

D DEVELOPING DEMOCRATIC PARTICIPATION AND SOCIAL RESPONSIBILITY

- 1 Encourage a sense of responsibility in all social stakeholders so that they act on the basis of a feeling of belonging to a community which is enriched by their diversity.

THE FARO CONVENTION NETWORK MEMBERS

The Faro Initiatives are an essential part of the Faro Convention Network. They consist of groups of practitioners and facilitators of heritage-led and people-centred actions in towns and territories in the Council of Europe member states and non-member states, which go through a process of re-evaluating their local heritage assets in line with the principles and criteria of the Faro Convention. The Faro Convention Network is made up of a growing number of local communities participating in a dynamic pan-European platform, offering extensive knowledge, expertise and tools, within a framework for constructive dialogue and co-operation.

The network works towards identifying good practices and practitioners, conducts workshops and supports members' efforts in addressing societal challenges related to the field of heritage. It is conceived as a self-managed, dynamic and transformative platform with its members freely associated with and guided by the principles and criteria based on human rights, democracy and the rule of law.

European Faro projects that have already been carried out illustrate the implementation of the convention. This publication aims to highlight the fundamental objectives of the convention: civil society involvement, active participation of the general public, protection and preservation of cultural heritage as common responsibility, concrete and specific relation of heritage with daily life, awareness of belonging to a community, local relevance, improving the quality of life through cultural heritage, raising awareness of cultural heritage among young people through the education system and making innovative use of cultural heritage. The selected examples in this publication present the best practices at the European level and can be taken as stimulation and motivation for similar projects. They may allow exchange of experience and show opportunities and obstacles for their use as exemplary activities under the Faro Action Plan.

VISCRI, ROMANIA – THE WHOLE VILLAGE PROJECT

Economic valuation, integration and preservation of rural heritage



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The mass departure of Saxons to Germany between 1990 and 1995 emptied the village of Viscri of 80% of its population and leaving the Roma¹ as the major-

ity population. With the help of the Mihai Eminescu Trust, Carolina Fernolend, from the Saxon community, launched an initiative, with the aim of preserving the Saxon heritage and turning it into a resource, enabling the Roma and all community members of Viscri to make the best use of it.

Some 20 years later, her idea was proved to be successful, with only two out of 147 Roma families from Viscri still dependent on social welfare and all the young population accessing education. The initiative focuses on turning the Saxon cultural heritage into an economic asset through offering to visitors bed and breakfasts, tourist itineraries and craft and

1. The term "Roma and Travellers" is used at the Council of Europe to encompass the wide diversity of the groups covered by the work of the Council of Europe in this field: on the one hand a) Roma, Sinti/Manush, Calé, Kaale, Romanichals, Boyash/Rudari; b) Balkan Egyptians (Egyptians and Ashkali); c) Eastern groups (Dom, Lom and Abdal); and, on the other hand, groups such as Travellers, Yenish, and the populations designated under the administrative term "Gens du voyage", as well as persons who identify themselves as Gypsies. The present is an explanatory footnote, not a definition of Roma and/or Travellers.

vegetable-growing activities, aimed at improving the inhabitants' quality of life and living conditions.

Besides the various associations stemming from this experience of village community co-operation, public investment has been geared to general well-being, a few examples being the creation of an environmentally friendly waste water system, access to a running water supply and the shared use of municipal land. This approach has made it possible to give impetus to collective action and credibility in the eyes of the public authorities. The motive of "coexistence" as a common asset shared by all the villagers is a particularly good illustration of one of the Faro Convention's principles.



Viscri today

Viscri is a village belonging to the municipality of Bunești in Brașov County, Transylvania, Romania. It is a remote village, located between the road connecting Brașov to Sighișoara and the road that connects Rupea to Mediaș. Despite its isolation, this village boasts one of the most spectacular fortified churches in Transylvania, built around 1100, and designated in 1999 as a UNESCO World Heritage site.

Viscri's population is now of Roma majority, with a few Romanians and about 20 Saxons. People still live from their farming and animal husbandry, although the development of tourism has introduced a recent activity in the village. Many people are now transforming their traditional authentic Saxon houses into beautiful and welcoming guest houses.

Historical background

It is essential to have a historical detour on the presence of the "Saxons" in Viscri and, more generally, in Transylvania until 1990 to understand the village's environment.

Invited 800 years ago by King Geza II to defend the borders of Transylvania against the invaders, initial settlers from Luxembourg and the Moselle region contributed to developing the economy of the region and immigration continued and extended the Saxon area further to the east.

During the Second World War, many Transylvanian Saxons were recruited by the Wehrmacht to fight against the Soviet Union and when Romania changed its alliance in 1944 and declared war on the Axis, the German army initiated the withdrawal of Saxons from Transylvania and 100 000 others escaped from the Red Army, as many of them were accused of "collaboration with the Nazis" and sent to Siberian labour camps. After the war, Romania did not expel the remaining Saxons even if the communist regime persecuted

them and they lost all their property. Following the end of the Ceaucescu era, emigration to Germany increased until 1995 to reach 100 000 persons, but about 20 000 Saxons and in total about 40 000 from the German minority still reside in Romania.

Before the Second World War, the base of the economy was essentially agriculture. The Roma worked for the Saxon farmers who owned the land. To keep large estates, the lands were passed on to the elder sons, while the other sons worked as carpenters, masons and craftsmen. Around 600 Saxons lived in Viscri, where different communities lived separately and practised different religions.

With the arrival of communism, the lands were nationalised and half of the population still present became agricultural wage earners of the state, while the other half worked in kolkhozes. At the end of communism, those who remained took back their lands and their tools; however, large farms disappeared due to the lack of a workforce to keep them running. The result was the scattering of small plots where only an organic gardening market could produce value, and where the Roma that became owners did not necessarily have the know-how of the Saxons.

During the massive departure of the Saxons to Germany from 1990 to 1995, the village of Viscri was emptied, with 80% of its population gone. The Roma community, already present in the village for a long time as a minority, became the majority with a massive influx of the Roma population living outside the village.



Actors

The initiator was the Mihai Eminescu Trust (MET), named after Romania's prominent poet of the 20th century and founded in 1987 in London. Its initial activity developed slowly, due to the inauspicious political context of the times. The initial purpose of the organisation was introducing Romanian intellectuals (philosophers, writers, artists, etc.) to Western European universities (especially Oxford and Cambridge) and to the influential personalities of the Western world. The principal objective of the charity was to promote education, culture, religion and academic research within Romania. The main activity was providing grants (financial, educational, material and promotional) to individuals and organisations in Romania.

One of the first major initiatives of the Mihai Eminescu Trust was a reaction to Ceausescu's systemising plan which endangered thousands of historically important Romanian villages. In this context, the foundation was supported by His Royal Highness (HRH) the Prince

of Wales. Prince Charles gave a speech to the Civic Society's Build a Better Britain exhibition in London in 1989, in which he highlighted the importance of maintaining traditional villages in Romania. In July 1993, the leading bodies of the trust travelled from Bucharest to Braşov, where they found a visual record of rural Europe with all its original traditions remaining. The secret of the survival of these habits and traditions was that they were the outcome of successful settlements and the routines maintained over centuries, in which men and women had shaped the earth to themselves and themselves to the earth.

The question was then, what would or could become of this fallen paradise. The people of the Mihai Eminescu Trust were convinced that there must be an alternative to decay or the possibility of affordable modernisation. At first tentatively and later with a growing confidence, encouraged by the commitment of long-term support by the Packard Humanities Institute – and always hand in hand with the villagers – the Mihai Eminescu Trust began a campaign to revive the local economy through the renewal of its heritage. It saved houses and churches from the dilapidation that has taken place since the retreat of the Saxon inhabitants. In parallel, the trust turned its attention to the villagers' ways of subsistence, which inspired the launch of a new initiative: the Whole Village Project.

Among the other actors, the role of the following must be emphasised.

Horizon Foundation (family foundation): the long-term partnership with MET, since 2000, is based on fairness in project management and respect for the unique multicultural values of Transylvania, which are threatened by extinction in the new economic and social context of the region.

Through the Horizon Foundation, around 200 projects for the enhancement of cultural heritage, community and organisational development have been implemented.

Packard Humanities Institute: a non-profit foundation located in Los Altos, Santa Clarita and Cambridge, USA, which is dedicated to archaeology, music, film preservation and historical archives.

Operation Villages Romania (OVR): an international organisation with regional departments all over Europe and with a network of over 800 villages and communities throughout Europe. The guidelines of the OVR partnerships are to provide support in developing villages and communities. Co-operative projects are created to promote education, culture, health, agriculture, social stability and local democracy in each community.

Main ideas and principles

MET started working in 1999 in five villages, 80 km north of Braşov, centred on the village of Viscri.

Its working methods were the following:

- ▶ meeting with local representatives;
- ▶ discussing their ideas;
- ▶ assessing structures at risk;
- ▶ identifying houses which are most suitable for restoration;
- ▶ appointing a conservation expert;
- ▶ creating an inventory of historic buildings.

The working principles applied were:

- ▶ insistence on sympathetic design;
- ▶ use of traditional materials;
- ▶ minimal intervention;
- ▶ patch and repair take precedence over renewal;
- ▶ keeping the original fabric as much as possible.

Where new treatments could not be avoided, they were designed to be removable and the Trust tried to ensure that repairs mirror the quality and spirit of the existing work and its craftsmen.

The idea of the Whole Village Project is that it is created by its people and made to overcome the passing of time. The survival and evolution of the village is the result of everybody working together. In this way, the core concept of MET's projects is a sustainable rural development.

The village becomes "whole" after three types of activities have been implemented.

1. The restoration of the cultural heritage: buildings, landscape, crafts and traditional farming.
2. The development of the local entrepreneurial skills by supporting small rural businesses and the professional qualification of the locals, and creating job opportunities.
3. The development of sustainable cultural tourism by promoting the rural heritage, natural landscape exploration, traditional accommodation, ecological production and the overall unique experience of countryside life.

The key principles of the Whole Village Project are the following.

- ▶ The projects are selected and implemented by the local people, which ensures both their involvement and their responsibility.
- ▶ They only use construction materials produced locally and with local techniques, to keep the historical buildings authentic.
- ▶ The construction work is done only by locals, which, in turn, develops traditional skills, leading to new jobs being created.
- ▶ The handcrafts, traditional construction techniques and older professions are being revitalised.
- ▶ The locals are encouraged to open small businesses, based on traditional crafts or trade.

- ▶ The practice of traditional farming and preservation of the households and farms are constantly being supported.
- ▶ The projects support the development of responsible tourism, by the locals, capitalising on the natural and cultural heritage.
- ▶ The villagers, involved from the beginning in this process, take this inheritance into their own hands, protect it and profit from it responsibly, being completely aware of the future of their community.

Over the years, under the watchful eyes of architects and overseas experts, the trust has given on-site training to many local crafts people and helped a wide range of small rural entrepreneurs to improve their production and marketing.

Methodology and activities

Viscri is the best example of the successful Whole Village Project. Under the leadership of Caroline Fernolend, the village has attracted international acclaim for its combination of historical preservation and economic regeneration. It has been estimated that more than half of Viscri's population has benefited from the trust's work. In this village, the project has undertaken 180 restorations, mended cattle troughs, re-cobbled roads, planted trees and provided a school bus. The participants in the project have built stables for horse trekking and converted buildings into guest houses. Furthermore, with the support of HRH Prince of Wales, who bought one of the houses in the village restored by the trust, an ecological waste water system has been installed, which is now becoming a model for others to follow.

From the experience of the implemented projects, the MET has identified a few important steps in building the Whole Village Project:

- ▶ creating a partnership with the mayor's office and other relevant authorities;
- ▶ evaluating the existing heritage and its development potential;
- ▶ meeting the local community and getting its support;
- ▶ having all the necessary paperwork for heritage protection;
- ▶ getting together the local team and council of interested parties;
- ▶ training the team in traditional construction and farming;
- ▶ implementing the reconstruction and rehabilitation work;
- ▶ starting and developing local rural businesses
- ▶ arranging the guest houses;
- ▶ identifying new projects with the local people.



- ▶ The economy of the village has undergone major and rapid changes that are reflected in the careers of the inhabitants, which went, for example, from farmers to municipal employees, employees of women's associations and finally managers of a bed and breakfast.
- ▶ Collective forms of organisation have emerged, and the economic valuation of heritage contributes to the improvement of the quality of life and the living environment of each inhabitant.
- ▶ The village looks well taken care of and the living conditions have improved.
- ▶ The inhabitants can have stable and consistent incomes because of professional training and qualifications in traditional jobs.
- ▶ The locals can remain in their villages as new work opportunities are created for them.
- ▶ The small businesses financially support and motivate the local craftspeople to keep practising and pass on their century-old skills.
- ▶ The guest houses enable the development of local tourism, responsibly capitalising on traditional heritage.
- ▶ Rediscovering the spirit of the community and local pride contributes to the long-lasting rural settlement.
- ▶ To support this economic development, good co-operation between communities has become essential and restoration of the heritage has given work to all the inhabitants, resulting in restoring the sense of pride of being a resident of Viscri.

The work of the Mihai Eminescu Trust and the Whole Village Project is, nevertheless, subject to diverse challenges.

- ▶ The increase of visits by Romanian tour operators to the fortified church is without any profit for the village, which shows there is no coherent collaboration within the town and its different resources.
- ▶ Due to HRH Prince of Wales' recognition of the village, more and more tourists are attracted to it, sometimes having little respect for the authentic places and environment, resulting in damage.
- ▶ New, modern projects near the village might endanger the nearby Natura 2000 site.
- ▶ Diverse challenges are encountered in promoting the Whole Village approach due to difficult negotiations and different priorities at a political level.

Tensions related to tourism development are the most prominent. Some people, on the one hand, are anxious to improve access to the village by road, while others are against mass tourism. In the same way, there are some inhabitants who would like to invest in making the tourist season longer (heating, new activities, etc.) at the risk of the tourist activity becoming too dominant.

The Mihai Eminescu Trust is dedicated to the conservation and regeneration of villages and communities in Transylvania and the Maramureş, two of the most unspoiled regions of Europe. To be able to implement the Whole Village Project in other areas, the organisation, together with the collaboration of the Council of Europe, developed the following tool to address the challenges that emerged due to the local development within these community regeneration processes.

The Social Contract/Agreement (SCA): This is a non-legally binding tool, produced through consistent community consultation and participation, with the aim of creating a consensus on the issues that concern

the collective well-being of the communities. It helps to set the norms for a desired quality of life and for the common assets. If embraced by community members, it can also become a powerful political tool.

With this tool, the Mihai Eminescu Trust was able to expand its reach in 2001 from the west of Sighișoara to another five villages, one of them being Mălâncrav, which is evolving towards a similar level of self-sufficiency as Viscri. Here, in addition to an extensive programme of restoration, the trust acquired and presently manages an ancient 266-acre apple orchard, generating income and employment from the production of organic apple juice. It was the only one of its kind between 2003 and 2008.

The Mihai Eminescu Trust, with the Whole Village Project, is now active in 25 villages, several of which, having heard of the trust's work, sought its advice and joined the project on their own initiative. Viscri, Mălâncrav, Criț, Florești, Richiș, Archita and the project's recent launch in Alma Vii can serve as good examples of what can be achieved.

VENICE, ITALY – FARO VENEZIA ASSOCIATION

Combining economic and social activities to overcome over-tourism and depopulation



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

Faro Venezia is mainly active in the urban context of Venice. Currently, the city's major problem is related to its depopulation, due to increased mass tourism, which is also encouraged by local policies. The continuous decrease in the number of residents is reaching a point of no return, beyond which the city will become an empty stage of mass tourism. This background has helped the development of several heritage communities, whose aim is to prevent the tourist exploitation of cultural heritage. However, involvement in decisions

on these issues has been difficult as constructive and open platforms for discussions and democratic participation have been lacking.

Faro Venezia plans and organises heritage walks, sometimes in collaboration with private institutions and other associations. It regularly makes short videos and articles, documenting the activities of local heritage communities and also manages good heritage practices, which experiment with new forms of co-operation between institutions and active citizens. The dedicated team actively collaborates with Ca' Foscari University on research and congress activities

and is particularly committed to encouraging co-operative networking between the most important Venetian heritage communities. It contributes to highlighting the links between its activities and the Faro Convention principles and collaborates on projects to enhance traditional artisanship as a symbol of intangible cultural heritage. Finally, the association is implementing workshops on the basic concepts of active citizenship, commons,² participatory democracy and intangible cultural heritage.



Context

Venice today

Venice is a city in north-eastern Italy and the capital of the Veneto region. It is situated across a group of 118 small islands that are separated by canals and linked with over 400 bridges. Parts of Venice are renowned for the beauty of their setting, their architecture and artwork. The lagoon and some parts of the city are listed as UNESCO World Heritage sites. In 2020, 258 685 people resided in Comune di Venezia, around 55 000 of whom lived in the historical city of Venice.

Historical background

Venice is an important tourist destination for its celebrated art and architecture. The city gets up to 60 000 tourists per day. Estimates as to the annual number of tourists vary from 22 million to 30 million. This “over-tourism” creates overcrowding and environmental problems in its canal ecosystem. By 2017, UNESCO was considering adding Venice to its list of endangered sites. To reduce the number of visitors that are causing irreversible changes in Venice, the agency supports limiting the number of cruise ships as well as creating a full strategy for a more sustainable tourism.



The initiative

The association Faro Venezia is a cultural association, which promotes the enhancement of historical, artistic and cultural heritage in all its aspects and according to the definition that is given in the Faro Convention, signed in October 2005 by the Italian Government.

To achieve its institutional goals, the association proposes carrying out the following activities:

- ▶ heritage walks in places of particular interest;
- ▶ production of publications and documentation relevant to the concept of “heritage” in any form: texts, images, videos, websites, etc.;

- ▶ meetings, conferences, workshops and other similar activities;
- ▶ studies and research on culture and heritage, and on their relation to the economic aspects, the professional opportunities they offer and the necessary skills profiles;
- ▶ initial and continuous training activities, also in the framework of programmes promoted by the European Union, the Italian state and other countries, regions and local authorities;
- ▶ information, orientation and education activities on all forms of heritage, in collaboration with schools, universities and other institutions in the education system;
- ▶ promoting national and international networks between associations and other organisations pursuing similar or compatible objectives;
- ▶ promotion of exhibition shows and artistic activities;
- ▶ other activities, like those mentioned above, with the aim of enhancing the cultural heritage and heritage communities.

Actors

The initiative originates from a group of people from diverse sectors.

- ▶ Marco Borghi, a historian and director of the IVESER, Venetian Institute for the History of the Resistance and of Contemporary Society, with headquarters in Giudecca.
- ▶ Vincenzo Casali, an architect, an artist and UNESCO consultant since 2000 for the programme: Private Committees for the Safeguarding of Venice.
- ▶ Manuela Cattaneo Della Volta, a journalist for 20 years on customs, society and travel.
- ▶ Adriano De Vita, psychologist, professional trainer and a researcher in the field of lifelong learning and professional training of adults.
- ▶ Francesco Calzolaio, an architect and a designer specialised in industrial heritage; since 1998 he has dedicated his teaching, research and planning activities to the Venice lagoon, and more specifically to the roads and cultural networks of the European and Mediterranean waterfronts.
- ▶ Cristina Gregorin, a guide to the artistic and cultural heritage of the city of Venice, especially promoting artisanship and contemporary arts as cultural expressions of the present and future heritage.
- ▶ Patrizia Vachino, a tourist guide at the Jewish Museum of Venice – artistic direction and coordination of the Venice & Video short film festival.
- ▶ Walter Fano, a tourist guide, photographer and blogger.

2. Commons are considered as both tangible and intangible heritage assets belonging to or affecting the whole of a community.

- ▶ Prosper Wanner, an engineer in charge of a consulting and training company for co-operative and non-profit enterprises, and the lead expert on the Faro Convention.

Other actors are also playing an important role in the initiative.

- ▶ Venti di Cultura: a non-profit association that promotes projects on knowledge and cultural exchange, through the creation of cultural trips and sailing tours along the Mediterranean coasts: www.ventidicultura.it/
- ▶ the Council of Europe's Venice Office
- ▶ Arsenale office
- ▶ Italian national research centre
- ▶ Venice Biennale
- ▶ THETIS company
- ▶ City participation office
- ▶ Comune di Venezia
- ▶ Navy
- ▶ Arsenale of Venice spa, Agenzia del Demanio
- ▶ Heritage communities: Forum Future Arsenale, El Felze, Faro Venezia, Bucintoro, Tarvisium Gioiosa and Gioiosa et Amorosa
- ▶ Vela SpA (Venetian local public transportation company)
- ▶ Implementation of the Urban Planning of the Historical Centre and Islands of Venice
- ▶ Arsenale Company of Venezia SpA
- ▶ Superintendence of Archaeology, Fine Arts and Landscape for Venice and the Lagoon (Ministry of Cultural Heritage and Activities and Tourism)
- ▶ Regional Directorate for Cultural Heritage and Landscape of Veneto.

Main ideas and principles

One of the aims of Faro Venezia is to support the activities of the heritage communities in the territory. One of the most active ones in Venice is the Forum Future Arsenale (FFA), a network of about 40 local associations that aim to transform the ancient naval production centre of the Serenissima (the Arsenale) into a useful place for all citizens. The project focuses on combining production, research, culture and art in order to overcome the monoculture of tourism that has progressively depopulated Venice, making it more attractive for its residents. The initiative combines different forms of participative democracy to overcome the apparent gap between decision makers and citizens.

Since ownership of the Arsenale complex was transferred from the state to the Venice municipality in 2012, the FFA has identified the regeneration of this area as possibly the last chance to forge a healthy future for Venice. So far, isolated from the negative effects of mass tourism present throughout Venice,

the Arsenale is a large enough area to significantly influence the socio-economic development of the city and yet sufficiently self-contained to be administered with a unified and integrated vision.

Methodology and activities

The FFA has produced a conceptual framework for development of the compendium, according to the following guidelines.

- ▶ **Respecting the long-term objectives focused on improving the quality of life throughout Venice**
The FFA proposes that the Arsenale administration focuses on a long-term vision of the quality of life for Venice residents. Thus, while tourist-related interests may be considered significant in terms of the local economy, tourism must be positioned at the service of initiatives measured in terms of their contribution to the socio-economic future of the area.
- ▶ **Maintaining the historical integrity of the compendium**
The Arsenale is cultural heritage that must be protected and restored. As a collection of monuments of prime historical/artistic heritage, maintenance and restoration of the Arsenale must be a political priority. Original functions and aesthetics of buildings and the area as a whole, its link to the sea, the lagoon and maritime culture, must be respected.
- ▶ **Fostering the pursuit of traditional productive activities, research and development**
Redevelopment of the Arsenale should provide long-term, high-quality jobs for hundreds of workers. Collaboration and synergies between traditional professions (artisans, etc.) and the ones that emerge will turn the Arsenale into a socially and economically interdependent centre for marine and maritime research and development.
- ▶ **Managing the process with an important level of civil participation at all stages**
In an attempt to break with a history of corrupt and unrepresentative administration, the FFA proposes that management of this area be based on community governance. A model for civil participation based on selected representatives and stakeholders would allow for the conservation of the public and private spheres and generate a healthy sociopolitical dynamic throughout the project – from defining objectives, monitoring interventions, to managing economic inputs and outputs.

In line with these guidelines, the FFA proposes nine sub-projects for the regeneration of the Arsenale area:

- ▶ traditional crafts;
- ▶ small-scale shipyard activities;
- ▶ large-scale shipyard activities;

- ▶ historical/classic boats;
- ▶ marina;
- ▶ maritime museum;
- ▶ art production and services;
- ▶ sport and leisure;
- ▶ accessibility.



With concerted effort, the mass exodus of Venetian residents can be curtailed and long-term quality of life in the city ensured.

A few weeks after the first visit of the representatives of the Council of Europe (May 2014), the municipality of Venice was dissolved as part of a judicial anti-corruption operation. Ongoing projects were frozen and the management of current affairs was entrusted to a prefect. However, the reflection around the Arsenale had not been suspended and the overall plan for the Arsenale was made public on 5 November 2014 by the administrative supervisory authority.

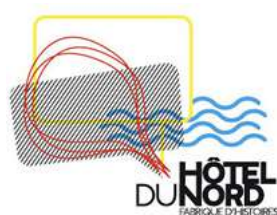
This judicial episode and its aftermath have deeply affected the relations between all the actors involved in the project (for example Faro Venezia and Forum Future Arsenale) and the local public authorities.

Indeed, all the work that had been done to try to engage a reluctant civil society to co-operate with the authorities had been undermined and the mistrust had resurfaced. The various conversations between the Arsenale office, Arsenal Forum, National Research Centre, Navy, Venice Biennale, THETIS company, city participation Office, public company Vela SpA, association Faro Venezia, association El Felze, foundation Bucintoro, sub-prefect Scognamiglio, etc., were marked by a certain reluctance. This is especially due to the controversy over the opportunity to launch the overall plan of the Arsenale in the absence of real participative democracy.

In the context of a political crisis and strong mistrust between different actors in the political sphere and civil society, the Faro Convention can be a means to create a space for dialogue and encounter. However, since the interpretation of the convention's principles can largely differ depending on the spheres and actors, it is necessary to be methodologically very rigorous in the conduct of the dialogue between diverse actors to guarantee the space of coexistence. On the other hand, in a country where participation falls under municipal administrative authority and is highly codified, there are as many opportunities as difficulties in organising a meeting between bottom-up participatory initiatives and heritage communities and the public authorities favouring a top-down approach.

MARSEILLES, FRANCE - HÔTEL DU NORD

Creation of heritage communities and social initiatives to act against discrimination and poverty



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

Between 2009 and 2013 the elected officials of the 2nd, 7th and 8th districts of Marseille and the town of Vitrolles have signed up to the principles of the

Faro Convention to give a European dimension to their social initiatives, creating the conditions which enable local players to act against the discrimination and poverty affecting their districts.

Accordingly, enlisted in “heritage communities” are tenants’ societies, associations, consortia of enterprises and collectives of artists or of regular citizens. The questions which they try to answer are the following: How do we create new meaning, a meaning whereby bonding occurs between individuals, and affiliation and collective history are created out of individual life stories? How can we supersede the struggle for recognition of stigmatised groups to permit reciprocity of histories and memories and rebuild the foundations of a “decent society”?

The citizen initiatives implemented in Marseilles are consistent with this inquiry in endeavouring, through rediscovery of the pasts of individuals, migrants, workers, industries, skills and neighbourhoods, to refashion links and reintroduce the spoken word of the inhabitants into the community and the collective memory.



Marseilles today

With around 870 000 inhabitants, Marseilles is the second largest city in France after Paris. Its population is a real melting pot of diverse cultures: people of Marseilles have varying ethnic backgrounds, considering the Algerian community which has immigrated to the area after the Second World War, the Italian and Spanish at the end of 19th century and the Armenian immigration at the beginning of the 20th century.

Historical background

The Greeks laid the foundations of Marseilles in 600 BC. The history of the city is resolutely oriented towards the sea, because it is from the “Big Blue” that the first inhabitants arrived. The port of Marseilles was born 500 years later. Converted into a hollow basin, it could now accommodate ships for trade. Massalia, as it was called at the time, was to experience its first golden age based on the exchange of goods from west to south. With the conquest by Julius Caesar, Arles took centre stage. Business flourished on the other side of the Rhône River, but Marseilles took its revenge 10 centuries later with the arrival of the Franks. The Romanesque art buildings in the Phocæan city bear witness to this. Then, in the 19th century Marseilles experienced a second golden age by becoming a major trading centre in the Mediterranean.³

3. Source: www.marseille-tourisme.com/fr/decouvrir-marseille/decouverte-de-marseille/marseille-a-travers-les-siecles/.



Actors

The project’s initiators include 15th and 16th arrondissement town halls and their heritage communities, Heritage Committee, district mayors, elected representatives of the 2nd, 7th and 8th sectors of Marseilles, as well as the mayor of Vitrolles. Other actors involved are friendly tenants, associations, business groups, artist collectives and residents working together in defence of the quality of life and living environment.

Main ideas and principles

The heritage co-operative Hôtel du Nord was created on 1 January 2011 in Marseilles. It is the continuation of a process initiated in 1995 in the northern districts of Marseilles, when the state, the city of Marseilles, the University of Marseilles, the national centre for territorial public service and the Council of Europe started a programme to support the urban transformation of the Marseilles port area through European integrated heritage.

With the support of this programme, associations, the local population and businesses have worked together for around 15 years in heritage communities to collect, identify, interpret and present available heritage. External players, for example artists, architects, university staff and others provide support. This “underground” work has resulted in publications, classifications, artistic creation and innovative use of heritage within a framework of public action.

In January 2009, the heritage communities of the neighbourhood and the 15th and 16th arrondissement town halls inaugurated the Heritage Committee to consider the heritage policy of the sector in order to apply the principles of the Faro Convention. Later that year, the district signed the adherence to the principles of the Faro Convention, in the presence of members of the Heritage Commission and the Council of Europe. In 2010, the application of the principles of economic valuation, participation in the heritage field and co-operation at European level continued, with the launch of the heritage community’s association, Hôtel du Nord, whose focus was providing hospitality offers in the light of preparations for the 2013 European Capital of Culture.

The same year, the Heritage Commission and Marseille-Provence 2013 co-produced a pilot phase of Hôtel du Nord, hosted by Place Cooperative. A pilot trip, Eaux et Jardins, was created for the European Heritage Days 2010 and was offered for sale by Taddart, a participative tourism company.

For the European Heritage Days in 2010, more than a thousand people participated in meetings, exhibitions and heritage tours, created and organised by

the heritage communities of the 15th and 16th arrondissements of Marseilles and the town halls. During these three days, 17 people from France, Mali and Switzerland were welcomed by six guests as part of the Eaux et Jardins trip. This stay made it possible to evaluate the offer of guest houses and the operators involved: travel agency, bed and breakfast, catering, reception points and companions.

In 2013, when Marseilles became the European Capital of Culture, around 40 members of the co-operative Hôtel du Nord, from all four Faro signatory municipalities, and some 50 hosts – associations, inhabitants, collectives, companies – welcomed more than 2 500 visitors to their homes and organised heritage walks to discover the north of Marseilles. They sold local products and offered diverse activities in co-operation with cultural institutions, such as Marseille-Provence 2013, the Friche la Belle de Mai and the Museum of Contemporary Art MAC. In addition, they co-ordinated the Marseilles Forum on the social value of heritage for society, in which, at the invitation of heritage communities, some 30 Euro-Mediterranean countries participated, together with four Faro municipalities, the European Commission, the Council of Europe and Marseille-Provence 2013.

At the end of 2013, Hôtel du Nord was granted the right to market the hospitality offers of its members without necessarily having to go through travel agencies or become one. Today, Hôtel du Nord describes itself as a co-operative of inhabitants who offer accommodation and discovery of the heritage of the neighbourhoods of the back port of Marseilles, in the form of guest rooms, urban walks and the sale of works and local produce.

Hôtel du Nord is part of the local social initiatives that have adhered to and apply the Faro Convention principles. This group of initiatives creates the conditions for the various local actors to come together to act against the discrimination and poverty that affect certain neighbourhoods of Marseilles. The poor living conditions generate real social and psychological distress for the population.

The purpose of Hôtel du Nord is to economically enhance the heritage present in the heart of Marseilles in order to improve the lives of those who live and work there. The founding principles of the co-operative are:

- ▶ free, voluntary and open membership;
- ▶ democratic rule exercised by the members (one member, one vote);
- ▶ control by the inhabitants (they hold, by statute, at least 51% of the voting rights);
- ▶ exchange of knowledge with a “host school”;
- ▶ pooling of resources (website, brand, etc.);
- ▶ autonomy and independence.

Conceived in 2009, tested in 2010, structured in 2011 and 2012 and promoted in 2013, today, the

co-operative continues its development, building new alliances and counting tens of thousands of visitors since its creation.

It is important to note that the Hôtel du Nord co-operative, which could also be called a “humanism/humanity factory” is not only intended for tourists. For its 50th anniversary in 2015, Hôpital Nord and the AP-HM (Public welfare-Marseille hospitals) asked the co-operative to imagine and create special heritage walks tailored to the history and surroundings of Hôpital Nord. Accordingly, the Hôtel du Nord co-operative sought to extend the bond to the hospital and intended to develop a network of lodgings (bed and breakfast, guest houses) for Hôpital Nord patients’ families.

Agnès Maillard, one of the co-operative’s members (used to hosting Hôtel du Nord “travellers” at her home) said: “We became more and more aware that there was a real need for it. We actually received more than once either people who were paying a visit to a patient or caregivers training at the hospital. In the neighbourhood, many guest houses’ owners do notice the same. We think we must be more; we wish other people would join us and open many more bed and breakfasts and/or guest houses near the hospital”.

Beside the Campanile or the Bonsai hotel chains, there are no other hotels in the northern districts of Marseilles. In addition, there are very few hotels covering the whole of the 13th, 14th, 15th and 16th arrondissements of Marseilles. Louis Duffet, another Hôtel du Nord member notes: “Demand is high and the AP-HM should remember our co-operative and its many lodgings and tell the families about it.”

Methodology and activities

European societies are transforming and seeking new models of development, stimulated by more democracy, direct participation of citizens in planning processes, and better governance based on more efficient institutions and dynamic public-private partnerships. The elected representatives of the 2nd, 7th and 8th districts of Marseilles, as well as the mayor of Vitrolles, have adhered to the principles set out in the Faro Convention with the aim of creating, at local level, the conditions allowing different actors to come together and act against the discrimination and poverty that affect their neighbourhoods and degrade their living conditions. Hôtel du Nord is part of these initiatives, offering training, workshops, exchange of practices and awareness-raising sessions for private or public actors wishing to learn about and implement the principles of the Faro Convention.

Moreover, the initiatives dedicate themselves to conducting research on their stories (Ancrages resource centre), publishing books (Récits d’hospitalité), offering meetings (heritage walks, sound walks, urban revelation workshops), producing artistic creations (Bel Vedere, Quartiers Libres), promoting hospitality offers (Hôtel

du Nord) and pooling their resources. The approaches, supported by public institutions but conducted by the inhabitants, are considered “heritage” approaches offering pragmatic answers to the permanent difficulties experienced in these neighbourhoods. Coming as a confirmation of the value of these local initiatives, Marseille-Provence as the European Capital of Culture in 2013, relied on citizens’ resources to set up ambitious projects that would last beyond 2013: the first French “long-distance hiking” road, 365 km long and covering 38 municipalities (GR2013); Culture Pilots programme of professional involvement of inhabitants as tourist and cultural animators; Hôtel du Nord, the first co-operative of inhabitants in Europe promoting the offers of solidarity tourism in the neighbourhoods of Marseilles, with 50 qualified hosts.

Through heritage communities, Hôtel du Nord also participates in local activism – like the defence of local resources such as the ancient bastide domaine of Miramar in the 16th arrondissement – by co-ordinating actions, facilitating communication with institutions and enhancing bonds between sites or communities facing the same issues.

Specific projects organised by Hôtel du Nord and open to the visitors include:

The sound walk: Artists, documentary filmmakers and residents have composed the sound paths to show, in their own way, the territory of Marseille-Provence, combining the exploration of unknown places with the offbeat look of the known. The sound walks are downloaded freely from the same name site, developed by Radio Grenouille, and can be listened to in a chosen landscape location. These walks offer a sound journey that is adapted to every visitor and are close to the GR2013, with which they sometimes share the route, but especially the imagery of the “invisible” part of Marseilles, between city and nature, industries and agriculture, highways and roads. The audio includes natural sounds, voices of inhabitants, fictional characters, as well as many stories that document, musicalise or poeticise the discovery of the territory on foot.

The metropolitan trail: The GR2013 is the first hiking trail exploring the peri-urban environment. It is 365 km long and crosses 38 communities. Designed with “artist-walkers” for Marseille-Provence as the 2013 European Capital of Culture, this metropolitan trail around the Étang de Berre and the Massif de L’Étoile reveals a world between city and nature and a territory modified by humans for millennia. Heritage communities, residents and hikers have also participated in its creation and realisation alongside artists, and today offers discovery through heritage, artistic and sensitive walks.

Heritage walks: The heritage walks are designed by and with those who live and work in the area. The inhabitants combine each other’s stories with the historical research work that, often collectively,

people, associations and the business sector create from scientific sources and their own experiences, curiosity and knowledge. These walks take many forms in experimenting, documenting and showing the territory of Marseilles and its inhabitants in a singular way: heritage walks, sensitive walks by artists, walks organised by certain authors and home visits to residents in the neighbourhood. The walks are also a source of inspiration for the route of the GR2013, the walks of the co-operative of inhabitants of Hôtel du Nord, the sound walks of Radio Grenouille and the European programme Culture Pilots – Balades Urbaines Capitales.

The stories of hospitality: Stories are published by co-authors, inhabitants and artists and are available in the hospitality areas of the Hôtel du Nord co-operative, as well as in bookstores. “Récits d’hospitalité” by Christine Breton, historian and honorary curator of heritage, gives her point of view of the city and its northern neighbourhoods. Her stories have their roots in her extensive experience in the experimental European mission, created in 1995 in the context of the Great Urban Project, where she was appointed to implement the European principles of integrated heritage.

- ▶ Co-ordination and networking with civil society.
- ▶ Support for the heritage communities created.
- ▶ Scientific research and monitoring with residents and heritage professionals.
- ▶ Co-ordination with the scientific authorities and the Council of Europe.
- ▶ Dissemination of texts related to the Faro Convention, co-production of events and heritage walks.

The urban revelation workshop: Between 2008 and 2014, the Departmental Association for the Development of Bouches-du-Rhône Prevention Actions (ADDAP13) has been conducting urban revelation workshops involving young people, artists, businesses and residents. Young people from Marseilles’ neighbourhoods are working on revealing the heritage sites, in collaboration with an artistic team and different actors around the chosen sites. The result makes it possible to design courses that connect and involve young people in the supervision and accompaniment of the public sites. In 2013, these young people obtained the qualification of facilitators of the talk with the French federation of hiking. They can accompany groups on the GR2013, the heritage walks of Hôtel du Nord and the visit to soap factories.

The co-operative of inhabitants: Hôtel du Nord is a co-operative of inhabitants created to economically enhance the heritage of the northern districts of Marseilles, with the aim of improving the quality of life of its citizens. The actions of Hôtel du Nord are a continuation of a process initiated in 1995, enriched by the principles of the Faro Convention and the co-operative

movement. Hôtel du Nord is a 50-room homestay also offering 50 itineraries to discover the local heritage environment. The co-operative manages its own brand Hôtel du Nord, which is an internet platform for promotion and marketing of the offers, a host school and a means of direct sale of local works and products.

The heritage commission: Four mayors have expressed their support for the principles set out in the Faro Convention, on the European Heritage Days. As a first step, a participatory democratic process was set up, led by the elected representative in charge of culture, with an aim of mobilising the citizens, associations and various groups active in the improvement of the living environment. These “heritage” commissions serve as a framework for consultation, conflict management, alerts, proposals and exchange of knowledge between citizens, their elected representatives and the institutions, concerning all that is relative to their common heritage. These commissions meet several times a year. The consultation process has fostered the emergence of numerous structuring projects and has elaborated a rich programme of heritage walks for the European Heritage Days.

Heritage workshops: The co-operative is involved in sites with high potential – environmental, social, economic – otherwise neglected by institutions and local populations due to public disinvestment, pollution and private appropriation. In addition to collective heritage surveys, workshops are a way to gather inhabitants (both adults and children) around activities based on local resources, for instance, clay in the urban park of Foresta in the 15th arrondissement. In 2021, several artists working with Hôtel du Nord offered workshops as a way to share practices in common and strengthen a sense of community. Those in situ workshops try to refer to the site’s issues but also, by developing imagination, to invent new possibilities in the collective investment of those areas.

Taking place: This research activity is a partnership between the History Museum of Marseilles, the co-operative Hôtel du Nord and the association Noailles Debout!, and is based on inhabitant participation. The project is about how to transform a collective trauma into collective action/empowerment. The starting point is the tragic collapse of two buildings in the district of Noailles (a working-class district in downtown Marseilles). It started in 2019, with the feeling that working on heritage could help go beyond trauma and that working on memories was a means to finding a way to carry on towards the future instead of being stuck in the tragedy. It developed an unprecedented proposition: making the story of the collapse enter the official memories, giving the inhabitants of Noailles the possibility of talking about themselves, and more broadly, stressing the reality of institutional violence against underprivileged people in the city of Marseilles. The collaboration takes different forms,

such as heritage walks, collecting people’s testimonies and an indoor process inside the museum.

Transmission: The co-operative works with other initiatives in France and Europe that draw on its experience and feed into it in return: the Hidden City programme in Pilsen (Czech Republic), the Herons’ hospitality offer in Nantes (France), the Almaški community in Novi Sad (Serbia), the regional natural park of Les Landes de Gascogne (France), the heritage walks in Venice (Italy), Cervia (Italy), Poitiers (France) and the Co-Roma participative process in the Centocelle Park in Rome (Italy).

A further, more recent example is the launch of a web platform called “Les Oiseaux de Passage”, which provides access to offers of hospitality and cultural sharing that respect human rights. It brings together heritage communities, people from trade unions, popular education, social tourism, open source, culture, crafts and the world of co-operatives.



In Marseilles, a group of social actors decided to apply the principles of the Faro Convention by asking the following questions.

- ▶ Is it possible to talk about these neighbourhoods in different terms than fantasising or anxiety?
- ▶ Is it possible not to reduce these neighbourhoods to areas where violence and trafficking are causing despair and loss of trust?
- ▶ Can we speak and act in neighbourhoods based on the word and resources of thousands of ordinary people who, aspiring to a decent life, invent, daily, and reconfigure a multitude of responses to overcome the shortcomings of all kinds?
- ▶ Can we speak and act in these neighbourhoods from the wealth of knowledge accumulated over many years by all these stakeholders mandated by different public institutions, specialists in architecture, urban planning, justice, health, housing, education, security, social matters and culture?
- ▶ Can we speak and act in these neighbourhoods by building on the determining role of these elected representatives, who, without major means, give their local mandate a new tone, by registering as facilitators and reducing the distance between civil society and political class?

The actors involved in the specific local groups forming “heritage communities” give the following responses to these questions.

- ▶ By building a story with the inhabitants, based on knowledge and accumulated know-how, which articulates the near and far past with what makes

the present. This is a narrative that gives meaning to the actions and gathers individuals, groups and institutions in shared initiatives.

- ▶ By reinventing and experimenting with forms and methods of collective action that are more flexible, more fluid, more reactive, less prescriptive and combining the principles of social and solidarity economy and the development of the civic power of action.

Citizens, as self-organised social actors, bringing together social workers, artists, associative entrepreneurs, cultural actors and other involved groups, have tackled this challenge by building on the progress of the Faro Convention. They have invented and implemented, among others, concrete actions such as “heritage walks”, as constituent elements of the storytelling, intended to reveal a collective imagination, which have proved essential for the cohesion and existence of any social group. These heritage walks have the principal goal of revealing parts of history that are unknown or forgotten.

Some of the activities developed can be considered suitable for application in other places:

- ▶ new models for the economic optimisation of heritage (workshop);
- ▶ investigating the reinvention of tourist activities (bed and breakfasts, itineraries, visits), tourist

products (books, postcards, local crafts), terminology (heritage walks, travellers), promotional material (web platform), co-operation with all those involved in tourism (travel agencies, work councils), and with public and training institutions (brand name, training);

- ▶ legal frameworks applicable to the accommodation offers (regulations, statutes, etc.);
- ▶ training of heritage communities on these legal frameworks;
- ▶ advertising and marketing the accommodation offered by means of a brand name and the internet, and in co-operation with travel agencies and public institutions;
- ▶ targeting and diversifying potential customers (travellers, workers, etc.);
- ▶ co-operating with other local actors, both public and private (hospitals, business enterprises, universities);
- ▶ governance of the process of economic optimisation (principle of co-operation).

The process for the establishment of this new type of collective scheme, in the form of “prototypes”, is illustrated by concrete examples: Hôtel du Nord, Hidden City, Migrantour, and many others.

KAUNAS, LITHUANIA – CABBAGE FIELD

Practising Faro principles helps energise communities to reevaluate their local heritage



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The abandoned Cabbage Field land includes three public 19th-century structures, which are located on a much larger, albeit privatised, former military barracks. A community initiative from 2014 activates neighbours to reevaluate their diverse cultural heritage.

Lithuania has for some years been engaged in the process of ratification of the Faro Convention. After having seriously considered the signing in 2007, its government retook the process of reflection, studying once again the objectives and impacts. Clearly, local actors are interested in the Faro Convention as a support tool for heritage projects.

The Cabbage Field is a public-interest initiative of the Žemųjų Šančių bendruomenė (ŽŠb), a community association. To understand it properly it is important to connect it to other initiatives of the association, recognised throughout Lithuania, that highlight the challenge of local governance and democratic public space. For example, the community has resisted municipal plans for a new River Nemunas road project (2019-2021) with a highly visible and (to date) successful campaign. It also shifted from protesting to visioning the neighbourhood through Genius Loci: urbanisation and civil society (2020-2023). This project works to energise local people in the urban plan of the neighbourhood. It is funded by the EEA and Norwegian financial mechanisms.



Context

Kaunas today

Kaunas is the second largest city in Lithuania, with 300 000 inhabitants. During the inter-war period, between 1920 and 1939, the city served as the temporary capital of Lithuania. During that period Kaunas, with a large Jewish population, was nicknamed Little Paris because of its rich cultural and academic life, fashion, construction of countless Art Deco and Lithuanian National Romanticism architectural-style buildings, as well as popular furniture, the interior design of the time, and a widespread café culture. The city's inter-war architecture is regarded as among the finest examples of European Art Deco and has received the European Heritage Label.

Historical background

Like the country, Kaunas has experienced a major demographic decline since the 1990s, which has stabilised in recent years. Lithuania became independent in 1991. Marked by many occupations and annexations of the country, Kaunas also remembers its past as the capital of independent Lithuania between 1920 and 1940 (while Vilnius was in Poland). This historical parenthesis has an especially important modernist architectural heritage derived from Bauhaus influences and often revisited nationalistic symbolism.

The city was the birthplace of artist George Maciunas and was home to theorists like Emma Goldman and Emmanuel Levinas. Šančiai (22 079 inhabitants) is a railway district and home to the former 19th-century army barracks, built by Tsar Alexander II, that at different periods was taken by invading armies. Nestled between the river and the barracks is a maze of shore roads to the River Nemunas with unique wooden houses built by workers who came from all over the country to find work. In 1945, Lithuania returned to Soviet domination. With the Singing Revolution of 1989, hopes swung between the desire for national identity and fear of privatisation, corruption and emigration. During Lithuanian independence, the

19th-century army barracks site and its cellars known as the Cabbage Field ran into disuse, were privatised bit by bit and suffered from architectural pilfering.



The initiative

Actors

Among the main initiators are community artists, Vita Geluniene and Ed Carroll. A cycle of artistic initiatives that became known as the Friendly Zone (2009-2016) was prompted by a message for tourists on a noticeboard: "Welcome to the friendly city of Kaunas". In its various manifestations, the Friendly Zone focused on public spaces that appeared frozen, for example the dilapidated Old Town Bus Station at Kaunas Castle. Its preoccupation was how Kaunas could be a city developing in tandem with its people, places and stories.

The artist duo decided to work on this challenge with other people and from within the place they lived by investing their own creative energy into revaluating with others the significance of these sites. The decision to locate the activity in Šančiai emerged from an art practice-based study on how to valorise local culture, and involving professional and non-professional artists.

The cultural study, funded by a Creative Europe grant, created a space for dialogue, deliberation and performative actions. Between the Šančiai work and other practices of Afrikaanderwijk Cooperative, Rotterdam, Community Arts Partnership, Belfast and Blue Drum, Ireland, tactics were shared on how to develop local governance and elicit the potency of local people as experts of their own neighbourhood. It was a creative time exploring how to live together sustainably, peacefully and with respect for the environment. A strategy was adopted to work with the city authorities to assess the conditions for achieving a long-term sustainable practice that could deliver transformation. However, due to the increasing tension between the community and the municipality because of plans for a new road along the riverbank, and despite repeated pleas by the community for dialogue, nothing ensued. There is hope that the municipal elections in 2023 will renew the desire for dialogue.

The Šančiai district was a part of the city that had too many imaginary walls (left over from the mentality of the Iron Curtain) and too few "bridges" between citizens. From the perspective of the inhabitants, the democratic policies did too little to tackle the increasing gap between rich and poor, the loss of public interest to privatisation and gentrification, corrosive top-down decision making and the haemorrhaging effect of emigration.

Examples of actors involved in the initiative are:

- ▶ Upper Šančiai community association
- ▶ Kaunas V. Kurdika Public Library, Šančiai branch

- ▶ Kaunas Technological University
- ▶ Kaunas Municipality, Šančiai Elderate and elected community elders
- ▶ KTU Vaižganto progymnasium
- ▶ VDU Šančiai Classics School
- ▶ Baltic Circus
- ▶ Kaunas Biennial
- ▶ Lithuanian Culture Board

International:

- ▶ Faro Convention Network
- ▶ Agenda 21 for Culture

Main ideas and principles

The Cabbage Field is part of the former barracks in Šančiai, a suburb of Kaunas. The site was established by the Imperial Russian Army in 1899, used by Soviet, German and Lithuanian troops during the 20th century and abandoned in 1991, after Lithuania became the first republic to declare independence from the USSR. Much of its architecture was dismantled and sold for building materials, but substantial parts remained, including some derelict buildings. Many buildings have been converted into private apartments and commercial units. Some new, industrial units have been built, as well as public housing. The site is edged by the small, traditional wooden houses built during the 20th century as Šančiai slowly grew. Despite its significance as military heritage, the Cabbage Field is home to decay, disintegration and loss, and its municipal owner has taken no action. The increased incidents of illegal dumping and collapsing buildings cause health and safety issues for the site users.

Methodology and activities

The Cabbage Field is illustrative of all the work of the ŽŠb which seeks to retrieve and refresh the bonds that people have with each other. Art and culture can help to uncover values and motivations, reshape the present and reveal the cultural rights that can call for democratic accountability and citizens' participation in governance. The work of the initiative focuses on:

- ▶ seeking transformative approaches to community formation;
- ▶ finding new tactics to activate the cultural potential and vitality of people and places;
- ▶ giving value to mutual exchanges and learning from the experience of others.

The Cabbage Field also seeks to link culture, values and rights with local democratic governance, citizens' participation and sustainability through:

- ▶ transformative approaches in which local communities are actively developing local neighbourhood plans;
- ▶ common approaches that build the capacity for co-operation and self-governance;

- ▶ mobilising new leadership with the community by working collectively.



The most important impact is how the work in the community resulted in people's increased sensitivity for community culture and not simply the consumption of official culture. Working this way has had a significant impact on the mindset of important cultural actors. Cabbage Field and related initiatives are highly visible in the cultural sphere in Kaunas. Evidence has been gathered and relationships enhanced with various players. Dialogue with the municipality is still paramount in 2023 to ensure long-term sustainable community practice is supported and new forms of participation are realised.

Risk taking is a key indicator of creating an impact and changing face. Those risks were reflected in the following.

- ▶ It is about the agency of civil society and the responsibility of municipalities to establish processes that work not "for" but "with" and "as" community. It is about navigating between public value and private interest in urban development and finding the legal instruments for legitimacy of the work.
- ▶ It is about finding ways to express the rights of citizens in relation to their city.

Residents who have participated in the initiative have increased their capacity to work together but greater action and longer-term commitment is still necessary. For example, through collaboration with the Kaunas Forestry and Engineering College, workshops were delivered, raising awareness of the richness of the plant and tree life in the Cabbage Field. Tim Collins and Reiko Goto, environmental artists, carried out an audit of the plant life in the Cabbage Field. Most recently, an interactive digital nature map has been developed. See: <https://sanciubendruomene.lt/en/zemelapiai/gamta/>.

Since 2014, actions have helped to identify ways in which landscape can interact with a community and how to create synergies between environment, people and places.

The initiative activities help to refresh arts and cultural work that is community driven and linked to the renewal of civil society. This formed the conditions for a constituency around creative community and culture. The initiative contributes to relearning how to co-operate and co-create in ways that are community driven, as well as prioritise rights and values which can be acted upon together.

To reinforce the link with the Faro Convention principles, the following actions and recommendations were taken.

- ▶ Translate the Faro Convention brochure into the Lithuanian language as a resource to aid greater understanding of Faro principles and practices.
- ▶ Connect Cabbage Field to other active public spaces in the neighbourhood.
- ▶ Promote the Faro Convention with the national authorities in order to benefit from a favourable context for signing the convention.

The initiative has to also address some of the remaining challenges:

- ▶ community mobilisation for governance requires a change of culture;
- ▶ reluctance from institutional partners to consider cultural rights as drivers of transformation of the existing city development models;
- ▶ persuasion of the community to act together;
- ▶ continued preservation of the reclaimed territory and avoiding privatisation;
- ▶ lack of financing.

At the institutional level, within the National Commission for Cultural Heritage, a growing concern was expressed about the lack of legislative respect in consideration of the heritage and the landscape, particularly in the management of urban projects, and Faro could make a difference in this regard.

It is quite clear that the dominant narrative of the destruction of the nation, and in the case of Kaunas, the over-development of the inter-war period, hampers the emergence of other narratives that may account for the disappearance of certain communities or allow the reappropriation of certain buildings (such as Russian military fortifications, unfinished hotels from the Soviet era, abandoned universities).

At the level of local initiatives, the challenge is to encourage the “awakening of consciences” of the citizens, who are not very mobilised, and little consulted in general.

LESACHTAL, AUSTRIA – BROTZEIT

Intergenerational transfer of local knowledge and heritage practices within a community



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The project Bread Time focuses on cultural sustainability and particularly on the manifold agricultural and manual practices of processing cereals giving birth to the production of bread. This dynamic process of transfer and application of local knowledge and artisanal practices, as well as the meanings of these living traditions for the community, represent the core of the research.

Reflection of intergenerational encounters with local cultural heritage requires a complex process of

communication and interaction; it culminates in an individual and collective learning experience. The aim is to study, safeguard and document local knowledge and practices on the intangible cultural heritage of “Lesachtaler brot”.



Context

Aigen im Lesachtal is the last village in Carinthia to which no road leads and which can only be reached on foot or from St Jakob by a cable car. Time has not passed without leaving its mark on Lesachtal, but it

has inflicted fewer deep wounds there. In part, this is because only recently the Lesach Valley has opened for tourism. However, in the “valley between Italy and Tyrol” tourism gets by without huge car parks, double chair lifts and ugly hotels. An alternative, embodied by gentle tourism, has, in turn, been chosen. The Lesach Valley was awarded “the most natural valley in the Alps” prize at the Stuttgart Holiday Fair in 1991.

Subsequently, a documentary *Land der Berge* was made, depicting travels through the Lesach Valley from Kötschach-Mauthen to Maria Luggau along the border with East Tyrol, allowing viewers the opportunity to get to know the character of this valley and its people. The interaction between humans and nature has not yet lost its rhythm in the Lesach Valley. This remote valley is full of scenic, historical and architectural gems worthy of discovery. Lesach Valley is an open museum for anyone who has an eye for it.⁴



The initiative

Actors

The different partners involved in the project are:

- ▶ University of Klagenfurt (AAU) www.aau.at/en/
- ▶ Austrian commission UNESCO www.unesco.at/
- ▶ Non-profit organisation Forum Synergies www.forum-synergies.eu/index_fr.html
- ▶ Lesachtal Municipality www.lesachtal.gv.at/
- ▶ Directorate of Education for Carinthia www.ksn.at/
- ▶ Kleine Zeitung newspapers www.kleinezeitung.at/kaernten/index.do
- ▶ Dorf- und Brotfest www.dorfundbrotfest.at/

Main ideas and principles

Bread Time focuses on the cultural sustainability and manifold agricultural and manual practices of the cultivation and processing of grains and the production of bread. The goal of the project is the analysis, protection and documentation of local knowledge and practice related to the intangible cultural heritage of “Lesachtal bread”/Lesachtal/Austria.

The project is organised along with HLW Hermagor, the Education Centre Lesachtal and local associations. Collaboration with schools allows the intergenerational transfer of know-how and direct inclusion of students in traditional practices concerning bread. Living traditions change in daily actions, integrating new and foreign traditions, and altering with living situations – these traditions are thereby shaped again and again. This dynamic process of transfer and

application of local knowledge and practice, as well as the meaning of these living traditions for the local community, lies at the core of the research.

Intergenerational encounters with local cultural heritage require a manifold process of communication and interaction; it culminates in the individual and collective learning experiences of the participants. To treat the tradition of the “Lesachtal bread” culture in a contemporary and future-oriented way, suitable means of communication and performance are being developed and realised in collaboration with local activists.

Methodology and activities

An interdisciplinary team is working on the Bread Time project, including areas such as sociology, education, history and landscape planning. The project itself is trans-disciplinary – reaching beyond science – through its collaboration with schools, community and local associations. Visible project results were achieved in a creative and effective way, some of them including a heritage walk, an app, an animated film, a documentary film, an outdoor exhibition, a song, a science theatre performance and postcards. Particularly, the films have been carried out within the framework of the Intercultural Media Workshop Lesachtal 2008 at the Carinthia Media Centre.

BrotZeit: An animated film on the bread project has been produced in co-operation with the Alpen-Adria University Klagenfurt and the Carinthia Media Centre for Education and Training (www.youtube.com/watch?v=qMKVuOSBfQE).

Lesachtaler Brot in intergenerational dialogue: The dynamic process of passing on and applying local knowledge and practices as well as the significance of the living traditions for the local community are at the centre of research interest (https://www.youtube.com/watch?v=tLAm_I4yPUo).

Vom Korn zum Brot: Pupils from the elementary schools Birnbaum and Liesing made the film *Vom Korn zum Brot* in 2007. In this realisation, they reveal the secrets of the art of baking bread in the Lesach Valley, learn how to process grain into flour during a visit to the Luggauer Mühlenweg and use it to make their first homemade breads (www.youtube.com/watch?v=TTu0pouRglQ).



The Bread Time project is dedicated to the cultural sustainability of local knowledge and craft skills for “Lesachtaler bread” with the aim of a reflected valuation. Based on the intangible cultural heritage “Lesachtaler bread”, the connection between the

4. <https://lesachtalerbrot.wordpress.com/das-lesachtal/>.

intergenerational transmission of experience and regional identity is examined.

Living traditions change in everyday activities; they integrate the new and foreign, change with the living conditions and thus arise again and again. This dynamic process of sharing and applying local knowledge and practices, as well as the importance of these lived traditions for the local community, is at the centre of research interest. In the intergenerational dialogue between school children and the bearers of local knowledge, activities and empirical knowledge of the Lesachtaler bread are secured and brought to life in a new way.

When reflecting on intergenerational encounters on local cultural heritage, the focus is on the communication and interaction processes as well as the individual and collective learning experiences of those involved. To present the traditions of the Lesach Valley bread culture in a contemporary and future-oriented manner,

without losing cultural and local peculiarities, suitable forms of communication and staging are developed and implemented together with the local actors.

To obtain the necessary data on growing and processing of corn (hand thrashing, milling, baking), interviews with contemporary witnesses, a public storytelling café, public call for stories, pictures and films were organised. The youngsters also suggested other creative ways to collect the information: bread detectives' questionnaire for youngsters, bread diary, observation diary of corn cultivation or timelapse films about the cornfields.

As a result, the project generated collective value by improving public spirit, social awareness and self-assurance of the community/citizens. It also motivated further activities, such as a first "slow food" travel region, a heritage walk, a museum of local knowledge or a series of storytelling coffee house events.

SAN MILLÁN DE LA COGOLLA, SPAIN – EMILIANENSIS

Cultural heritage as a resource for education



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

In the middle of the Cárdenas River Valley sits San Millán de la Cogolla, a Rioja town founded by the saint of the same name and linked for centuries to the Pilgrim's Route, Santiago de Compostela. The cultural programme "Emilianensis – Discover the monasteries of La Rioja", designed particularly for families, groups and schools, consists of a series of educational and recreational activities which revolve around the history, art and way of life in the monasteries of Yuso and Suso.

The visit to these monuments with the UNESCO World Heritage designation is now a new and unique experience thanks to this project. The Monastery of Suso is a small building that houses the history of great figures

such as San Millán, Santa Potamia, Queen Toda of Navarre and Gonzalo de Berceo. All these figures are part of the stories told during the meetings within the monastery's walls, with the aim to remember some of the most notable events that have occurred in these sites and connect people with a past that has much to do with the present and the future.



San Millán today

The origin of this initiative lies in the Educational Classroom project, which was developed during the time of the restoration works on the church in the

Yuso Monastery. In 2011, it was awarded the Europa Nostra by the EU in the category “education, training and awareness raising”. The purpose of the classroom was to raise social awareness and involvement among young people in the conservation and dissemination of cultural heritage. Its success led to the broadening of its objectives and content until it evolved into the new programme entitled “Emilianensis – Discover the monasteries of La Rioja” organised by the San Millán de la Cogolla Foundation.

The deep-rooted monastic tradition of the town can be seen in the beautiful collection of historic buildings, where the monasteries of Suso and Yuso, both declared World Heritage sites in 1997, stand out. The importance of San Millán de la Cogolla lies also in its status as a cradle of the Spanish tongue, since the first texts in this language were written there.

Historical background

The figure of San Millán arose at a time when the remains of the Christianised Roman Empire survived in the Iberian Peninsula and the Visigoth barbarians occupied its northern area under King Enrico. It was a mythical time of early Christianity full of legends, new symbols, memories of pre-Roman tribes and fantastic facts.

Millán or Emiliano was born in Berceo in 473. As the son of a peasant family of Hispano-Roman origin, he dedicated himself to shepherding a flock of sheep. The traditions represent him in idyllic mountains playing the dulzaina or singing songs with a zither. At the age of 20 and immersed in a mystical dream, an angel shows him the way to the cliffs of Bilibio (Haro) where a hermit named Felix or Felices instructs him to follow his example. Millán decides to flee from the mountains where he had taken care of his flock and finds shelter in the caves of the Sierra de la Demanda, where he led a life of asceticism for 40 years.

His way of life gained a reputation of sanctity and he was called by Dídimo, bishop of Tarazona, to be ordained and appointed as a parish priest of Berceo. One of the most curious facts of his legendary biography is that since the administrative tasks did not seem to fit his character and he, in turn, handed over all the donations owned by the parish to those in need, he was accused of embezzlement and was dismissed by Bishop Dídimo.

Millán then again returns to his mountains stripped of all earthly attributes and lives as a solitary hermit as his fame of holiness continues to grow. He is attributed with various miracles and, therefore, numerous pilgrims began arriving to get to know him and stayed in this small valley to follow his teachings and form a community. These pilgrims lived in caves and built a primitive oratory, some of them being Aselo, Geroncio, Citonato, Sofronio, Oria and Potamia.

In 574, Millán died at the age of 101 and was buried under the oratory. The monks chose another abbot and remained living as hermits around the tomb of San Millán. He left behind nothing written and it was around 650 that St Braulio, bishop of Zaragoza, heard from his brother Fronimiano, a monk in La Cogolla, the stories of the saint’s disciples, and wrote the first biography of San Millán in Latin, to be understandable to the people.⁵



The initiative

Actors

The San Millán de la Cogolla Foundation is a non-profit institution, created in 1998 as a result of the designation as a World Heritage site of the monasteries of Suso and Yuso and chaired by HM King Felipe VI. Its primary purpose is to make San Millán a centre of culture and universal values. Therefore, it has among its objectives: to promote the protection and care of the natural environment of the area declared a World Heritage site in San Millán de la Cogolla and the monasteries of Suso and Yuso; research, document and disseminate the origins of the Spanish language and the use of new technologies for the dissemination and updating of Spanish in the world and promote the social, economic, cultural and tourist development of San Millán de la Cogolla and its surroundings.

Main ideas and principles

The aim of the initiative is to communicate the cultural and natural heritage in a creative and dynamic way in order to encourage among citizens, especially among the youngest, positive attitudes towards the heritage of their environment and involve them in its conservation and enjoyment. The cultural programme “Emilianensis – Discover the monasteries of La Rioja”, designed particularly for families, groups and schools, consists of series of educational and recreational activities which revolve around the history, art and way of life in the monasteries of Yuso and Suso.

Methodology and activities

The visit to these monuments, which have the UNESCO World Heritage designation, is now a new and unique experience thanks to this project. In addition to visiting the monastery, there is the opportunity to immerse oneself in a monastic environment from medieval times, by taking part in the calligraphy and illustration workshops, participating in the architectural workshops to discover the basic elements of the construction of the Yuso Monastery and learning how craftsmen worked with stone, wood, iron and glass. There are also guided itineraries to explore the cave

5. www.fsanmillan.es/san-millan-de-la-cogolla.

where the saint lived, and the natural attractions of this site, whose resources supplied the monasteries for many centuries. The Emilianensis programme promotes the discovery of the La Rioja monasteries by providing cultural and educational activities for all.

Workshop for students: The main goal of this educational programme is to help young people understand what cultural heritage is and why it should be saved, by managing the technical, scientific and economic difficulties of the conservation process of a monument. The programme is particularly aimed at allowing them to develop a sense of involvement vis-à-vis the protection of heritage.

Theatre visits in de Cañas Abbey and Suso and Yuso monasteries: De Cañas Abbey is one of the best examples of Cistercian culture in Spain. The nuns living there are taking on the responsibility of saving and promoting the intangible heritage such as Cistercian spirituality and the way of life, as well as the rich material heritage. Due to its beauty, light and silence, the abbey stands out as a place to discover with family and to learn about and enjoy the historical figures related to the monument. SAPO producciones actors are actively involved in the activities by guiding visitors through a journey back to the Spanish Middle Ages both in Cañas and in the Suso and Yuso monasteries.

Concerts in the Yuso Monastery: The church of the Monastery of Yuso is a space where classical music concerts are usually held to bring culture closer to the rural environment. Musicians of recognised international prestige have passed through here, including the organist Daniel Oyarzábal and soprano María Eugenia Boix, but also local orchestras such as the Orden de la Terraza.

Arty stays: These stays offer students from the university the possibility of enjoying a unique creative experience, in an environment and social contexts which are quite different from those they usually experience in the sphere of formal education. The main objective of these stays is to facilitate the development and deepen the knowledge acquired by students during university courses, as well as to channel all their creative potential within a working environment that aims to provide the optimal conditions to stimulate creative action in areas such as rural, industrial or material and immaterial cultural heritage.

Practical seminar on heritage education: On the occasion of the celebration of the European Year of Cultural Heritage, 2018, the San Millán de la Cogolla Foundation joined forces with the Hispania Nostra Association and the SM Foundation to convene a training seminar for teachers, educators and cultural heritage managers. Its objective was to open a dialogue and exchange between teachers and managers of heritage institutions to redefine heritage education programmes and adapt them to the learning needs of students.



The cultural programme “Emilianensis – Discover the monasteries of La Rioja” includes a series of educational and recreational activities which revolve around the history, art and way of life in the monasteries of Yuso and Suso. The visit to these monuments is now a new and different experience thanks to this project.

The Emilianensis programme works to disseminate the cultural heritage of the Suso and Yuso monasteries, tangible and intangible. Throughout the years, thousands of children, young people and adults from all over Spain have taken part in this heritage education programme and have learnt about traditional ways of life and trades. On a European level, exchange programmes have been organised in which children and young people from Spain have visited other countries and become familiar with new heritage practices and experiences.

San Millán de la Cogolla Foundation also participated in the Heritage Hubs project, co-ordinated by the Association of Cultural Heritage Education in Finland and in collaboration with the Urban Development Centre in Serbia and VITECO e-learning solutions in Italy. It brought together children between the ages of 10 and 16 from Finland, Serbia and Spain, to share examples of cultural heritage via digital platforms and interpret the cultural heritage of other groups through face-to-face interaction in their country or abroad.

Co-financed by the Creative Europe programme and linked to the European Year of Cultural Heritage in 2018, its purpose was to support transnational and multicultural learning about cultural heritage and allow young people to define and express what they consider to be important regarding cultural heritage. This method emphasises the diversity and wealth of cultural heritage and provides students with the opportunity to discover cultural similarities and shared values at a European level and recognise other unifying factors in shared European stories. Many of the principles of the Faro Convention formed the core of the goals and activities of Heritage Hubs. This project received a Europa Nostra Award in 2021.

In 2021, a World Heritage Volunteers initiative was launched in collaboration with the World Heritage Centre. In total, 15 young people from nine countries and four continents worked for 15 days on the documentation of the state of conservation of the historic wall of the Yuso Monastery. The aim of this initiative was to raise awareness about the wall among the administration, visitors and local inhabitants and thus to contribute in the mid-term to its appreciation, protection and conservation. More than 100 local inhabitants participated in the last meeting with the volunteers and they were really grateful and interested in the results of the “action camp” and asked to maintain this initiative.

FONTECCHIO, ITALY – CASA&BOTTEGA

Creation of heritage communities in areas affected by natural disaster



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

Facilitator	Website	Contact
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In a nutshell

Fontecchio is a very small village of 300 inhabitants in the heart of Sirente Velino park, central Italy. It was damaged by the 2009 earthquake and the small community has had to face physical and social reconstruction.

The Casa&Bottega project originated from a concept of ethical use of local heritage which has been compromised by natural disaster. Damaged buildings are converted into areas of social experiences such as craftwork, art studios and food processing factories.

Local government, together with associations and facilitators adopted a plan focusing on civic education and citizen participation, care for the landscape and spreading and enhancing knowledge and use of cultural heritage for economic development, resettlement and social cohesion.

Context

Fontecchio is located in the Aterno River Valley and is 30 km from the city of L'Aquila, defined as a territory where the cultivated area is declining and the population is particularly ageing. Fontecchio's municipality has not avoided depopulation and desertification trends, which have been exacerbated by the 2009 earthquake.

The Casa&Bottega project originated from the idea of an ethical use of public or private damaged heritage. The core idea of this initiative is to use several buildings as social places, combining them with craft workshops, neighbourhood gardens and sections of

forests for civic woodcutting and pasture. The infra-structural part is linked to local producers of different community services.

Compared to social housing experiences within larger urban agglomerations, the project is characterised by a high-level architectural design of the buildings, due to their remarkable performance in terms of energy, seismic security and the quality of the landscape. The project has resulted in urban regeneration and high-impact social and economic initiatives in the community.

The initiative

Actors

The initiator of the project was the Municipality of Fontecchio, but other important actors must be mentioned:

- ▶ Abruzzo region: www.regione.abruzzo.it/;
- ▶ the local banking foundation: [www.fondazione carispaq.it/](http://www.fondazione.carispaq.it/).

Main ideas and principles

On 1 April 2015, the Abruzzo region adopted the project as an experimental and sustainable process which can be replicated. Its expected effects are: inverting population decrease; drafting social policies that allow people, especially families, to benefit from housing and unemployed people to have new work opportunities; restoring historical centres and dedicating them to craftwork and housing; developing new forms of local economy like agriculture and tourism; and stimulating new models of environmental and economic sustainability.

Restoring historical buildings and urban recovery are the starting point for a programme of social housing and reactivation of community. Renovation works comply with high standards of energy efficiency, antiseismic rules, design and architectural quality. Casa&Bottega project answers a demand that is not limited to local needs; it is about facilitating community life, supporting craftwork, increasing the population, supplying inhabitants and producers with public services and promoting sustainable mobility, which all belong to a strategy that is designed to create social cohesion.

To realise such a project, both private and public institutional and financial partnerships were created to make investments in services and spaces and in launching start-ups and social initiatives.

Methodology and activities

The **Borghi attivi project** is a participation process that has, since 2011, involved the population in drawing up guidelines for local development and aesthetics of the village. Casa&Bottega was born from the "Borghi attivi" project launched by the civil society organisation and has spread since 2012 in five towns near the seismic centre of L'Aquila. During the process, inhabitants were asked to talk about the beauty, stories and landscape of their homeland, imagining the future and possible perspectives for the towns.

In Fontecchio, this project has been carried out through meetings with local associations, the parish, businesses (hotels, restaurants, shops), schools and individuals. Historical and nature walks have been organised with experts to discover the landscape and to understand the techniques of reconstruction after the earthquake. Furthermore, the initiative included organising workshops for analysing the aesthetic of the town and a photo contest to allow people to tell their own story of the town by means of images.

Finally, a survey has allowed the gathering of ideas and defining the so-called "Statuto dei luoghi" in 2012. Among the guidelines for development, three actions are particularly considered as priorities: creating new apartments or houses through a sustainable loan system to face depopulation; finding new ways of economic growth; improving the transportation system to better connect the area.

Other activities/aspects of the project include:

- ▶ "Lo spazio della memoria", a photographic museum and multimedia station for prevention dedicated to the 2009 earthquake and located inside a medieval tower;
- ▶ "Ordine-caos-creatività", a collective artwork created by children and families in the school building;

- ▶ social gardens that are at the disposal of citizens;
- ▶ mountain paths that were "adopted" by local associations and institutions;
- ▶ "Il volto dell'acqua" and "Chiedi alla terra", participatory books on the main monument of the village and its cuisine, written with school-children and elderly inhabitants;
- ▶ a "river contract", signed by many municipalities of the valley;
- ▶ a contemporary artwork ("Terzo Paradiso" by M. Pistoletto) installed with citizens to keep the memory of the earthquake and witness the balance between people and nature.



The Casa&Bottega approach has generated related initiatives:

Woods management: One of the Casa&Bottega project's goals is to isolate a maintenance system for the village's territory by using it in a sustainable way and taking into consideration that 80% of the municipality area are wooded and raw lands. To find a strategy for sustainable use of territory within the Mediterranean Mosaics project (www.mediterraneanmosaics.org) which has been developed by the ILEX Company, a model of sustainable management has been set in line with the Casa&Bottega project. Within such a study, several typologies of woodland use and surface management have been conceived: biomasses for social housing heating; facilitating quality carpentry; isolating pasture areas; cropping herbs. A specific outcome of a long process of co-operation is Foresta modello (www.forestamodellovalleaterno.it): a new system of sustainable and participatory management of agroforestry areas.

Co-operative communities: "Co-operative communities" are specific kinds of companies that are characterised by their goal of enhancing and keeping alive small local communities. Co-operative community members are the citizens themselves, who can be customers of services that the community offers, or responsible for the activities on behalf of the company. In the case of Fontecchio, the co-operative community will deal with activities of the Casa&Bottega project and will take care of public service actions in order to enhance employment (information point, library, wine shop, museum, co-working space, etc.). Finally, the co-operative will stand as a place to spread ideas and learn practical skills by means of exchanges and workshops. Overall, the communities will not be simple services-oriented companies, but a structured group of individuals sharing abilities and knowledge.

Urban gardens: Social agriculture brings benefits due to proactive land use by the people, facilitating maintenance processes. Gardens create collaboration and experience sharing as well as a further respect for the soil and its products. The Casa&Bottega project foresees the possibility of the provision of a plot of land within the municipal area, in order to help inhabitants connect to the land and with each other. Small gardens will also allow the production of vegetables and fruits during the entire year, triggering a process of self-production and shorter supply chains. The project defined the use of a plot of land within the area dedicated to Fontecchio's gardening: seven plots of different dimensions have been distributed to inhabitants by means of a public call. Water supply has been provided using tanks which are connected to the town's fountain.

Social housing: Casa&Bottega as an urban regeneration project foresees a rental concession of small apartments to young families, together with handicraft shops, gardens to be cultivated and parts of public forests for pastures and wood. A community co-operative is to manage all the services linked to mobility, housing, production, e-commerce and care for the landscape. All the buildings belonging to

private owners are to be used to host new inhabitants, in particular young couples, as well as to set up craft workshops to foster employment. The idea for the housing rents is to be lower than the market rent and those who are interested in ownership can benefit from further low-price services.

Sustainable mobility: The Fontecchio territory has great potential in terms of attractiveness for tourists, but, to date, the transport service supply connecting it with the towns and villages nearby is quite poor. The most used means of transportation is the private car, while local public transport only offers efficient bus services for students. The train service is fast but not so frequent and also uncomfortable, given the fact that stations are quite far from town centres. A national policy for local development in peripheral areas (Strategia Nazionale per le Aree Interne) is supporting a largely shared strategy for public transport: carpooling, car sharing, e-bikes, electric vehicles or trains.

Being an innovative project involving public and private actors, Casa&Bottega has found many procedural obstacles. The relationship between municipality, co-operative, owners of the buildings and new inhabitants has required new regulation and specific management.

CERVIA, ITALY – HERITAGE WALKS AND THE ECOMUSEO DEL SALE E DEL MARE

Using sustainable cultural tourism as a way to enhance community feeling



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

This ecomuseum is a spread-out museum. It identifies itself with a whole territory of the city of Cervia and its population, their customs and traditions. The Ecomuseum of Salt and Sea was born to preserve the beauty of natural and urban landscapes, local culture and memory.

It serves as an opportunity for visitors and inhabitants to get to know an ever-changing territory and a city-wide museum, learn how to preserve and promote human and natural landscape and have a chance to further develop the community.

The actions promoted aim to make citizens and guests more conscious of what living in this place means, but also show how the people in the community relate to their own cultural heritage.



Context

Cervia today

Cervia is a town in the Italian region of Emilia-Romagna, overlooking the Adriatic Sea, with 28 774 inhabitants. Salt has left a deep legacy in today's Cervia, which has transformed it from an ancient city of salt into a modern tourist city. However, tourism, which has become the dominant economic activity of the city (400 tourist residences, 4 million visitors), has been in crisis for several years. Tourism coexists with the salt works, fishing and agriculture that have been maintained in Cervia. The exploitation of the salt works has gone from within families to industrial mode, except for a small portion that is still managed by volunteers on an artisanal basis. Fishing, at first carried out by a few local families, is now being developed by individual entrepreneurs to cope with the economic crisis. The Saint Michel Tower nowadays houses the tourist office, strategically repositioned in the city centre to attract seaside tourism.

An important pine tree forest of 260 hectares has been voluntarily preserved during the city's tourist development and has been, since 1979, a Natural Reserve of the State for the animal population. From an avifauna and botanical point of view, the environment is of extraordinary beauty and charm, populated by rare species such as flamingos, Knights of Italy, avocets and other protected species.

Cervia's commitment to revive the city is motivated by economic and social reasons. At the economic level, the local crisis in the industry and the seaside tourism is coupled with an evolution in tourist demands towards a different "experience", as well as demands from tourist residences' owners who, in most cases, are not from the territory. The objective is to promote sustainable tourism that preserves the local environment and quality of life. For many economic actors (fishers, tourists), the motivation is first economic, rather than having a particular attachment to the territory (migrants, entrepreneurs). The economic impact of the ecomuseum has yet to be determined. At the social level, the integration of new inhabitants, a substantial proportion of whom are immigrants (10%), has become a major challenge for the city.

Historical background

Cervia was, for a long time, a papal city located 4 km west of the present city's location, in the heart of the salt marshes. Known as "Ficocle" in the valleys near the coast, the city then became known as "Old Cervia" until 1698, when New Cervia, was built in the healthiest area near the sea. The history of the city of Cervia is inextricably linked with the history of its salterns. The salterns cover an area of 827 hectares,

about 1 600 metres from the sea. Cervia Saltern is the southernmost station of the Po Delta Regional Park and is an environment of great natural and landscape interest, which led to its inclusion as a Wetland of International Importance in the Ramsar Convention. Because of its salt, the city has often, in past centuries, been the subject of disputes, wars, and aims of conquest but salt has also been the fundamental engine of economic, urban, social and cultural development.

In the 17th century, the unhealthy climate of the marshes led to the city's displacement towards the sea with the foundation of large "salt shops" and the St Michel tower to protect the city, as well as the construction of a "factory town" in the shape of a 400-metre-long quadrilateral, which is now a historical centre. At the end of the 19th century, the city, which was then oriented towards fishing, agriculture and salt works, opened to tourism, particularly with the development of the Milano Marittima district (1912), an urban project of "garden cities" in the Milanese Liberty style.



The initiative

Actors

In 2013, as part of a regional incentive for more citizen participation, the Commune of Cervia decided to create an ecomuseum. The Salt and Sea Ecomuseum brings together all the cultural and natural heritage of Cervia (salt works, city centre, pine trees, etc.). The process is strongly supported by local elected officials who provide the necessary human and financial resources. The winter period, which is not a tourist season, is used for volunteer activities and training.

In 2015, the city proposed to the inhabitants that they become "facilitators" of the ecomuseum. Some 70 residents were enrolled in the proposed one-year programme and 40 of them received their certificates of attendance. The first year was devoted to co-defining the ecomuseum through the production, in small groups, of "landscape maps" and "community maps". The second year focused on the community tree – the "map of maps". The year 2015 was dedicated to opening to other ecomuseums in Italy and Europe. This process made it possible to co-build the ecomuseum project and produce several landscape maps, some of which are still being developed. In addition, two heritage walks on "fishing" and the "quadrilateral" were created.

Other important actors in the development of the initiative are:

- ▶ Emilia-Romagna Region: www.regione.emilia-romagna.it/
- ▶ Delta 2000: www.deltaduemila.net/

- ▶ European Agricultural Fund for Rural Development (EAFRD): https://ec.europa.eu/regional_policy/en/policy/what/glossary/e/european-agricultural-fund-for-rural-development

Main ideas and principles

“A type of interdisciplinary museum presenting the history and heritage of a particular community or region in the context of its society, culture, and natural environment”.

This is the definition of “ecomuseum” – an idea which relates to the development of a community within its territory. This term was created by the French anthropologist Hugues de Varine, founding father of the European Network of Ecomuseums, and it was originally conceived to preserve rural communities’ cultural heritage at a time when it was seriously put at risk by urbanisation and social changes.

An ecomuseum serves the community and belongs to that community. It is a dynamic process through which communities cherish, interpret and value their heritage to create a sustainable development model. It takes knowledge and affection to care for someone or something. An ecomuseum is a new idea which allows people to care for their past, bring it back to the present and support future progress. Respecting and knowing the past is vital to the very essence of an ecomuseum. Like Hugues de Varine stated, “Development is sustainable – thus real – only on condition that it lives in harmony with cultural heritage and contributes to its vitality and growth”. It follows that it is impossible to have development without actual, active and conscious participation of the community.

Methodology and activities

The role of the ecomuseum facilitator: A motivator, a conductor, a custodian, a narrator: this person cultivates relationships, transports knowledge, transfers emotions, makes values merge, makes meanings visible, generates awareness, accompanies the curious experience of a territory and a community. This person has their own knowledge and experience and creative talent, which they make available through stories, paths, workshops and events to enhance and promote widespread heritage and common goods. The ecomuseum facilitator works continuously in a specific territory characterised by its own heritage and identity, together with a population of which they are part, and that forms one or more communities, in a wide-ranging project that develops over time. Facilitators express their role in direct contact with the community territory and through working in groups that operate within a network. These groups include heterogeneous working groups (motivation, interest, experience); focus groups by theme (with

people who work with the sea, such as lifeguards, fishers, restaurateurs; with people who work in the hinterland, such as farmers, horticulturists) and by target (with children/schools, tourists); comparison groups (working with other ecomuseums and institutions). A training course is provided for those who want to become facilitators.⁶

Antennas: The geographical poles of the ecomuseum preserving the soul of the territory and representing spaces for cultural and identity reinvention.

Parish maps: Built with the active participation of the population, they represent the heritage to which the community attaches values, with the aim of strengthening local identity and as a basis for sustainable development projects. The perception of a place, a landscape and a time of life, includes collective memories, actions, relationships, facts, values and activities, which have more to do with people than with geography or official history. The creation of maps encourages communities to identify objects and places around them, giving recognition and active expression to the significant relationships with places and activities often not considered.

Landscape maps: A tool starting from the concept of landscape as an expression of civilisations, multidisciplinary cultures and a principal element of the quality of life of a population. Unlike community maps, the content of the different landscape maps is the locations in which to carry out activities, workshops and routes, making them accessible to all in the form of a schedule of narratives and experiences. Landscape maps can be generated without any limit and can be entrusted for their implementation to the active members of the community.

Patrimonial walks: Conceived and realised by those who live and work in a specific place and who have a particular historical and cultural affinity for it, the patrimonial walks’ main objective is to promote awareness among citizens, perceived as cultural subjects, and enhance their interaction with the cultural heritage in which they live and work. During the walks both participants and organisers act as witnesses of the current use of cultural heritage and its potential future transformations.

Heritage walks: They are aimed at making citizens and guests more conscious of what living in the ecomuseum area means, but also to show how people in this community relate to their own cultural heritage. Ecomuseum facilitators lead the heritage walks, bringing their experience and using the landscape maps they have created as a tool to offer new insights about the city to the participants. Those who take part in this experience can walk through Cervia’s cultural heritage sites and hear stories from

6. <http://www.ecomuseocervia.it/en/dettNews.aspx?id=85>.

people – the so-called “witnesses” – who have much to say about the city, either because they have always lived there, because they run a business in Cervia or simply because they feel particularly attached to the place.

The idea is that in this way, the citizens can develop a greater sense of belonging to their own territory, and guests can attain deeper knowledge of the city. The ecomuseum is a participative path for a sustainable development of the territory through its tangible and intangible heritage. The main actor is the community: its identity, values, traditions and experiences are the very soul of the Ecomuseum of Salt and Sea. Some of the walks include:

- ▶ Heritage walk in the Historical Centre, an opportunity to find out more about Cervia’s historical centre through a walk that revolves around the quadrilateral, the factory city, and the salt storehouses, where workers, artists and merchants tell stories about their activities in the historical centre;
- ▶ Heritage walk in the Borgomarina, to be considered as a true landscape map, as it aims to tell the story of simple people, the sailors and their families, who have been facing many difficulties for years.



This initiative focuses on the preservation and enhancement of the city’s heritage, characterised by its cultural and natural maritime heritage (both tangible and intangible) and is based on co-operation between the municipality and volunteers. It highlights traditions related to the sea and focuses on a particular community (fishers) with a view to preserving

their traditions, raising awareness of their histories, promoting their heritage as a mark of identity of a community with well-defined territorial specificities and fostering mutual understanding and education for the preservation of heritage.

Several activities have been developed: cultural walks to learn about tangible and intangible heritage through citizens’ exhibitions, training activities for volunteers and meetings between communities for the transfer of traditions. The participation of citizens allows the dissemination of the various interpretations of the local heritage (the point of view of fishers, cultural actors, etc.) in order to increase cultural heritage knowledge as a factor of mutual understanding and social cohesion. As the heritage is mainly linked to fisheries; this initiative highlights the economic potential of heritage (e.g. boats) and encourages its sustainable management.

The project has thus several strong points:

- ▶ an identity strongly rooted in the territory of Cervia;
- ▶ highly mobilised elected officials and public administration;
- ▶ a solid process (methodology, stakeholders, programme, co-ordination) which translates into encouraging results in terms of participation by both residents and visitors;
- ▶ facilitators grouped in an association.

It also has some points that can be further improved:

- ▶ new inhabitants (immigrants) that are difficult to mobilise;
- ▶ economic actors in the tourism sector with little involvement in the process;
- ▶ an impact in terms of sustainable tourism that remains to be determined.

POITIERS, FRANCE – LES OISEAUX DE PASSAGE

Using sustainable cultural tourism as a way to enhance community feeling



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The Les Oiseaux de Passage co-operative is a platform that provides an alternative way of travelling and offers meetings and exchanges between professionals, the local population and travellers, all without intrusive advertising or profiling. It is a common toolkit for promoting and commercialising hospitality offers to facilitate meetings, connecting, exchanging, passing on knowledge and discovering new territories and inhabitants who live and work on the spot.

Les Oiseaux de Passage reaffirms the necessity of universal rights, especially the free movement of people, the right to participate in cultural life, the right to fair remuneration and the right to holidays for all.



Context

Poitiers today

The co-operative is hosted in Poitiers, which is a city with 87 918 inhabitants located in west-central France, with more than 2 000 years of history. Such a rich past is evidenced by the city's architecture and monuments: the Church of Our Lady the Great, with its spectacle of polychromies created by the artists of Skertzo, the Cathedral of Saint Peter and the Cloquet organ, the Baptistery of Saint John, the Salle des Pas Perdus of the Palace of Justice, and many others, showing that the imprint of history is everywhere.

Poitiers remains one of the most populated cities in west-central France, even though its population is

growing at a slower pace than in the rest of France. It has been the regional capital from 1972 to 2015, with its urban activities dominated by the tertiary sector and by touristic, administrative, education and health-related fields.

Historical background

Poitiers was largely a Roman city, which was when Lemonum became the capital of the Pictones. The city of Poitiers became the capital of the province of Aquitaine in the 12th century and the capital of the county of Poitou, to later become the capital of the Duchy of Aquitaine as well as the administrative centre of the kingdom of France.

Poitiers was thus at the heart of the history of France, which is why today it belongs to the French network of "Art and history countries and cities" (led by the Ministry of Culture and the general management of heritage), gathering 190 communities committed to the enhancement of architecture and heritage.



The initiative

Actors

Associations and co-operatives:

- ▶ Ekitour travel agency: www.ekitour.fr/
- ▶ Fair trade network Minga: www.minga.net/
- ▶ Pointcarré co-operative: www.pointcarre.coop/
- ▶ The blog of youth hostels from Charente Maritime: www.blog-aj17.fr/

- ▶ Éthic Étapes: www.ethic-etapes.fr/
- ▶ Unat association: www.unat.asso.fr/
- ▶ GiVerNet organisation: giverny.org/givernet/
- ▶ Accueil Paysan: www.accueil-paysan.com/fr/
- ▶ Colo Solidaire: www.colosolidaire.fr/
- ▶ Ellyx: www.ellyx.fr/
- ▶ Regional Union of cooperative societies of Aquitaine: www.les-scop-nouvelle-aquitaine.coop/
- ▶ Financial co-operative: www.finacoop.fr/
- ▶ Juriste-web-ntic.fr: www.juriste-web-ntic.fr/
- ▶ I adopt a project: jadopteunprojet.com/

Public partners and Institutions:

- ▶ France Active: www.franceactive.org/
- ▶ Region of Nouvelle Aquitaine: www.nouvelle-aquitaine.fr/
- ▶ South Region: Provence, Alpes, Côte d'Azur: www.maregionsud.fr/
- ▶ Department Bouches du Rhône: www.departement13.fr/
- ▶ Centre of cultural anthropology, Canthel: canthel.shs.parisdescartes.fr/

Main ideas and principles

Les Oiseaux de Passage brings together stakeholders in tourism, culture, social economy, public education, local development and the co-operative sphere. They share the same values: hospitality, co-operation and humanity. Each member of the platform strives for one or several of the following causes: cultural entitlements, the right to equitable remuneration, the right to social protection, the right to holidays, the free movement of people and the conservation of the environment.

Two years of collaborative work resulted in launching a prototype of this innovative platform in Marseilles (2013), which is unique to those that already exist and fully responsive to the evolution and potential of the websites. Les Oiseaux de Passage was officially founded as a co-operative community-oriented enterprise (SCIC in French), in January 2016, by three co-operatives (*Hôtel du Nord*, *Ekitour* travel agency and *Fablab Point Carré*), the fair trade network *Minga* and five physical partners.

The platform relies on three principles:

- ▶ Les Oiseaux de Passage co-operative stands as a community opting for co-operation;
- ▶ it encourages sharing and exchange for the rediscovery of travelling;
- ▶ it is a response to changes in the way we travel and use web platforms.

Methodology and activities

Les Oiseaux de Passage is managed by the hosts, who are professional members of the online platform, where the interested tour sites can make reservations, payments and find tools for the creation and suggestion of discovery tours, tickets and programming of activities or events. As representatives of the local community, the hosts have direct contact with the traveller, in order to facilitate the exchange of information and the choices made; the creation of itineraries and stories; sharing their offers and talking about their location. This community of hosts strives to promote the various offers of their community. Each professional chooses the appropriate protocol and benefits directly from the various associated services. They are charged with annual fees in order to guarantee stability, transparency and fairness.

Alone or in a group, for business or pleasure, the travellers choose the elements of their trip from offers with over five categories. With a simple and ergonomic navigation experience, they can save, share and book the offers. LesOiseauxDePassage.coop offers, in addition, a repository of stories allows travellers to discover a destination, as presented by those who live there. Moreover, the hosts advise travellers and create itineraries featuring accommodation and activity offers by theme or location.

- ▶ **Accommodation:** B&Bs, hostels, hotels, workspaces
- ▶ **Activities:** cultural events, leisure activities and workshops
- ▶ **Products:** local products one can read, see, hear and taste
- ▶ **Holidays:** all-inclusive offers provided by a travel agency



The project consists of the following initiatives:

- ▶ “welcome”: bed and breakfast, youth/young workers’ hostels;
- ▶ “discovering”: company visits, urban walks, artistic routes throughout the town;
- ▶ “written”: books, films;
- ▶ “produced”: local products;
- ▶ “passing on knowledge”: workshops, training;
- ▶ “shared”: places, events.

Les Oiseaux de Passage is a co-operative platform that offers another way to travel, favouring the exchange and meeting between inhabitants, professionals and travellers, from human to human – all without advertising or profiling. It is an ecosystem of partners

from tourism, culture and the social and solidarity economy: accommodation, sports or cultural activities, good deals, artisanal creations, etc.

Each trip is a story that is written according to the encounters and places visited: it offers a “factory” of stories to discover a destination told by those who live there. Travel brokers create and advise travellers’ itineraries bringing together several offers of accommodation or activities by theme or location.

Instead of favouring individualism, the initiative promotes community and co-operation and encourages sharing to find pleasure in exchange and travel. It is a collective response to the evolution of travel patterns and uses of the web. Each trip is therefore a story that is written according to the encounters and places visited and a factory of stories is proposed to help travellers discover a destination told by those who live there.

CÓRDOBA, SPAIN – PAX: PATIOS DE LA AXERQUÍA

Enhancement of traditional heritage to face gentrification and increased tourism



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The PAX project is aimed at preserving the complex heritage and value of the patios of Córdoba, Spain, which go far beyond their architectural and material importance. The patios are a type of traditional housing community, which are part of the history and rich heritage of the city.

Meetings held with representatives of regional and provincial institutions, universities, neighbourhood associations and cultural associations have allowed the project team to learn about a whole series of problems and difficulties in a specific district of the city, Axerquia, and around its courtyards.



Context

The city of Córdoba, the provincial capital of Andalusia, has a population of 350 000 inhabitants.

The city is known for its rich Roman and Arab heritage (twinned with Damascus) and classified as a World Heritage site for both its tangible and intangible heritage. The city centre has benefited from a major urban renewal that has freed it from traffic and improved its living environment. The communal, handicraft and family patios are the emblem of its heritage, both for their architecture and the way of life they represent. The rich intangible heritage of the city, composed of festivals and rites, artisanship that is still widespread in the city, cuisine and many other means of expression, such as music, is listed in the Atlas of the Andalusian Intangible Heritage.⁷

Currently, 31 000 people live in the city centre, half as many as in the 1970s. As in the rest of Spain, the economic crisis has had a strong impact on Córdoba, weakening its economy and affecting the quality of life of its inhabitants. Many patios have become bank property. The unemployment rate is around 25% and

7. <https://repositorio.iaph.es/>.

tourism is the only industry flourishing in Córdoba, with each year 1 million tourists staying in hotels, without counting the illegal supply of accommodation. Tourism creates jobs and helps to finance the restoration of patios transformed into restaurants, hotels and other tourist attractions. On the other hand, in the absence of a city strategy adopted by all the stakeholders, the tourism development has resulted in the creation of low-skilled jobs and their concentration in the hyper-centre of the city.

The negative impact of tourism is beginning to be felt with the phenomena of desertification, reconversion and resale of patios, which mainly affects the part of the city centre near the Mosque-Cathedral and is gradually spreading to the surrounding areas. The feeling of a “tourist risk” is accentuated by the proximity of the city of Seville, which is in an even more critical situation. In addition, there is the risk effect of a “tourist bubble” linked to the decline of tourists in southern Europe in the face of crises in other tourist destinations. While Córdoba seems to be gradually experiencing a situation of “over-tourism”, which is unfortunately increasingly common in Europe today, there are a number of positive trends: PAX collaborates with universities and research organisations already mobilised (monitoring demography, carrying out thermal studies of patios, elaborating atlases of intangible heritage, etc.); it can rely on the work of rich associative and co-operative firms; it has recently adopted innovative legislative frameworks such as those of second-level co-operatives; and substantial financial resources can be mobilised at the municipal level.



The initiative

Actors

After decades of a property bubble, an indiscriminate occupation of land and an ownership culture, PAX-Patios de la Axerquía proposes an innovative way of governance that fosters a change of urban model: from speculation to the culture of rehabilitation. This model consists of multilevel co-management between public administration and civil society organisations and is based on restoration and sustainable use of vacant houses and public space. The rehabilitation of the abandoned patio houses aims to restore the environmental value of this Mediterranean city and upgrade its history, adapting it to contemporary citizens.⁸

The architect Gaia Redaelli, part of the initiative PAX-Patios de la Axerquía, contacted the Hôtel du Nord co-operative, a member of the Faro Convention

Network, at the end of 2016, to draw inspiration from its co-operative and heritage experience, and participated in the Faro Lab in San Millán, in May 2017, as part of the second Faro Action Plan 2016-17. At the end of 2017, she reported her proposal to the Council of Europe and initiated a self-assessment process to become a member of the Faro Convention Network. On this basis, the Secretariat of the Council of Europe, in accordance with its Faro Action Plan, decided to mandate an “assessment mission” in April 2018, led by a representative of the Council of Europe and two experts, members of the Faro Convention Network.

Main ideas and principles

The PAX initiative is applied research on alternatives to gentrification that affects many cities in Europe. More concretely, this project presents itself as a “social start-up” that implements the process of reappropriation of Córdoba’s patios by the co-operative of inhabitants as a possible anti-gentrification strategy.

In the city centre, the departure of current inhabitants from family patios, sometimes to stay in the same neighbourhood, seems to be motivated by many factors, such as the excessive cost of renovating the patio houses for a single family, the absence of parking, new lifestyles that are incompatible with the protected architecture and the tourist potential of the patios in times of severe economic crisis.

Methodology and activities

The new residents of the patios, mobilised by PAX, are motivated to reconnect with life of the patios in the city centre, with moderate use of cars, or even by favouring alternatives such as cycling, and showing an ecological and social sensitivity that is reflected, for example, in the integration of common spaces into their patio renovation projects (cultural spaces, shared working spaces, social residences). In this sense, they enhance the heritage of patios, described as spaces of coexistence, dialogue, sociability, co-operation and solidarity. This heritage, as a “state of mind”, extends beyond the patios themselves, and includes, as claimed by the inhabitants, the public spaces such as squares and alleys. This explains the choice of residents to reside in the city centre.



Impact

The PAX approach, centred on the patio houses as “common places for living and sharing experiences” could seem like more of an alternative to over-tourism than to gentrification. If it achieves its goals,

8. www.patiosaxerquia.eu/biennale/.

the PAX project could contribute to maintaining the residences in the city centre, which is essential for the maintenance of other services and activities such as schools, cultural activities and local shops. Its extension beyond the patio as a building, that is, as a “green ecosocial cell”, due to the revegetation of its courtyards, a “place of co-operation, coexistence, dialogue, sociability and solidarity”, could make it possible to enhance the value of this heritage. This could contribute to tackling the social and environmental challenges that the district, the city and the province are facing, including global warming in a city that already experiences high temperatures (45°C), migration, effects of the economic crisis, among others.

The PAX initiative has the capacity to contribute to the emergence of one or more heritage communities capable of addressing some of these challenges in co-operation with public institutions. If there is no alternative to patio tourism at the moment, it could, as in the case of Viscri, for example, be considered

as the economic engine of the city, contributing, in addition, to a development strategy designed at the provincial level and in the interests of those who live, work and stay there. The new legislation on second-level co-operatives (integrating at least two first-level co-operatives) could be one of the “democratic governance” frameworks for tackling both over-tourism and the gentrification of patios.

Some of the members of the Faro Convention Network can serve as an inspiration for the future actions of PAX, in particular in their approach to tourism as favourable for the living environment (Viscri experience) and/or for encouraging the sharing of experiences and democratic governance (Marseilles experience). Using as examples the experiences of these initiatives, the diversity of stories created within the PAX project could serve as a basis for developing with the heritage communities’ initiatives such as “heritage walks”, among many other possibilities to explore.

NOVI SAD, SERBIA – ALMAŠKI KRAJ

Policies on urban regeneration and appreciation of cultural heritage



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

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In a nutshell

Heritage is under state protection, but sometimes, it is invisible to citizens. The European Capitals of Culture (ECOC) oriented initiative has put emphasis on heritage as an instrument for sustaining current activities and inspiring new ones. Among the advantages of such a process are people and organisations raising visibility of the site, inventing sustainability models and ensuring autonomy.



Context

Novi Sad today

Novi Sad is the second largest city in modern-day Serbia and the capital of the autonomous province of Vojvodina, located on the bank of the Danube. According to the 2011 census, the population of the administrative area of the city, including suburbs, totals 341 625 people (78.8% Serbs, 3.8% Hungarians,

1.9% Slovaks, 1.3% Croats, 1% Romani and 13.2% made up of other minorities, in decreasing order: Montenegrins, Rusyns, Yugoslavs, Muslims, Macedonians, Romanians, Gorani, Ukrainians, Germans, Slovenians, Albanians and Russians).

Important cultural institutions in Novi Sad include the Serbian National Theatre, and the Library of Matic Srpska (second-largest library in the country, 3.5 million volumes). Since 2000, Novi Sad has been home to the EXIT festival, one of the biggest music summer festivals in Europe. Novi Sad is also one of the most important centres of higher education and research in Serbia, with four universities overall and numerous professional, technical and private colleges and research institutes. The largest educational institution in the city is the University of Novi Sad, with more than 50 000 students and total staff of nearly 5 000.

Currently in the Almaški Kraj (Алмашки Крај) neighbourhood, adjacent to the historical city centre of Novi Sad, there are well-off residents – liberal professionals, doctors and teachers, who live in houses that were not divided and that have been rehabilitated privately – and people with lower resources who live mainly in small apartments in divided houses. The Roma population, facing a tough economic situation (to the point that ensuring school costs for their children is a problem), also lives in this neighbourhood. There is, however, no study about the socio-demographic characteristics of the neighbourhood.

The Almašani Association, in collaboration with the city institution for monument protection, prepared a project of inclusion of local heritage narratives in the tourism infrastructure such as accommodation and restaurants. Also, in 2019, Almašani and the city institution for monument protection realised the project of presentation of local heritage in the worldwide renowned tourist platform “Cultural places” where they created a route from the city centre to Almaški Kraj and presented the most important objects using photos and short audio stories in English, German and Serbian (www.culturalplaces.com/tour/almaski-neighbourhood).

On 23 October 2021 the President of the Province of Vojvodina and Mayor of the City of Novi Sad signed an agreement on urban transformation of Almaški kraj which refers to reconstruction of the old infrastructure (electricity, sewage system, pavements, street lights, gas network), as well as restoration of the facades and urban design. One of the main goals of the project is the development of the system for sustainable cultural tourism in the area. The Almašani Association will be a part of the advisory committee of the project, founded by the Mayor of Novi Sad.

The main goals of Almašani for this body will be:

- ▶ transformation in accordance with the principles of protection of the cultural heritage;
- ▶ inclusion of the local community in the process of decision making and increasing the level of citizens’ participation;
- ▶ sustainable development of the neighbourhood based on inhabitants’ needs and prevention of gentrification.

Historical background

The first human settlements in the area date from 4 500 BC. In 1748, Novi Sad became a free city and during the 18th and 19th centuries, it became an important trading and manufacturing centre, as well as a centre of Serbian culture, earning the nickname the Serbian Athens. The city has been heavily devastated and subsequently rebuilt and restored several times, the last time during the Kosovo* War, when in 1999 NATO bombarded the city, destroying the most important infrastructure. Today, Novi Sad remains the second largest economic and cultural centre in Serbia, after Belgrade.

The geographical area of activity of the association “Almašani”, Almaški Kraj, was settled in 1718 by Serb families from the village of Almaš, who thus named this part of the city Almaški Kraj (“the Almaš quarter”). Unlike the rest of the neighbourhoods of the city, the layout of the streets does not correspond to a grid, which gives the area an irregular appearance. This uniqueness has traditionally been perceived by the inhabitants of Novi Sad as an impediment to circulation in the area (considered a labyrinth). It is the reason this area conserves its own identity and idiosyncrasy, such as a village environment (hospitality, sense of belonging), despite being adjacent to the city centre (a place to get lost in space and time). All this gives the inhabitants a sense of social cohesion despite socio-economic inequalities.

The original houses of Almaški Kraj were private manor houses with gardens (to be enjoyed by families and friends) as well as some public buildings – the oldest cultural-scientific institution of Serbia, Matica srpska, is located in this quarter. During the socialist period, the houses were transformed and rebuilt and became homes to several families, the gardens being points of meeting, passage, conversation, as a sort of public space. In fact, many events, one example being “Discovering the back gardens of Almaš” have an objective to open these private yards to a larger public thorough the organisation of diverse cultural activities (films, music, storytelling) around the old life in the neighbourhood.

* All references to Kosovo, whether to the territory, institutions or population, in this text shall be understood in full compliance with United Nations Security Council Resolution 1244 and without prejudice to the status of Kosovo.



The initiative

Actors

The association “Almašani” is an experienced, consolidated NGO committed to leading the cultural process. The facilitators, initially Ivana Volic and currently Violeta Djerkovic, are very implicated with good networking abilities (local networks, Faro Convention Network).

The institutional agents seem to have goodwill towards the heritage community. The local government seeks to foster citizens’ participation in cultural management and the city minister of culture has shown his commitment to the Faro Convention principles.

The heritage community and facilitators are open to exploring innovative, responsible economic activities and are trying to intensify collaboration with public institutions, especially the ECOC NS2022, schools, cultural centres, City Archive, Institute for Heritage Protection, among others.

Main ideas and principles

The main principles of the Almašani Association are the following:

- ▶ protection, development and constant reinterpretation of the cultural heritage of Almaški Kraj and wider area of the city of Novi Sad, based on the principles of participation, sustainability and inclusion;
- ▶ use of cultural heritage as a tool for a sustainable development of local community, based on qualitative development of local community, rather than quantitative growth;
- ▶ development of participative model of the cultural heritage government, through active citizens’ involvement in the urban planning processes, cultural heritage projects, neighbours gatherings, and improvement of the co-operation with the institutional stakeholders in the field of cultural heritage;
- ▶ international co-operation in the field of heritage: active membership in the Faro Convention Network and potential establishment of the local Faro Network in Serbia;
- ▶ active approach to the potential problem of gentrification, especially in the context of more intensive cultural life of the neighborhood after the opening of the Cultural Station “Svilara”;
- ▶ principles of solidarity and inclusion in the field of cultural heritage: research and presentation of all the layers of heritage and different perspectives to the heritage, especially

those of marginalised groups such as the Roma population;

- ▶ principle of dissonant heritage: presentation of perspectives of the different ethnic and religious groups who lived and still live in the neighborhood to the important and traumatic historical events;
- ▶ increasing co-operation with the cultural heritage professionals in order to develop a new model of management of the cultural heritage based on a combination of citizens’ participation and knowledge.

Methodology and activities

The programme is divided into three parts:

- ▶ hospitality with the “host school” (an application of Faro);
- ▶ “heritage walks” (another application of Faro) and cultural tourism;
- ▶ “cultural caravans” that draw on the experience of Pilsen to mobilise the population of numerous neighbourhoods.

The programme Cult:tour sets the goal of “re-examining the history of Yugoslavia in the 20th century with hindsight”. Composed of numerous actions, it has a budget of €2 million. One of its four pillars is the district of Almašani, “the most authentic” of Novi Sad. The central district of Almašani is a heritage community where, in 2005, a project was implemented to build a boulevard that cuts in two this district of villagers. In order to protect themselves from this type of risk in the future, residents have taken steps to enhance the heritage character of this neighbourhood through the publication of a list of historical buildings, the heritage classification of buildings, the collection of stories and the installation of QR codes to discover them. The objective of the ECOC is to “make a school” of this neighbourhood already well engaged in the development of cultural heritage with and for the inhabitants.

In addition to this active and recognised heritage community, the ECOC can rely on a wide range of actors engaged in the development of heritage, such as the neighbourhood schools, local entrepreneurs (restaurant owners, etc.), a network of artists and engineers, heritage institutions (municipal archives, curators) and the art academy providing equipment and teams of students. The heritage community Almašani is the main engine of this process and will manage the new “cultural station”. Two facilitators, both of whom have long been involved in this area and one of whom is a member of the heritage community, are employed by ECOC to steer this process and are fully recognised and appreciated for their commitment and skills.

The activity “Discover the back gardens of Almaš” as part of Cult:tour was an opportunity for the ECOC and the Almašani community to start the collaboration between different actors and initiate the process of attracting participants. A collection of new stories, in addition to the ones narrated in the three gardens, as part of the action, was organised and several people, both from the neighbourhood and from outside, indicated their interest to be informed of the continuation of the process.



The origin of the Almašani Association was a citizens’ movement trying to defend the integrity of the neighbourhood. The local government is trying to promote citizens’ participation in the cultural centres and people in charge of these centres have the capabilities and the will to develop a more genuine participative approach. They are trying to create a larger partnership in order to articulate actions and visions, also trying to include other sectors.

The heritage community, in collaboration with the University of Novi Sad, has produced a narrative about the area’s past. The challenge was to create the present and future narratives as a means of fostering citizens’ participation and institutional co-operation. The project involved a community of artists that contributed to the transformation that was sought: the activity “Discover the back gardens of Almaš” is a good example of this achievement. There is a strategic plan with a good narrative in line with the Faro principles. Facilitators are sensitive towards the need to include other kinds of narratives.

When Novi Sad was selected as the 2021 European Capital of Culture, Almašani was included in the process through the book project “Intellectual topography of Almaški kraj”. This helped to promote the restoration of the silk factory and its transformation into the new cultural centre Svilara that opened on 23 October 2018 and provided Almašani with a place for work and gathering. The period since 2019 has been very productive as it involves co-operation with more than 40 partner organisations and participation in the project of Novi Sad ECOC 2021. Svilara has become one of the most popular cultural places in the city of Novi Sad, with more than 40 000 visitors during the first year.

As an ongoing process, the initiative has still to consider some specific challenges.

► **“Horizontal social habitats”**

Created in the neighbourhood during the socialist period by confiscating buildings to divide them into social housing, ex-owners are now claiming their old property in court,

while residents of these dwellings are calling for the construction of more spacious social housing in the neighbourhood. The legal situation remains difficult as some owners wait to recover the entire property while other owners prefer to not maintain their apartments in the hope of reselling the whole to real estate speculators.

► **The possible gentrification of the neighbourhood**

Given the central position of the Almaški neighbourhood and its living environment, economic disparities have appeared and have continued to increase between inhabitants. The 2005 conflict had split the neighbourhood into those who favoured the construction of new buildings and those wishing to keep their village character. The former municipal team had tried to stigmatise the protest as “radical chic” and to pass its road project to the more affluent classes. Although denouncing this amalgam, the Almašani community is aware that it brings together well-to-do social classes.

The adoption of a new asset regulation in 2019 limiting new construction to a maximum of two stories seems to have defeated the desires of real estate speculators. A new urban plan is being prepared for the district, which is the priority of the heritage community and its partners to inscribe in the long term the place of the community in the urban planning choices concerning its neighbourhood.

► **Setting up the neighbourhood with the ECOC title**

Many examples today illustrate that the ECOC title is both a fantastic opportunity and a risk that needs to be well-managed. In relation to this, several AirBnB apartments appear to already be “certified” in the neighbourhood but are unknown to the community. New dining places are developing by copying international standards, while others rely on short circuits, local culture and affordable rates.

Tourism does not seem to be having a negative impact on the living environment at this point in time but with the arrival of the European Capital of Culture year, tourism can become a real risk if it is poorly managed: the difficulty is to govern an economy that is both an economic remedy and a speculative poison.

► **Consolidating the collaboration with public institutions**

Genuine commitment by the political class to the interests of the inhabitants is questioned and the heritage communities have

also expressed their concern about the risks of real estate speculation to the detriment of heritage. The question of the economic autonomy of the community arises notably in the long-term management of the cultural situation.

Yet, the elected representative for culture and the representatives of public institutions in charge of heritage and urban planning

show their full trust and co-operation with the heritage community and they want it to become a model for other neighbourhoods. Such collaboration would benefit from more sustainable co-operation, particularly with regard to urban development (new urban plan), tourism and the management of the cultural resort, owned by the city (financing, provision in the long term).

ROME, ITALY – CO-ROMA

Heritage-based community economic development in vulnerable neighbourhoods



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

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In a nutshell

Co-Roma is an initiative and coalition of actors aimed at enabling the economic self-empowerment of local communities in vulnerable neighbourhoods in Rome. Co-Roma is built on the premise that in Rome such an objective could be reached through forms of participatory governance of historical, archaeological, cultural and environmental heritage such as the Tiber River, the Pietralata District or the Centocelle Park and other tangible and intangible heritage within the Alessandrino, Centocelle and Torre Spaccata neighbourhoods (hereinafter also “the ACT district”) in Rome. The Co-Roma model of intervention finds its inspiration in a blend between the institutional design principles of the theory on the governance of the commons for which Elinor Ostrom received a Nobel Prize in Economics and the principles of the Faro Convention. For this reason, Co-Roma works to initiate community/neighbourhood co-ops, participatory foundations, benefit corporations in vulnerable neighbourhoods or areas of the city and has obtained the recognition as a Faro Community.



Context

Co-Roma’s first area of intervention aimed at valorising the heritage of the south-east part of the city, which is the most vulnerable part of Rome according to the Human Development Index. In particular, the project focuses on three neighbourhoods Alessandrino, Centocelle and Torre Spaccata. This area of the city is one of the three most densely populated districts of the capital, with a fragile social situation (low income levels, school failure, high concentration of Roma and Travellers, migrants, foreign residents). One of the main areas of interest is the Park of Centocelle. The park covers a plateau of 120 hectares in the eastern suburbs of Rome. The park is rich in projects and stories perceived as both positive and negative. Hence, the park is rich in cultural activities, and it contains many archaeological remains, such as:

- ▶ Roman villas including the one of “La Piscina”;
- ▶ an airport runway, the last vestige of the first Italian airport opened in 1909;
- ▶ an underground gallery (hereinafter: the Centocelle Tunnel) which is the last trace of the first

subway project of the city of Rome, initiated in 1941 and then abandoned;

- ▶ a “mausoleum” recognised as a historical monument, now abandoned;
- ▶ catacombs that are currently closed.

In addition to the above-mentioned cultural heritage, there is also a natural and faunal heritage. Protected since 1992, the park as we know it today has existed since 1994. Following archaeological excavations of two Roman villas and immediately after their burial to protect them, the park was opened to the public in 2006, but closed in 2008 for security reasons. It was experiencing abusive occupations that still partly remain, including car demolishers and nomads’ camps. It used to host one of the largest camps in Europe, the so-called Casilino 900, dismantled in 2012.

The park, with a surface of 33 hectares, is currently only partially open to the public, with the idea for future expansion of 20 hectares. This was blocked following the bankruptcy of the company in charge of carrying out the works. The park has low visitor rates due to its difficult access and poor reputation, both in terms of pollution and insecurity. The Centocelle Park’s existence has been partly threatened by the project to extend the military installations which were developed in the area that used to host the hangars and terminals of what used to be the Centocelle Airport. In addition, it is important to mention that in early 2017, waste buried in the park was put on fire. The fire lasted for more than 40 days and aroused fears of the neighbours, even though the WWF considers the park not to be a threat to human health. Studies are underway to assess the degree of toxicity more accurately as well as the removal of the waste.

In other words, the Centocelle Park is seen both as a narrative of the neighbourhood and as a living environment. The heritage of the Roman villas is classified and protected by the Italian Ministry of Culture, which claims a Faro approach. There are storytelling projects such as the development of the Centocelle Tunnel or the creation of a visitors’ centre. A first heritage bike ride included stories about the park. However, the businesses present in the park or the neighbourhood do not highlight these stories.

Strictly connected to the park of Centocelle, even though separated by a main heavily trafficked road, there is a large green space called the Pratone di Centocelle, currently owned by a public development bank. It is formally closed even though inhabitants have broken in and use the park for bird watching and walking. In addition to the ruins hidden under the park, the area hosts other ancient ruins such as the Acquedotto Alessandrino and the Torre di San Giovanni. Finally, the importance of the area from a historical point of view is also that the Centocelle area was celebrated as Rome’s first “free zone” in 1944.



The initiative

Actors

The Co-Roma initiative is the result of a collaboration between different actors.

The promoting partner is Luiss LabGov which is part of the LABoratory for the GOVernance of the city as a commons (hereinafter also LabGov.City). LabGov.City is an international applied research platform on the shared, collaborative, polycentric management of urban commons. The laboratory was founded in 2011 by Luiss Guido Carli University in Rome and it is now a partnership with Georgetown University, Universidad Latina del Costa Rica and Hong Kong University. Since 2014, Luiss LabGov has been involved in a pilot action concerning the Centocelle Archaeological Park as part of the Co-Roma project to model “guidelines for the regeneration and shared management of urban common goods”. In early 2018, LabGov.City promoted and completed the self-assessment process for the Co-Roma project with respect to Faro criteria proposed within the Faro Action Plan framework. Following this self-assessment, the Council of Europe Secretariat decided to launch a Faro Assessment Mission to confirm the interest in having this initiative as part of the Faro Convention Network.

The main members of the Co-Roma project at the moment are:

- ▶ the co-operative CooperACTiva: www.facebook.com/cooperACTivaCdQ
- ▶ the Comunità Parco Pubblico di Centocelle (CPPC): www.facebook.com/comunitaparcopublicocentocelle/
- ▶ Agenda Tevere: www.agendatevere.org/
- ▶ Casa delle Tecnologie Emergenti (CTE): www.comune.roma.it/eventi/it/roma-innovation-progetto-smartcity.page?contentId=PRG38591
- ▶ Luiss Guido Carli University (Rome): <https://www.luiss.edu/>
- ▶ LabGov.City: <https://labgov.city/>
- ▶ Co-Cities: <http://commoning.city/>
- ▶ Co-Roma: <https://co-roma.it/>.

Main ideas and principles

One of Co-Roma’s focus areas is the ACT district, enabling the community to develop solutions for its smart, sustainable and urban regeneration. The ACT district has a significant archaeological relevance as previously described. Nowadays, the community of the ACT district is characterised by urban change and diversity, but it is unclear how to envisage its future and who can be mobilised for this. Thus, the evaluation visit of the Council of Europe was timely

to assess the Co-Roma efforts focused on finding a methodology for co-governance of the commons, allowing citizens of the district to actively participate in collective life through an economic venture that would leverage heritage and culture for its self-sustainability.

Co-Roma aims to activate the community through a “self-empowerment” process. Its unique and distinctive feature is the exploration of the interaction between top-down and bottom-up approaches in real time and the dynamics of leadership and mobilisation. This is an area of investigation of increased interest among members of the Faro Network (e.g. Córdoba, Kaunas, Marseilles).

Co-Roma is part of the Co-Cities project which is an applied research project that aims to promote citizens’ initiatives, alone or in partnership, for the implementation of activities of general interest based on the principles of governance of the commons (as defined by Elinor Ostrom, winner of the 2009 Nobel Prize in Economics). The project starts from the need to stimulate this process when society does not commit itself to it; a process that is essential to move towards inclusive and democratic institutions and economies. This project has been or still is also active in other cities in Italy, the EU and the USA. It is based on the Co-Cities protocol.

Methodology and activities

The methodology is based on five principles that are the necessary conditions which, at various levels, allow the transition from urban commons projects to co-governance:

- ▶ collective governance
- ▶ enabling state
- ▶ pooling economy
- ▶ experimentalism
- ▶ tech justice.

A six-step cycle (the co-city cycle) includes:

- ▶ **Cheap talking:** localising urban commons and activating local actors (scholars, experts, practitioners) through a dialogue;
- ▶ **Mapping:** carried out both offline and online, resulting in an analogue and digital mapping of urban commons through relevant civic initiatives and self-organisation experiences; field work activities, ethnographic work, as well as exploratory interviews or surveys are required;
- ▶ **Practising:** collaboration camp where synergies are established between community-driven development projects and local authorities; this co-working session might be followed by a “collaboration day” with the objective of putting ideas into practice;

- ▶ **Prototyping:** participants and policy makers infer from the previous phases the community-specific characteristics and needs which will be considered when co-designing and eventually implementing commons-centred governance schemes;
- ▶ **Testing:** qualitative and quantitative metrics are applied to assess, according to local conditions and policy tools, whether the implementation of the policy prototype is consistent with the designed principles and objectives;
- ▶ **Modelling:** the governance output already prototyped and evaluated is tailored to the city’s legal and institutional framework, by deepening urban norms, relevant regulations, and administrative acts.

The current experiment, which includes the Co-Roma project, aims to eventually create a methodology that can be replicated in other urban areas. The first three stages of the “cycle”, already completed, consisted of:

1. individual and collective interviews with a wide range of stakeholders to identify potential commons/communities/co-operations;
2. the above have been mapped in the workshop and *in situ*;
3. finally, practical simulations and co-design workshops were organised on site (circular economy).

The ACT district has been identified as the first and most promising commons/communities/co-operation element, on which to continue the experiment.



Co-Roma project is a coalition of different actors (associations, enterprises, social partners, educational institutions, etc.) which have embarked on a common path towards the enhancement, promotion and management of the commons in the city of Rome. The creation of collaborations of different players is surely one of the main achievements of the project. In addition, Co-Roma has supported the development of the people and organisations that contributed to the activities. Hence, the Co-Roma activities have contributed to the foundation of the co-operative CooperACTiva. The coalition provided the tools to define the scope of the co-operative, and its business, but it also supported the creation of the legal formalities, with concrete and tangible assistance, for example helping in writing the statute. In addition, the “incubation” process that enabled the citizens and associations of the territory to create these new players has also ensured that the co-operative respected and integrated the Faro principles and that

CooperACTiva became both the first neighbourhood co-operative of Italy and an economic player, which has as its main objective the revitalisation of districts. Some private sector actors (restaurants, motorhome sites, sports halls) are involved in responding to the social problems of the district. These actors are concerned about their impact on the neighbourhood (slow food, socialisation, etc.) even if among the many initially mobilised, few private actors participate in the process. The identification and experimentation with new economic models are part of the process of creating the community co-operative, which has been integrated within the heritage community seeking to increase its economic autonomy.

Another tangible impact of the Co-Roma activities refers to the empowerment of vulnerable people. Co-Roma has organised various workshops and capacity-building processes, open to everyone. Thanks to these activities, inhabitants and users could acquire

knowledge on specific topics (for example, how to run a social enterprise or how to promote social, economic and environmental sustainability in cultural activities). Co-Roma has, therefore, stimulated the personal and professional development of people, with particular emphasis on providing the necessary skills to be included in the workforce. The result of this process has enabled long-term unemployed women to find jobs and to collaborate actively with the activities. Hence, vulnerable people have worked professionally to achieve the Co-Roma project.

In addition, the Co-Roma coalition, thanks to the activities of its partners, is also promoting a collaborative and sustainable development of the Tiber River, one of the main cultural and natural resources of the city and supporting the creation of new social enterprises and the acceleration of the existing ones to promote new services for the appreciation of the culture and heritage of the city.

CASTELLÓ DE LA PLANA, SPAIN – PEU PATRIMONI PROJECT

Enhancing the heritage through rural communities' regeneration



- ▶ Political development
- ▶ Economic development
- ▶ Social development
- ▶ Technological development
- ▶ Legal development
- ▶ Environmental development

Contacts and links

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In a nutshell

The Patrimoni project and the University Extension Programme (PEU) are initiatives of Jaume I University, serving villages with fewer than 5 000 inhabitants in Castellon Province, and are financially supported from the annual budget of the Diputacion de Castellon and Jaume I University. The aim of these initiatives is to revitalise rural areas by enhancing their cultural and natural heritage through the participation of their inhabitants.

In October 2017, Patrimoni project's co-ordinator, Angel Portolés, was invited to participate as an academic in the Faro Action Plan seminar "Community

involvement in a post-disaster heritage revitalisation", in Fontecchio, Italy. As a result of this seminar, the Faro Convention was confirmed as Patrimoni project's frame of reference.

In 2018, Patrimoni project initiated a participatory collection of different heritage experiences and produced a publication *People, places stories*, named after the slogan of the Faro Action Plan, which mobilised several members of the Faro Convention Network. Since then, Angel Portolés has participated in the Faro Action Plan activities (assessment missions, annual meetings of the Faro Convention Network) and collaborates with other members of the network.



Context

The Jaume I University Extension Programme (PEU) covers a rural area of 81 212 inhabitants and 115 villages with fewer than 5 000 inhabitants located in the hinterland, the seaside having few villages, in the area with the highest population density. The economy of the hinterland is mainly tertiary (with many retired people, residential areas) while tourism (very present on the coast) is little developed, as is agriculture. Some industries persist such as ceramics. However, no unemployment problems or problems of accessibility in the hinterland were reported.

The PEU has been part of the Vice-rectorate for Culture and Institutional Relations of Jaume I University since its inception in 1992, as a response to the university's "debt" to the rural world, from which it drains the young and skilled population. The rural exodus is cited by stakeholders as the main problem at the origin of many public actions such as that of the Espadà Regional Natural Park and the current university project. The PEU, founded by Jaume I University, is led by a team of three technicians and a group of external collaborators.

Over the years, the PEU has permeated the rural environment, first relying on municipal officers and elected officials (through agreements signed with them) and today through collaboration with diverse local associations.

It is based on a project logic conducted "at the request" of the villages. To their knowledge, this approach does not exist in other Spanish universities. The PEU welcomes the students, manages a master's degree and co-operates in university programmes such as currently the Department of Sociology, the Department of Education and the Department of History and Humanities.



The initiative

Actors

The initiative was launched by Jaume I University to provide expertise and support to the local initiatives in the rural area. Another crucial actor is the Diputacion de Castellon: www.dipcjas.es.

Main ideas and principles

The Patrimoni project is one of the PEU's activities, which today covers 14 initiatives. Each village has its own problem, which can sometimes have a social dimension such as blocking a road project in a nature park or the integration of immigrant communities. The annual journal *Living Memory* reports on all the work

done through the Patrimoni project. The main activity is the Annual Assembly as part of the Annual Patrimoni Conferences (July). Another meeting opportunity is different routes organised with the participation of the representatives of the Patrimoni groups. In each of these activities, the project is analysed and its common future is designed.

The territory abounds with cultural and natural heritage: water (fountains, circuits), fauna and flora (Serra d'Espadà Natural Park), olive trees (millennials), wool (industry, traditional artisanship), rock art (world heritage of humanity), civil war remains (Battle of Levante), contemporary art (museum, itineraries), ceramics (Real Fàbrica de L'Alcora), music (festivals, practices) and many other forms of heritage.

Each of these aspects of heritage is enhanced through participatory processes and promotion through social activities (cultural and educational events – congresses, exhibitions, publications) and digital practices (thematic blogs, interactive mapping, 3D reconstruction, participatory Wikipedia).

Methodology and activities

While the identification, collection, conservation and enhancement of the mentioned heritage are well developed, the value of this heritage "for society" is beginning to be the subject of diverse projects.

Tourism initiatives

The creation of "circuits" is regularly cited as one of the main ways of sharing this heritage: mill road, Via Romana, Penyagolosa road, Cathar road, castle road, contemporary landscape road, bicycle path, paths of the Cartuja and many others.

Several strategic plans and tourism projects are being defined. Their names reflect the concern for the common interest: socialisation plan (Cartuja), sustainable tourism plan (new rurality), integrated tourism (tourism university), diffuse tourism (natural parks), memory tourism (with the focus on the civil war), responsible tourism (touristic guide) or social tourism (inn project).

Emerging stories

Several emerging heritage narratives reflect diverse societal issues:

- ▶ the narrative of the mixed reception of hippies in the 1970s reflecting the integration of the new inhabitants;
- ▶ the narrative of the reconstruction of drystone walls as a symbol of living together (each stone is a unique person);
- ▶ Alcora's Real Fàbrica de Ceràmica's links narratives through its products and workers reflecting the diversity of the world;

- the narrative of the Battle of Levante that first recalled the Spanish Civil War.

These emerging narratives benefit from the accompaniment of the Patrimoni project in most cases (apart from the civil war-related narrative). This accompaniment seems to play a crucial role in the “maturation” of the stories.

For example, the community around the “Cartuja de Valdechrist” initiative has been co-operating with the Patrimoni project and has been committed to the definition and promotion of a “socialisation plan” of the Cartuja area through its use for cultural, social, economic and educational activities.

On the other hand, the association of the village of Costur, which a few years ago solicited the Patrimoni project’s help to block an open cast mine in a local natural area, seems to have integrated the “Faro” approach into its actions, including the reconstruction of drystone walls or its cultural events (human pyramids), that promote living together and quality of life.

New rurality

The “new rurality” programme, designed and implemented by the university’s Sociology Department, seeks to co-operate with the Patrimoni project to facilitate an integrated and participatory approach. This programme aims to “change the narrative of rurality”, often perceived as negative by the general public and guilt-ridden for the inhabitants. The story of the “new rurality” seems to resonate locally – 150 people took part in the first days of work – and it has yet to be translated into action on the ground.



The diversity of communities involved and issues addressed in the Patrimoni project constitutes an enormous potential but also suggests developing greater synergies between their respective initiatives to take full advantage of them. In that sense, some local initiatives should be considered as pilot projects to inspire other local projects and the actual impact of these initiatives will be crucial for that. An increased coherence can be obtained by selecting specific topics for which various heritage communities develop their own activities, and clearly associated narratives can thus be defined.

Beyond the suggested increased internal coherence of the various initiatives, a larger involvement of external partners can be suggested to support that effort. The opportunities for co-operation with other sections of the university and/or heritage professionals appear as a unique occasion to bring further technical expertise

to the various initiatives on the selected topics. In the same way and given that the financial support by the provincial authorities was granted many years ago, a more concrete involvement (especially on the local level) of institutional entities may be helpful to support the work developed by the communities.

Another interesting point to work out are the economic opportunities associated with the various initiatives as a way for concrete socio-economic development. The apparent lack of concrete links with the private sector supporting such an approach is clearly a perspective to further explore.

Finally, the “local action plan” could be more specific by defining Faro’s “pilot actions” that will be implemented over the next two years, as the current actions appear quite generic.

The Patrimoni project has demonstrated its strong ability to bring about the emergence of heritage communities and to support them in the identification, interpretation, protection and enhancement of their heritage in co-operation with public institutions and elected officials.

The value of the ongoing work to improve the living environment and quality of life, in order to combat the rural exodus, is noticeable in several processes whose scale exceeds that of a “simple” village.

Pilot initiative on rural community regeneration

Three processes identified (there may be others among the current 14) seem to be ready to become pilot projects on the implementation of Faro principles in the framework of the Patrimoni project. These projects include the Regional Natural Park, the Real Fàbrica Museum de Ceramica and the Cartuja de Valdechrist.

They have in common a heritage community and/or a facilitator, a territorial scale that goes beyond a simple village and work on heritage actions that aim to improve the living environment.

The “pilot” dimension of these projects could be focused on “the value of heritage for society,” in reference to the title and various articles on the Faro Convention (value for dialogue, quality of life, sustainable use of heritage, environment) and with regards to the issue of “community regeneration”, formulated in the framework the Faro Convention Network and the subject of a workshop seminar in Lisbon in 2018.

The Patrimoni project could also become one of the “laboratories” of the Faro Action Plan on rural community regeneration in line with other rural initiatives such as those in San Millán and Viscrí.

If the initiative appears as successful, it has also to address some remaining challenges.

Rural exodus

The “community regeneration” seems to be at the heart of the strategy implemented by the various groups to combat rural exodus.

Since the territory apparently has no major economic problems, the desire to enhance natural and cultural heritage seems motivated mainly by the improvement of the “quality of life and living environment” through developing the cultural offer and public spaces (green spaces, etc.). The good example is Cartuja, which seeks to become a place for educational and cultural activities and socialisation for the inhabitants of the village and its surroundings, as well as an economic engine, mainly through tourism and agriculture.

While there are many tourism development projects, they are aimed at a less-defined tourist clientele and economic actors seem to be absent from the project (farmers, tourist guides, factories, etc.).

Ignored communities

These strategies seem not to take so much into account as those already present or passing through the territory:

- ▶ residents working on the coast and sometimes having their own neighbourhoods within the village;
- ▶ the inhabitants of coastal towns having second homes;
- ▶ Romanian and Moroccan migrants who have come to work in agriculture;
- ▶ hikers or visitors to cultural and natural heritage sites (such as rock art or the regional natural park);
- ▶ new inhabitants with new economies (hostels, agriculture, etc.).

In Costur, only two families from the new residential area participate in the association’s activities. In Altura,

the Romanian and Moroccan population rarely participate in the village’s activities.

This “invisibility” of certain groups of the population may be related to the apparent lack of dialogue that has been repeatedly cited as problematic: dialogue between mayors, between villages, between old and new inhabitants, between university services, between initiatives.

Lack of links

The cultural and natural heritage, through “people, places and stories” seems to be a possible framework for this dialogue. The numerous circuit projects and stories connecting several villages seem like an attempt to foster these cultural, economic and social links between villages. The new projects, comprising several villages, make this connection one of their objectives (the Cartuja, the museum of ceramics, the interpretation centre of the natural park).

The entry of the PEU programme by “village” (fewer than 5 000 inhabitants) and “in response to a demand” seems to meet its own limit. The Patrimoni project could help to overcome this limit by linking village heritage (narratives, itineraries), inhabitants (heritage community approach) and places.

Stories and places are seen more and more as opportunities for connecting people. This dialogue of people, places and stories forces each village to confront the problem of otherness, whether it is related to the other village, the new inhabitant, the seasonal worker, the traveller or the secondary resident.

The narratives that are only “tourist” or “conceptual” (new rurality) risk raising tensions if they do not respect “the integrity of cultural heritage by ensuring that decisions about change include an understanding of the cultural values inherent in it” (Article 9 of the Faro Convention – Sustainable use of cultural heritage), as well as the “diversity of interpretations” (Article 7 of the Faro Convention – Cultural heritage and dialogue).

Other initiatives in line with Faro Convention principles

The previous examples are not exhaustive when identifying cultural heritage initiatives throughout Europe that are also inspired by the Faro Convention principles. There are other initiatives that take advantage of the existence of the network and the follow-up by the Council of Europe Secretariat of their respective experiences.

In showing the progressive use of the Faro Convention principles beyond the network's members, this last chapter presents two initiatives developed in Portugal, one of the main promoters of the Faro Convention, as that country hosted the conference

that launched the convention in 2005 and was one of its first signatories.

The chapter also includes two additional initiatives developed in Italy as a result of their privileged exchanges with Faro Venezia, one of the initiatives pertaining to the network. Such cases illustrate the role of network members as ambassadors of the Faro Convention and the potential of developing more informal bilateral relationships to spread the principles among other existing cultural heritage initiatives and support their actual application.

LISBON, PORTUGAL – ASSOCIAÇÃO RENOVAR A MOURARIA



Contacts and links

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In a nutshell

The Associação Renovar a Mouraria is a local organisation, created in 2008, in the historical neighbourhood of Mouraria, in Lisbon, by a group of residents, with the aim to revitalise the territory on a social, cultural and touristic level, and thereby contribute to improving the lives of all residents. It is a non-profit private organisation with public utility status.

Renovar a Mouraria undertakes its activities mainly at the Communitarian House in Mouraria, a once derelict building which was thoroughly revitalised. Teaching Portuguese as a foreign language for immigrants, literacy education, study support for children and youngsters, legal support services, a mentoring

programme for migrant and refugee women are some of its activities and projects.

The scope of its activity goes far beyond the walls of the Communitarian House, with projects such as the community newspaper *Rosa Maria* and guided tours with local, national and immigrant tour guides – including Migrantour or the support programme for migrant students at public schools from the primary to upper secondary level.



Context

Mouraria hosts more than 50 nationalities. It is the place where the Fado musical genre was born and

where numerous Portuguese traditions are still visible in the everyday life of its population. As a locus where people from all ages and cultures come together, it boasts a unique richness and unparalleled cultural and ethnic mingling. It is one of the oldest districts of Lisbon, in the heart of the city, with 900 years of existence and around 5 500 inhabitants, 30% of whom are migrants, mainly from Asian countries such as Bangladesh, Pakistan and Nepal.

To understand the current matrix of the territory, it is important to briefly go through its history: Arabs lived in what is now the area of Mouraria from 719 until 1147. So Mouraria was originally a Moorish territory that stayed outside the city's borders when Afonso Henriques (the first king of Portugal) conquered the St. George's Castle. During the 18th century, Mouraria was a destination for the Portuguese population from the north and the Galicians. During the 19th century, with the birth of Fado and all the "movida" around it, Mouraria became a bohemian place.

Later, in the 20th century, and especially after 25 April 1974 (with the end of dictatorship and colonisation), people from former colonies migrated to Portugal and started to develop their businesses there (mostly those from Mozambique and Indo-Portuguese families). Since the beginning of the 1990s migration has been a result only and exclusively of economic issues, and migrants from Asian countries (India, China, Bangladesh, Pakistan) took the place of those from former Portuguese colonies and developed their own businesses.

Mouraria has always been a poor neighbourhood, with several associated social problems, but with a traditional local population proud of their roots and traditions.



The initiative

Actors

In all its projects and initiatives, Renovar a Mouraria works with networks and established partnerships, as well as with all the relevant local actors – social organisations operating in the territory, economic agents and local authorities. It also works with the Lisbon City Council, the High Commissioner for Migration, the State Office for Migration and all the migrant organisations of the city. Moreover, it has several partnerships established with other third-sector organisations working in education and training, at national and European levels.

Main ideas and principles

Starting from the vision of an authentic, united and open community, and having established as a mission improving the living conditions of the population,

Over the years, Renovar a Mouraria has developed several projects and activities that aim to:

- ▶ contribute to the integration of different communities through promoting education and training, as well as different arts and cultures;
- ▶ defend and contribute to safeguarding the heritage of Mouraria territory;
- ▶ contribute to the strengthening of community ties in the territory;
- ▶ contribute to the economic revitalisation of Mouraria, with the aim to expose the creative potential of the various socio-cultural groups and create new dynamics for sharing and disseminating knowledge and providing access to established rights for the entire local population.

In this way, the organisation develops projects and initiatives around three main axes.

- ▶ Territorial development and community support, being some of the examples: the implementation of the Tasquinhas e Restaurantes Route; tours by local and migrant guides (Migrantour Lisboa); *Rosa Maria* community newspaper; intervention in public schools with support programme for learning Portuguese as a non-native language and promotion of cultural diversity; study support groups for children and adolescents aged from 6 to 18; and a legal office support for migrants.
- ▶ Artistic creation and cultural promotion, including the organisation of cultural events such as live music concerts, storytelling and movies screening, with free access, in private or public spaces. Some of the examples are: promotion of a large popular festival Arraial de Santo António; urban art initiatives; the intercultural and intergenerational orchestra "Batucaria"; a collection of stories and letters from migrants consolidated in several projects and initiatives at national and European levels (Enciclopédia dos Migrantes); and arts workshops for different audiences.
- ▶ It also provides training and creation of knowledge, including soft skills training programmes for migrant women; non-formal education workshops for school audiences on migration, new narratives, rights, citizenship and the UN Sustainable Development Goals; Portuguese courses for migrants and refugees; creation of pedagogical resources and training references on the referred topics.

Methodology and activities

Renovar a Mouraria is based on a logic of action research and participation. Its projects and initiatives are designed to put beneficiaries at the centre of the action, as the main drivers of change. The focus is

always on the training and empowerment of the community, so that it is able to follow up on the initiatives.

The idea of changing the narrative of the territory is also present, as well as the role and impact of migration in the city. There are several initiatives that, working with members of the community, are intended to raise general public awareness on these issues. A good example of this are Migrantour guided tours, in which migrants tell their stories to groups that are discovering unknown parts of the city. Another example is the *Rosa Maria* newspaper, produced annually, collectively and exclusively with people from the community, who do not need to have any previous experience in journalism, writing or photography.

Since 2008, as a result of the work in the field, the territory has been visited by hundreds of citizens from Lisbon and other European cities. Also, several

articles about Mouraria have been written in national and international media, a map and signage system was created for all restaurants in the neighbourhood, a website with the main local commerce was created and hundreds of free music concerts have been held. Renovar a Mouraria have given voice to more than 150 migrants, speaking about their own experience and becoming ambassadors of the urgent narrative change required.

Annually the initiative works with about 80 children through study support groups in the public schools of the territory, gives legal support to more than 300 people and receives about 2 000 visitors in the framework of the Migrantour, including the visits to the initiative itself. Today, one of the biggest challenges for Renovar a Mouraria, and the whole Mouraria territory, is to keep the local population and the cultural matrix of the place.

VILA DO PAUL, PORTUGAL – RURAL MYTHS, ANCIENT TALES FOR TOMORROW



Contacts and links

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In a nutshell

The initiative aims to use the collective imagination to create participatory artistic projects that will serve as a basis of an online platform to collect stories throughout the country.

It also aims at raising awareness of the communities' heritage identities and exploring new ways to pass on their values, beliefs and traditions through art.

Furthermore, it also seeks to enable the older generations to regain their active voice in the communities through their legacy.

The project is implemented in villages in rural areas, where the low demographic density and scarce financial income affect the life of the resident population,

which is far more isolated, and thus more vulnerable and often forgotten. This project seeks to shift this tendency as well as to instil new social dynamics into the communities.

Context

"We are made of stories. Some we collect, some we forget. But in this unique accountability we manage to build up our own identity, where we bury our memories, our best accomplishments and even those episodes that are hard to believe in. Nevertheless, stories have this amazing feature of living much longer than us, our words keep resounding long after our short existence. And, perhaps in this, we find the solace to accept our ephemerality." (Vila do Paul)

Stories will become a territory's safe keeper, storing heritage, traditions and small pieces of local wisdom that, when transferred, last in time and can define a community, delivering meaning and a sense of belonging.

Stories are powered by human imagination and, above all, by the necessity of putting into words ordeals, hopes and desires. They are about describing and explaining what is understood and especially what is not understood, making up alternatives more or less plausible, more or less unbelievable.

Villages are the perfect ground for nurturing the stories. When exploring a common imagination, one creates the opportunity to rescue some of the oral traditions, aiming not only to preserve a community's historical memory, but also to improve or even to create community relations, not to mention gaining a deeper understanding of its cultural inheritance and traditions. It represents an opportunity to bring a community together, establishing a dynamic network.

Every village and every community possesses their own stories. They might not have a theatre or an auditorium, perhaps not even a school, but stories are always found there. Inspired by the stories, threads could be found to develop participatory artistic projects that evolve from plain storytelling to illustration, a documentary film and a creative performance tour throughout the villages.



The initiative

Actors

The storytellers are often people who have accumulated years of telling unique stories. They are mostly people who have a natural disposition to engage audiences, with the readiness and willingness to have a conversation. This project, however, seeks to include those who have become more isolated and give them the space and confidence to participate with their stories.

Main ideas and principles

Rural Myths, ancient tales for tomorrow develops in various stages, concluding with a one-day event in each of the communities participating in the project, where the stories are performed and presented to the audience.

The first stage in this project is to identify stories and storytellers within a community. In this phase, children work together with the elderly to discover stories. The children become the avid listeners, but also the investigators, searching for stories within their communities, among relatives and neighbours. The presentation day brings grandparents, uncles and aunts to school, in a big Tell the Story Day, an event

around storytelling and active listening, but also about bridging the generation gap and healthy ageing.

Stage two is about presenting the stories to the community. This is a moment to bring the community together, as well as to introduce the stories and create an assembly that will decide jointly which stories will be worked out in the following stages. This stage is about strengthening the ties within the community and deploying the creation of the final event.

Stage three delves into the artistic side of the project. Different artists, such as illustrators, theatre directors, musicians and dancers from outside the community work on the selected stories. This brings a fresh look to the project and eases the process of exchanging ideas in the construction of the final show. This is a considerable step in the project, as it allows the participants to explore their sensitive and emotional side, leading them to rediscover the emotional power of heritage in the communities' transformation and reaffirmation, mirroring society when it considers all the aspects of legacy and absorbs it as a common benefit.

Stage four is a one-day festival within the community and a time to celebrate and highlight the results of the joint work. The stories are shown in diverse ways, whenever possible contextualised at the spots to which they are related, and always with a live presentation by the storytellers. Bringing these stories to life reinforces a connection of the elderly with the younger generations and with their heritage identity.

Stage five is about building an online platform that gathers the stories and the storytellers of different regions and countries, resulting in the construction of a European puzzle of traditions and oral heritage. This is an interactive project that gets bigger with every new edition. Collecting and archiving stories intensifies their power and their intangibility becomes somehow within the reach of everyone.

Methodology and activities

The "laboratory" for this edition was Vila do Paul, a small village in Covilhã, at the very heart of Portugal. The project provided a chance to produce, alongside the local population, a route through the village and around the stories. The elderly old their stories, revealing unheard episodes about stubborn chickens, miraculous home-remedies to remove bad vibes and so many more, winning over the audience over, who walked from site to site. The young illustrators from all over the country participated as well, having drawn, in the previous artistic stage of the project, the stories they had listened to while accompanying the storytellers.

The project had started two months earlier with an artistic residency stage, which brought to the region five young illustrators, from various parts of the country, enabling thus different perspectives and

backgrounds to integrate the project. For five days they discovered the village's corners and got acquainted with the storytellers and their stories. They were also invited to the community's festivities and celebrations.

They returned to the village six weeks later to the opening of the exhibition, where the illustrated stories were presented by the proud storytellers, who could not hide their happiness and satisfaction. They never thought that a room would be full of people just to

listen to their stories, but what they would find out later was that this was the first of many rooms they would fill. When they were invited to Lisbon to tell those old stories no one cared for anymore, their happiness was even greater. One of these ladies, aged 92, confessed that she never thought she would set foot in Lisbon again, and that indeed was her last time. What she shared with the audience during those days is a lasting memory that she graciously allowed to be recorded in the illustrations and the documentary film.

MARCHE, ITALY – FARO PER IL SISMA

Creation of heritage communities and enhancing awareness for cultural heritage in areas affected by natural disaster



Contacts and links

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In a nutshell

Faro Cratere is an association that develops strategies for the enhancement of intangible cultural heritage in the context of the reconstruction of communities damaged by earthquakes in central Italy.

It promotes heritage walks in the areas affected by the earthquakes, with the dual objective of informing and sensitising institutions and citizens on the implementation of the Faro Convention at the Italian and European levels, as well as giving impetus to new paths of participative management of tangible and intangible heritage.

Context

Between 2016 and 2017, a series of earthquakes in central Italy, defined by the INGV as the Amatrice-Norcia-Visso seismic sequence, produced very serious damage to the villages of the area and to local communities.

The sense of identity of the communities in the earthquake areas was in crisis. The reconstruction would take years, so the risk of “empty shells” was real.

Therefore, it was necessary to launch actions to allow the communities to keep their traditions and values alive and pass them on through participative processes. In the case of communities relocated away from their cultural heritage due to the earthquakes, the Faro Convention is used as an instrument to bridge the unnatural distance between citizens and their material and immaterial heritage.

The initiative

Actors

The initiative was born as a territorial section of the Faro Venezia association, inspired by the work of its founding member Francesco Calzolaio, originally from the Macerata area, who is currently its co-ordinator.

It has been developed on the basis of the local efforts of two young university students – the graduate Giulia Piccioni (Umbria) and the PhD student Rachele Marconi (Marche) – and is open to contributions from citizens, associations and local institutions, with the Council of Europe’s Venice office closely following the development of the initiative.

Main ideas and principles

Faro Cratere is an association that develops strategies for the enhancement of intangible cultural heritage in the context of the reconstruction of the communities damaged by the earthquakes in central Italy. It is a working hypothesis on the implementation of the Faro Convention in the earthquake zones of central Italy, in the Marche region of Umbria and Lazio.

Faro Cratere seeks to raise awareness among the authorities and civil society on the different ways of implementation of the Faro Convention at the Italian and European levels, through promoting heritage walks in the areas affected by the earthquakes. It also supports new forms of participative management of material and immaterial heritage.

Methodology and activities

Following the Faro Convention’s principles conferring “a collective responsibility to citizens and institutions in safeguarding and managing cultural heritage”, the initiative introduces two main operational tools for its activities: heritage walks and heritage communities. While the former has had years of experimentation and practice in Italy and in Europe, the latter are still to be further discovered.

The heritage walks are organised jointly by the Faro Cratere and Venti di Cultura associations, in collaboration with the Council of Europe’s office in Italy. These walks cover some of the villages of the area, while letting the participants witness the transmission and enhancement of material and, above all, immaterial heritage.

Faro Cratere, in collaboration with the Council of Europe’s field office, has put in place, at the site of the earthquakes, some specific actions for the implementation of the Faro Convention.

- ▶ Interviews with elderly people to record their narration on the material and immaterial cultural heritage.

- ▶ Thematic heritage walks among the ruins for the survivors, in order to communicate the value of the heritage between generations.
- ▶ Enhancing heritage communities at the places that are considered most representative of the cultural heritage, in order to highlight shared safeguarding and valorisation strategies.
- ▶ Creation of a digital archive and the material of the personal and collective history of citizens.
- ▶ Realisation of a “memory house” as a physical place to collect the archives, whose establishment follows the communities in their temporary or reconstructed places.

Faro Cratere tries to foster experimental applications of the Faro Convention within the local community, enhancing individual and collective memories of the immaterial and material heritage. This initiative seeks to highlight the importance of citizens, associations and businesses as resources for the enhancement of the heritage with which they identify. Faro Cratere emphasises that historical artefacts need to be understood through the experience of witnesses and custodians of traditions, who give meaning to those places.

The heritage walks show one of the many practical applications of the Faro Convention, and they are also a first step towards the establishment of a heritage community among those who wish to participate, leading towards the creation of a network of communities on the spot. The heritage walks in some municipalities of the area consist of a sequence of testimonies by the citizens and their interpretation of culture, art, production and tourism, innovation and tradition.

The rebuilding of the material heritage is only a matter of time as the money and technologies are already in place. However, the value of the heritage to the society is in danger, given the long-lasting reconstruction works. The local communities are, in most cases displaced, recuperating human dignity and normal life, in a new, but distant environment. Nevertheless, they risk losing their heritage and sense of identity along with their territories. These communities are drastically weakened by the separation, both physical and temporal, from their heritage.

Ethical movement for the protection and enhancement of frescos and wall decorations



Contacts and links

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In a nutshell

Tarvisium Gioiosa is a long-term project that aims primarily at the conservation and safety of painted plaster, thanks to the contribution of the community, and public and private institutions. The focal point of this campaign is the development of a sensitive and conscientious mentality regarding the protection of artistic heritage, in a spirit of collective “mutual aid”, felt from the small provincial town to the international organisation. At the same time, fair and regular campaigns are being implemented on the degraded works, allowing them to operate in adequate time and with low costs on a greater number of buildings.

Tarvisium Gioiosa, has begun to operate in Treviso and aims to document and recover the beauty hidden on the walls of the city, the *urbis picta*, the painted city. The ever-present frescoes and wall decorations must not be seen but looked at: seeing is a physical act due to having your eyes open. Looking is an intentional act, which expresses interest, motivation and culture. To look you must be “aware”.



Context

Frescos and wall decoration in Treviso have always been under the eyes of all, even though they have deteriorated with time and are in a state of neglect. In the 1960s, the epoch of the building boom, no one paid attention to the environment that was already present. At the time, it was purely a matter of constructing and building structures while historical buildings were perceived as an obstacle to progress

and well-being. This cultural model is still present and strong, but today a new sensibility is appearing, enhancing the history of places and the willingness of citizens to take care of them. This is happening in diverse ways depending on the local context.



The initiative

Actors

The Tarvisium Gioiosa association started to operate in Treviso, aiming to document and recover the hidden beauty on the walls of the city. In the presentation of the activities of Tarvisium Gioiosa, there was an evident enthusiasm by the citizens, the artists, the restorers and the cultural councillor. This is not very often the case in Venice, where there is a rather low participation by the citizens and the relevant decisions are taken exclusively by the authorities, with rare exceptions.

Main ideas and principles

The main topics that Tarvisium Gioiosa focuses on and the basis on which it selects businesses and associations to collaborate with to achieve best results for its projects are the following.

- Correct and natural restoration and conservation; methodologies and materials respectful of works of art and the environment.
- Security in the modern artistic processes with particular attention to street art and wall decorations.
- The game as a source of growth for children and adults; learning about art, history, traditions,

artistic techniques and sensitivity to conservation become easier if taught through playing.

- ▶ New pictorial works, uniting ancient knowledge and new artistic practices, and bringing colours and art back to the cities.
- ▶ Products and natural objects, standing out with the Tarvisium Goioisa logo.

Methodology and activities

Tarvisium Gioiosa is a long-term project that aims primarily at preserving and securing painted plaster, through the contributions of the community, and public and private institutions. The focus of this initiative is the development of a sensitive and conscientious mentality among the people, aiming at the protection of the artistic assets, in a spirit of collective action at both local and international levels. Regular campaigns are being implemented on the degraded works, allowing people to operate quickly and with low costs, on a greater number of buildings.

Tarvisium Gioiosa is working on many projects and counts on the collaboration of associations, enthusiasts, public administration, professionals and businesses that have joined it. Ethical choices regarding such sensitive subjects are shared and better understood by the community through an educational

campaign on techniques, materials and theories of historical-artistic conservation. In this way, it is possible to grow a conscious and active “public”, which has a critical approach to what will be implemented, allowing for a constructive dialogue with the technicians of the sector and the institutions. This is the key to curbing a growing problem that weighs on the common cultural heritage.

Tarvisium Gioiosa strongly advocates for an active defence of the common heritage in order to:

- ▶ secure situations of irreversible degradation;
- ▶ preserve the existing works;
- ▶ improve the urban structure;
- ▶ trigger mechanisms that promote good practices;
- ▶ increase individual knowledge;
- ▶ spread the traditions and history on conservation;
- ▶ activate people and make them aware of the importance of cultural heritage.

With the aim to reach these objectives, Tarvisium Gioiosa established a virtuous mechanism of involvement and participation of public, local, national and international bodies, individual citizens, cultural associations, sector operators, among many others.

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The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention) proposes acting with and for society. It encourages reflection on the role of citizens in the process of defining, deciding and managing the cultural environment in which they live, by asking the following question: for what and for whom should cultural heritage be enhanced? It is one of the ways through which the Council of Europe helps its member states face societal challenges, individually or collectively. The Faro Convention provides solutions for preserving the cultural heritage, by proposing itself as a resource for mobilising citizens when implementing public action.

Civil society initiatives that draw on the Faro principles and their capacity to propose practical solutions to community participation issues play an essential role in addressing today's complex socio-economic problems. This publication seeks to highlight several cultural heritage initiatives from groups of practitioners and facilitators of heritage-led and people-centered activities, which add value to their local heritage in line with the principles and criteria of the Faro Convention.

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