

# Faro Convention at work in Europe: Selected Examples



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## Table of Contents

<b>The Faro Convention principles</b> .....	4
Introduction.....	4
The importance of the Faro Convention at international level .....	5
The Faro Convention spirit and objectives.....	6
The Faro Action Plan and the Faro Method .....	7
<b>The Faro Convention Network</b> .....	11
Its principles .....	11
Faro principles used for evaluation .....	12
The Faro Convention Network Members.....	13
VISCRI, Romania - The Whole Village project .....	15
VENICE, Italy – Faro Venezia Association.....	23
MARSEILLE, France - Hôtel du Nord.....	30
KAUNAS, Lithuania – Cabbage Field.....	40
LESACHTAL, Austria - Brotzeit .....	49
SAN MILLÁN DE LA COGOLLA, Spain - Emilianensis.....	53
FONTECCHIO, Italy - Casa & Bottega .....	58
CERVIA, Italy - Heritage Walks Ecomuseo del sale e del mare .....	63
POITIERS, France – Les Oiseaux de passage.....	69
CORDOBA, Spain - PAX Patios de la Axerquía .....	74
NOVI SAD, Serbia – Almaški Kraj and Novi Sad as the European Capital of Culture (ECOC) 2022..	78
ROME, Italy – Comunità del Parco Pubblico di Centocelle .....	85
CASTELLÓN DE LA PLANA, Spain- PEU Patrimoni Project.....	91
<b>Other Initiatives in line with Faro Convention Principles</b> .....	98
LISBON, Portugal - Associação Renovar a Mouraria .....	99
VILA DO PAUL, Portugal - Rural Myths, ancient tales for tomorrow.....	103
MARCHE, Italy – Faro per il sisma.....	107
TREVISO, Italy –Tarvisium Gioiosa .....	110

# **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, 21 member states have ratified it: Armenia, Austria, Bosnia and Herzegovina, Croatia, Estonia, Finland, Georgia, Hungary, Italy, Latvia, Luxembourg, the Republic of Moldova, Montenegro, Norway, Portugal, Serbia, Slovak Republic, Slovenia, Switzerland, Ukraine and the Republic of North Macedonia. In addition, 7 states have signed the convention: Albania, Belgium, Bulgaria, Cyprus, Poland, San Marino and Spain.

The Faro Convention completes the other conventions related to cultural heritage adopted by the Council of Europe, from the European Cultural Convention (1954) through the European Landscape Convention (2000) and including the Convention on the architectural heritage (Granada 1985) and the Convention on 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 to preserve the cultural heritage"? The Faro Convention is first and foremost a convention conceived for the society and implemented by citizens. It is one of the ways through which the Council of Europe helps its member States face the societal challenges, individually or collectively. As it complements 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 of mobilization 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 revitalizes communities, strengthens democracy and fosters co-existence 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 the experience shaped through progress and past conflicts. Towns and territories have been nourished by the continuous interaction between people and places. The common heritage is what provides stability and continuity to European societies.

An ever-changing world is challenging Europe: political representation is weakening, rethinking economy becomes crucial and 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 an ample call to 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 recognize the “value” for society of the historical heritage and culture, viewed as dynamic realities and as outcomes of a fruitful exchanges within societies.

This Convention must be a reference instrument, capable of influencing other legal instruments in member States and on 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 organization and political and legal tradition 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 conflicts”. The culture of peace and respect for differences compels a fresh understanding of the 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 to reinforce 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.

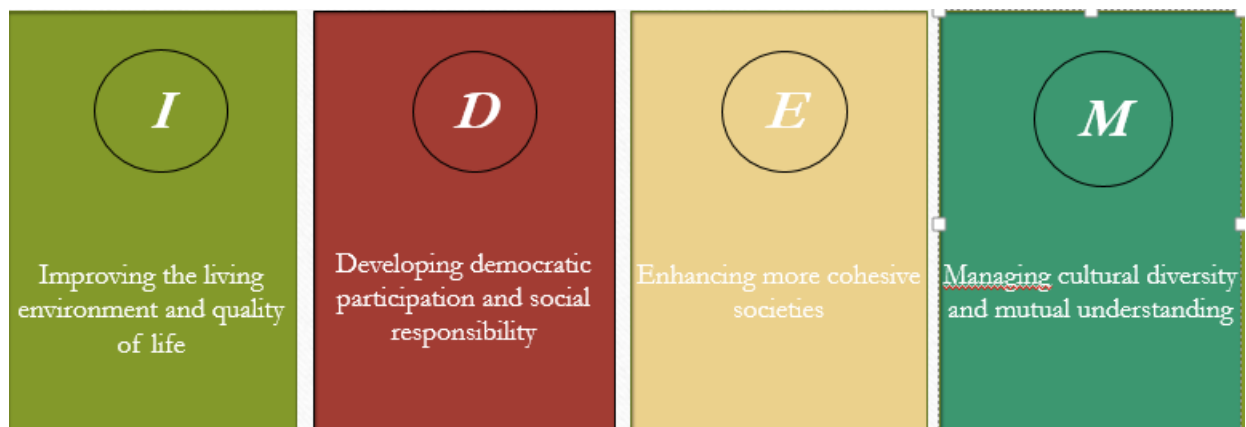
## **The Faro Convention spirit and objectives**

### **The values of heritage for society**

Four general principles, resulting from the lines of the 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 generate 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 organizations are encouraged to pursue cultural heritage policies that facilitate co-existence among different communities. Heritage stands as a resource for conciliation of different values, by promoting trust, mutual understanding and cooperation with a view to contribute to local development and prevent 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 engage 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 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 the 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 cooperate
- ❖ Openness to consider the civic action as an empowering act for democracy for all parties involved.

## ***A distinctive approach***

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

- ❖ Prioritizing residents in their relationship with cultural heritage
- ❖ Reaching out to heritage communities
- ❖ Strengthening linkage between all the 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 allowed 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 around the Faro Convention, has been supported and encouraged by the European Union, having 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 democratization 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-organized, self-managed groups of individuals who are interested in 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 the heritage work in a renewed democratic framework. Considering the heritage as a resource, they work towards direct democratic engagement in support of diversity and sustainable development, seeking economic and social conditions favourable 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 nowadays.

Being 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 his or her 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 entities that are prepared to enter 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, 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 the 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. It reshapes and renews the nature of relations between political actors, public institution and heritage communities, encouraging ownership of the public action for the common well-being.

- ❖ 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 co-existence between people. The main principle of the common asset is the guarantee for everyone to be able to enjoy relational well-being and to lead a peaceful co-existence with the other. 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 the 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:

Peoples’ narratives, life tales, territorial tales, migration stories, celebrations, unique stories of 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, and regardless of whether we agree with it or not, having the opportunity to be heard is fundamental to the question of ‘narratives’. It 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 directions and allow for the 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**

## **Its 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 the 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 cooperation.

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

## Faro principles used for evaluation

The following principles sustaining the Faro Convention can be used to analyse the various initiatives presented afterwards and illustrate to what extent they are already in line with them or can further develop them. As any such process is obviously dynamic, the not fully accordance with a specific criterion 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 & 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.*

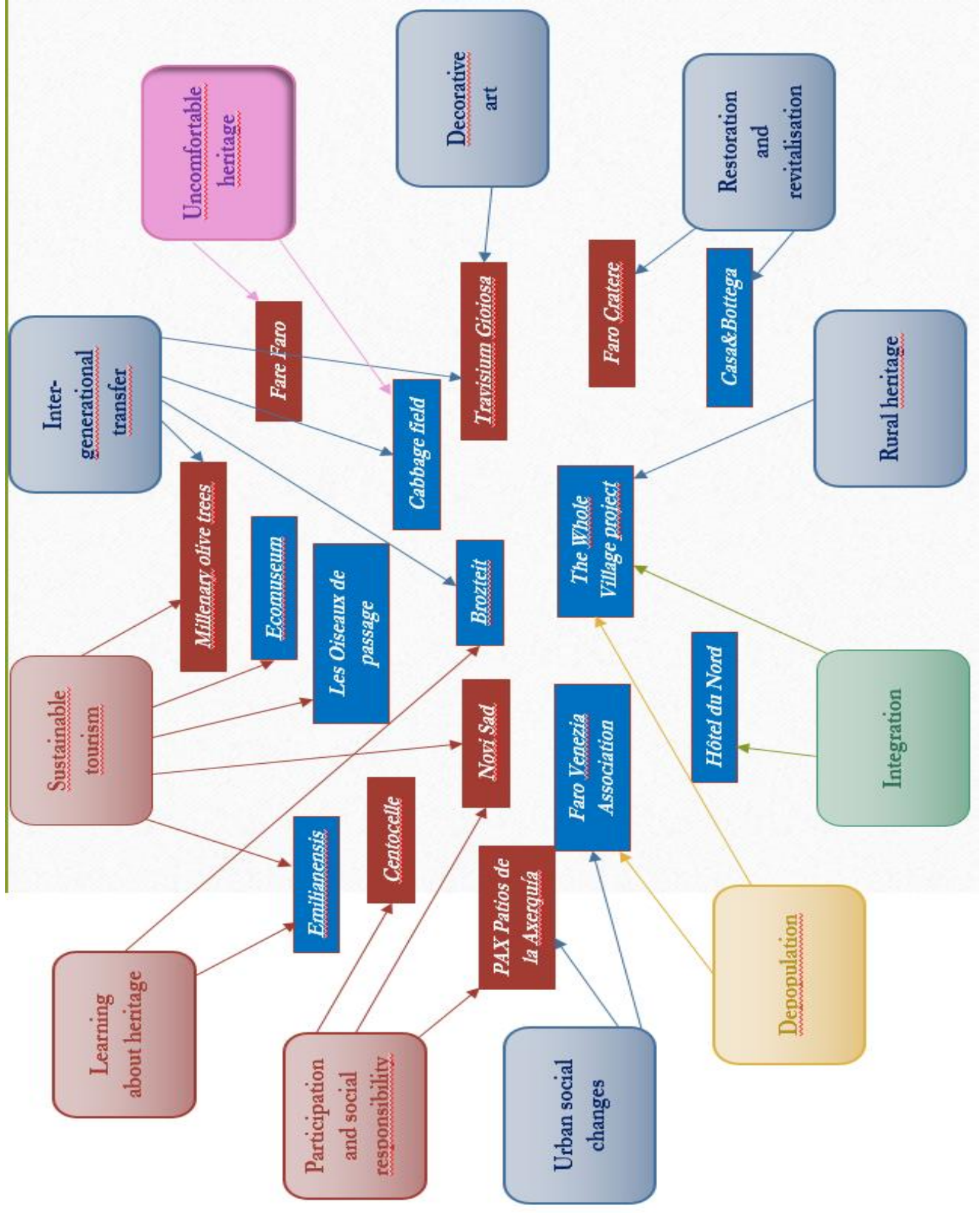
## **The Faro Convention Network Members**

The Faro Initiatives are an essential part of 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 valuing 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 cooperation.

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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 by 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.

Before describing the various initiatives’ members of the Faro Convention Network in detail, the following figure gives a good overview of the variety of topics addressed by them and illustrate thus the links between them:



# 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 having 80% of its population gone and leaving the Roma as the majority 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 of Viscri to make the best use of it.

Some twenty years later, her idea was proved to be successful, having 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 heritage into an economic asset through offering to visitors bed-and-breakfasts, tourist itineraries, and craft and vegetable-growing activities, aiming at improving the inhabitants' quality of life and living conditions.

Besides the various associations stemming from this experience of village community cooperation, public investment has been geared to general well-being, a few examples being the creation of an environmentally friendly 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.





## **Context**

### ***Viscri today***

Viscri is a village belonging to the municipality of Bunesti in Brasov County, Transylvania, Romania. It is a remote village, located between the road connecting Brasov to Sighisoara and the road that connects Rupea to Medias. Despite its isolation, this village boasts one of the most spectacular fortified churches in Transylvania, built around 1100, designated in 1993 as a UNESCO World heritage site.

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

### ***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 defence the borders of Transylvania against the invaders, initial settlers from Luxembourg and the Moselle region contributed to develop 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 in 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 other escaped from the Red Army as many of them were accused of "collaboration with the Nazis" and send to Siberian labour camps. Nevertheless, After the war, Romania did not proceed to the expulsion of 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 80,000 Saxons 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 practiced different religions.

With the arrival of communism, the lands were nationalized and half of the population still present became agricultural wage earner 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 workforce to keep them running. The result was 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 in 1990-1995, the village of VISCRI was emptied, having 80% of its population gone. The Roma community, already present in this village for a long time as a minority, became the majority having a massive influx of the Roma population living outside the village.



*The initiative*

### **Actors**

The initiator was the Mihai Eminescu Trust (the MET), named after the Romania's prominent poet of the 20<sup>th</sup> century and founded in 1987 in London. Its initial activity was developing slowly, due to the inauspicious political context of the times. The initial purpose of the organization was: approaching the 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 organizations in Romania.

One of the first major initiatives of the Mihai Eminescu Trust was a reaction to Ceausescu's systemizing plan which endangered thousands of historically important Romanian villages. In this context, the foundation was supported by His Royal Highness 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 now, 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 possibility of non-costly modernization. At first tentatively and later with a growing confidence, encouraged by the commitment of a 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 following ones must be emphasized:

**New Horizon Foundation** -> *A non-profit organization from Lupeni, Hunedoara County, Romania. who addresses youth (12-18 years). Its motto is developing caring citizens who feel empowered to act. In this view, New Horizons aims to develop youth's vocational skills, civic competencies, responsibility and concern for the communities where they live.*

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

**Operation Villages Romania** -> *An international organization 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. Cooperative projects are created to promote education, culture, health, agriculture, social stability and local democracy in each community.*

### ***Main ideas and principles***

The trust started working in 1999 in five villages, 50 miles north of Brasov, 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 the 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 line, the core concept of the 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 projects are selected and implemented by the locals, 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 the locals, which, in turn, develop traditional skills, leading to new jobs being created
- ❖ The hand crafts, the traditional construction techniques and the old 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, capitalizing 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 craftsmen and helped a wide range of small rural entrepreneurs to improve their production and marketing.

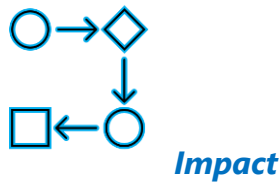
### ***Methodology and activities***

Viscra 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 **historic preservation** and **economic regeneration**. It has been estimated that more than half of Viscra's population has benefited from the Trust's work. Only 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 guesthouses. Furthermore, with the support by Prince Charles, who bought one of the houses in the village restored by the trust, **an ecological sanitation scheme** has been installed, which is nowadays becoming a model for others to follow.

From the experience of the implemented projects, the MET has identified a few important steps in building of 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 the heritage protection
- ❖ Getting together the local team and the 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 locals.



- ❖ The economy of the village has undergone major and rapid upheavals 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 tourism
- ❖ Collective forms of organization 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 craftsmen to keep practicing and pass on their century-old skills
- ❖ The guest houses enable the development of local tourism, responsibly capitalizing on traditional heritage
- ❖ Rediscovering of the spirit of the community and the local pride contributes to the long-lasting rural settlement
- ❖ To support this economic development, good cooperation between communities have become essential and the valorisation of the heritage has given work to all the inhabitants, resulting in restoring the re-established of the pride of being a resident of Viscera.

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

- ❖ The increase of visits of the 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 Prince Charles' recognition of the village, more and more tourists are attracted to the place, sometimes having little respect to the authentic places and environment, resulting in damages
- ❖ New, modern projects near the village might endanger the Natura 2000 site which lies near the town
- ❖ Diverse challenges are encountered in promoting the "Whole Village" approach due to difficult negotiations and different priorities on 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 that would like to invest in making the tourist season longer (heating, new activities, etc.) at the risk of turning the tourist activity too dominant.

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

**The Social Contract/Agreement (SCA)** -> It is a non-legally binding tool, produced through consistent community consultation and participation, with the aim to create 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 the 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 Sighisoara to another 5 villages, one of them being Malancrav, which is evolving towards a similar level of self-sufficiency as Viscri. Here, in addition to an extensive program of restoration, the Trust acquired and presently manages an ancient 266-acre apple orchard, generating income and employment from the production of the only organic apple juice in Romania.

The Mihai Eminescu Trust, with the Whole Village Project is nowadays 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, Malancrav, Crit, Floresti, Richis, 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 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 organizes 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 cooperation between institutions and active citizens. The dedicated team actively collaborates with Ca' Foscari University on research and congress activities and is particularly committed to encourage cooperative networking between the most important Venetian heritage communities. It contributes to highlight the links between its activities and the Faro Convention principles and collaborates on projects to enhance traditional artisanship as symbols of intangible cultural heritage. Finally, the

association is implementing workshops on the basic concepts of active citizenship, commons, 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 historic 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 the 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:

- ❖ Patrimonial 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 skill profiles
- ❖ Initial and continuous training activities, also in the framework of programs promoted by the European Union, the Italian State and other countries, the regions and other 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 the national and international networks between associations and other organizations 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 the heritage communities.

## **Actors**

The initiative originates from a group of persons coming from diverse sectors:

- ❖ Marco Borghi, a historian and a 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 a UNESCO consultant since 2000 for the program: 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 specialized 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, a Photographer and a blogger.
- ❖ Prosper Wanner, an engineer in charge of a consulting and training company for cooperative 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.*  
<http://www.ventidicultura.it/>
- ❖ Council of Europe's Venice Office
- ❖ Arsenal office
- ❖ Italian national research centre
- ❖ Venice Biennale
- ❖ THESTIS company
- ❖ City participation office
- ❖ Comune di Venezia
- ❖ NAVY
- ❖ Arsenal of Venice spa, Agenzia del Demanio

- ❖ Heritage communities: Forum Future arsenal, El Felze, Faro Venezia, Bucintoro, Tarvisium Gioiosa & Gioiosa et Amorosa
- ❖ Vela SPA (Venetian Local public transportation company)
- ❖ Implementation of the Urban Planning of the Historical Centre and Islands of Venice
- ❖ Arsenal Company of Venezia SpA
- ❖ Superintendence of Fine Arts and Landscape for Venice and the lagoon (instance of the 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 Arsenal (FFA), a network of about 40 local associations that aim to transform the ancient navel 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 Venice municipality in 2012, the Forum Futuro Arsenale (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:

- ❖ Respect 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, whilst 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.

- ❖ Maintain the historical integrity of the compendium

The Arsenale is cultural heritage that must be protected and restored. As a collection of monuments of prime historic/artistic heritage, maintenance and restoration of the Arsenal must be a political priority. Original functions and aesthetics of buildings and the area as a whole, its link to sea, the lagoon and maritime culture, must be respected.

- ❖ Foster the pursuit of traditional productive activities, research and development

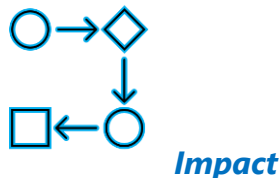
Redevelopment of the Arsenale should provide long-term, high-quality jobs for hundreds of workers. Collaboration and synergies between traditional professions (artisans, etc.) and the ones that emerge will turn the Arsenale into a socially and economically interdependent centre for marine and maritime research and development.

- ❖ Manage 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 to 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 socio-political dynamic throughout the project - from defining objectives, monitoring interventions, to managing economic inputs and outputs.

In line with these guidelines, the FFA proposes 9 sub-projects for the regeneration of the Arsenale area:

- ❖ Traditional crafts
- ❖ Small-scale shipyard activities
- ❖ Large-scale shipyard activities
- ❖ Historic/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 were entrusted to a prefect. However, the reflection around the Arsenal had not been suspended and the overall plan for the Arsenal was made public on 5 November 2014 by the administrative supervisory authority.

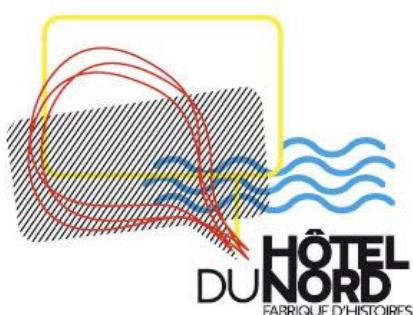
This judicial episode and its aftermath have deeply affected the relations between all the actors involved in the project (for example Faro Venezia and Forum Futuro Arsenale) and the local public authorities. Indeed, all the work that had been done to try to engage a reluctant civil society to cooperate with the authorities had been undermined and the mistrust had resurfaced. The various conversations between the Arsenal 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 Arsenal in the absence of real participative democracy.

In a context of a political crisis and a strong mistrust between different actors in political sphere and the 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 organizing a meeting between bottom-up participatory initiatives and heritage communities and the public authorities favouring a top-down approach.

## MARSEILLE, 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 2<sup>nd</sup>, 7<sup>th</sup> and 8<sup>th</sup> sectors of Marseilles 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 artistic or of plain citizens. The questions which they try to answer are the following: How to bring out a new meaning, a meaning whereby bonding occurs between individuals, and affiliation and collective history are created out of individual life stories? How to supersede the "Struggle for recognition" of stigmatized 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 work of the inhabitants into the community and the collective memory.





## **Context**

### ***Marseille 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 ones at the end of XIX century and the Armenian immigration at the beginning of the XX 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 built in the Phocaeen 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<sup>1</sup>.



## **The initiative**

### **Actors**

The project’s initiators include 15<sup>th</sup> and 16<sup>th</sup> arrondissement town halls and their heritage communities, Heritage Committee, Sector 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 all together in defence of the quality of life and living environment.

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<sup>1</sup> Source : <http://www.marseille-tourisme.com/fr/decouvrir-marseille/decouverte-de-marseille/marseille-a-travers-les-siecles/>



## ***Main ideas and principles***

The heritage cooperative 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 Marseille, when the State, the City of Marseilles, the University of Marseilles, the National Centre for the territorial public service and the Council of Europe started a mission to support the urban transformation of the Marseilles' port area through European integrated heritage.

With the support of this mission, associations, local population and businesses have worked together for around fifteen years in heritage communities to collect, identify, interpret and present available heritage. External players, e.g., 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 15<sup>th</sup> and 16<sup>th</sup> arrondissement town halls inaugurated the Heritage Committee to contemplate the heritage policy of the sector in order to apply the principles of the Faro Convention. Later that year, the Sector Mayor signed the adhesion to the principles of this 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 cooperation on European level continued, with the launch of heritage community's association, "Hôtel du Nord", whose focus was providing hospitality offers in the light of preparations for the 2013 edition of the European Capital of Culture.

The same year, the **Heritage Commission** and **Marseilles-Provence 2013** co-produced a pilot phase of Hôtel du Nord, hosted by **Place Cooperative**. A pilot trip "Eaux et Jardins" is elaborated for the JEP 2010 and is 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 organized by the heritage communities of the 15<sup>th</sup> and 16<sup>th</sup> arrondissements of Marseilles and the town halls. During these 3 days, 17 people from France, Mali and Switzerland were welcomed by 6 guests as part of the stay "Eaux et Jardins". This stay made it possible to evaluate the offer of guesthouses and the operators involved: travel agency, "bed and breakfast", catering, reception points and companions.

In 2013, when Marseilles carried the label of the European Capital of Culture, around forty members of the cooperative "Hôtel du Nord", from all the four Faro signatory municipalities, and some fifty hosts - associations, inhabitants, collectives, companies - welcomed more than 2.500 passengers to their homes and organised heritage walks to discover the North of Marseilles. They were selling local products and were offering diverse activities in co-operation with cultural institutions, such as **Marseille-Provence 2013**, the **Friche Belle de Mai** and the **Museum of Contemporary Art MAC**. In addition, they co-ordinated the Marseilles Forum on social value of heritage for society, in which, at the invitation of heritage communities, some 30 Euro-Mediterranean countries participated, together with 4 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. Nowadays, Hôtel du Nord describes itself as a cooperative 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 sale of works and local productions.

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 affects certain neighbourhoods of Marseilles. The poor living conditions generate a 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 cooperative are:

- ❖ A free, voluntary and open membership
- ❖ A 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 cooperative continues its development, building new alliances and counting with tens of thousands of visitors since its creation.

It is important to note that the Hôtel du Nord cooperative, which could be also called a "humanism/humanity factory" is not only destined for tourists. For its 50<sup>th</sup> anniversary in 2015, Hôpital Nord and the AP-HM (Public welfare-Marseille hospitals) asked the cooperative to imagine and create special heritage walks tailored to the history and surroundings of Hôpital Nord. In this line, the Hôtel du Nord cooperative 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 cooperative's members (used to hosting Hôtel du Nord "passengers" at her place) 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 breakfast and/or guesthouses near the Hospital".

Beside the campanile, or the Bonsai hotel, there are no other hotels in the northern districts of Marseilles. In addition, there are very few hotels covering the whole of the 15<sup>th</sup>, 16<sup>th</sup>, 14<sup>th</sup> and 13<sup>th</sup> arrondissements of Marseilles. Louis Duffet, another Hôtel du Nord's member notes: "Demand is high and the AP-HM should remember our cooperative 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 sectors of Marseilles, as well as the mayor of Vitrolles, adhered to the principles set out in the Faro Convention with the aim of creating, on local level, the conditions allowing different actors to come together and act against discrimination and poverty that affected their neighbourhoods and degraded the living conditions. Hôtel du Nord is part of these initiatives, offering trainings, workshops, exchange of practices and awareness raising sessions for private or public actors wishing to apprehend 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 the public institutions, but conducted by the inhabitants, are considered as "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 will last beyond 2013: the first French "long-distance hiking" road, 365 kilometres long and covering 38 municipalities (GR2013); "Culture Pilots" program of professional insertion of inhabitants as tourist and cultural animators; "Hôtel du Nord", the first cooperative of inhabitants in Europe promoting the offers of solidarity tourism in the neighbourhoods of Marseille, with fifty qualified hosts.

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

Specific projects organized 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 imaginary 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, musicalize or poeticize 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 communes. Designed with "artist-walkers" for Marseille-Provence as the 2013 European Capital of Culture, this metropolitan trail around the Etang de Berre and the Etoile massif reveals a world between city and nature and a territory modified by men for millennia. Heritage

communities, residents and hikers have also participated in its creation and its realization alongside artists, and today offer its discovery through heritage, artistic and sensitive walks.

**Heritage walks** -> The heritage walks are designed by and with those who live and work on the spot. The inhabitants cross each other's stories with the historical research work that, often collectively, people, associations and businesses sector create from scientific sources and their own experiences, curiosity and knowledge. These walks take many forms to experiment, document and show the territory of Marseilles and its inhabitants in a singular way: heritage walks, sensitive walks by artists, walks organised by certain authors of books 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 cooperative of inhabitants Hôtel du Nord, the sound walks of Radio Grenouille and the European program of Culture Pilots.

**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 cooperative, 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 on the territory of the Great Urban Project, where she was appointed to implement the European principles of integrated heritage:

- ❖ Coordination and networking with civil society
- ❖ Support for the heritage communities created
- ❖ Scientific research and monitoring with residents and heritage professionals
- ❖ Coordination 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 the revelation of 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 the groups on the GR2013, the heritage walks of Hotel du Nord and in the visit of soap factories.

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

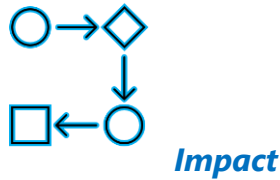
**The heritage commission** -> Between 2009 and 2015, 4 mayors have expressed their support for the principles set out in the Faro Convention, on the European Heritage Days. As a first step, a participatory democratic process was set up, led by the elected representative in charge of culture, with an aim of mobilizing 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 program of heritage walks for the European Heritage Days.

**Heritage workshops** -> the cooperative gets involved in sites with high potentials -environmental, social, economic- whereas neglected by institutions and local populations due to public disinvestment, pollution, private appropriation, ... In addition to collective heritage survey, 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 15<sup>th</sup> arrondissement. In 2021, several artists working with Hotel 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 prefigure new possibilities in the collective investment of those areas.

**Taking place** -> this research action is a partnership between the Museum of History of Marseille, the cooperative Hôtel du Nord and the association Noailles Debout! both based on inhabitant participation. This 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 (working class district downtown Marseille). It starts in 2019, with the feeling that working on heritage could help go beyond trauma and that working on memories was a mean to find a way to carry on toward the future instead of being stuck in the tragedy. It developpes a real 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 Marseille. The collaboration takes different forms, such as heritage walks, collecting of people's testimonies, and an in-door process inside the museum.

**Transmission** -> the cooperative cooperates with other initiatives in France and Europe that draw on its experience and feed it in return: the Hidden City programme in Pilsen (Czech Republic), the Herons' hospitalities offer in Nantes (France), the Almaški community in Novi Sad (Serbia), the natural regional parc 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 provide 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 cooperatives.



In Marseille, a group of social actors decided to apply the principles of the Faro Convention asking the following questions:

- ❖ Is it possible to talk about these neighbourhoods in different terms than fantasizing 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, 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 a 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-organized 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 invented and implemented, among others, concrete actions such as "heritage walks", as constituent elements of the storytelling, intended to reveal a collective imagination, which 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)

The purpose of this workshop is to investigate the re-invention 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

*Faro as awareness raising tool to reevaluate uncomfortable heritage and establish urban regeneration through community art*



Political Development  
Economic development  
Social development  
Technological development  
Legal development  
Environmental development

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### *In a nutshell*

The abandoned Cabbage Field territory includes three 19th century structures which are located on a former military barracks. The community launched around it is a small-scale response to the growing local participation in the governance and programming of this cultural heritage site and its surrounding parcel of public land. This community with a can-do spirit is actively trying to transform its historical heritage into a living cultural asset.

Lithuania has for some years been engaged in the process of ratification of the Faro Convention. After having seriously considered the signature in 2007, its government retook the process of reflection, studying once again the objectives and potential impacts. In addition, local initiatives are interested in the Faro Convention as a support tool for heritage projects seen as atypical for their bottom-up approach and for perceiving the cultural heritage in a more transversal way.

The Cabbage Field, as a civil society initiative, is working through community art to grow the voice and creative power of people, aiming to find local and institutional partners to transform the three 19th century structures and its surrounding parcel of public land into a sustainable public asset. The



work is led by the Žemųjų Šančių bendruomenė, a legally constituted community association representing residents of a micro region of Kaunas (pop. c.10,000).



## **Context**

### ***Kaunas today***

Kaunas is the second largest city in Lithuania and with its 300.000 inhabitants, it is considered as the centre of Lithuanian economic, academic and cultural life. During the interwar period, between 1920 and 1939, the city served as the temporary capital of Lithuania, when Vilnius was considered part of Poland. During that period Kaunas 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 interwar 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, since the 1990s, experienced a major demographic decline, stabilized in recent years. Lithuania became independent in 1991 in the wake of Ukraine, to which it was integrated during the time of the Soviet Republic of Ukraine. Marked by the many occupations and annexations of the country, Kaunas also remembers its past as capital of independent Lithuania between 1920 and 1940 (while Vilnius was in Poland). This historical parenthesis retains an especially important modernist architectural heritage derived from Bauhaus influences and often revisited nationalistic symbolism.

The city was the birthplace of George Maciunas, the founder of the Fluxus movement and is in the centre of Lithuania. Šanciai (20,000 inhabitants) built by Tsar Alexander II is the district of this derelict and contaminated former 19th century army barracks that at different periods was home to invading armies. While the world celebrated liberation in 1945, Lithuania returned to Soviet domination. With the Singing Revolution of 1989 hopes shifted towards the desire for national identity and the fear of privatization, corruption and emigration. During Lithuanian independence neither the community nor the state initiated any positive changes on the 19<sup>th</sup> century army barracks site, also known as Cabbage Field.



## **The initiative**

### ***Actors***

The two main initiators are Ed Carroll and Vita Geluniene as well as Albinas Vilcinskas, head of culture division.

Lithuanian/Irish artists Vita Gelūniene and Ed Carroll were prompted by a message for tourists on a notice board: "Welcome to the friendly city of Kaunas". Kaunas seeks for a modern and inclusive culture. Friendly zone was conceived as the art and public program of Kaunas Biennial. In its various manifestations it focused on public spaces that appeared frozen or as urbanist, Keller Easterling's suggests, 'stones in the water' e.g., the dilapidated Old Town Bus Station at Kaunas Castle. The main question was how Kaunas can be a city developing in tandem with its people.

The artist duo decided to work on this challenge from the bottom-up approach with people and places and to be creative by making the mentioned sites sustainable over a much longer period, rather than focusing on a short-term project work. The decision to locate the activity in Šančiai emerged from a feasibility study on how to engage and mobilize local culture, involving a team of artists and non-artists.

The feasibility study, funded by a Creative Europe grant, created a space for dialogue between the Šančiai work and other cutting edge community work in Rotterdam, Cork and Belfast. Tactics were shared on how to mobilize the communities that can transfer their knowledge on how to live together sustainably, peacefully and respecting 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 big transformation. The core part of the challenge was community mobilisation and development. This was achieved through establishing a core team of volunteers, stakeholders' meetings, volunteer cleaning days, visioning workshops, dialogue with the municipality and residents, etc.

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 nothing to tackle the increasing poverty, the hidden privatization and gentrification, the secrecy of top-down decision-making and haemorrhaging effect of emigration. The changed environment could, in turn, strengthen the community's capacity in decision-making, promote values and cultural rights, and foster inclusion and social justice.

Other actors involved in the initiative are:

- ❖ Lower Šančiai community association
- ❖ Šančiai Elderate and library
- ❖ Kaunas municipality
- ❖ Kaunas Technological University
- ❖ Jotron Ltd, Kautra Ltd, Italiana Ltd, Green Prints Ltd, Kaukazas Ltd
- ❖ Šančiai Sport and Health Centre
- ❖ Šančiai High school
- ❖ Agenda 21 for Culture
- ❖ Afrikaaner Cooperative
- ❖ Cricklewook Farm
- ❖ School of Arts Institute, Chicago
- ❖ Blue Drum Agency

## ***Main ideas and principles***

The Cabbage Field is part of 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 was then dismantled for building materials, but substantial parts remain, including some derelict buildings, the buildings that have been converted into private flats, as well as new industrial units that have been built and public housing. The site is edged by the small, traditional houses built during the 20<sup>th</sup> century as Šančiai slowly grew.

The future of such unwanted, but potentially valuable sites are always a matter of debate in the political spheres. Government's change, factories close, mines are exhausted: it is the people who live nearby that must make a new way of life among the vestiges of the past.

The Cabbage Field – so called because of the cellars in which fermented cabbage and other army stores were kept – is a rare piece of open, public space in Šančiai. Since 2003, despite its significance as urban heritage, Cabbage Field is home to decay, disintegration and loss, which continues to construct a negative identity and leads to economic, social and cultural decline. The increased incidents of illegal dumping and collapsing buildings cause health and safety issues for the site users. This leads to a destruction of urban heritage, which erases a core part of the site's indigenous identity. The no-man's-land status fosters criminal activities and leads to an aggressive privatization of the site and erosion of public space. Nevertheless, the space matters to local people who are now working extremely hard to save the site as a community asset, with community art at the centre of their activity. The community art is seen as a way of coming together, exploring the traditions and history of the site, and creating events that make the spirit of the place visible.

The city, on the other hand, has recently integrated culture into the Kaunas Development Plan. In addition, there have been suggestions to constitute vertical approaches ranging from planning of cultural policy to provision of services in particular cultural institutions. In 2017, Kaunas published its new City Cultural Strategy, which seeks to make Kaunas a centre of modern participatory culture and a home to intelligent and "happy" people. As the city has lost 20 percent of its population due to emigration, it now seeks to use culture to retrieve the energy and spirit that once made it a temporary capital. The Strategy is an idealistic document that looks for renewal of the city by placing culture and creativity at the heart of sustainable development. The idea is to make Kaunas alive again, not erasing it from the European history, but, instead, making it part of the future of Europe.

The vision of the Kaunas City Culture Strategy is that the identity and well-being of each city dweller will be supported. Through a sustainable development framework, Kaunas will emerge as a modern city, where art, culture and heritage reflect the richness of the local population and enable civic and social responsibility, creativity, and quality of life to unfold. Kaunas City Cultural Strategy seeks to reflect:

- ❖ Inclusive cultural, contemporary art, innovation and design
- ❖ A creative, modern and cultural offer

- ❖ A cultural life that is brimming over
- ❖ Cultural institutions supported by the city
- ❖ A potential for Kaunas to be a European and a Baltic region leader again

However, cities need more than big intentions and exciting plans. Community needs to be strengthened and, while top-down institutional-led approaches are dominant, community and bottom-up initiatives remain under-developed. Communities perceive the culture as means of expression of the invisible dimensions, and of making the unheard voices heard. Community culture is frequently overlooked today as a fresh start of culture vitality and community resilience and is usually seen as an object of urban development. The Cabbage Field proffers the community as subject of action with the power to feel and transform oneself in relation to others, to renew and reframe institutions, and to shape and reshape the value base of the city.

### ***Methodology and activities***

The Cabbage Field seeks to retrieve and refresh the bonds that people have with each other. Art and culture can help to uncover the values and motivations, reshape the present and reveal the cultural rights that can enrich democratic accountability and citizens' participation. The work of the project focuses on:

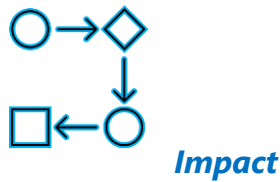
- ❖ Seeking transformative approaches to community formation
- ❖ Finding new tactics to activate the cultural potential and vitality of people and places
- ❖ Making new cultural contacts that are also driven by equality and human rights to add value to mutual exchanges and learning from the experience of others.

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

- ❖ Transformative approaches to the design of communities in the city that can be scaled-up and deliver an international model of good practice aiming at the overall well-being
- ❖ Finding new 'trade' routes to import and export lessons and learning by establishing 'cultural contacts' with twinned city sites and to calibrate the international dimensions with the distinctive local features.

Furthermore, the project is also aiming to build the capacity to overcome the invisibility, lack of articulation, and absence of protection and fulfilment of cultural rights of communities by:

- ❖ Working in the field with people and environment
- ❖ Delivering skills workshops with a value-based approach to make cultural rights of people and places real
- ❖ Testing ideas, practices and experiences
- ❖ Mobilizing new leadership among the communities working cooperatively.



The most important impact is how the work in the community resulted in the growing of people's sensitivity for a kind of culture that is far from the official one. Working this way has had a significant impact on the mindset of important cultural actors. Cabbage Field is highly visible in the cultural sphere in Kaunas. At all levels, there is an understanding of what can be achieved by thoroughly working in one site rather than just out-reaching. Evidence has been gathered and relationships enhanced with cultural players and city authorities. For cultural actors, the value of long-term sustainable community practice is evident, even in the face of short-term funding.

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

- ❖ It is about the agency of free and independent artists attempting unauthorized artistic interventions in public space and faced with restrictive public laws to do with the ownership of cultural heritage in the city
- ❖ It is about navigating between illegal occupation and finding the legal instruments for legitimacy of the work
- ❖ It is about finding ways to express the rights of citizens to their city.

Partner organizations like Lower Šančiai Community Association, Šančiai Elderate, private companies and local and international cultural partners are key advocates and are highlighting their partners ways of re-inventing of how community arts can reset, renew and refresh communities, which are experiencing exclusion. The Cabbage Field Project envisaged an enhancement of interagency engagement and activities for the well-being of communities, as well as new alliances and new forms of organizational structures for community arts learning.

Residents who have participated in the project have increased their capacity to work together. New channels have opened between residents, creative practitioners, social workers and environmentalists. For example, through the collaboration with the Kaunas Forestry and Engineering College, workshops were delivered, raising the awareness of the richness of the plant and tree life in the Cabbage Field. The workshops and the expertise of the College helped to identify ways in which landscape can interact with a community and how to create synergies between environment, people and places.

The Project 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 project contributes to re-learning how to cooperate and co-create in ways that are community driven, as well as prioritize rights and values which can be acted-upon together. Links were established to other practices in Vilnius, Rotterdam, Dublin, London, St Louis and Chicago to exchange on bottom-up actions to support the cultural rights of people and places.

The Project has submitted a plan to develop a Community Culture Hub with communities across the city, an initiative balancing the international dimensions with the distinctive local features as a co-

creative model that could distinguish Kaunas on the global stage. By working with values and equality, opportunities are identified to advance cultural rights plan for Kaunas as part of the big preparation process for becoming the European Capital of Culture in 2022.

To reinforce the link with the Faro Convention principles, the following recommendations were proposed:

- ❖ Further promote the incorporation of the Faro principles into the Cabbage Field project in Kaunas within the framework of its status of the European Capital of Culture, especially from the point of view of hospitality;
- ❖ Include different initiatives in the Cabbage Field network, which have already shown interest in integrating it;
- ❖ Promote the Faro Convention with the national authorities in order to benefit from a favourable context for signing the Convention (using spaces such as Lithuanian centennial friendly commission, European Year of Heritage, European Capital of Culture) and, with regards to civil society, address Faro's contribution to urban renewal processes.

The initiative has to also address some of remaining challenges:

- ❖ community mobilization facing huge indifference and suspicion
- ❖ reluctance from institutional partners to consider cultural rights as driver for transformation of the existing city development models
- ❖ resistance of the community to act
- ❖ preservation of the reclaimed territory and avoiding privatization
- ❖ existing agreements with the stakeholders
- ❖ 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.

The Faro Convention appears, in turn, as a framework and a tool to legitimize arrests for misuses of heritage and to sensitize various actors (elected officials and civil servants in particular) towards more cooperation with civil society.

Furthermore, there is a difficulty in addressing the historical work and heritage valuation of the elements referring to the Russian periods of occupation (tsarist as Soviet).

It is quite clear that the dominant narrative of the destruction of the nation, and in the case of Kaunas, the over-valorisation 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 (the case of Russian military fortifications, unfinished hotels of 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 mobilized, and little consulted (about their life story, cultural production,

urban projects), as well as the conscience of the governors who would not take the citizens into account.



# 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*

"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 manifold 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 material 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 parking lots, double chair lifts and clumsy hotels. An alternative, embodied by gentle tourism, has, in turn, been chosen. The Lesach Valley was awarded as the most natural valley in the Alps at the "Stuttgart Holiday Fair" in 1991.

In this line, 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, in which spectators had the opportunity to get to know the character of this valley and its people. The interaction between man and nature has not yet lost its rhythm in the Lesach Valley. This remote valley is full of scenic, historical and architectural gems worthy to discover. Lesach Valley is an open museum for anyone who has an eye for it<sup>2</sup>.



### **The initiative**

#### **Actors**

The different partners involved in the project are:

- ❖ University of Klagenfurt (AAU) <https://www.aau.at/en/>
- ❖ Austrian commission of UNESCO <http://www.unesco.at/>
- ❖ Non-profit organization "Forum Synergies" [http://www.forum-synergies.eu/index\\_fr.html](http://www.forum-synergies.eu/index_fr.html)
- ❖ Lesachtal Municipality <http://www.lesachtal.gv.at/>
- ❖ Directorate of Education for Carinthia <http://www.ksn.at/>
- ❖ Kleine Zeitung Newspapers <https://www.kleinezeitung.at/kaernten/index.do>
- ❖ Dorf- und Brotfest <http://www.dorfundbrotfest.at/>

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<sup>2</sup> <https://lesachtalerbrot.wordpress.com/das-lesachtal/>

## ***Main ideas and principles***

"Bread Time" focuses on the cultural sustainability and the 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 the 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 quotidian action, integrating the new and the foreign traditions, 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 focus.

The reflection of intergenerational encounters with local cultural heritage requires 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 realized in collaboration with local activists.

## ***Methodology and activities***

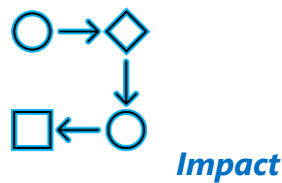
An interdisciplinary team is working on the "Bread Time" project, including areas such as sociology, education, history and landscape planning. The project itself is trans-disciplinary – reaching beyond science – through its collaboration with schools, community and local associations. Visible project 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, 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 cooperation with the Alpen-Adria University Klagenfurt and the Carinthia Media Centre for Education and Training (<https://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 live traditions for the local community are at the centre of research interest. The intergenerational encounters on the local cultural heritage lead to individual and collective learning experiences of the participants ([https://www.youtube.com/watch?v=tLAm\\_l4yPUo](https://www.youtube.com/watch?v=tLAm_l4yPUo)).

**Vom Korn zum Brot** -> Pupils from the elementary schools "Birnbäum and Liesing" made the film "Vom Korn zum Brot" in 2007. In this realization, 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 (<https://www.youtube.com/watch?v=TTu0pouRglQ>).



The "BrotZeit" project is dedicated to the cultural sustainability of local knowledge and craft skills for "Lesachtaler Bread" with the aim of a reflected valorization. Based on the intangible cultural heritage "Lesachtaler Bread", the connection between the intergenerational transmission of experience and regional identity is examined.

Living traditions change in everyday activities, they integrate 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 sensual-acting comprehension as well as in the intergenerational dialogue between schoolchildren \* and the bearers of the local knowledge, activities and the 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 trashing, milling, baking), interviews with contemporary witnesses, „public storytelling cafe, public call for stories, pictures and films were organized. The youngsters also suggested other creative ways to collect the information: bread detectives' questionnaire for youngsters, bread diary, observation diary of cultivation corn, time lapse films about the corn fields...

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 coffeehouse-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

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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 series of educational and recreational activities which revolve around the history, art and a 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, Gonzalo de Berceo. All these figures are part of the stories told during the meetings within the monastery's walls, with the aim to remind of 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, which was awarded in 2011 by the European Union with the Europa Nostra award in the category of "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" organized 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, are standing out. The importance of San Millán de la Cogolla lies also in its status of 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 the King Enrico. It was a mythical time of the first Christianity full of legends, new symbols, reminiscences of pre-Roman tribes and fantastic facts.

Millán or Emiliano was born in Berceo in 473. As son of a peasant family of Hispano-Roman origin, he dedicates himself to shepherding a flock of sheep. The traditions represent him in idyllic mountains playing the dulzaina or singing songs on zither. At the age of twenty 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 will lead the life of asceticism for forty 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 coming 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 the 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 a Latin, to be understandable to the people<sup>3</sup>.



*The initiative*

### **Actors**

The San Millán Foundation (<https://www.fsanmillan.es/>) was set up on 8 October 1998, with the Government of La Rioja, the Caja Rioja Foundation and Ibercaja as founding members. The aim of the San Millán de la Cogolla Foundation is to promote the protection and care for the natural environment of the area declared a World Heritage Site in San Millán de la Cogolla and the monasteries of Suso and Yuso (<http://monasteriodesanmillan.com/>).

Vision Mundi initiative (<http://www.visionmundi.org/>) tackles the issue of blindness and enhances actions of a significant impact to face inequality and give dignity to people from the most impoverished countries.

### **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 a way of life in the monasteries of Yuso and Suso.

### **Methodology and activities**

The visit to these monuments with the UNESCO World Heritage designation is now a new and a unique experience thanks to this project. In addition to visiting the monastery, there is the opportunity to immerse oneself into an ancient monastic environment from mediaeval times, by taking part in the

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<sup>3</sup> <https://www.fsanmillan.es/san-millan-de-la-cogolla>

calligraphy and illustration workshops, participate and the architectural workshops to discover the basic elements of the construction of the Yuso Monastery and learn how craftsmen worked with stone, wood, iron and glass. There are also guided itineraries to explore the cave where the saint lived, and the natural attractions of this site, whose resources supplied the monasteries for many centuries. Emilianensis program promotes the discovery of La Rioja monasteries by providing cultural and educational activities for all.

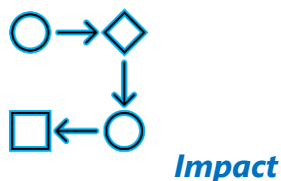
**Workshop for students** -> The main goal of this educational program is making young people understand what cultural heritage is and why it should be saved, by managing technical, scientific and economic difficulties which are implied by the conservation process of a monument. The program is particularly aimed to allow them to develop a sense of involvement vis-à-vis the protection of heritage.

**Theatre visits in de Canas Abbey** -> De Canas Abbey is one of the best examples of Cistercian culture in Spain. Monks living there are taking on the responsibility to save and promote the unmaterial heritage such as Cistercian spirituality and the way of life, as well as the rich material heritage. Due to its beauty, lights and silence, the Abbey stands out as a place to discover with family and to learn and enjoy historical characters related to the monument. *SAPO producciones* actors are actively involved in the activities by guiding visitors through a time journey back to the Spanish Middle Age.

**Concert in the Yuso Monastery** -> Organist Daniel Oyarzábal and soprano María Eugenia Boix play Aguilera de Heredia, Correa de Arauxo, Cabezón, Händel, Vivaldi and Mozart's masterpieces in the Monastery of Yuso church, which was built in 1644 by Jacinto del Rio.

**Arty stays** -> These stays offer to students from the university a possibility of enjoying a unique creative experience, in the 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 deepening of the knowledge acquired by students during the university courses, as well as 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, the San Millán de la Cogolla Foundation has joined forces with the Hispania Nostra Association and the SM Foundation to convene a training seminar for teachers, educators and cultural heritage managers. A 15-hour seminar is approved by the Department of Education of the Government of La Rioja.



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 with the UNESCO World Heritage designation is now a new and different experience thanks to this project.

The Emilianensis Programme works to disseminate the cultural heritage of the Suso and Yuste 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 the traditional ways of life and trades. On a European level, exchange programmes have been organized in which children and young people from the population have visited other countries and become familiar with new heritage practices and experiences.

In addition to visiting the monastery, you'll have the opportunity to transform yourself into an ancient monastic scribe from mediaeval times by taking part in the calligraphy and illustration workshops; experiment with models in the architecture workshop to discover the basic elements of the construction of the Yuso Monastery; learn how craftsmen worked with stone, wood, iron and glass. There are also guided itineraries to explore the cave where the saint lived, and the natural attractions of this site, whose resources supplied the monasteries for many centuries.

San Millán de la Cogolla Foundation also participated to the Heritage Hubs project, coordinated by the Association of Cultural Heritage Education in Finland and in collaboration with the Urban Development Centre in Serbia and the 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 youth 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 the opportunity to discover cultural similarities and shared values at a European level and recognize 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.

# 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

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## *In a nutshell*

Fontecchio is a very small village of 357 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 the natural disaster. Damaged buildings are converted into areas of social experiences such as craftwork and neighbourhood agriculture.

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

Casa&Bottega project originated from the idea of an ethic use of public or private damaged heritage. The core idea of this initiative is to use several buildings as social places, combining them with craftsmen's shops, neighbourhood gardens and sections of forests for civic woodcutting and pasture. The infrastructural part is linked to local producers of different community services.

Compared to social house experiences within larger urban agglomerations, the project is characterized by a high-level architectural value of the buildings, due to their remarkable performance in terms of energy, seismic security and the quality of landscape. The project is resulting in an urban regeneration and a high-impact social and economic initiatives in the community.



## **The initiative**

### **Actors**

One of the initiators was the Municipality of Fontecchio but two other important actors must be mentioned:

- Parco Naturale Regionale Sirente Velino <http://www.parcosirentevelino.it/>
- Abruzzo region <http://www.regione.abruzzo.it/>

### **Main ideas and principles**

On 1 April 2015, Abruzzi 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 get new work opportunities; restoring historical centres and dedicating them to craftwork and housing; developing new forms of local economy like agriculture and tourism; stimulating new models of environmental and economic sustainability.

Restoring historical buildings and urban recovery are the starting point for a program of social estate and reactivation of community. Renovation works comply with high standards of energetic efficiency,

antiseismic rules, design and architectural quality. "Casa&Bottega" project reacts to a demand which is not limited to local needs; it is about facilitating community life, supporting craftwork, increasing population, supplying inhabitants and producers with public services and promoting sustainable mobility, which all belong to a strategy that is supposed to create social cohesion.

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

### ***Methodology and activities***

**Borghi attivi project** ([www.borghiattivi.it](http://www.borghiattivi.it)) is a participation process that has, since 2011, involved the population in drawing guidelines for the local development and aesthetics of the village. "Casa&Bottega" was born from "Borghi attivi" project launched by the civil society and has spread since 2012 within 5 towns nearby the seismic crater of L'Aquila. During the process, inhabitants were asked to narrate about beauties, stories and landscape of their homeland, imagining the future and possible perspectives for the towns.

In Fontecchio, this project has been pursued by "Torre del Cormone" circuit and carried out through meetings with local associations, the parish, economic actors (hotels, restaurants, shops), schools and individuals. Historical and natural walks have been organized with experts to discover the landscape and to understand techniques of reconstruction after the earthquake. Furthermore, the initiative included organizing laboratories 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.

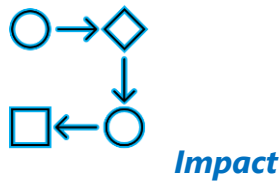
Finally, a survey has allowed gathering ideas and defining the so-called "Statuto dei Luoghi" in 2012. Among the guidelines for development, 3 actions are particularly considered as priorities: creating new apartments or houses through sustainable loan system to face depopulation; finding new ways of economic growth; improving mobility system to better connect the area.<sup>4</sup>

Other activities/aspects of the project include:

- "Lo spazio della memoria", a photographic museum and a 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 new 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 schoolchildren and elderly inhabitants;
- A "water museum", created to link places and activities based on river and fountains;
- A "river contract", signed with many municipalities of the valley;
- A contemporary artwork (Terzo Paradiso by M. Pistoletto) to be installed with citizens to keep the memory of the earthquake.

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<sup>4</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/borghiattivi.pdf>



The Casa&Bottega approach has generated related initiatives:

**Woods management** -> "One of Casa&Bottega project's goals is to isolate a maintenance system for the village's territory, by using it in a sustainable way and considering 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](http://www.mediterraneanmosaics.org)) which has been developed by ILEX Company, a model of sustainable management has been set in line with Casa&Bottega project. Within such a study, several typologies of using woods and surfaces have been conceived: biomasses for social housing warming; facilitating quality carpentry; isolating pasture areas; cropping herbs"<sup>5</sup>

**Cooperative communities** -> "Cooperative communities" are specific kind of companies which are characterized for their goal of valorising and keeping alive small local communities. "Cooperative communities" 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 cooperative community will deal with activities of Casa&Bottega project and will take care of public utility actions in order to enhance employment. Finally, the Cooperative will stand as a place where to spread ideas and learn practical skills by means of exchanges and laboratories. Overall, the Cooperative communities will not be a simple services-oriented companies, but a structured group of individuals sharing abilities and knowledge"<sup>6</sup>

**Urban gardens** -> "Social agriculture brings benefits due to a proactive use of territory by the people, facilitating maintenance processes. Gardens create collaboration and experience sharing as well as a further respect for the soil and its products. Casa&Bottega project foresees the possibility to get the provision of a plot of land within the municipal area, in order to make inhabitants connect to the territory and among each other. Small gardens will also allow to produce vegetables and fruits during the entire year, triggering a process of self-production and shorter supply chain. Social gardens experience already started and belongs to "Abruzzi Mosaics" project, which is financed by "Gran Sasso Velino" consortium and enhanced by ILEX, a company that is focused on local development. The project implied the use of a plot of land within the surface dedicated to Fontecchio's gardening: 7 plots of different dimensions have been distributed to inhabitants by means of a public call. Water supply has been projected using tanks which are connected to the town's fountain"<sup>7</sup>.

**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 pasture and wood. A community cooperative is the one to manage all the services

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<sup>5</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/boschi.pdf>

<sup>6</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/cooperativa.pdf>

<sup>7</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/cooperativa.pdf>

linked to mobility, housing, production, e-commerce and care for landscape. Some buildings belonging to the municipality Council are to be used to host new inhabitants, in particular young couples, as well as to set up craftwork shops to foster employment. The idea for the housing rents is to be lower than the ones provided in the market and those who are interested in ownership can benefit from further low-price services"<sup>8</sup>.

**Sustainable mobility** -> "The Fontecchio territory has a great potential in terms of attractiveness for tourists, but, to this 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, whilst local public transport only offers efficient bus services for students. Train service is fast but not so frequent and also uncomfortable, given the fact that stations are quite far from town centres. The number of potential users of public transport is 4000 inhabitants and includes the area between San Demetrio, Vestini and Acciano. In May 2014, a laboratory of discussion involving experts and inhabitants has been set to conceive a shared strategy for public transport"<sup>9</sup>

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<sup>8</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/social-housing.pdf>

<sup>9</sup> <http://www.fontecchio.gov.it/wp-content/uploads/2016/03/mobilita.pdf>

# CERVIA, Italy - Heritage Walks Ecomuseo del sale e del mare

*Using sustainable cultural tourism as a way to enhance the community feeling*



Political Development  
Economic development  
Social development  
Technological development  
Legal development  
Environmental development

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### *In a nutshell*

The 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 landscape, the 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 28700 inhabitants. Salt has left a deep legacy in today's Cervia, that has transformed from an ancient city of salt into a modern tourist city<sup>10</sup>. 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. The tourism coexists with the salt works, fishing and agriculture that have been maintained in Cervia. The exploitation of 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 activity, at first carried out by a few local families, is now being developed by individual entrepreneurs to cope with the economic crisis. The Tour Saint Michel nowadays houses the Tourist Office, strategically repositioned in the city centre to attract seaside tourism.

An important pine tree 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 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 built. 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***

It 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. Born as "Ficcole" in the valleys near the coast, the city then became known as "Old Cervia" until 1698, when the New Cervia, the city of foundation, 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 1600 meters 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. To

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<sup>10</sup> [http://www.ecomuseocervia.it/file/doc/doc\\_2.pdf](http://www.ecomuseocervia.it/file/doc/doc_2.pdf)



produce salt, the city has often, in past centuries, been a subject of disputes, wars, aims of conquest but salt has also been the fundamental engine of economic, urban, social and cultural development.

In the 19th 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 mines, opened to tourism, particularly with the development of the "Milano Marittima" district (1912), an urban project of "garden cities" in Liberty style for Milanese.



### ***The initiative***

#### **Actors**

In 2011, as part of a regional incentive for more citizen participation, the Commune of Cervia decided to start the creation of an eco-museum. The "Salt and Sea" Ecomuseum brings together all the cultural and natural heritage of Cervia (salt works, city centre, pine tree, etc.). The process is strongly supported by local elected officials who are providing the necessary human and financial resources. The winter period, which is not a tourist season, is used for volunteer activities and training.

In 2013, the city proposed to the inhabitants to become "facilitators" of the ecomuseum. Seventy residents were enrolled in the proposed one-year program and forty 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 eco-museums 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 "quadrilateral" were created.

Other important actors in the development of the initiative are:

- ❖ Emilia-Romagna Region <http://www.regione.emilia-romagna.it/>
- ❖ Delta 2000 <https://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](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 urbanization 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, take 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 which holds its heritage.

### ***Methodology and activities***

**The role of the "Ecomuseum Facilitators"** -> A motivator, a conductor, a custodian, a narrator: he or she 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 his/her own knowledge and experience and a creative talent, which he/she makes 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 characterized by its own heritage and identity, together with a population of which he/she is 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 in 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<sup>11</sup>.

**"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 of the significant relationships with places and activities often not considered.

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<sup>11</sup> <http://www.ecomuseocervia.it/en/dettNews.aspx?id=85>

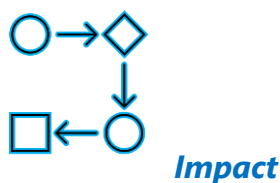
**"Landscape Maps"** -> A tool starting from the concept of landscape as an expression of civilizations, multidisciplinary cultures and a principal element of the quality of life of population. Unlike Community Maps, the content of the different landscape maps is the locations on which to carry out activities, workshops and routes, making them accessible to all in a 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 realized by those who live and work in a specific territory 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 organizers act as witnesses of the current use of cultural heritage and its potential future transformations.

**Heritage Walks** -> They are aimed to make citizens and guests more conscious of what living in 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 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 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 Ceria, 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 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 challenging many difficulties for years.



This initiative focuses on the preservation and enhancement of the city's heritage, characterized by its cultural and natural maritime heritage (both tangible and intangible) and is based on cooperation between the municipality and volunteers. It highlights traditions related to the sea and focuses on a

particular community (fishermen) 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 are developed: cultural walks to learn about tangible and intangible heritage through citizens (fishermen), exhibitions, training activities for volunteers and meetings between communities for the transfer of traditions. The participation of citizens allows to disseminate the various interpretations of the local heritage (point of view of fishermen, cultural actors, etc.) in order to increase cultural heritage knowledge as a factor of mutual understanding and social cohesion. As 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:

- A territorial identity strongly rooted in the territory of Cervia;
- A highly mobilized elected officials and public administration;
- A solid process (methodology, stakeholders, programme, coordination) 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) difficult to mobilize;
- Economic actors in the tourism sector with little involvement in the process;
- An impact in terms of sustainable tourism that remains to be built.

# POITIERS, France – Les Oiseaux de passage

*Using sustainable cultural tourism as a way to enhance the community feeling*



Political Development  
Economic development  
Social development  
Technological development  
Legal development  
Environmental development

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Contact



## *In a nutshell*

*Les Oiseaux de Passage co-operative* is a platform that provides another way of travelling and offers meetings and exchanges between professionals, 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 just remuneration and the right to vacations for all.



## **Context**

### **Poitiers today**

The cooperative is hosted in Poitiers, which is a city with 87,918 inhabitants located in the Centre-West 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, the place of the 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 the Centre-West 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, having the Oppidum spotted during the conquest to establish a city, which was when Lemon became the capital of the Picton's. 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 French network of "Art and History countries and cities"<sup>12</sup> (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 cooperatives:

- ❖ Ekitour travel agency <http://www.ekitour.fr/>
- ❖ Fair trade network Minga <http://www.minga.net/>
- ❖ Pointcarre cooperative <http://www.pointcarre.coop/>

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<sup>12</sup> <http://www.vpah.culture.fr/>

- ❖ The blog of youth hostels from Charente Maritime <http://www.blog-aj17.fr/>
- ❖ Ethic Etapes <http://www.ethic-etapes.fr/>
- ❖ Unat Association <https://www.unat.asso.fr/>
- ❖ Givernet Organisation <http://giverny.org/givernet/>
- ❖ Paysan <http://www.accueil-paysan.com/fr/>
- ❖ Colo Solidaire <http://www.colosolidaire.fr/>
- ❖ Ellyx <http://www.ellyx.fr/>
- ❖ Regional Union of cooperative societies of Aquitaine <http://www.scop-aquitaine.coop/sites/fr/unions-regionales/les-scop-aquitaine/>
- ❖ Financial cooperative <http://www.finacoop.fr/>
- ❖ Juriste-web-ntic.fr <http://www.juriste-web-ntic.fr/>
- ❖ I adopt a project <http://jadopteunprojet.com/>

Public partners and Institutions:

- ❖ France Active <https://www.franceactive.org/>
- ❖ Region of Nouvelle Aquitaine <https://www.nouvelle-aquitaine.fr/>
- ❖ South Region: Provence, Alpes, Cote d'Azur <https://www.maregionsud.fr/>
- ❖ Department Bouches du Rhône <https://www.departement13.fr/>
- ❖ Centre of cultural anthropology Canthel <http://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 cooperative sphere. They share the same values: hospitality, cooperation and humanity. Each of the members of the platform, strives for one or several of the following causes: cultural entitlements, right to equitable remuneration, right to social protection, right to vacations, 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 Marseille (2013), which is unique to those that already exist and fully responsive to the evolution and the potential of the websites. *Les Oiseaux de Passage* was officially founded, as a Cooperative Community-Oriented Enterprise (SCIC in French), in January 2016, by three cooperatives (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:

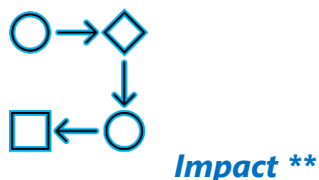
- ❖ *Les Oiseaux de Passage co-operative* stands as a community opting for cooperation;
- ❖ It encourages sharing and exchange for the rediscovery of travelling;
- ❖ It is a response to changes in the way we travel and use the web platforms.

## **Methodology and activities**

*Les Oiseaux de Passage* is animated by the Hosts, who are professional members of the online platform, where the interested tourists 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 local community, the Hosts have a 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 their community has in store. 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 5 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 allowing to discover a destination, as presented by those who live there. Moreover, the hosts advise travellers and compose itineraries featuring accommodation and activity offers by theme or location.

- ❖ **Accommodations** -> B&Bs, hostels, hotels, workspaces
- ❖ **Activities** -> Cultural events, leisure activities and workshops
- ❖ **Products** -> Local products one can read, see, hear, taste
- ❖ **Holidays** -> all-inclusive offers provided by a travel agency



The project consists of the following initiatives:

- «Welcome at»: 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 cooperative platform that offers another way to travel, favouring the exchange and the meeting between inhabitants, professionals and travellers, from human to human. All without advertising intrusion 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...



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 compose 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 cooperation and encourages sharing to find the pleasure of 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 discover a destination told by those who live there.

## CORDOBA, Spain - PAX Patios de la Axerquía

***Enhancement of traditional heritage to face gentrification and tourism increase***



Political Development  
Economic development  
Social development  
Technological development  
Legal development  
Environmental development

### ***Contacts and links***

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### ***In a nutshell***

This project is aimed to preserve the complex heritage and the value of the patios of Córdoba, Spain, which goes far beyond its architectural and material importance. The patios are a type of traditional housing community, which are part of the history and the rich heritage of the city.

The 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 the specific district of the city, Axerquía, and around its courtyards.



## Context

The city of Córdoba, the provincial capital of Andalucía, 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 this 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.

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. Nowadays, many patios have become bank property. The unemployment rate is around 25% and the tourism is the only industry flourishing in Cordoba, with each year one 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 is reflected 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 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 Cordoba 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: the city has universities already mobilized (monitoring demography, carrying out thermal studies of patios, elaborating atlases of intangible heritage, etc.); it can rely on the work of a rich associative and cooperative firms; it has recently adopted innovative legislative frameworks such as those of second-level cooperatives; substantial financial resources can be mobilized at the municipal level.



## *The initiative*

### **Actors**

After decades of real estate 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 a 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 the contemporary citizens <sup>13</sup>.

The architect Gaia Redaelli, part of the initiative "PAX - Patios de la Axerquía", contacted the Hôtel du Nord cooperative, a member of the Faro Convention Network, at the end of 2016, to draw inspiration from its cooperative and heritage experience, and participated in the Faro Lab in San Milan, in May 2017, as part of the second "Faro Action Plan 2016-17". At the end of 2017, she reported her initiative 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 cooperative of inhabitants as a possible "anti-gentrification" strategy.

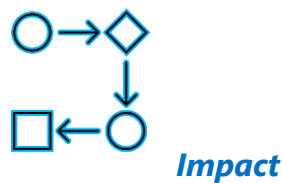
In the city centre, the departure of current inhabitants from family patios, sometimes to stay in the same neighbourhood, seems to be motivated by many factors, such as the excessive cost of renovating the patio houses for a single family, the absence of parking, new lifestyles that are incompatible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

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<sup>13</sup> <http://www.patiosaxerquia.eu/biennale/>

## ***Methodology and activities***

The "new residents" of the patios, mobilized 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, cooperation 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.



The PAX approach, centred on the patio houses as "common places for living and sharing experiences" could seem like an alternative to over-tourism than to gentrification. If achieving its goals, 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, i.e., as a "place of cooperation, coexistence, dialogue, sociability and solidarity", could make it possible to enhance the value of this heritage, contributing to tackling the social and environmental challenges the district the city and the province are facing, including global warming in a city that already experiences high temperatures (45°), migration, effects of the economic crisis, among others.

PAX initiative has the capacity to contribute to the emergence of one or more heritage communities capable of addressing some of these challenges in cooperation with public institutions. If there is no alternative to patio tourism at the moment, it could, as in the case of Viscrí, 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 interest of those who live, work and stay there. The new legislation on second-level cooperatives (i.e., integrating at least two first-level cooperatives) could be one of the "democratic governance" frameworks allowing to tackle both over-tourism and gentrification of patios.

Some of the members of the Faro Convention Network can serve as an inspiration for the future actions by PAX, in particular in their approach to tourism as favourable for the living environment (Viscrí experience) and/or for encouraging the sharing of experiences and democratic governance (Marseille experience). Using as an example 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 initiatives «heritage walks», among many other possibilities to explore.

# NOVI SAD, Serbia – Almaški Kraj and Novi Sad as the European Capital of Culture (ECOC) 2022

## *Policies on urban regeneration and valorisation 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 the State protection, but sometimes, it is invisible to citizens. An ECOC-oriented initiative puts emphasis on heritage as an instrument for sustaining current activities and inspiring new ones. Among the advantages of such a process, are people and organizations empowering, raising visibility of the site, inventing sustainability models and ensuring autonomy.



## Context

### ***Novi Sad today***

Novi Sad is the second largest city in a modern-day Serbia and the capital of the autonomous province of Vojvodina, located on the bank of Danube. According to the 2011 census, the population of the administrative area of the city, including suburbs, totals at 341,625 people (78,8% Serbs, 3,8% Hungarians, 1,9% Slovaks, 1,3% Croats, 1% Romani and 13,2% made of other minorities, in decreasing order: Montenegrins, Rusyns, Yugoslavs, Muslims, Macedonians, Romanians, Gorani, Ukrainians, Germans, Slovenians, Albanians, Russians).

Important cultural institutions 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 is home to the EXIT festival, one of the biggest music summer festivals in Europe. Novi Sad is, as well, 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 with total staff of nearly 5,000.

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

The neighbourhood has remained until now impermeable to tourism. The municipal plan for the rehabilitation of the facades, together with the singularities of the neighbourhood, the revitalization of its community life, the establishment of a new population of professionals and artists, makes this area a clear point of touristic interest, especially within the framework of the programme of Novi Sad as the 2021 European Culture Capital. What can be a fantastic opportunity for the inhabitants of the neighbourhood also becomes a clear threat in terms of gentrification, constituting an important aspect that the heritage community should carefully consider when defining their action plans.

### ***Historical background***

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 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 most important infrastructures. Nowadays, 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 [Алмашки Крај], 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 neighbourhood streets does not correspond to a grid, which gives the area a certain 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 confers the inhabitants some kind of social cohesion despite socioeconomic inequalities.

The original houses of Almaški Kraj were private manor houses with yards (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 yards being points of meeting, passage, conversation, as a sort of public space. In fact, many events, being an example the event 'Discovering the Almaš quarter backyards' have as objective to open these private yards to a larger public thorough the organization of diverse cultural activities (films, music, storytelling) around the old life in the neighbourhood.



*The initiative*

### **Actors**

The association "Almašani ", is a long experienced consolidated NGO committed to lead cultural process. The facilitators, initially Ivana Volic and currently Violeta Djerko, are very implicated and with good networking abilities (local networks, Faro Convention Network).

The institutional agents seem to have particularly good will towards the Heritage Community. The local government seeks to foster citizens' participation in cultural management, the city minister of culture showing his implication with Faro Convention Principles.

The heritage community and the facilitators are open to explore innovative, responsible economic activities and it is trying to intensify its collaboration with public institutions, especially with the ECOC NS2021, schools, cultural centres, City Archive, Institute for Heritage Protection, among others.



## ***Main ideas and principles***

Together with Timisoara (Romania) and Eleusis (Greece), Novi Sad will become European Capital of Culture in 2022. In its general program, it highlights its twenty-one communities, its four official languages, its two official alphabets and the nine religions practiced. It is presented as "a symbol of tolerance, multiculturalism and coexistence in the Danube Region". Through the creation of four "bridges", Novi Sad seeks to actively contribute to tackling the issues of "migration, conflict and reconciliation, youth unemployment, Roma discrimination and gender inequality":

1. The «new way" bridge (heritage and hospitality)
2. The rainbow bridge (reconciliation and migration)
3. The «freedom" bridge (creative industries and youth
4. The bridge of "hope" (cultural capacities and public spaces).

The "new way" bridge promotes *"a new concept of cultural heritage and hospitality, a new way of relating to our past, present and future"*. It is about reinterpreting culture in its diversity and its values as a common heritage of Europe. It is divided into about thirty actions programmed by 2021 and grouped into three programs: "Connect, Trans: form", "Cult: tour" and "Notre Europe". The Foundation **Novi Sad 2021** coordinates and manages the preparations for the development of activities corresponding to the European Capital of Culture of Novi Sad in 2022. The team of Novi Sad European Capital of Culture (ECOC) 2021 relied for its candidacy on the experience of Christian Potiron concerning the participation of the inhabitants. Mr Potiron was particularly in charge of the program "The hidden city" of Pilsen (Czech Republic), ECOC in 2015, which was a project involved in the Faro Convention Network and linked to the experience of Hotel du Nord in Marseille. These experiences have been included in the Novi Sad 2021 application, and in particular the program "Cult: tour / hospitality and cultural heritage", described as *"an important program promoting cultural mobility, participation, cultural heritage and cultural heritage hospitality in accordance with the Faro Convention"*.

## ***Methodology and activities***

The program is divided into three parts:

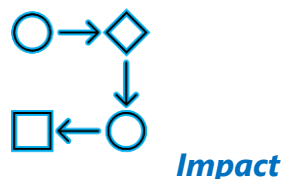
- ❖ Hospitality with "host school" (an application of Faro);
- ❖ "Heritage Walks" (another application of Faro) and cultural tourism;
- ❖ "Cultural caravans" that draw on the experience of Pilsen to mobilize the population of numerous neighbourhoods.

The program **"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 euros. 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 which, in 2005, was an object of implementation of a project of 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 historic buildings, the heritage classification of buildings, the collection of stories and installation of QR codes to discover them. The objective of the ECOC is to "make school" from this neighbourhood already well engaged in the development of cultural heritage with and for the inhabitants.

In addition to this active and recognized 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 recognized and appreciated for their commitment and skills.

The action **"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 exposed 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 Association "Almašani" 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 different from the cultural.

The Heritage community, in collaboration with the University of Novi Sad, has produced a narrative about the past of the area. The challenge was to create the present and the future narratives as means of fostering citizens' participation and institutional cooperation. The project involved a community of artists that contributed to the transformation that was sought: the activity 'Discovering the Almaš quarter backyards' is a good example of this capability. 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 2021 European Capital of Culture, "Almašani" was included in the process through the book project "Intellectual topography of Almaški kraj" that helped to promote the restoration of the silk factory and its transformation into the new cultural centre Svilara that opened on 23<sup>rd</sup> October 2018 and provided "Almašani" a place for work and gathering. The period

since 2019 is very productive as it implies cooperation with more than 40 partner organizations and participation in the project of Novi Sad ECoC 2022. 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 now claim 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 stigmatize the protest as "radical chic" and to pass its road project to the higher 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 storeys seems to have defeated the desires of real estate speculators. A new urban plan is being prepared for the district 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 neighborhood

❖ Setting up the neighbourhood with 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" on 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 have 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.

❖ Consolidate 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 station.

Yet, the elected representative for culture and the representatives of public institutions in charge of heritage and urban planning show their full trust and cooperation with the heritage community and they want it to become a model for other neighbourhoods. Such collaboration would benefit from more sustainable cooperation, 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 – Comunità del Parco Pubblico di Centocelle

## *Urban experimentalism in social marginality area*



Political Development  
Economic development  
Social development  
Technological development  
Legal development  
Environmental development

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## ***In a nutshell***

The Comunità del Parco Pubblico di Centocelle (CPPC) is a result of an intense work with the local community, based on the valorisation and empowerment of its social capital. The CPPC is aimed at promotion and enjoyment of the historic, cultural and environmental heritage of the Archaeological Park of Centocelle. In this line, the CPPC has decided to initiate the procedures for the recognition as Faro Community, finding the inspiration in the principles of the Faro Convention.



### **Context**

The Park covers a 120-hectares' plateau in the eastern suburbs of Rome. It is located between two "sector town halls" and in 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 or immigrants), resulting in a low land price near the Park. The Park is rich in projects and stories perceived as both positive and negative.

The Park contains many archaeological remains:

- ❖ Roman villas including the one of "La Piscina"
- ❖ An airport runway, the last witness of the first Italian airport opened in 1909
- ❖ An underground "Mussolini" gallery more than one kilometre away from the metro project, used for a while for mushroom cultivation
- ❖ A "mausoleum" recognized as a historical monument, now abandoned
- ❖ Catacombs that are currently closed.

In addition to the mentioned cultural heritage, there is also a natural and faunal heritage. The Centocelle district was celebrated as Rome's first "free zone" in 1944. Protected since 1992, the Park as we know it today exists since 1994. Following archaeological excavations and their burial, the Park was opened to the public in 2006 but closed in 2008 for security reasons. It is experiencing abusive occupations that still partly last, including car breakdowns and travellers' camps, among those one of the largest camps in Europe, Casilino, evacuated in 2012.

The Park is currently open to the public with a surface of 33 hectares, and with the idea for future expansion of 20 hectares, which was blocked following the bankruptcy of the company in charge of carrying out this part. The Park is little visited because of its difficult access and its poor reputation, both in terms of pollution and insecurity. It is partially used for model aircraft, cycling away from major dangerous roads, dog walking and sometimes for cultural activities, such as cricket by the Bangladeshi community (an activity prohibited by the administration because it is considered dangerous). The "Archaeological Park" project with the theme of "everyday life", highlighting Roman villas is one of the possible initiatives planned in the park.

Another important part of the Park, owned by the "Cassa Depositi e Prestiti" organisation and currently closed and guarded, is affected by a major real estate project. The Park's existence has been partly threatened by the project to extend the "Italian Pentagon" that juxtaposes with the Park, now abandoned by the current government. However, this project maintains the idea of a creation of housing (5000 people) within the Pentagon, with occasional major consequences, particularly related to the movement of these new residents. In this line, it is important to mention that in early 2017,

waste buried in the Park caught fire, which lasted for more than 40 days, and aroused fears of the neighbours, even though the WWF considers the Park not to be a threat for pollution. Studies are underway to assess this degree of pollution more accurately.



### *The initiative*

#### **Actors**

LabGov (Laboratory for the governance of the city as a common) is an international applied research platform on the shared and collaborative management of public spaces. The laboratory was founded in 2011 by the Free International University of Social Studies - LUISS Guido Carli, Rome. Since 2014, 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". At the launch of this project, the Faro Convention was considered as a possible framework for action and the exchanges took place in the framework of the experience of the Hotel du Nord residents' cooperative in Marseille. In early 2018, LabGov completed the self-assessment process 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.

- LUISS University (Rome): <https://www.luiss.edu/>
- LabGov City: <https://labgov.city/>
- Co-Cities: <http://labgovcity.designforcommons.org/wp-content/uploads/sites/19/Protocol-.pdf>

#### **Main ideas and principles**

One of LabGov's focus areas is Centocelle and enabling the community to develop solutions for its smart, sustainable and urban regeneration. Centocelle is a quarter with the asset of having a significant archaeological park, previously mentioned. Nowadays, the community of Centocelle is characterized by urban change and diversity, but it is unclear how to envisage its future and who can be mobilised for this. Therefore, the appreciation visit of the Council of Europe was timely to evaluate the LabGov-Rome's efforts focused on finding a methodology for co-governance of the commons, allowing citizens of the district to actively participate in the collective life.

LabGov is an intervention 'from above' with the aim to activate a community through a "bottom up" process. Its unique and distinctive feature is the exploration of the interface between top-down and bottom-up approaches in real time. This dynamics of 'top-down' and 'bottom-up' actions, especially including the dynamics of leadership and mobilization, is a contemporary area of investigation among members of the Faro Network (e.g., Cordoba, Kaunas, Marseille),

**Co-Roma** 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 common goods (as defined by Eleonor 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 is also active in other cities in Italy (Bologna, Mantova, Battipaglia, Reggio Emilia) and is based on the Co-Cities protocol.

### ***Methodology and activities***

The methodology is based on 5 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** -> localizing urban commons and activating local actors (scholars, experts, practitioners) through a dialogue
- ❖ **Mapping** -> carried out both offline and online, resulting in an analog and digital mapping of urban commons through relevant civic initiatives and self-organization experiences; field work activities, ethnographic work, as well as exploratory interviews or surveys are required
- ❖ **Practicing** -> 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 policymakers 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.

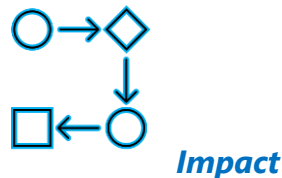
The current experiment, which includes Co-Roma project, aims to eventually create a methodology that can be replicated in other urban areas. The first three stages of the "cycle", already completed, consisted of:

1. Individual and collective interviews with a wide range of stakeholders to identify potential commons/communities/co-operations;



2. The previous have been mapped in the workshop and *in situ*;
3. Finally, practical simulations and co-design workshops were organized on site (circular economy).

Centocelle has been identified as one of the "commons/communities/co-operation element, on which to continue the experiment.



Centocelle Park is perceived as a common heritage. A heritage community has been formed as an association and as a community cooperative. The Centocelle Park, understood as a whole by heritage institutions, is sometimes threatened by fragmentation (Italian pentagon project, etc.). Despite an unstable political context and a supposed "abandonment" of the park, many institutional actors are involved in the current third phase of the Co-City process.

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 MIBAC (Italian Ministry of Culture), which claims a Faro approach. There are storytelling projects such as the development of the Mussolini Gallery (LUISS University) or the creation of an interpretation centre (MIBAC). A first heritage bike ride allowed to consider stories about the Park. However, the economic actors present in the Park or the neighbourhood do not highlight these stories.

The creation of the association and of the community cooperative are in line with democratic governance processes that are an integral part of the Co-Roma project, which is associated to the Cooperative. That project operates on various 'working sites' open in the city of Rome, the main one is the Roma Sud-Est co-district and had carried out through the past years' heritage walks, meetings and workshops, together with micro-regeneration activities, such as revitalizing the Archaeological Park of Centocelle. It offers a place to collect, share, incubate and develop new projects that aim to build collaborative neighbourhood communities through common cultural and social traditions.

Co-Roma project is a coalition of different actors (associations; enterprises; social partners; educational institutions; etc.) who have embarked on a common path towards the enhancement, promotion and management of the commons in the city of Rome. The need to rediscover and enhance the cultural heritage of "priority complex districts" to foster new forms of sustainable economic and social development is the driving force behind the Co-Roma project, which it has been pursuing since 2015 by fully applying the principles of the Faro Convention

Some private sector actors (restaurants, motorhome sites, sports halls) are involved in giving response to the social problems of the district. These actors are concerned about their impact on the neighbourhood (slow food, socialization, etc.) even if among the many initially mobilized, few private actors participate in the process. Besides, the heritage community has been built with the support of

members of the Roma community, present in the Centocelle Park. The Co-Roma process is intended to be inclusive and non-discriminatory.

The identification and experimentation with new economic models are part of the process of creating the community cooperative. The heritage community seeks to incorporate itself as a community cooperative to increase its economic autonomy. LUISS University can mobilize funding for each step of this process. One of the members of the University team is in charge of designing new economic models, whose aims are the regeneration and shared management of urban common goods.

# CASTELLÓN 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

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## ***In a nutshell***

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

In October 2017, Patrimoni project's coordinator, 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 and 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 Faro network.





### ***Context***

The Jaume I University Extension Programme (PEU) covers a rural area of 100,000 inhabitants and 126 villages with less than 5.000 inhabitants located in the hinterland, the seaside having few villages. 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 the agriculture. Some industries persist such as ceramics. However, no unemployment problems or problems of accessibility in the hinterland were reported.

PEU has been part of the Vice-Dean for Culture and International Relations of the Jaume I University since its inception in 1992, as a response to the university's "debt" to the rural world, to which it abducts young and skilled population. The rural exodus is cited by the actors 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 the Diputacion de Castellon, is led by a team of 3 technicians and a full-time external collaborator, Angel Portolés.

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, such approach does not exist in other Spanish universities. The PEU welcomes the students, manages a master's degree and cooperates in university programs such as currently "New Ruralities" of the Department of Education and the Department of History and Humanities.



### ***The initiative***

#### ***Actors***

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

#### ***Main ideas and principles***

The Patrimoni project is one of the PEU's actions, 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

natural park or the inclusion of foreign 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 point are 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 heritages: water (fountains, circuits), fauna and flora (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 Fabrica 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 is well developed, the value of this heritage "for society" is beginning to be the subject of diverse projects.

### **Tourism valorisation**

The creation of "circuits" is regularly cited as one of the main ways of sharing this heritage: mill road, Via Romana, Penya Golosa 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: socialization plan (Cartuja), sustainable tourism plan (new rurality), integrated tourism (tourism university), diffuse tourism (natural parks), memory tourism (with the focus on civil war), responsible tourism (tourist 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 re-construction of dry-stone walls as a symbol of living together (each stone is a unique person);
- ❖ Alcora's Real Fabrica de Ceramica'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.

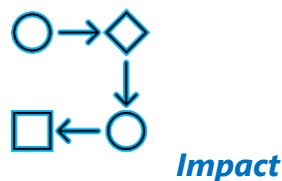
These emerging narratives benefit from the accompaniment of the Patrimoni project in most cases (apart from the civil war-related narrative). This accompaniment seems to play a crucial role in the "maturation" of the stories.

For example, the community around the "Cartuja de Valldecrist" 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 'help to block a road project in a natural park, seems to have integrated the "Faro" approach into its actions, including the reconstruction of dry-stone 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 program 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 along which various heritage communities develop their own activities and clearer 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 of cooperation 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 line and given that the financial support by the provincial authorities is granted since many years, a more concrete involvement (especially on the local level) of institutional entities may be helpful to comfort the work developed by the communities.

Another interesting point to work out are the economic opportunities associated to the various initiatives as a way for concrete socio-economic development. The apparent lack of concrete links with the private sector supporting such 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 for 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 the quality of life, in order to combat 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 fourteen) 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 Fabrica Museum in Ceramica and the Cartuja de Valldechrist.

They have in common a heritage community and/or a facilitator, a territorial scale that goes beyond a simple village and a 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 subject of a workshop seminar in Lisbon in 2018.

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 Milan and Viscri.

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, that 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 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, Romanian and Moroccan population rarely participate in the village's activities.

This "invisibility" of certain groups of 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 program by "village" (less than 5000 inhabitants) and "in response to a demand" seems to meet its own limit. 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 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).

- ❖ <https://rm.coe.int/faro-convention-topical-series-article-9-an-example-of-a-heritage-comm/16808c7d33>

## **Other Initiatives in line with Faro Convention Principles**

The previous examples do not wish to be exhaustive when identifying cultural heritage initiatives throughout Europe that are also inspired by the Faro Convention principles: it takes advantage of the existence of the Network and the follow-up by the Council of Europe secretariat of their respective experiences.

Just to show the progressive use of the Faro Convention principles beyond the Network's members, this last chapter wishes to present two initiatives developed in Portugal, the country who was one of the main promoters of the now called Faro Convention, as Portugal hosted the conference that launched the Convention in 2005 and who 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 such 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 based organization, created in 2008, in the historical neighbourhood of Mouraria, in Lisbon, by a group of residents, with the aim to revitalize the territory on social, cultural and touristic level, and thereby contribute to improve the lives of all residents. It is a non-profit private organization with public utility status.

Renovar a Mouraria undertakes its activities mainly at the Communitarian House in Mouraria, a former 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, mentoring programme for migrant and refugee woman are some of its activities and projects.

The scope of its activity goes much 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 support programme for migrant students at public schools from the Primary until the Upper Secondary level.



### **Context**

Mouraria hosts more than 50 nationalities. It is the place where the Fado song 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 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 with around 5.500 inhabitants, 30% of which are migrants, mainly from Asian countries such as Bangladesh, Pakistan and Nepal.

To understand the current matrix of the territory is important to briefly go through its history: The Arabs lived in what now is the territory of Mouraria from 719 until 1147. So Mouraria was originally a Moorish territory that stayed outside the city's borders when D. Afonso Henriques (the first king of Portugal) conquered the St. George's Castle. During the 18th century, Mouraria was the destination for Portuguese population from the north and Galician's. 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 colonization), people from former colonies migrated to Portugal and started to develop their business there (mostly from Mozambique and indo-portuguese families). Since the beginning of the 90s the migration was triggered only and exclusively by the economic issues, and migrants from Asian countries (India, China, Bangladesh, Pakistan) took the place of the ones from Portuguese old colonies and developed their business over theirs.

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



### **The Initiative**

#### **Actors**

In all 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, Renovar a Mouraria, has developed over the years, 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 revitalization 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 organization develops projects and initiatives around three main axes:

- ❖ Territorial development and community support, being some of the examples the implementation of "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; intercultural and intergenerational orchestra "Batucaria"; 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.
- ❖ 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***

The 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 the change. The focus is always on the training and empowerment of the community, so that it can be 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 the members of the community, are intended to raise the 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 the unknown parts of the city. Another example is "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 were 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 gave 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 2000 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 all 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 imaginary to create participatory artistic projects that will serve as a basis to develop 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."

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 sense of belonging.

Stories are powered by human imagination and, above all, by the necessity of putting into words the 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 imaginary, 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 possess 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 the plain storytelling to illustration, a documentary film, and a creative performance tour throughout the villages.



## ***The Initiative***

### **Actors**

The storytellers are often people that have accumulated years of telling unique stories. Those are mostly people that have a natural disposition to engage audiences, with the readiness and willingness to set a conversation. This project, however, seeks to include people that 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. The present stage is about strengthening the ties within the community and deploying the creation of the final event.

**Stage three** delves with the artistic side of the project. Different artists, such as illustrators, theatre directors, musicians, dancers from outside the community work on the selected stories. This brings a fresh look into the project and eases the process of exchanging ideas in the construction of the final show. This is a considerable step to the project, as it allows to explore the sensible and emotional side of the participants, leading 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 contextualized at the spots to which they are related, and always counting 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 the 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 were telling their stories, unwrapping unheard episodes of stubborn chickens, miraculous home-remedies to remove bad vibes and so many more, winning 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 were discovering 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 get full of people just to listen to their stories, but what they would later find out 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 bigger. One of these ladies, aged 92, confessed that she never thought she would set a foot in Lisbon again, and that indeed was her last time. What she shared with the audience during those days is a forever lasting memory, that she gracefully allowed to be recorded in the illustrations and in the documentary film.

## MARCHE, Italy – Faro per il sisma

*Creation of heritage communities and enhancing awareness for cultural heritage in areas, effected 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 the communities damaged by the earthquakes in central Italy.

It promotes patrimonial walks in the areas affected by the earthquakes, with the dual objective of informing and sensitizing 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 material and immaterial heritage.



### ***Context***

Between 2016 and 2017, a series of earthquakes in Central Italy, defined by the INGV Amatrice-Norcia-Visso seismic sequence, produced very serious damage in the countries of the area and local communities. The sense of identity of the communities in the earthquake territories was in crisis. The reconstruction would take years, so the risk of empty shells is real.

Therefore, it was necessary to launch actions to allow the communities to keep the 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 earthquake, the Faro Convention is used as an instrument which can weld 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 Colzolaio, originally from the Macerata area, who is currently its coordinator. It is 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 promotes patrimonial walks in the areas affected by the earthquakes, with the dual objective of informing and sensitizing 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 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 organized 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 crater, 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 crater site, some specific actions for the implementation of the Faro Convention:

- ❖ Interviews with the elderly people to record the narration on their 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
- ❖ Realization of a "memory house" as a physical place to collect the archives, whose constitution follows the communities in the temporary places and in the reconstructed places.

Faro Cratere tries to foster experimental applications of the Faro Convention on the local community, enhancing the individual and collective memory of the immaterial and material heritage. This initiative seeks to highlight the importance of citizens, associations and companies as resources for the enhancement of the heritage with which they identify themselves. Faro Cratere emphasizes that historical artifacts need to be understood through the experience of witnesses, heirs of traditions, which 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 the actors who wish to participate, leading towards the creation of a network of communities on the spot. The heritage walks in some municipalities of the crater consist of a sequence of testimonies by the citizens and their interpretation of culture, art, production and tourism, innovation and tradition.

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

# TREVISO, Italy –Tarvisium Gioiosa

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



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### *In a nutshell*

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

Tarvisium Gioiosa, is an association that 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 always present frescoes and wall decorations must not be seen but looked: seeing is a mechanical act due to having your eyes open. Looking is an intentional act, which expresses interest, motivation, culture. To watch 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 the state of neglect. In the sixties, 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 nowadays a new sensibility is appearing, enhancing the history of places and the willingness of citizens to take care of it. This is happening in diverse ways depending on the local context.



### ***The initiative***

#### ***Actors***

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 on the basis of which it selects companies and associations to collaborate with to achieve best results for its projects are:

- ❖ Correct and natural restoration and conservation; methodologies and materials respectful of works of art and the environment
- ❖ Security in the modern artist 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 Gioiosa logo.

## ***Methodology and activities***

Tarvisium Gioiosa is a long-term project that aims primarily at preserving and securing painted plasters, through the contributions of the community, 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 on both local and international levels. Regular campaigns are being implemented on the degraded works, allowing people to operate timely and with low costs, on a greater number of buildings.

The Tarvisium Gioiosa is working on many projects and counts with the collaboration of associations, enthusiasts, public administration, professionals and companies 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 on 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 the 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