



EUROPEAN HERITAGE STRATEGY FOR THE 21<sup>ST</sup> CENTURY

# THE GOLDEN COLLECTION OF GOOD PRACTICES



EUROPEAN HERITAGE STRATEGY FOR THE 21<sup>ST</sup> CENTURY

# THE GOLDEN COLLECTION OF GOOD PRACTICES

French edition:

*Stratégie pour le patrimoine culturel en Europe au 21<sup>ème</sup> siècle*

*« La collection dorée » des bonnes pratiques*

*The opinions expressed in this publication are the responsibility of the authors and their member States and do not necessarily reflect the official policy of the Council of Europe.*

All rights reserved. No part of this publication may be translated, reproduced or transmitted, in any form or by any means, electronic (CD-Rom, internet, etc.) or mechanical, including photocopying, recording or any information storage or retrieval system, without prior permission in writing from the Council of Europe (Directorate of Democratic Participation, Culture and Cultural Heritage Division, Council of Europe, 67075 Strasbourg Cedex), or by e-mail: Strategy21@coe.int.

All of the photographic images identified in this book were provided by the member States (and their project managers), unless otherwise stated.

Cover, design, layout and printing: BANIAN ICT d.o.o.,  
Zagreb, Croatia

© Council of Europe, June 2019

#### **ACKNOWLEDGEMENTS**

The Council of Europe Strategy 21 coordinator, Ivana Hrdas Papadopoulos, has created the concept, edited and collected the good practices from the member States. Special thanks to the Council of Europe Secretariat, in particular Alison Helm, Catherine Emezie, Caroline Dubois-Lenihan and Jenny Mitcalf for their help during the editing process. We would also like to thank the members of the Steering Committee for Culture, Heritage and Landscape for their cooperation and support in providing good practices for this publication.

# CONTENTS

**Foreword 5**

**Introduction 6**

**ST21 components 8–119**

**Social component (S) 8**

Good examples of S **10**

ROMANI PROFESSIONS AS IMPORTANT ELEMENTS OF INTANGIBLE HERITAGE (POLAND) **10** | 100 AUDIO DESCRIPTIONS OF MONUMENTS OF HISTORY – 100 YEARS OF INDEPENDENCE (POLAND) **14** | NATIONAL DAY OF THE TRADITIONAL COSTUME (MOLDOVA) **18** | MEMORY CAPSULE: THE COLLECTIVE MEMORY OF POPULAR STRUGGLES IN TOR BELLA MONACA (ROME) (ITALY) **22** | DAYS OF MINERS' CAKE / RUDARSKA GREBLICA (CROATIA) **25** | JALKAUTUVA MUSEO – "THE MUSEUM GOES INTO THE VILLAGE" (FINLAND) **28** | THE POWER OF COLLABORATION: CHURCH RESTORATION INVOLVING STATE AND COMMUNITY (LITHUANIA) **31** | "HERITAGE MISSION", INTERNATIONAL VOLUNTEER WORKSITES – UNION REMPART (FRANCE) **34** | ESTABLISHING A FEDERATION OF CULTURAL HERITAGE ORGANISATIONS (NORWAY) **37** | LOCAL HERITAGE PLANS – STRENGTHENING LOCAL COMPETENCE AND CAPACITY THROUGH PLANNING (NORWAY) **41**

**Territorial and economic development (D) 44**

Good examples of D **46**

BROWN COAL MINING THEMATIC VILLAGE (POLAND) **46** | CREATION OF CULTURAL HERITAGE DATABASE MANAGMENT SYSTEM AND GIS PORTAL (GEORGIA) **49** | RENEWABLE TRADITIONS: STORIES, SKILLS, ENERGY, PROVENANCE (UNITED KINGDOM) **53** | DESCOPERA – AN OPEN-AIR FESTIVAL OF CLASSICAL MUSIC (MOLDOVA) **58** | PORTAL FOR BUILDING AND RESTORATION ADVICE (NORWAY) **62** | THE MENDING-GUILD (NORWAY) **65** | CULTURAL HERITAGE AWARD, FREE HANSEATIC CITY OF BREMEN (GERMANY) **68** | DEBELA GRIŽA (SLOVENIA) **71** | REUSE OF RURAL BUILDINGS IN SLOVENIA IN THE EXECUTION OF THE RURAL DEVELOPMENT PROGRAMME (SLOVENIA) **74** | ROMAN MARKET (PORTUGAL) **77** | HERITAGE AND SPATIAL DEVELOPMENT: THE EXAMPLE OF BIBRACTE (FRANCE) **80** | LOUVRE-LENS MUSEUM (FRANCE) **83**

**Knowledge and education (K) 86**

Good examples of K **88**

CHILDREN ARCHAEOLOGY (GEORGIA) **88** | CULTURAL HISTORY AS KNOWLEDGE SOURCE FOR THE CLIMATE STRESS TEST (NETHERLANDS) **91** | LOCAL HERITAGE IN EDUCATION (NORWAY) **94** | THE RODE ALTARPIECE IN CLOSE-UP – NIGULISTE MUSEUM (ESTONIA) **97** | HAAPAMÄKI – CULTURAL HERITAGE FROM CHILDREN'S PERSPECTIVE (FINLAND) **101** | DRAGODID.ORG – PRESERVING THE DRY-STONE MASONRY TECHNIQUES OF EASTERN ADRIATIC (CROATIA) **104** | PRESERVING AND PROMOTING THE MINING CULTURE OF THE NORD-PAS DE CALAIS REGION (FRANCE) **107** | MUPOP – MUSEUM OF POPULAR MUSIC (FRANCE) **110** | THE COMPANIONS OF DUTY (FRANCE) **113** | IT'S MY HERITAGE! (FRANCE) **116**

**Appendix I | Methodology / criteria for selection 120**

**Appendix II | European Cultural Heritage Strategy for the 21st century: 121  
components, challenges and recommendations**

**Appendix III | Shared experience – reference websites 123**



# FOREWORD

**T**he Council of Europe is committed to promoting the integrated and co-ordinated management of cultural heritage. The 2017 Committee of Ministers Recommendation for a “European Cultural Heritage Strategy for the 21st Century” is an excellent tool for raising awareness and exchanging good practice between cultural heritage stakeholders across Europe. From the start, the experts who drafted Strategy 21 were very clear about the importance of this approach.

Thanks to the support of France, the Council of Europe is now publishing a first overview of the most important examples of measures taken so far in the implementation of the Strategy. This “Golden Collection” is a convincing testimony to the progress that is being made.

The credibility of the cultural heritage actions that are being carried out by countries, regions, communities and local actors is dependent on proper, structured evaluation. This collection constitutes an important part of that process.

Adjust as important, this is a marvellous showcase for Europe’s rich heritage, which continues to inspire millions of people in and beyond our continent.

I would like to thank France, in particular, for its support in this important work and all those who are involved in promoting Strategy 21. I hope that in reading these testimonies, you will gain enriching and motivating insights.

Gabriela Battaini-Dragoni



*Deputy Secretary General of the Council of Europe*



# INTRODUCTION

The Ministry of Culture, and more specifically the Directorate General for Heritage, has always been very committed to following the work that the Council of Europe has been carrying out for many years in the field of heritage.

This is the main European intergovernmental body responsible for heritage and landscape issues. Every year, representatives of the heritage administrations of the 50 States parties to the Council of Europe's 1954 European Cultural Convention, and representatives of professional organisations and civil society meet in Strasbourg for three days to discuss latest developments, current programmes and future prospects in the fields of culture, heritage and landscape. This intergovernmental committee is called the CDCPP – the Steering Committee for Culture, Heritage and Landscape – and its terms of reference are validated by the Committee of Ministers of the 47 member States of the Council of Europe. Bruno Favel, Head of the European and International Affairs Department of the Directorate General for Heritage, chaired the Committee for three years.

The specific role of the Council of Europe in the field of heritage is to provide public authorities and civil society with intervention schemes for the sustainable

use of heritage and landscape resources in a given territory, in particular through validated standard setting tools (conventions):

- European Cultural Convention of the Council of Europe (Paris, 1954);
- Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985);
- European Convention on the Protection of the Archaeological Heritage (Valletta, 1992);
- European Landscape Convention (Florence, 2000);
- Council of Europe Convention on Offences Relating to Cultural Property (Nicosia, 2017)

In addition, for the signatory States, the Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005) recognises the right of individuals to access cultural heritage and to be involved in its management, in order to promote research and scientific development and to define a political responsibility towards heritage. France is working in the spirit of Faro. This is where the originality of this approach lies in its support for our cultural heritage, the attractiveness of the territories and the improvement of the living environment, based on the involvement of European citizens in the protection, enhancement and transmission of heritage.

The Council of Europe also contributes to the enhancement of a common European heritage by strengthening human rights and democracy policies, considering heritage and landscape as a potential for human, social and economic development. For example, the Council of Europe launched a European campaign in 1975 to raise public awareness, under the slogan: “Europe, a common heritage”, which has seen many heritage initiatives and projects flourish throughout the European continent.

From the outset, the Council of Europe has supported many initiatives and awareness-raising programmes, such as:

- the European Heritage Days (EHD), launched in 1984 by France, extended to the greater Europe in 1991 under the aegis of the Council of Europe, and since 1999 a joint action of the Council of Europe and the European Commission;
- the Cultural Routes Programme, launched in 1987, which promotes transnational, national, regional and local initiatives for the protection and enhancement of European heritage. Thirty eight itineraries cross more than 30 countries and represent key resources for responsible tourism and sustainable development, thus enhancing archi-



itecture and landscapes, religious and historical influences, gastronomy and intangible heritage, as well as art, literature and music.

Under the aegis of the Council of Europe, European exchange “platforms” such as the European Heritage Network (HEREIN network) on heritage protection policies provide administrations with a forum for the exchange of information and good practice.

It is thanks to this HEREIN network that the idea of a European event on the subject of gardens was born: in 2018, for the first time since its creation in France in 2003, 16 European countries participated in the *Rendez-vous aux jardins*, on the proposal of the Directorate General for Heritage of the French Ministry of Culture. The *Rendez-vous aux jardins* were launched in Paris on 1 June 2018, as part of the European Year of Cultural Heritage, by the German and French Ministers for Culture. The chosen theme “the Europe of gardens” and the imagery, common to all countries, were very successful, with more than 2 700 parks and gardens open in Europe and 2 million visitors. In 2019, 20 countries are participating in the *Rendez-vous aux jardins* on the theme “animals in the garden”.

In 2015, within the framework of the Belgian Chairmanship of the Committee of Ministers of the Council

of Europe, the Ministers of the States Parties to the European Cultural Convention adopted the Namur Declaration as a sign of their determination to defend a common and unifying approach to the management of cultural heritage. In February 2017, the Ministers’ Deputies adopted Recommendation CM/Rec(2017)1 to member States on the “European Cultural Heritage Strategy for the 21st Century”.

This Ministerial Conference was motivated by several factors, including Europe being shaken in the context of an economic crisis, an ageing population and the problem of the transmission of knowledge and know-how in Europe in the fields of heritage, or the displacement of populations due to conflicts or natural disasters.

Strategy 21 proposes an integrated management of heritage. Its “recommendations” propose various ways to face the challenges by adopting a multidisciplinary, collaborative and ambitious approach on each of the three components of the Strategy: “social”, “territorial and economic development” and “knowledge and education”. Each recommendation is now accompanied by examples of good practice.

To date, more than a hundred good practices have been collected and posted on the website dedicated

to Strategy 21. Prepared by the Council of Europe, in partnership with the Directorate General for Heritage of the Ministry of Culture, this publication highlights emblematic examples in order to illustrate and enhance this European Cultural Heritage Strategy for the 21st Century.

Following the 2018 European Year of Cultural Heritage, and in the context of the new heritage action plan recently adopted by the European Commission, it is interesting and stimulating to note the strengthening of cooperation between European institutions.

Today, this publication highlights the progress and advances in the heritage sectors in Europe over the past ten years, and the awareness of the opportunities that heritage represents for innovation, economic development and social and environmental cohesion. This publication illustrates the Council of Europe’s role as an initiator of ideas, foresight and impetus on a pan-European scale.



**Bruno Favel**

*Head of the European and International Affairs Department, Directorate General for Heritage, Ministry of Culture; former Chair of the Council of Europe’s Steering Committee for Culture, Heritage and Landscape (CDCPP); National Coordinator for the 2018 European Year of Cultural Heritage.*

# CHAPTER 1



# S

## SOCIAL COMPONENT

**S1** encourage the involvement of citizens and local authorities in capitalising on their everyday heritage

**S2** make heritage more accessible

**S3** use heritage to assert and transmit the fundamental values of Europe and European society

**S4** promote heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance

**S5** encourage and assess citizen participation practices and procedures

**S6** create a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management

**S7** develop and promote participatory heritage identification programmes

**S8** encourage heritage rehabilitation initiatives by local communities and authorities

**S9** support intergenerational and intercultural projects to promote heritage

**S10** facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation project

**The “social component” (S) focuses on the relationship between heritage and societies, citizenship, the transmission and sharing of democratic values through participatory governance, and good governance through participatory management.**

# S1 (S4, K7)

## ROMANI PROFESSIONS AS IMPORTANT ELEMENTS OF INTANGIBLE HERITAGE (POLAND)



### CONTACT INFORMATION

#### CONTACT PERSON

— Alina Doboszewska

#### ORGANISATION

— Fundacja Dobra Wola

#### EMAIL

— [dobrawola.fundacja@gmail.com](mailto:dobrawola.fundacja@gmail.com)

#### WEBSITE

— <http://www.dobrawola.eu/>

#### ONLINE RESOURCES

— <https://www.facebook.com/Fundacja-Dobra-Wola-122068804475954/>

#### LOCATION

— Kraków, Poland

### RECOMMENDATION S1

**Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage**

Citizens involve individually or collectively in projects, from simple awareness-raising to active participation. They can collaborate with local authorities and associations in processes to identify, interpret, study and promote the heritage.

#### Recommended courses of action for S1

- Organise discovery visits run by local inhabitants and heritage professionals: to neighbourhoods, villages, towns, craft workshops, museums, libraries, etc.
- Encourage demonstrations by local craftworkers to discover and promote local skills and know-how
- Organise events incorporating aspects of the vernacular heritage (bakers' ovens, oil mills, steam engines, local museums, music, dance, legends, traditions, etc.)
- Sound out social demand to identify people's expectations, interests, likes and dislikes (young people, pensioners, newcomers, etc.)
- Increase awareness of digital tools for heritage promotion and sharing
- Introduce a publications policy: booklets, brochures, scientific works
- Produce audio-visual and digital programmes involving the population: television and radio programmes, sharing of projects online or competitions (press, etc.) to encourage active citizen participation
- Develop participatory heritage identification projects and development projects incorporating heritage

### S1 CHALLENGES

#### Societal challenges

- Improve quality of life
- Preserve the collective memory
- Promote participatory management
- Promote an inclusive approach to heritage

#### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Knowledge challenges
- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage

## MOTIVATION / METHODOLOGY

In Romany culture different branches of traditional crafts and professions (such as boiler making, ironware, woodwork, basket weaving, sieve craft, soothsaying, playing music or herbal medicine) have existed throughout the ages. In Poland they are now in decline. Handcrafts have always represented an essential element of cultures of East-Central Europe's migratory groups. Even some Romani proper nouns got their names from the performed crafts. To this day in some areas in the Carpathians (for instance in Spiš, Slovakia) the term Gypsy is used for a "smith". Not until the breakout of The World War Two had a detailed census of the Romani population been taken in Poland (regarding the occupied professions). Their migratory lifestyle was connected with a spread of their professions in the whole of Central Europe. A relocation of Romanies came from looking for trade areas.

Due to the development of modern industry, the demand for handcrafts has dwindled. As a result, the traditional crafts and professions decline rapidly. Another reason for this extinction is the inflow of various cheap, finished products. Changes in lifestyle have caused a decline in interest in continuing some occupations (e.g. soothsaying, herbal medicine). It is the last chance to capture the elements of the dying culture.

The project team consists of 5 people: Alina Doboszevska, Adriana Danekova, Magdalena Kwiecińska, Paweł Lechowski and Monika Szewczyk, conducted ethnographic field studies that involved conversations, interviews, observations, footage registration of the vanishing crafts and professions, and, by the way, other elements of Romany cultural heritage.

The ethnographic field studies consisted of collecting oral testimonials as well as photographic and film documentation of the crafts and professions. Narratives of witnesses of the performed professions combine to create an image of a material culture, the traditional lifestyles and also the Romanies' role in local societies. The visual documentation archived the professions. It also became a significant tool to transfer knowledge to future generations. The footage may be used as an instructional tool in the practices of certain occupations.

The results of the projects are:

- a documentary film „Romane Butia. Romany Professions”, authors: Alina Doboszevska, Magdalena Kwiecińska, Paweł Lechowski; montage Tomasz Liszkowski;
- a documentary film “They Were Blacksmiths, They Were...”, author: Monika Szewczyk; montage Krzysztof Krzyżanowski;
- the book “Directly from the Pot. Culinary Traditions of the Romany” authors: Magdalena Kwiecińska, Monika Szewczyk;
- “The Romany Blacksmiths in Spisz” exhibition, made at the Tatra Museum in Zakopane, author: Magdalena Kwiecińska;
- a brochure “Romany Blacksmiths in Spisz”, author: Paweł Lechowski.



### TIME SPAN OF THE INITIATIVE

Start Date

1 April 2015



## OBSTACLES / BARRIERS

The challenge in our projects was to gain access to the Romany community, which is distrustful of those who are not members of the Romany ethnic group due to the difficult experiences of living on the margin of a majority society for hundreds of years. And in this case, the point was not only for Romani people to let members or the project group inside their homes, but also talk about themselves in front of the camera and this being shared with the public later on. In particular, less educated people were not entirely aware of what we were doing and for what purpose. In order to reach them, it was necessary to use the help of people who they know well and trust. It was important to follow the ethical rules applied in oral history projects when conducting interviews, to treat interlocutors as subject rather than objects and respect their fundamental rights and dignity. Another problem when implementing oral history projects is the matter of social responsibility of the implementers, especially with regard to specific groups, such as ethnic and religious minorities or marginalised groups. As part of our Romany project, we conducted a long consultation procedure with experts as regards the method and manner in which we can show on screen how they can be perceived by other members of the Romany community. Failure to comply with these guidelines might have caused our interlocutors to face serious problems or be excluded from the community.

An additional difficulty was that we studied disappearing phenomena – professions which are practically no longer performed in Poland. So as not to base exclusively on memories and photographs, we travelled to Slovakia, where Romany craftsmen continue to be active, although in many cases they are aware that they are the last representatives of their professions. Due to the fact that these people are scattered, we needed to travel for a long time to places which were frequently remote, situated in the country's mountain areas.



## CHANGE / IMPACT

In Poland, public awareness with regard to Romany people is based on negative stereotypes which are passed down together with culture from generation to generation. The stereotype comprises elements such as work avoidance, theft, begging and fraud. The image is heavily reinforced and perpetuated by mass media. Seeking sensation, they excessively highlight all negative behaviours and thus stigmatise this ethnic minority.

Sociological research shows that Romani people are the most negatively rated group among all national

End Date

**31 October 2018**

and ethnic minorities in Poland. According to the most recent survey by CBOS, some 75% of the respondents demonstrated a negative attitude towards Romani people. This renders it difficult for Romany people to find jobs when the professions they used to pursue have disappeared, which further contributes towards marginalisation. Recreation of the Romany tradition in the scope of work may strengthen the Romany people themselves, as well as change public perception of them. Such action is all the more important because this group does not have its own written tradition, so it needs help with restoration of its heritage while it is still possible to collect gather memories of those who remember it.

In this case, social change consists of challenging the negative stereotypes about Romany people and valorising their intangible cultural heritage.

The obtained video footage referring to facts will serve to challenge these negative images. Video screenings are complemented by educational activities which apply methods of non-formal education. The aim is to improve the image of Romany people in the public awareness.

Currently, video is one of the most pervasive and successful media of communication. In particular in the case of young people, it is becoming one of the most attractive forms of non-formal education.

It can be used in various ways – for public screenings and with the use of new media (the internet). The screenings were combined with discussions and

activities for people of various ages and professions. Participants in these events gain knowledge on the history and culture of Romany people. Due to the use of special intercultural exercises, during the activities the participants have the opportunity to verify the negative stereotypes they hold. The evaluation carried out among workshop participants indicates that this method of communication is effective and leads to change in awareness and attitude towards the Romany community.

Educational activities based on the results of field research enable further promotion of the Romany culture, at the same time working in favour of multicultural education, tolerance and integration of the Romany community with the non-Romany community.

Such actions also contribute towards the possibility of active participation of the Romany people in the job market; moreover, it may facilitate growth of the attractiveness of the places in question to tourists due to the discovery of major elements of their intangible cultural heritage.

## LESSONS LEARNED

The knowledge about these elements of intangible heritage of the Romany people connected with work should be shared as widely as possible, in particular with opinion-forming and educational circles

(the media and educational staff at all levels), as well as school and university students. This is important in the context of challenging common negative stereotypes, which ascribe qualities such as innate aversion to any form of work and a complete lack of tradition (ethos) in the Romany community. Discussion of this topic should be the first stage of broader-scale action aimed at deconstruction of unilateral stereotypes about the Romany people.

When it comes to such projects, it is important to involve members of the community which the activities being implemented concern – i.e. implement a project “together with members of the community”, rather than “about them” or “for them”. This yields much better effects in all aspects – not only in the scope of the results achieved, but also in the scope of social impact. It is possible to accurately identify the needs and methods of reaching out to the community, and involving the community translates into sustainability of the social change we hope to achieve by implementing the project.

During these projects, we also learned a lot about teamwork in the context of long-term, non-routine and varied activities. It turned out that the most important thing was proper division of tasks in order to enable each person to do what best matches their preferences. Not everything needs to be done together; co-workers should also have their own space, for which each of them is solely responsible.

## INITIATOR

Foundation

## SOURCE OF FINANCING

Public financing

### FINANCING DETAILS

Ministry of Culture and National Heritage: Programmes of the Minister for 2015 and 2017, Priority – “Folk and traditional culture”

National Heritage Board of Poland, Programme – “Together for Heritage” 2018



## 100 AUDIO DESCRIPTIONS OF MONUMENTS OF HISTORY – 100 YEARS OF INDEPENDENCE (POLAND)



### CONTACT INFORMATION

#### CONTACT PERSON

— Jerzy Myszak

#### ORGANISATION

— Mazovian Association of Labour for Disabled persons  
"De Facto"

#### EMAIL

— zarzad@defacto.org.pl

#### WEBSITE

— [www.defacto.org.pl](http://www.defacto.org.pl);

#### ONLINE RESOURCES

— [www.ekiosk.defacto.org.pl/pomniki/](http://www.ekiosk.defacto.org.pl/pomniki/)

#### LOCATION

— Poland, Płock

## RECOMMENDATION S2

### Make heritage more accessible

Our heritage is a common good, remote or on site, it should be accessible to the target groups and their needs. Use the broad spectrum of methods and techniques available for developing the heritage experience.

### Recommended courses of action for S2

- Carry out improvements to enhance site safety and to enable, as far as possible, access by visitors with physical or sensory disabilities
- Carry out analyses and, in the light of these, improve signage
- Devise presentation wording and methods from an ethical perspective to respond to the diversity of the target audiences and their interpretations of the heritage
- Introduce incentives for specific groups (young people, not frequent users, etc.)
- Run awareness-raising campaigns (press, children's press, games/competitions, etc.)
- Produce multilingual presentation and interpretation material
- Devise interactive, fun, creative presentation methods
- Introduce visitors to different ways of perceiving the heritage
- Develop heritage experiences combining different forms of cultural expression (dance, music, traditional or new skills, gastronomy, etc.) and appealing to different sides of human nature (senses, feelings, knowledge)
- Produce audio visual programmes
- Encourage remote virtual discovery of heritage using the latest technologies and social networks
- Collect and showcase citizens' accounts of heritage
- Promote an interdisciplinary approach to heritage

## S2 CHALLENGES

### Societal challenges

- Living in peace
- Improving quality of life
- Establishing good governance
- Optimising implementation of the conventions

### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment

### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage

## MOTIVATION / METHODOLOGY

Since 2007, we have been working to prevent the exclusion of the blind people from cultural life. The initiative „100 audio descriptions of Monuments of History for the centenary of Poland regaining independence” was carried out in response to diagnosed social exclusion and low public awareness of the blind persons, as they have very limited access to the cultural heritage.

Blind people do not have access to visual information as they do not have access to support and assistance. According to our research, 46.2% of visually impaired who have no access to visual information do not visit museums nor monuments. Only 11% of museums and galleries in Poland offer audio descriptions of their exhibits.

The second group of participants in our initiative are young Poles who do not engage in the system of taking care of historical heritage. The youth in the vast majority believed that cultural heritage does not affect them. They do not identify themselves with historical heritage and declare lack of interest in it. So, our initiative was focused also on the awareness raising of young people, in order to increase the cultural capital of young Poles. Although young citizens are not interested in heritage, they had a lot of empathy and willingness to help the weaker and disabled.

We have involved 113 students from 5 schools from all over Poland as a volunteer to make descriptions (audio description) for the blind people of 91 important historical sites that have the presidential title of

the Monument of History (among them are UNESCO World Heritage Sites). At the time 91 from 100 sites had received this title. They were called audio-volunteers to emphasize the uniqueness and innovative character of their work. Before describing heritage sites, we organized 2-day training for the volunteers on audio description rules and methods. The training was conducted by our specialists in audio description field. The trainings were attended also by Blind people who explained how to make descriptions readable to them. Preparing these audio descriptions was a process in which many groups of participants were actively involved: visually impaired, youth, teachers and audio description specialists.

113 audio-volunteers, with the support of audio description specialists, made 91 audio descriptions of Monuments of History sites. The audio descriptions were read by professional lectors and in the form of digital audio files published on the website [www.ekiosk.defacto.org.pl/pomniki/](http://www.ekiosk.defacto.org.pl/pomniki/). Online access to audio descriptions of Monuments of History is available for 2,000 blind people. These people used to have sight. After losing their sight they were excluded from social and cultural life. Now they work on returning to the civil activity.

We also prepared album of 91 Monuments of History, published as the audio files and printed in the Braille, depending on the needs. It also included tactile graphics of selected 12 sites. The album was sent to 1.150 people, mostly blind from birth, which so

far have not often participated in cultural life. The initiative took into account the limitations as well as their needs.

It provided access to historical heritage and prevented exclusion from society. We used the Braille learned at school by most of them and led them through life. All materials, tactile graphics and CD's have Braille labels.



### TIME SPAN OF THE INITIATIVE

Start Date

02.05.2018

## OBSTACLES / BARRIERS

To enable visually impaired persons to learn about the cultural heritage of Poland, it is necessary to provide them information in two ways: by audio description and by tactile graphics. Such knowledge should be known by cultural institutions, non-governmental organizations and entities responsible for historical heritage.

Audio description can be made with the help of volunteers, just like in this initiative. The making of tactile graphics of historical heritage places are much complicated and more cost-intensive. One should make digital files of pictures of historical heritage places, print them in a tactile form, consult with a group of sightless consultants and apply the corrections they have submitted. These activities must be carried out several times before being accepted for implementation. Graphics for consultation can be printed in a cheaper but inconstant Braille print technology. Final tactile graphics should be printed in long lasting technology, such as thermography, which is much more expensive than Braille printing. As part of the project, 24 tactile graphics for 12 Monuments of History sites were made. In order to remove barriers and offer effective but also comfortable access to information on historical heritage, not just 24 but 495 tactile graphics should be printed. The initiative should not be an isolated attempt to make Polish historical heritage accessible to the visually impaired citizens. It should be continued from steady financing sources. In the current law, no

European citizen should be discriminated because of disability. Cultural heritage should be accessible to all citizens. Cultural heritage is a treasure belonging to all of us.

## CHANGE / IMPACT

Thanks to the implementation of the project, the participants had their first opportunity to access 91 Monuments of History sites.

113 audio-volunteers, pupils from 5 schools from all over Poland, acquired the skill to make audio description. They had also raised their historical competences and knowledge about historical heritage. Volunteers got involved in helping people with disabilities, improving their civil competences. They have increased their knowledge about the importance and protection of historical heritage particularly important for Polish culture.

In order to precisely describe historical heritage places for visually impaired people, volunteers used the Polish language, in new ways, increasing the amount of native language skills. Participation in the project resulted in the promotion of historical heritage and knowledge on the subject among young people. This increase in the awareness of the social value of heritage and strengthened the social will to preserve

heritage and use its values. The implementation of the project has increased the quality of life of individuals and communities of the visually impaired and has contributed to building a stronger civil society.

1.150 visually impaired people have learned about history, expanding their knowledge and awareness about historical heritage. Implementation of the project resulted in the activation and even rehabilitation of visually impaired people, encouraging them to travel and visit places of historical heritage. Historical heritage carries an extremely valuable message. They are not abstract works of art but deeply embedded in Polish history, associated with specific events and people. Thanks to the knowledge of 91 historical heritage places, there was an increase in historical awareness, increased participation of blind people in civil life, increased interest and willingness to travel to learn about heritage. This enabled an increase in economic and social development.

Audio descriptions of 91 historical heritage places were made and prepared in files available for the blind, i.e. in Braille, audio files, text files. These objects have been made available to both - blind people in the legal sense as well as to people (mainly older) who face barriers to reaching and learning about historical objects.

---

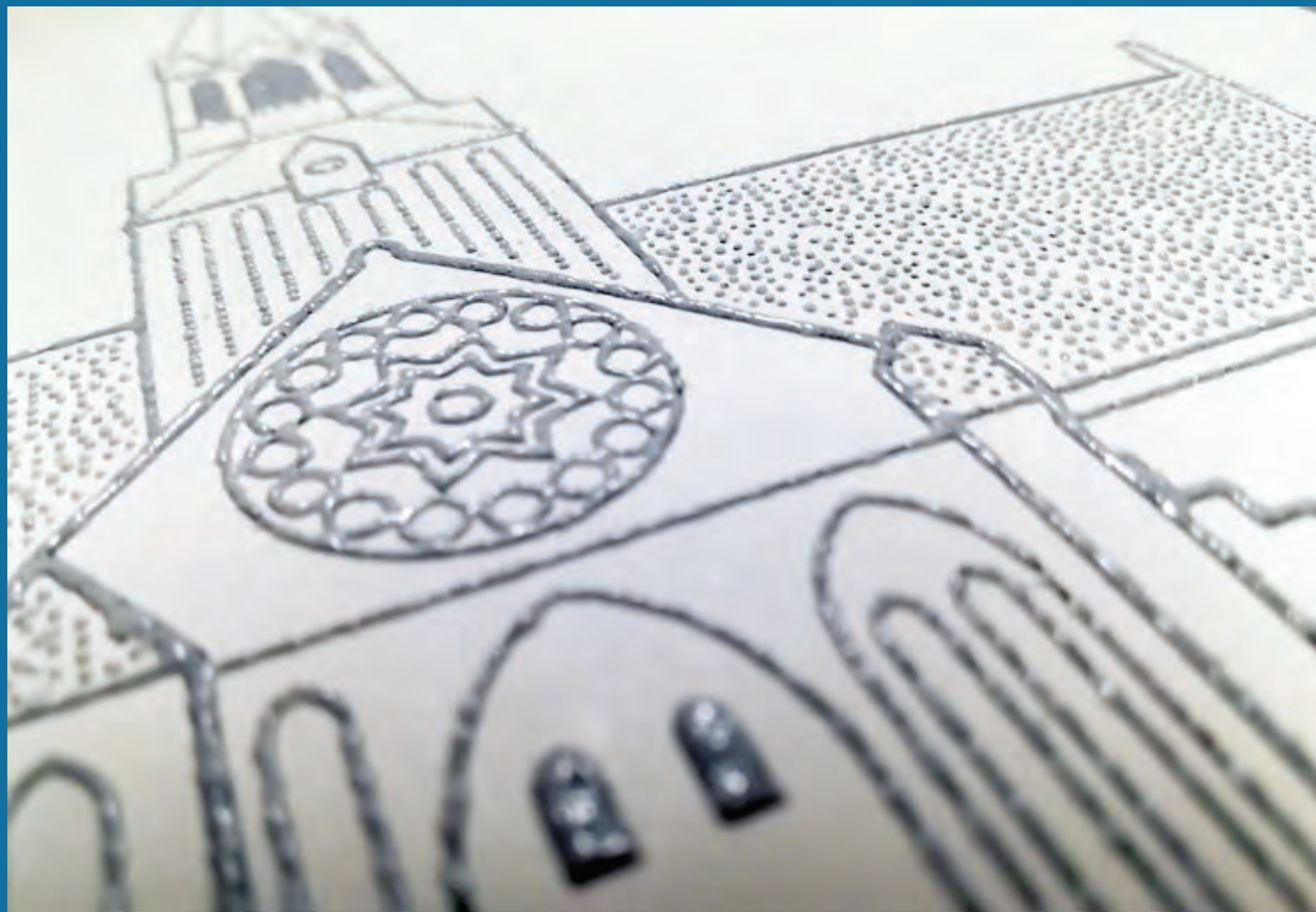
End Date  
**31.10.2018**



24 tactile graphics of 12 historical heritage places have been made. The graphics were prepared by specialists based on documentation from the historical heritage register. Two tactile graphics were made for each of 12 historical heritage places: one showing the appearance of the monument (elevation) and the façade or particularly important architectural detail of the historical heritage. The tactile graphics were made with the technique of thermography allowing visually impaired people to return to learn graphics and check precise tactile details of the graphics of historical heritage.

## LESSONS LEARNED

The initiative “100 audio description of a historical heritage places for the 100th anniversary of Poland” was our first step towards enabling access to heritage for the visually impaired and involving pupils in this process from schools. The project showed that such action was much-needed. In 2018 the President of Poland announced 14 next historical heritage places. Audio descriptions for all historical heritage places in Poland should be prepared. Next, schools should be involved in audio-volunteering for the blind. 525 tactile graphics for 105 historical heritage places should be made. This is essential to enable the blind to get to know the Polish historical legacy and full participation in Polish public life.



### INITIATOR

National authority or authorities  
Association(s)

### SOURCE OF FINANCING

Public financing

FINANCING DETAILS

Total cost: 42.049,03 PLN

# S4

## NATIONAL DAY OF THE TRADITIONAL COSTUME (MOLDOVA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Mariana Mischevca

#### ORGANISATION

— Ministry of Education, Culture and Research

#### EMAIL

— mariana.mischevca@mecc.gov.md

#### WEBSITE

— <https://mecc.gov.md/>

#### ONLINE RESOURCES

- <https://www.facebook.com/ministerulculturii/>
- <http://old.mc.gov.md/ro/content/ziua-iei-fost-sar-batorita-la-muzeul-national-de-etnografie-si-istorie-naturala>
- <http://old.mc.gov.md/ro/content/ziua-nationala-portului-popular-editia-2016>
- <http://old.mc.gov.md/ro/content/ziua-nationala-portului-popular-editia-2017-1>
- [https://www.facebook.com/pg/ministerulculturii/photos/?tab=album&album\\_id=1700557100052533](https://www.facebook.com/pg/ministerulculturii/photos/?tab=album&album_id=1700557100052533)

#### LOCATION

— The Republic of Moldova, Chişinău

## RECOMMENDATION S4

### Promote heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance

Citizens and visitors share the value of the public space as a common good. Certain sites or monuments require conciliation processes in order to equitably resolve situations where different communities attribute contrasting values to the same heritage. Private owners also contribute to sharing a heritage by opening up their heritage and communicating their knowledge.

### Recommended courses of action for S4

- Highlight the history and value of the place in public areas and monuments in order to preserve, create or recreate the continuity of the agora
- Encourage urban development incorporating cultural heritage to foster the use of public areas as meeting places
- Support and promote public and private initiatives using cultural heritage as a place of reflection, exchange and creation
- Develop narratives highlighting the intercultural values to be found in the movable, immovable and intangible heritage
- Participate in the Council of Europe's Intercultural Cities programme

## S4 CHALLENGES

### Societal challenges

- Living in peace
- Improve quality of life
- Contribute to people's well-being and good health
- Preserve the collective memory
- Establish good governance
- Promote participatory management
- Optimise implementation of the conventions
- Promote an inclusive approach to heritage

### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage
- Supporting, strengthening and promoting intergovernmental co-operation



## MOTIVATION / METHODOLOGY

It is said that by crafts we can save the spirit of tradition, and by tradition we can save the soul of a nation. There have been times in the history of our people when a carpet that was passed down from generation to generation was the most precious wealth of a family, it's nobility crest. Born of art and folk tradition, the fruit of imagination and the skill of craftswomen for which the process was like an incantation, the traditional costume was not just an object, but a letter or a book of their lives and of our common destiny. Undoubtedly, the fate of our people was created just like a traditional costume, piece by piece, from thread, ornaments to fabric. Our grandmothers, our mothers, our sisters sent us through the popular costume the messages of love and wisdom, patience and faith in good.

In our society there is a general tendency to revive the authentic costume in order to actualize and to promote it in a larger context of the local authentic creation. This interest is generated by the people's need to rediscover their origins and identity. In this way, the authentic traditional costume became a part of the collective memory. In the nowadays social communication, alike several centuries ago, one of the main emphasizes is put on signs and visual images that are endowed with a big potential of carrying significances. The traditional costume is the most expressive mark of the national identity. Knowing the symbols, motives and element of the traditional costume, we learn about the history of our nation and our ancestors.

This craft was considered representative for the majority of localities of Moldova until the beginning of the 20th century. Only during recent years cultural institutions, including the Ministry of Culture / Ministry of Education, Culture and Research, initiated activities aimed at revitalizing the techniques of confectioning the traditional costumes.

In the Soviet period, the traditional costume suffered a lot of changes in order to create an identity that is unique for the Soviet space. The techniques of creation have been uniformed, the cut has changed, but most distortions suffered the size and colour of the ornaments.

At the end of the XXth century, people started to be more interested in the traditional costume, its way of being confectioned, authentic models and ornaments. To respond to the needs of society, central and public authorities organised events dedicated to the traditional costume and its component parts.

Due to the efforts of the Ministry of Culture and local public authorities, The National Day of the Traditional Costume was officially established by the Decision of the Parliament nr. 194 from 19.11.2015. It is organised every year on the last Sunday of June and its main goals are to support the process of the nomination of the „The art of the Romanian blouse – an element of cultural identity in Romania and the Republic of Moldova” for the inclusion on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and to promote Romanian traditional

costume and the traditional costume of different ethnic groups that live in the Republic of Moldova.

Other goals of the project are:

- to enhance marketing capacities of the local craftsmen, museum workers, cultural managers etc.;
- to contribute to promote and increase visibility of the values of traditional costumes belonging to various ethnic groups;
- to disseminate the artistic values, the techniques, chromatic and ornamental particularities of Romanian traditional costumes according to regional particularities, including different ethnic groups.

The Ministry of Culture organised the 1st edition of the Romanian Blouse's Day in 2015 and its main goal was to promote the authentic women's blouse as a part of the traditional costume. Many other institutions and organisations were interested in establishing a partnership with the central authority in order to celebrate this craft. The National Day of the Traditional Costume was organised in order to display heritage costumes and include them in the cultural circuit, including heritage costumes of different ethnic groups from the Republic of Moldova. The event presented the diversity of the traditional costumes according to some regional particularities. There were heritage exhibitions from the National Museum of Ethnography and Natural History, local museums from the central, southern and northern regions of the Republic of Moldova. An important component



### TIME SPAN OF THE INITIATIVE

Start Date

2015

End Date

Until now

## OBSTACLES / BARRIERS

of the heritage exhibitions was the presence of the traditional costumes of ethnic groups (Gagauz, Bulgarian, Ukrainian, Belorussian, Roma, Polish etc.). A specific activity was the organisation of several masterclasses on confectioning the women's blouse, on braiding women's hair and on making traditional types of beads.

The main event of the project also included presentations from designers' collections, a fair of traditional craftsmen, on line transmission of local events dedicated to the National Day of the Traditional Costume etc.

More than 20 districts and other localities organised events dedicated to the celebration, according to the concept spread by the Ministry of Culture.

Under the aegis of the Ministry of Culture / Ministry of Education, Culture and Research, activities dedicated to the confectioning, preservation and promotion of the traditional costume are organised every year in Chişinău and in other districts and localities of the country. In this way, we are trying to involve local public authorities in the promotion process of cultural heritage and to encourage local communities to discover their own local history, specific traditions and to participate in its preservation.

During these celebrations, costumes from different historical ages are exposed and promoted, the authentic, original, old ones, but at the same time – replicas made in traditional ways of confectioning.

The main obstacle faced by the organisers was the financial one. Due to a small budget, it was difficult for the local communities to identify and support the local craftsmen. At the same time, we did not have a national register of local craftsmen with details concerning the techniques, ornaments and materials used by them.

The public and civic initiatives demonstrated that there was a need to involve professionals from the Ministry of Culture / Ministry of Education, Culture and Research and subordinated institutions, such as the National Museum of Ethnography and Natural History and National Centre for the Conservation and Promotion of the Intangible Cultural Heritage, in order to disseminate authentic traditional costumes, including the ones belonging to different ethnic groups. Some cultural institutions, including the departments of culture at district level, included the National Day of the Traditional Costume in their activity each year. Still there was the necessity form specialists from local museums and other cultural institutions, as well as craftsmen, in order to avoid kitsch and falsification of the traditional costume. Craftsmen and citizens revitalized the old techniques on confectioning the traditional costumes, but still the best craftsmen were absent from the biggest market. Due to this initiative organised at the national and local level, the craftsmen can expose and commercialize their handicrafts. Among non-specialists and the general public there

is an interest in confectioning the traditional women's blouse, so the national institutions, such as the National Centre for the Conservation and Promotion of the Intangible Cultural Heritage and the National Museum of Ethnography and Natural History initiated formational and educational activities.

In order to overcome some of the obstacles, we elaborated brochures, booklets for the visitors that were distributed to the public. They contained information on the traditional costume adapted to the public. Also, the announcement and information about the project were promoted on TV, radio and social media.

## CHANGE / IMPACT

After the implementation of the project, the general public and the target groups became more aware and receptive to the values of traditional costumes inherited from previous generations, considering that we identified the following results:

- The events include large exhibitions of heritage costumes from the Republic of Moldova to which can be discovered and analysed by different groups of interest. In addition to that, national museums started to expose traditional costumes in connection to knowledge regarding the history and significance of the Romanians and ethnic minority groups. That information is represented in diverse details and processes involving the crafting of

End Date  
**Until now**



traditional costumes like ornaments, techniques and old symbols.

- Local museums and collectors who participated in the event and exhibited traditional costumes, including that of ethnic minority groups, received professional advice and a practical demonstration on how to preserve and exhibit the traditional costumes in a professional way and according to international standards;
- The difference between the traditional blouse or costume and stylistic variations of such, and modern ones were explained to the general public –organised presentations of the collections of clothes inspired by traditional costumes;
- The main craftsmen that are specialized on confectioning authentic traditional costumes organised a fair at the event in order, so they could sell their products to the visitors. The public became more interested in handmade costumes, made in traditional way and methods.
- The promotional materials were disseminated to the general public to explain the particularities of the traditional costume, according to some regional differences.
- The project presents and exhibits the traditional costumes of different ethnic groups from the Republic of Moldova, underlining similarities and differences;
- The concept of the National Day of the Traditional Costume was spread in all districts and localities of

the Republic of Moldova and served as a model for the organisation of local celebrations;

- The participation of the Gagauz community (3 local museums from Comrat, Beșalma, Ceadâr-Lunga) and Ukrainian community (the Community of Ukrainian Women), as well as other ethnic groups permitted to establish direct relations and eventual collaborations for the future.

## LESSONS LEARNED

One of the main lessons learned by the organisers was the need to collaborate between different actors involved in the preservation and promotion of cultural heritage. For a successful initiative, public authorities, NGO's, private institutions and local communities must be interested in the promotion of this event, in its financing.

During this event, we learned about the weaknesses that are in our legal framework dedicated to the tangible and intangible cultural heritage. After the first editions of this event, inventories on the local craftsmen were elaborated. These local craftsmen started to organise lessons and master classes dedicated to the confectioning of the traditional costume. In the process of organising the National Day of the Traditional Costume, the organisers identified new private partners interested in the development and promotion of cultural heritage, especially of the

traditional national costume and learned how to attract new investments.

The National Day of the Traditional Costume transformed museums into places of creation, into cultural and artistic hubs that have the role to involve different categories of people and to create a platform for intercultural dialog.



## INITIATOR

National authority or authorities

## SOURCE OF FINANCING

Public financing

# S1 (S5, S6, S7, S8, D6, D9, D10, K7, K10)

## MEMORY CAPSULE: THE COLLECTIVE MEMORY OF POPULAR STRUGGLES IN TOR BELLA MONACA (ROME) (ITALY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Molinari Maria Vittoria

#### ORGANISATION

— Comitato di Quartiere Nuova Tor Bella Monaca and Labsu Sapienza

#### EMAIL

— mavimolinari@yahoo.it

#### WEBSITE

— <https://sites.google.com/a/uniroma1.it/laboratorio-studi-urbani-dicea/>

#### ONLINE RESOURCES

— <https://sites.google.com/a/uniroma1.it/laboratorio-studi-urbani-dicea/>

#### LOCATION

— Italy, Rome

### RECOMMENDATION S1

**Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage**

Citizens involve individually or collectively in projects, from simple awareness-raising to active participation. They can collaborate with local authorities and associations in processes to identify, interpret, study and promote the heritage.

#### Recommended courses of action for S1

- Organise discovery visits run by local inhabitants and heritage professionals: to neighbourhoods, villages, towns, craft workshops, museums, libraries, etc.
- Encourage demonstrations by local craftworkers to discover and promote local skills and know-how
- Organise events incorporating aspects of the vernacular heritage (bakers' ovens, oil mills, steam engines, local museums, music, dance, legends, traditions, etc.)
- Sound out social demand to identify people's expectations, interests, likes and dislikes (young people, pensioners, newcomers, etc.)
- Increase awareness of digital tools for heritage promotion and sharing
- Introduce a publications policy: booklets, brochures, scientific works
- Produce audio-visual and digital programmes involving the population: television and radio programmes, sharing of projects online or competitions (press, etc.) to encourage active citizen participation
- Develop participatory heritage identification projects and development projects incorporating heritage

### S1 CHALLENGES

#### Societal challenges

- Improve quality of life
- Preserve the collective memory
- Promote participatory management
- Promote an inclusive approach to heritage

#### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage

## MOTIVATION / METHODOLOGY

**T**or Bella Monaca is a district of about 30,000 inhabitants located outside the Grande Raccordo Anulare in an area between Via Prenestina and Via Casilina. It was built in the 1980s with the intention of providing a concrete solution to the housing emergency. Today it faces problems of degradation, social fragility and a narrative stigma, as well as abandonment by the public administration. Although at the time of its realisation, the era in which the experience of the Borghetti and the barracks was ended, and housing estates sprung up in the capital the role of the welfare state was crucial. Through urban planning the objective was to take the first step towards the idea of a city where everyone's right to housing was guaranteed. After construction of the district, the management crisis resulting from the failure of housing policies, has generated an institutional void that the inhabitants have tried to fill through forms of self-organisation as the only possible solution to the decreasing public action in the suburbs. The provision of local public services has been achieved mainly thanks to the struggles and strikes carried out collectively by associations and citizens, the oldest of whom still harbour memories of images of the tower blocks on the Via Casilina. After an initial period of development and strengthening of social cohesion and mutual aid practices, thanks to initiatives undertaken times of struggle during which strong community ties were shaped, today we witness a sort of narrowing of the spatial dimension-relational

until the minimum reached threshold of the family or neighbourhood network. Since the 1990s the struggles have decreased, unable to affect the fate of the neighbourhood. Today, the new generations do not have the perception of what was done through self-organised movements of collective encounter; this memory is being lost and with it the immaterial value it represents. The current forms of resistance are reduced to self-management practices of common condominium areas or small green areas of the neighbourhood, whose proactive impetus can hardly undermine a reality that is difficult to change.

Implement processes where the historical and the collective memory overlap, to focus the attention of the inhabitants on the physical and intangible heritage that the place they live represents, leads to forming a population that continues to struggle for its preservation and conservation. Informing the neighbourhood through its evolutionary phases, marked by those who fought to emerge from a condition of exclusion and marginalization. The first phase of the work for the preparation of the exhibition will concern the research and organization of the materials to be exhibited in the historical archive of the District Committee, located in Via dell'Archeologia 55. The historical investigation will be carried out by the committee in collaboration with a group of researchers from Labsu - Laboratory of Urban Studies of the Territorial Areas of the Civil, Building and Environmental Engineering Department of Sapienza University of Rome, with

whom there has been a relationship of collaboration for several years. The next phase involves planning the installation in the symbolic places of the battles of the district, through memory capsules, devices in which there is a concentration of memory linked to the place where they will be laid/buried. This may be especially for the new generations, an opportunity for the discovery and knowledge of a period far from their today, but still very present for the legacy left to the district.

## OBSTACLES / BARRIERS

**W**ithin the district of Tor Bella Monaca there is great availability of public spaces, which are however scarcely used by the inhabitants due to their current state of abandonment and degradation. This concerns both the green areas and the squares of common spaces of buildings - these areas become non-places within which forms of criminality develop that make them exclusive and repulsive. In this sense, the installations of the exhibition in some symbolic areas of the district risk not being preserved over time and becoming the object of vandalism, since the forms of control exercised in this territory are scarce. To avoid this kind of risk, it is planned to implement awareness-raising initiatives in advance, which will be carried out by the same people whose exhibition will tell the stories and events for which



## TIME SPAN OF THE INITIATIVE

Start Date  
**October 2018**

End Date  
**On-going**



they became protagonists, through the creation of a solidarity network that also involves other inhabitants. The initiatives will cover days of project presentation through public meetings within the neighbourhood and mediation by the historical associations present in the area, which have always collaborated with the District Committee. Another obstacle is represented by the scarcity of funds available to the project, therefore it is planned to start a self-financing path through the Asia trade union which has about 1000 members together with the participation of the resident population. The realisation of the installations will utilise self-construction practices with the involvement of the citizens and re-cycled materials.

## CHANGE / IMPACT

The desired change consists in trying to rebuild, in a more structured way, a solidarity network within the district. This initiative involves the promotion of participation, difficult to find in today's civil society. Using memory as a resource to reactivate processes of involvement of the inhabitants can lead citizens to a greater awareness of their social and territorial context generating responsibility, enhancing the cultural heritage and this can stimulate greater affection for the area. Cultural heritage is a non-negotiable common good whose conservation and protection is the responsibility of society as a whole, including the

political sphere. As a consequence, there is the need to define the roles of all the stakeholders involved in the management of the territory; so as to ensure, through historical narratives, that even the authorities can find the right meaning of its role. The lack of institutions in these territories is today a major problem and generates the risk that bottom-up practices can be substituted for public action, whose renunciation fuels the crisis of representation. Furthermore, our initiative aims to provide a valuable contribution to university research in the field of urban planning. The initiative is useful to produce a description, based on a self-narration, elaborated through historical participation in the social life of the district, with the intent of offering a glimpse of the social and territorial dynamics that characterize the place. The contribution to urban research, and planning in particular, is to provide a representation of the Tor Bella Monaca district, which constitutes the starting point for suggesting ideas aimed at guiding the realization of new urban plans and programs, an instrument that is able to bring out social actors, practices and phenomena, often not visible if not in the local dimensions, which sometimes escape the classical planning, which almost always acts on a large scale. Proposing a different way of telling and planning the city, to explain the identifying factors that characterize and define places, is one of the desired results.

## INITIATOR

Association  
District Committee

## LESSONS LEARNED

Given the embryonic phase of the initiative, it is not possible, at present, to take stock of the results obtained.



## SOURCE OF FINANCING

Private financing

### FINANCING DETAILS

Project self-financed by the District Committee

# S1

(S2, S4, S8, S9, K2, K7, D3, D7, D10)

## DAYS OF MINERS' CAKE / RUDARSKA GREBLICA (CROATIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Josip Lebegner

#### ORGANISATION

— Oštrc, Association for the Protection of Cultural Heritage (KUD Oštrc)

#### EMAIL

— ostrc@ostrc.hr

#### WEBSITE

— <http://www.ostrc.hr>

#### ONLINE RESOURCES

— The Association takes care of the St Barbara Mine which is situated in the village of Rude and which has been included in the list of protected intangible cultural goods since April 2018. Additional information is available at [www.rudnik.hr](http://www.rudnik.hr) Facebook page [www.facebook.com/rudnik1svBarbara/](https://www.facebook.com/rudnik1svBarbara/)

#### LOCATION

— Republic of Croatia, Samobor/Rude

### RECOMMENDATION S1

**Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage**

Citizens involve individually or collectively in projects, from simple awareness-raising to active participation. They can collaborate with local authorities and associations in processes to identify, interpret, study and promote the heritage.

#### Recommended courses of action for S1

- Organise discovery visits run by local inhabitants and heritage professionals: to neighbourhoods, villages, towns, craft workshops, museums, libraries, etc.
- Encourage demonstrations by local craftworkers to discover and promote local skills and know-how
- Organise events incorporating aspects of the vernacular heritage (bakers' ovens, oil mills, steam engines, local museums, music, dance, legends, traditions, etc.)
- Sound out social demand to identify people's expectations, interests, likes and dislikes (young people, pensioners, newcomers, etc.)
- Increase awareness of digital tools for heritage promotion and sharing
- Introduce a publications policy: booklets, brochures, scientific works
- Produce audio-visual and digital programmes involving the population: television and radio programmes, sharing of projects online or competitions (press, etc.) to encourage active citizen participation
- Develop participatory heritage identification projects and development projects incorporating heritage

### S1 CHALLENGES

#### Societal challenges

- Improve quality of life
- Preserve the collective memory
- Promote participatory management
- Promote an inclusive approach to heritage

#### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage

## MOTIVATION / METHODOLOGY

**K**UD Oštrc, Association for the Protection of Cultural Heritage from Rude, has been active since 1979. Today, the association has around 100 members in 7 sections: 3 folklore and 3 tambura ensembles, as well as a section called Bergmani that is active in the preservation of mining heritage. The Association participates in all major folklore events in the Republic of Croatia. In the past ten years, the Association also had around fifteen international guest visits in Europe, Asia and America. The members of KUD Oštrc actively promote the cultural heritage, and as proof of this, three items of cultural goods have been inscribed on the list of protected cultural goods of the Republic of Croatia at the initiative of KUD Oštrc.

In order to promote the Miners' Cake (rudarska greblica) that was inscribed on the list of the cultural goods of the Republic of Croatia in 2008, KUD Oštrc organises Days of the Miners' Cake (Dani rudarske grebljice). The aim of this event is to bring the art of preparing this traditional cake to the attention of the public and different age groups. The Days of the Miners' Cake have taken place on the first weekend of July for the past 34 years. The Miners' Cake (rudarska greblica) is a traditional savoury cake made of cheese and nuts and as such, is an important part of the culinary and tourist offer of the city of Samobor. According to the unwritten lore, the cake was first prepared in the mid-16th century, which coincided with the mining boom in the village of Rude which, according to some historians was first mentioned in the 1st century. The

first written documents about the organised mining in Rude originate from 1528. The Miners' Cake (rudarska greblica) was present in the mines of Rude for ages. Sometimes, it was even mentioned as the only food of the miners. In time, rudarska greblica became a trademark of the village and the centuries-long mining history. Today, greblica is an equivalent of the miner's home. It has already become a tradition to welcome guests at home by serving a hot miners' cake. The women of Rude are the guardians of the tradition and preparation of this tasty cake, by passing on the skill of preparation to their daughters, rarely their daughters-in-law.

Greblica is an inevitable part of the menus of all feasts of this region, as well as celebrations and events in the city of Samobor and Zagreb County. By organising the Days of the Miners' Cake, KUD Oštrc contributes to the promotion and transfer of knowledge and visibility of this intangible cultural tradition which is the successor of the rich mining heritage. The activities organised by KUD Oštrc are as follows:

### 1. Presentations

- Informing the public and social media about the Days of the Miners' Cake
- Announcing the event through the web page [www.ostrc.hr/rudarska\\_greblica](http://www.ostrc.hr/rudarska_greblica)
- Producing and putting up posters, fliers, billboards, City Light billboards, roll-up banners and canvas signs above the roads

- Producing roll-up banners in 3 languages (CRO, ENG and SLO) with visual recipes for making the cake
- Producing leaflets with recipes for preparation of rudarska greblica in three languages (HR, ENG, GER)

### 2. Competition to make the best Miners' Cake

- By awarding valuable prizes, KUD Oštrc additionally motivates local people to prepare rudarska greblica by themselves and to take part in the competition for the best cake that takes place on the first Sunday in July. After the selection, the cake is shared with the visitors.

### 3. Workshop on making the Miners' Cake

The workshops are held for primary school pupils in Rude. After listening to a 45-minute presentation, the students have the opportunity to prepare rudarska greblica at the Nikl Bakery. The experts from the host bakery supervise the students' work. Rudarska greblica is then baked in either the bakery or hearth oven near the mine.

Additionally, two more workshops are organised during the Days of the Miners' Cake dedicated to the preparation of cakes for the youngest. The workshops are organised under the title "I Like Greblica More Than Pizza" in the Izvor Kindergarten and Children's Section of the Samobor Library. Kids' Greblica event is organised in front of the mine and includes performances by children's folklore ensembles, theatre groups and many interactive games.



## TIME SPAN OF THE INITIATIVE

Start Date

**1985**

End Date

**On-going**

#### 4. Protection of the Miners' Cake by a Geographical Indication sign in 2016

KUD Oštrc in collaboration with the Rudarska Greblica Association initiated the process of protection of rudarska greblica at EU level by means of the Geographical Indication sign. After the protection was granted at national level in 2017, we expect to be granted permanent protection at EU level in 2019.

#### 5. Integration of the cake with the local cultural heritage

Hand in hand with the promotion of this traditional cake, we also initiated the process of valorisation and protection of the mine, which by 1950 had around twenty shafts. However, the exploitation of the mine stopped, due to unprofitability in 1956. The best-known shafts called Sveto Trojstvo and Kokel that still bear the common name of the St Barbara Mine were entered in the Registry of Cultural Goods of the Republic of Croatia as immovable cultural goods in 2018.

The restoration of the mines started in 2007 with the help of the EU. A mining and botanical educational trail was established, as well as a collection of minerals in the Rude primary school. Many works were performed underground, lighting was installed and ventilation enabled, which made 350m of the mine available to public. The area in the front of the mine was adapted and improved, which resulted in the official opening of the St Barbara Mine to the public in 2012. This served as an important motivational factor

to start with the revitalisation of many other segments of the cultural heritage. A geological column was made, clearly showing the geological layers of the mine. In front of the entrance to the shaft, a hearth oven was built. The miners' uniform was recreated, as well as the miners' dances. A building permit has been obtained required for the construction of the miners' house, which should serve as a centre for the protection of the miners' heritage and include a space for the preparation of rudarska greblica. The members of KUD Oštrc hope that they would ensure funding for the realisation of these projects, with the support of the Ministry of Culture and the City of Samobor.

## OBSTACLES / BARRIERS

The biggest obstacles we faced were related to funding and providing sufficient funds required to ensure the recognisability of rudarska greblica. However, with the help of the Ministry of Culture, donations from the public and social sectors, as well as from our own funds, we managed to complete this cultural project. As a result, an important segment of the cultural heritage and history of this region has been brought closer to both the local community and the interested public.

## INITIATOR

Association  
Community/communities of citizens

## CHANGE / IMPACT

This initiative primarily contributed to the sustainable preservation of the heritage of this region by raising the awareness of the importance of the cultural heritage in the local community and by including the local community in various activities, participants of which are mostly children and young people, by developing activities suitable for transfer of traditional skills and knowledge and by working on the improvement of visibility using the new technologies. The protection of rudarska greblica motivated the members of the association to be involved even more actively in the protection of other cultural goods. Besides the above-mentioned protection of the St Barbara Mine, KUD Oštrc also renewed the traditional watermill in the vicinity of the mine. The mill is now also in the process of preparing for permanent protection. Rudarska greblica serves as a kind of a link between the cultural heritage and the gastronomic offer of the village.

## LESSONS LEARNED

By implementing all the above-mentioned activities, we have learned that involving as many different stakeholders as possible, in particular different age groups, enables the achievement of the set goals related to the sustainable preservation of the cultural goods that future generations will be able to enjoy.

## SOURCE OF FINANCING

Shared public/private financing

### FINANCING DETAILS

Part of the funding is from a sponsor, and a part from the city and the Ministry of Culture



# S2 (S2, S4, S8, S9, K2, K7, D3, D7, D10)

## JALKAUTUVA MUSEO – “THE MUSEUM GOES INTO THE VILLAGE” (FINLAND)



### CONTACT INFORMATION

#### CONTACT PERSON

— Marja Hänninen-Tolvi

#### ORGANISATION

— The Foundation of Finnish Book Institute / Museum of Sastamala

#### EMAIL

— Marja.Hanninen-Tolvi@pukstaavi.fi

#### WEBSITE

— [www.pukstaavi.fi](http://www.pukstaavi.fi)

#### ONLINE RESOURCES

— [www.sastamala.topoteekki.fi](http://www.sastamala.topoteekki.fi)

#### LOCATION

— Finland, Sastamala

## RECOMMENDATION S2

### Make heritage more accessible

Our heritage is a common good, remote or on site, it should be accessible to the target groups and their needs. Use the broad spectrum of methods and techniques available for developing the heritage experience.

### Recommended courses of action for S2

- Carry out improvements to enhance site safety and to enable, as far as possible, access by visitors with physical or sensory disabilities
- Carry out analyses and, in the light of these, improve signage
- Devise presentation wording and methods from an ethical perspective to respond to the diversity of the target audiences and their interpretations of the heritage
- Introduce incentives for specific groups (young people, not frequent users, etc.)
- Run awareness-raising campaigns (press, children's press, games/competitions, etc.)
- Produce multilingual presentation and interpretation material
- Devise interactive, fun, creative presentation methods
- Introduce visitors to different ways of perceiving the heritage
- Develop heritage experiences combining different forms of cultural expression (dance, music, traditional or new skills, gastronomy, etc.) and appealing to different sides of human nature (senses, feelings, knowledge)
- Produce audio visual programmes
- Encourage remote virtual discovery of heritage using the latest technologies and social networks
- Collect and showcase citizens' accounts of heritage
- Promote an interdisciplinary approach to heritage

## S2 CHALLENGES

### Societal challenges

- Living in peace
- Improving quality of life
- Establishing good governance
- Optimising implementation of the conventions

### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment

### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage

## MOTIVATION / METHODOLOGY

The Municipality of Sastamala is geographically very wide (1 532 km<sup>2</sup>) and has dozens of villages. These villages and local societies each have their own unique history and cultural heritage. The museum of Sastamala is located in the city centre which means that the distance to villages can be long – sometimes over 40 kilometres.

In our initiative, we have increased the participation of villagers in cultural heritage matters. The main goal of our museum's project was to bring the museum closer to the public. We were trying to reach out to the people who at present are not the main users of museum services. The Project's name "Jalkautuva museo" freely translated means "The Museum goes into the village". In other words, we are bringing the museum and its services into the local societies and villages.

Through our initiative, we wanted to increase the co-partnership of the public. In our pilot project we were searching for new ways of encouraging people to collect and value their mutual heritage – especially intangible cultural heritage - and make it visible.

## OBSTACLES / BARRIERS

The participation of the public on collection work can be challenging for a museum because it often requires a lot of resources – mostly time. We focused on the audience's point of view and kept the Village Partner model separate from our museum collection. Making cultural heritage visible and more accessible was the main idea in our project.

Activating people to digitalise material was also a challenge. The lack of devices and know-how on technical matters was an obstacle that we faced in the field.

## CHANGE / IMPACT

In our initiative/project we developed a *new practice Village Partner Model* - which is now used regularly as part of the museum's public engagement work. The focus of the model is on participation and the aim is to activate the public to get involved and increase interest in heritage work. The Museum provides tools and expertise for collecting and sharing mutual cultural heritage.

The cooperation with the village partners and the museum starts by choosing a specific theme or topic. It is important that the subject or the theme is generated by the villagers: "What do we want to preserve

for future generations? Are there endangered local traditions that need to be saved?"

*Participation and local expertise.* In our pilot project we worked in a small village, Keikyä, which is known for its handicraftsmen. Active villagers and the local museum of Keikyä started to collect and research the subject, together with museum professionals. We focused on one specific subject – a horn comb. The initiative for this specific subject arose from the village. In the 19th century and the first half of 20th century, there were several workshops in Keikyä which specialized in manufacturing combs. We organised "memory nights" in the local library where people could come and share their information and memories, or bring some pictures and digitalise them. Village partners had a crucial role when creating a network of local experts in the village. The museum worker gathered the information and helped with the scanning of old photographs. The scanned photos were presented for a wider audience via the web archive: [www.sastamala.topoteekki.fi](http://www.sastamala.topoteekki.fi).

*Bringing people together.* Of great importance in our pilot project was the fact that the village partners provided cultural heritage information especially for children. During the project, the museum and village partners made a "suitcase exhibition" for schools. The exhibition presented comb manufacturing and local



## TIME SPAN OF THE INITIATIVE

Start Date

1.8.2018

End Date

28.2.2019

handicraft traditions in the form of pictures, texts, artefacts and assignments. The project brought people together and also increased the cooperation between cultural organisations: the Museum of Sastamala, Sastamala's villages association, cultural services of Sastamala and the library, Sastamala Community College and the Pirkanmaa Provincial Museum.

*New ways of presenting history.* Our village Partner in Keikyä had experience and knowledge on theatre. This made it possible to make a dramatisation called the Tale of the Horn Comb. The dramatisation was filmed by students from Voionmaa Institute's audio-visual studies.

## LESSONS LEARNED

Working with a so-called hard-to-reach audience and enabling the public to get involved in cultural heritage work demands significant input from the museum's personnel. In our pilot project, we were trying to reach people who were not our average visitors. This meant that networking, communication and working with the audience had to be re-considered, in order to be able to genuinely offer a possibility for wider participation.

During the project, it became obvious that this kind of participatory work was something that the public had wanted from the museum. Villagers were eager to participate and do voluntary work to preserve local heritage that they regard important. By using the Village Partner Model, museums can bring professional museum work and volunteer work closer together and offer an opportunity for the public to influence what kind of topics and themes are preserved for the future.



## INITIATOR

Foundation  
Museum

## SOURCE OF FINANCING

FINANCING DETAILS  
€ 15 000 grant from The Finnish Heritage Agency

TOTAL COST  
€ 17 107 inc. personnel, travelling, materials, other costs



# S10 (S1, S3, S4, S5, S6, S7, S8, S9, S10, D3, D7, D8, D9, K7, K9)

## THE POWER OF COLLABORATION: CHURCH RESTORATION INVOLVING STATE AND COMMUNITY (LITHUANIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Laura Kairienė

#### ORGANIZATION

— VšĮ "Ramintoja"

#### E-MAIL

— info@ramintoja.lt

#### WEBSITE

— www.ramintoja.lt

#### ONLINE RESOURCES

— Facebook Ramintoja

#### LOCATION

— Lithuania, Vilnius

### RECOMMENDATION S10

#### Facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation projects

The enlarged concept of heritage and participatory governance require additional resources such as public-private partnerships. The Administrations should care for appropriate ethical codes to preserve the nature, integrity and meaning of heritage.

#### Recommended courses of action for S10

- Identify firms likely to be interested in a partnership to promote heritage
- Enlist the competent bodies (consular chambers, groups of firms, sponsorship groups) to create and encourage partnerships
- Raise awareness among potential partners concerning the benefits of heritage for society
- Draft charters setting out the ethical standards to be upheld by the partners in a project: what is required of them and the benefits they can expect
- Step up the search for alternative sources of funding for the conservation and restoration of cultural heritage and for ad hoc enhancement and promotion operations
- Take appropriate steps to encourage patronage and sponsorship of the cultural heritage
- Support training worksites and operations where volunteers work alongside professionals
- Support and encourage voluntary work
- Encourage all sorts of contributions: time, materials, loan of tools, etc.
- Encourage financial contributions from citizens for heritage projects affecting them in order to instil a sense of responsibility and strengthen links with cultural institutions and the public authorities (e.g. crowdfunding)

### S10 CHALLENGES

#### Societal challenges

- Living in peace
- Improve quality of life
- Preserve the collective memory
- Establish good governance
- Promote participatory management
- Optimise implementation of the conventions
- Promote an inclusive approach to heritage

#### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Preserving and developing the ability of public services to address heritage issues

## MOTIVATION / METHODOLOGY

The main tool was the involvement of active people who really care about the abundant Church of the blessed Virgin Mary of Consolation in Vilnius. The practice shows that the Ministries; as administrative organs, are usually very big and cumbersome. The above-mentioned Church was under the responsibility of the Ministry of Education for 27 years. During that time, nothing was done to restore the heavily damaged Church in Soviet times. Lithuanian society continued to develop throughout these years and became independent, active and self-confident. Volunteering has become a common thing. So, there was a constellation of conditions that enabled the community to act. This was a religious community that followed the police chaplain that had been assigned to run the Church. Believers wanted to restore the abandoned Church so much that they started offering their time and skills to the Ministry of Interior in order to “eat this big elephant faster”! They started inviting the specialists and becoming involved in the process of restoration. A collaboration began, and this was a positive step that gave perfect results.

## OBSTACLES / BARRIERS

One of the first obstacles was to establish the different functions for a three-level baroque building. We had the craziest ideas that now seem

very strange. We planned everything within a small circle of people, mostly made up of statutory officials. This gave no results. Later, we understood that we would have to get to know the history of the Church in order to develop something meaningful. The more we investigated, the more we understood what functions would be appropriate here (apart from the religious one). When we stopped pushing and hurrying with ideas, the proposal for society started to come. We started to listen to the people. The collaboration and openness gave us positive ideas, and first cultural events demonstrated the needs of society. We started to observe – what society needed. Another obstacle was to establish some order in the community of over 300 hundred people. Everybody worked as volunteers, but criticism about the quality control was challenging. We needed to use ordinary business planning tools to control all the energy everybody possessed and expressed. We set up a structure, assigned responsibilities and a big volunteer organism had started to function, testing itself in daily works. Another obstacle was setting up a relationship between community members and the representatives of the Ministry of the Interior. Finally, we set a principle of having one contact person, making organisation easier. We are still facing legal obstacles regarding the unusual situation as to whether the building belongs to the Ministry of the Interior or the Curia. We are in the process of finding the best way to advance and restore the Church.

## CHANGE / IMPACT

Some time has passed since the Ministry of the Interior took over responsibility for the Church from the Ministry of Education. Now most of the citizens of Vilnius know the Church of the blessed Virgin Mary of Consolation and have probably visited it several times. It has become a meeting place, hospitality for people from all walks of life, the place for believers and non-believers, the place where the art of young people can be started, the place for good culture – where concerts, exhibitions, lectures, workshops are being organised. Most importantly, it has become a very attractive religious space for many believers. The consecrated third floor is becoming too small to welcome all believers. In spite of this fact, it is still not renovated and kept as it is. The multi-functional building has flourished and has great potential to further develop and shape the impact of many people, since more social activities will be organised that are so important to the community. Not to mention the physical changes of the spaces. People coming to the space a year later cannot believe the changes that have taken place: the reading room, sacristy, toilets, spaces for lectures, children's play room and the chapel have not been renovated as such but changed with simple means that still have a great effect.



## TIME SPAN OF THE INITIATIVE

Start Date  
**10.08.2017**

End Date  
**On-going**

## LESSONS LEARNED

The initiative is an on-going one and many lessons will be taken into consideration, but there are still lessons to be mentioned. We have realised that consistency is the key to all “elephant size works”, because all of them need time to reach a certain level of maturity. At the very beginning, we did not know where to start. What optimum function should be given to a building that has been abandoned for 27 years? There was a strong desire to make the changes immediately: install the heating, light, water, change the windows etc. The police chaplain who had been assigned to run the Church wanted to hold his first holy mass as soon as possible, but the real picture was different. There was no money, only a strong will. It took us 10 months to prepare the Church of the blessed Virgin Mary of Consolation for the first mass since its consecration 250 years ago. We understood that all actions have their time. Transparency and publicity are the best remedies for solving delicate problems, such as what structural parts from Soviet times should be mounted? There were cases when people wanted to offer their time and services to make short cuts, but we decided to remain consistent and develop our big picture step by step. All the heavy work was carried out thanks to volunteers’ time and

energy. We decided to ask the public for an opinion, to discuss on issues that were very important to many people, because heritage belongs to all of us. Now we are on the way to an architectural concept, and nobody knows quite how it will look because we will organise a workshop and competition in order to have ideas from people who do care about heritage and its future. We are in the research and investigation phase – preparing all the necessary data for architects to start their vision. This takes longer, but is a more transparent and reliable way. Our motto is – keep calm. The solutions will come.



## INITIATOR

National authority or authorities  
Community/communities of citizens

## SOURCE OF FINANCING

Public financing  
Private financing

### Financing details

The Ministry of the Interior funded structural reinforcement works, electrical, heating and water installation works and carried out investigations concerning the construction status etc. On the initiative of the community members, together with the Ministry of the Interior was the application delivered for architectural, archaeological and historical research and the funding was obtained. The community initiated the roof repairs, and still donates to the quadratura painting salvation works, promotes open discussions regarding heritage and other cultural events that are being held in the Church. It is in active dialogue with possible sponsors and writes the projects. The web page with the list of works for donations is being developed and will be launched soon.



# S5 (S4, K4)

## “HERITAGE MISSION”, INTERNATIONAL VOLUNTEER WORKSITES – UNION REMPART (FRANCE)



### CONTACT INFORMATION

#### CONTACT PERSON

— Fabrice Duffaud

#### ORGANISATION

— Union Rempart

#### EMAIL

— duffaud@rempart.com

#### WEBSITE

— www.rempart.com

#### ONLINE RESOURCES

— <https://www.rempart.com>

— <https://www.rempart.com/sauvegarde-restauration-patrimoine/uploads/2018/03/REMPART-Communiqu%C3%A9-Mission-patrimoine-2018-29-03-2018.pdf>

— [www.patrimoineeurope2018.fr](http://www.patrimoineeurope2018.fr)

#### LOCATION

— France

### RECOMMENDATION S5

#### Encourage and assess citizen participation practices and procedures

Citizen participation is part of the democratic process. It enables people to enjoy heritage while acknowledging their individual and collective responsibility for it. We need to identify existing practices and assess their effectiveness and impact to consolidate the accomplished and to develop other lines of action.

#### Recommended courses of action for S5

- Identify the barriers to citizen participation and put forward proposed solutions
- Assess existing practices and methods with a view to developing citizen participation in the governance of cultural heritage: identification, description, interpretation, promotion
- Based on the findings of that assessment, adapt existing procedures to improve citizen participation
- Implement new participatory approaches

### S5 CHALLENGES

#### Societal challenges

- Living in peace
- Contribute to people's well-being and good health
- Establish good governance
- Promote participatory management
- Optimise implementation of the conventions

#### Development challenges

- Building a more inclusive and cohesive society
- Preserving and developing the ability of public services to address heritage issues

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Encouraging heritage research



## MOTIVATION / METHODOLOGY

The Union Rempart is a union of heritage protection and community education associations whose role is the restoration of monuments. Founded on 11 July 1966 by the Touring club de France, it was awarded public utility status in 1982. REMPART is the acronym for *Réhabilitation et Entretien des Monuments et du Patrimoine ARTistique* (rehabilitation and upkeep of monuments and artistic heritage).

The 180 associations in the Union all share a common aim: to restore and protect a heritage item and give it a new lease of life, contributing to local and regional development, particularly in rural areas. Most of them organise worksites for volunteers, enabling thousands to take part in voluntary-sector projects each year to protect and revitalise heritage. REMPART's worksites are an opportunity not only to learn more about heritage and restoration techniques but also how to live with others and practise citizenship.

REMPART's member associations work on a wide variety of heritage sites: chapels, forts, priories, châteaux, mills, lime kilns, railways, gardens, forges, terraces, whether they are listed historical monuments or ordinary small heritage sites. The sites may be of any age, from prehistory to the present day, with no particular emphasis on any period. The aim of the REMPART movement is not only to restore heritage but also to make sure that, once restored, the buildings are put to good use and given a place in the modern world. The restoration and reutilisation aspects of our work are inseparable.

Each project is the fruit of collaboration between the local REMPART member association and local partners (population, public authorities). The local social, economic and cultural environment and the human, financial and technical means available to the local association are all taken into account, as of course are the potential and identity of the building in question. The projects are supported by central government, the regions, the *départements* and local authorities, and by various private partners, such as the Heritage Foundation (Fondation du patrimoine).

The REMPART worksites – holidays put to constructive use: every summer, thousands of people choose to help protect the heritage by taking part in international volunteer worksites. They restore and enhance washhouses, hamlets, châteaux, churches, whether listed or not. Through their active citizenship they help to keep our towns and regions alive while at the same time enjoying the camaraderie of working with others. Projects all year round: it's not just in summer that worksites can become operational. Some REMPART associations offer worksites or training experience at weekends and during short school holidays, and even all year round. However, there are other ways of participating, such as through a civic service mission or overseeing a worksite. To that end, REMPART organises training courses for project supervisors. Its work has been awarded the European Year of Cultural Heritage quality seal.

## OBSTACLES / BARRIERS

In its life experience the association has had to resolve many issues, such as how to guarantee that the volunteer work provided for heritage sites does not fall into private hands? How to bring volunteers to practical heritage conservation? How to keep on enrolling new audiences year after year and ensure that our action on heritage can really be everyone's matter? By developing specific tools to build up secured and long-term lease between the association and the sites owners, REMPART ensures by instance, a clear distinction between private interest and common good. By developing courses for group leaders and facilitators, the association takes care of the quality of the pedagogy implemented during the heritage camps organised under its patronage. Specific programmes are also developed to raise public and private funds and offer everyone to have the experience of heritage with REMPART. This last objective is a priority for us and must mobilise more resources from our financial partners. In a world where technologies tend to transform the way we interact, by bringing people together, especially young ones, during 10 to 15 days to share hands on activities on ancient buildings, in some (in most of cases) rural or isolated places, is a huge challenge. We have to be creative, fun and welcoming. One must constantly communicate to remind to all the virtues of the commitment and volunteering. Today, the association is by instance looking for more partnerships at the



## TIME SPAN OF THE INITIATIVE

Start Date

11 July 1966

End Date

On-going

international stage in order to ensure the cultural diversity of its projects in France. REMPART also expects an increase of the European funds available for heritage education and youth mobility related to heritage restoration.

## CHANGE/IMPACT

**T**he number of volunteer worksites is growing from year to year. The initiative is recognised and supported by public institutions and local and regional authorities.

- 3500 volunteers on worksites each year
- 10,000 citizens involved in heritage work
- 180 associations in France
- 50 partner organisations in 30 countries
- over 50 years' experience
- 800 heritage sites restored

## LESSONS LEARNED

**S**ustainable preservation and restoration of buildings: all areas of trades and professions associated with heritage restoration are involved (stonemasonry, masonry, carpentry, stained glass window work, roofing, etc.).

- Education and training of volunteers (accepting responsibility, independence of each volunteer, and learning about techniques); social and occupational integration: the worksites are supervised by professionals who teach volunteers how to carry out quality work on a historical monument (whether listed or not and often subject to strict specifications), with the aim of passing on knowledge, know-how and best practices while the worksite is operational.
- Short supply lines (materials, know-how and local employment)
- Diverse sources of funding
- Networking of all stakeholders, raising the awareness of elected representatives and local communities



## INITIATOR

Alliance of associations set up under the 1901 Law on non-profit organisations.



## SOURCE OF FINANCING

Public/private funding

# S1 (K10)

## ESTABLISHING A FEDERATION OF CULTURAL HERITAGE ORGANISATIONS (NORWAY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Skjetne, Toril

#### ORGANISATION

— The Norwegian Federation of Cultural Heritage Organisations

#### EMAIL

— toril.skjetne@kulturvern.no

#### WEBSITE

— [www.kulturvern.no](http://www.kulturvern.no)

#### ONLINE RESOURCES

— Facebook: <https://www.facebook.com/Kulturvern/>

#### LOCATION

— Norway, Oslo

## RECOMMENDATION S1

### Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage

Citizens involve individually or collectively in projects, from simple awareness-raising to active participation. They can collaborate with local authorities and associations in processes to identify, interpret, study and promote the heritage.

### Recommended courses of action for S1

- Organise discovery visits run by local inhabitants and heritage professionals: to neighbourhoods, villages, towns, craft workshops, museums, libraries, etc.
- Encourage demonstrations by local craftworkers to discover and promote local skills and know-how
- Organise events incorporating aspects of the vernacular heritage (bakers' ovens, oil mills, steam engines, local museums, music, dance, legends, traditions, etc.)
- Sound out social demand to identify people's expectations, interests, likes and dislikes (young people, pensioners, newcomers, etc.)
- Increase awareness of digital tools for heritage promotion and sharing
- Introduce a publications policy: booklets, brochures, scientific works
- Produce audio-visual and digital programmes involving the population: television and radio programmes, sharing of projects online or competitions (press, etc.) to encourage active citizen participation
- Develop participatory heritage identification projects and development projects incorporating heritage

## S1 CHALLENGES

### Societal challenges

- Improve quality of life
- Preserve the collective memory
- Promote participatory management
- Promote an inclusive approach to heritage

### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment

### Knowledge challenges

- Helping to foster a shared knowledge society
- Raising awareness of the values conveyed by heritage



## MOTIVATION / METHODOLOGY

There is a strong voluntary sector in Norway, with over 60% of the population involved in some kind of voluntary work.

There are numerous NGOs in the cultural heritage sector alone, each established to tend to – and create awareness about – their own field of interest, whether it is preserving buildings, restoring vessels or documenting the intangible cultural heritage. They have highly skilled members and carry out a range of activities to reach their respective goals. As such, each NGO plays an important role in taking care of our cultural heritage. In 1994, there was an initiative from the Ministry of the Environment (now the Ministry of Climate and Environment) to establish an umbrella organisation – or federation – that would encompass all these various interests. The aim was to create an overarching body where the organisations could come together, learn from each other and establish joint initiatives. Until then, there had been little cooperation between the cultural heritage NGOs. The federation was to be modelled on a similar federation for NGOs working with outdoor activities, which was considered a great success. While the organisations would maintain their independence and continue to cater for their own areas of interest, a federation would provide a valuable network, encourage cooperation and promote the value of their combined efforts. The federation would also act as a spokesman for the sector, giving the NGOs

a stronger voice for a cause they all have in common: protecting and endorsing our cultural heritage.

When the Norwegian Federation of Cultural Heritage Organisations was established in 1994, 11 organisations signed up to be members. Today, the federation has 24 member organisations with over 230 000 members in total. The oldest member is the National Trust of Norway, celebrating its 175<sup>th</sup> anniversary in 2019. The youngest member is the historic aviation organisation, which was established in 2016. The largest organisation is the association of historic societies, with over 70 000 members, the smallest organisation has just over 100 members.

## OBSTACLES / BARRIERS

When the Norwegian Federation of Cultural Heritage Organisations was established in 1994, an interim board of directors was elected with representatives from some of the member organisations. The Board was tasked to outline a mandate for the federation and establish its statutes.

One of the first obstacles was to provide funding for the federation. Applications were sent to the Ministry of Climate and Environment and the Ministry of Culture, who – after some consideration – accepted to provide the newly established federation with a small grant “to develop a plan for the foundation of

the federation”. A project manager was appointed to conduct an initial survey of the activities carried out by the cultural heritage NGOs, in order to work out the role and mandate of the federation.

With increased funding from the Ministries and a stable income from membership fees, the federation was able to establish a more permanent administration in late 1996 and engaged a manager on a part time basis. Since then, the federation has had a gradual and steady growth in terms of income, and today has an administration with four staff, two of whom are part time. This includes the part time position of a European Heritage Days coordinator – a pan-European project initiated by the Council of Europe. In Norway, the role of coordinator was delegated to the Norwegian Federation of Cultural Heritage Organisations in 2001. The funding from the Ministry of Climate and Environment and the Ministry of Culture has been pivotal to establish and develop the Norwegian Federation of Cultural Heritage Organisations. Ensuring a steady income is still of major importance for the federation. Increased funding would allow new initiatives which – in turn – would generate more activity in the member organisations.

At a time of many national – and indeed global – challenges, the government funding is under constant scrutiny. A hugely important task for the federation is hence to ensure a continued governmental interest in and support for cultural heritage, and the work



## TIME SPAN OF THE INITIATIVE

Start Date

**1994**



done by the NGO sector. It is also important for the federation – and for the sector in general – to seek alternative sources of funding. As such, lobbying is an important task for the federation.

The magnitude of NGOs is a strength as well as a weakness. As independent NGOs, the organisations promote their own interests in terms of lobbying. They provide in-depth knowledge to the matters at stake and put forward their own specific interests. Many of the NGOs, however, are less experienced or have less capacity to do lobbying. The federation provides a voice to all the NGOs and conveys messages about issues they have in common.

In general, the scale – and importance – of the work carried out by the cultural heritage NGOs is often under-communicated. The federation helps building awareness and promoting the activities – and results – of the member organisations. Furthermore, as an umbrella organisation, the federation is in a unique position to see the bigger picture, more so than the organisations themselves.

## CHANGE / IMPACT

The Norwegian Federation of Cultural Heritage Organisations has since its outset developed several strategic initiatives for the member organisations. The main task has been to establish meeting points for

the members to enable them to exchange information and ideas, inspire each other and share experiences. One of the major results of establishing a federation has been to provide a network for the cultural heritage NGOs and to create an awareness amongst the NGOs that they are part of a greater bottom-up movement. It is a greater understanding in the organisations that the work they do is important and extremely valuable to many people, and indeed to the nation.

Lobbying is another key task for the federation. As such, we give a voice to all member organisations and convey messages on behalf of a unified sector. This is a result in itself.

There is a range of results, from lobbying, from changed wording in key political documents to general awareness raising about the value of cultural heritage. The federation has arranged political debates, created several meeting points with the bureaucracy and been invited into workshops and policymaking processes nationally as well as locally. Moreover, the federation stays updated on relevant international information and trends, as well as on national ones, which is useful both to the NGOs and in terms of lobbying.

Since the Norwegian Federation of Cultural Heritage Organisations took over the role as European Heritage Days coordinator, there has also been a steady increase in the number of events throughout the country.

## LESSONS LEARNED

The Norwegian Federation of Cultural Heritage Organisations marks its 25<sup>th</sup> anniversary in 2019. As part of the jubilee we have documented the federation's history in book form. The book contains interviews with previous board directors and managers, articles from a selection of member organisations and greetings from Ministers, directorates and network representatives. The book has provided us with valuable insight into the various stages of the federation's history.

Some main challenges have been identified and addressed, including:

- the need for funding;
- the need to bring the cultural heritage NGOs together to pursue a unified goal, whilst maintaining the organisations' independence.

The funding from the government has been pivotal. The government of Norway has generously funded the federation over the years – indeed encouraging the voluntary sector in general. However, governmental priorities can change. Documenting the value of the NGO activity is important, and a lot of effort is put into awareness raising and lobbying. We have seen many results from lobbying efforts over the years, and the funding for the federation has been steady. Nevertheless, alternative sources of funding should also be identified and encouraged.

End Date  
On-going

The federation has established several meetings points and created a valuable network for the organisations. This network allows them to exchange ideas, learn from each other and develop common guidelines or political statements. Moreover, the federation provides the organisations with useful information about political processes or other relevant issues that they might not have the capacity to be updated on themselves. Increasingly we see that member organisations cooperate about lobbying, back each other up and refer to common results and achievements in the cultural heritage NGO community. As such, the federation has, to a large degree, achieved a greater sense of unity between the member organisations. There is also increased cooperation on projects and events like the European Heritage Days. This unity between the cultural heritage NGOs makes them a forceful and visible movement. This is considered a definite strength and has been acknowledged by partners and politicians alike.



**INITIATOR**

National authority or authorities  
NGOs

**SOURCE OF FINANCING**

Public financing

# S6 (S1, S5, S7, D6, D10, K10)

## LOCAL HERITAGE PLANS – STRENGTHENING LOCAL COMPETENCE AND CAPACITY THROUGH PLANNING (NORWAY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Kari Larsen

#### ORGANISATION

— Directorate for Cultural Heritage

#### EMAIL

— kari.larsen@ra.no

#### WEBSITE

— <https://www.riksantikvaren.no/en/>

#### ONLINE RESOURCES

— <https://www.facebook.com/riksantikvaren/>

— [https://www.instagram.com/riksantikvaren\\_offisiell/](https://www.instagram.com/riksantikvaren_offisiell/)

— <https://twitter.com/Riksantikvaren>

#### LOCATION

— Norway

### RECOMMENDATION S6

**Create a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management**

Citizens must be able to express their expectations and be involved in managing their heritage. The authorities must enable the exercise of this cultural heritage-related right, setting up the framework to allow people assess specific aspects of the cultural heritage they wish to preserve and pass on to future generations.

#### Recommended courses of action for S6

- Adapt existing laws and procedures in order to develop partnerships between the various levels of authority, local authorities and all relevant stakeholders
- Encourage reflection and public debate on the cultural heritage issues at stake and the directions that should be taken
- Invite citizens to take part in heritage inventories, surveys and protection work, validated by experts to ensure the appropriate level of quality
- Use every possible means to facilitate citizen participation in the process of identifying, studying, interpreting, protecting, preserving and presenting the cultural heritage
- Facilitate the collection of participatory financial resources
- Draw up charters for the involvement of heritage communities in public action
- Encourage the drafting of regional development and planning documents based on heritage as an asset, with the involvement of the population

### S6 CHALLENGES

#### Societal challenges

- Living in peace
- Improve quality of life
- Preserve the collective memory
- Establish good governance
- Promote participatory management
- Optimise implementation of the conventions

#### Development challenges

- Building a more inclusive and cohesive society
- Preserving and developing the ability of public services to address heritage issues

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Supporting, strengthening and promoting intergovernmental co-operation



## MOTIVATION / METHODOLOGY

**M**unicipalities have a crucial role in safeguarding, protecting and managing cultural heritage through the Planning and Buildings Act, but also have responsibilities and roles as community developer, in facilitating local involvement and participation, balancing use and protection of heritage against other interests and need, and using tools, instruments and means across sectors in the best interest of their community.

Norwegian municipalities differ in size and number of inhabitants, but share some common challenges in the management of cultural heritage:

- They lack sufficient knowledge in archives and mapping of cultural heritage, and of local heritage in general
- The field of cultural heritage is not given sufficient attention and anchored politically, many municipalities lack an overview of the local heritage and have no priorities of sites or monuments, nor of tools, instruments and means to protect, manage or use them. Some of the consequences of this is unnecessary loss of cultural heritage, inefficient and unpredictable planning processes and negative perceptions to heritage among property developers, business developers etc.
- Many municipalities benefit from the competence in local museums, associations, volunteers, enthusiasts or owners – and of high interest and engagement for local history and heritage.

In 2011, the Directorate for Cultural Heritage launched a programme to support municipalities in strengthening local competence and capacity building through the production of heritage plans. The objectives were:

- To strengthening the democratic base of the heritage field in communities
- To highlight and strengthen cultural heritage as a political field in the municipalities
- To build strengthen local competence and capacity through cooperation models, networks and knowledge sharing
- To provide documentation, mapping, overviews and priorities of local heritage through the adoption of local heritage plans
- To encourage, facilitate and promote public participation in mapping, documenting and sharing of knowledge on local history and heritage

The programme has been built on the following elements:

Economic incentives to produce the local heritage plan was granted to every municipality that had a political decision to do so

Economic incentives to municipalities that explored cooperation models, for instance between museums and the municipality, inter- municipality-cooperation or between associations and municipalities

Establishing networks and arenas for knowledge sharing, with a particular focus on strengthening the role of the regional heritage administration (politically autonomous in Norway)

Providing guidance and knowledge through established network and arenas (for instance national association for planners, national association for local cultural workers); through web-pages and publication of guidelines and step-by-step- guides.

Implementing a trial-scheme between 2014-2016 for the establishment of 11 new city antiquarian positions from 2014-2016.

As of 2019, 90 % of 422 Norwegian municipalities are currently working on a local heritage plan or have recently adopted one.

## OBSTACLES / BARRIERS

**I**n 2015, we commissioned a half-term evaluation of the programme. The evaluation pointed at the following:

- There is an enormous interest in local heritage and history in the municipalities, also independent of the economic situation of the municipality
- The economic incentive from the national level was important to start the work on the local heritage plan
- The preparation of the plan takes 2-4 years, especially if this is the first generation of such a plan
- It is advised not to be too ambitious in the preparation of the plan – a lot of work can and should be done as part of the implementation, follow-up or re-consideration of the plan. Start the work with



## TIME SPAN OF THE INITIATIVE

Start Date  
**2011**

End Date  
**2020**



summarising existing knowledge and make a plan for supplementing documentation etc.

- Local participation is crucial to the work. When and how to involve associations, owners and the civic society in general needs to be carefully considered when planning the process.
- Anchoring and organisation of the project in the local administration is of importance – whether it is the cultural or planning department that own the process

## CHANGE / IMPACT

**T**hese are some of the effects of the programme we have registered so far:

- Raised awareness, engagement and participation in local community in heritage issues – we see a huge effect in building and strengthening public opinion in this field, for instance through newspaper articles and coverage, social media, applications for grants from the Heritage Fund etc.
- The municipalities are more capable, aware and willing to take their responsibility and role in management - thus leading to better protection, enhancement and safeguarding of cultural heritage
- an increased quality of life for people and communities - also as a result of municipalities that use heritage as a resource in recreation (such as historic

trails) and public health, for development purposes (such as tourism) or in education

- the building of a stronger civic society through participation and engagement

## LESSONS LEARNED

**L**essons learned regarding the effects of the project:

- Local participation and ownership is essential
- Economic incentives are important
- Definition of time frame and ambitions are crucial
- Competence and organisation in the municipal administrations matter

Lessons learned regarding other effects:

- People are concerned and engaged in local cultural heritage and are happy to be invited and to contribute
- The local political engagement is strong
- Heritage matter for identity, social cohesion and local development - and heritage plans give municipalities and inhabitants tools and arenas to act upon
- Local heritage plans are important to strengthen the protection and the use of heritage

## INITIATOR

National authority

## SOURCE OF FINANCING

Public



# CHAPTER 2

A stylized illustration of a white airplane flying diagonally across a light blue sky. The sky is filled with several white, fluffy clouds. Below the airplane, there are rolling blue hills and a single green tree with a brown trunk on the left side. The airplane has a blue cockpit and two small blue windows on its fuselage. It is leaving a white contrail behind it.

**D**

**TERRITORIAL  
AND ECONOMIC  
DEVELOPMENT  
COMPONENT**

**D1** promote cultural heritage as a resource and facilitate financial investment

**D2** support and promote the heritage sector as a means of creating jobs and business opportunities

**D3** promote heritage skills and professionals

**D4** produce heritage impact studies for rehabilitation, construction, planning and infrastructure projects

**D5** encourage the reuse of heritage and use of traditional knowledge and practice

**D6** ensure that heritage is taken into account in development, spatial planning, environmental and energy policies

**D7** give consideration to heritage in sustainable tourism development policies

**D8** protect, restore and enhance heritage, making greater use of new technologies

**D9** use innovative techniques to present cultural heritage to the public, while preserving its integrity

**D10** use the cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known

**D11** develop new management models to ensure that heritage benefits from the economic spinoffs that it generates

**The “territorial and economic development” component focuses on the relationship between cultural heritage and spatial development, the economy and local and regional governance with due regard for the principles of sustainable development.**



# D5

(D7, S1, S8)

## BROWN COAL MINING THEMATIC VILLAGE (POLAND)



### CONTACT INFORMATION

#### CONTACT PERSON

— Weyna, Wojciech

#### ORGANISATION

— BUKO Association

#### EMAIL

— buko@las.pl

#### WEBSITE

— [www.gorniczawioska.pl](http://www.gorniczawioska.pl)

#### ONLINE RESOURCES

— <https://pl-pl.facebook.com/gorniczawioska>

#### LOCATION

Poland, Pila-Mlyn in Tuchola Forests Region

### RECOMMENDATIONS D5

#### Encourage the reuse of heritage and use of traditional knowledge and practice

Heritage is one of the key ways of addressing the negative effects of demographic changes in both urban and rural areas. It is part of an organic form of spatial organisation and can make for genuine energy savings when considering grey energy.

#### Recommended courses of action for D5

- Recognise and promote integrated conservation as a priority in heritage policies
- Introduce incentives for heritage upkeep and maintenance
- Consolidate national legislation to avoid the destruction of cultural, movable and immovable heritage assets
- Encourage the reuse of heritage for new purposes while respecting the values of heritage

### D5 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

#### Societal challenges

- Promoting an inclusive approach to heritage

#### Knowledge challenges

- Raising awareness of the values conveyed by heritage





## MOTIVATION / METHODOLOGY

The village Pila-Mlyn (109 inhabitants) near Gostycyn in north-central Poland, had been confronted with socio-economic problems such as high unemployment and young people leaving the area and going abroad to look for work. The unfavourable situation of having no prospects for the future, were mainly caused by the lack of a strong secondary and/or tertiary sector, and the common belief that there was no potential in the historic sites located in the village. The latter, however, turned out to be the remains of unique underground brown coal mines from the period of 1886-1939- the only existing example in the North of Poland. Devastated by agricultural and forestry land cultivation though the years, the remains of the mines and the memory of the miners gradually started to disappear. When one of the building plots located in the village collapsed due to historic coal extraction, the local community decided to, first of all, ensure the safety of people and protect their houses from the influence of historic underground mines and secondly examine and protect the heritage. In 2008, a group of like-minded villagers established an NGO called BUKO. In 2009 archaeological research was carried out on the mines located in the nearby forest. From 2009 to 2011, national and foreign archives were examined to find enough information about the past of the first German, and then Polish mines. The first activities, which were supported under EAFRD, were carried out in 2011. They aimed to increase the level

of knowledge on old crafts, social economy, tourism and to develop the personal skills needed to prepare local actors to establish a "thematic village" (2011-2012). In 2012, the development of a thematic village began with the establishment of an underground Eco museum. The numbers of tourists kept growing and further sites in the village were reconstructed and built using EU funding. Among others drift mine elements were reconstructed (2013), a nature and historical trails were established (2013), a pottery house was rebuilt (2015), and a permanent village conference tent was set up (2015). Thanks to heritage reuse and relying on EU funds (10 small LEADER grants projects) the project strongly benefitted from the support and contribution provided by local partners and - thanks to achievement of their first profit- a sawmill building was renovated (2015-2019) which is nowadays used by the local community as a gathering and conference place. The association enhanced local youth activity and involvement in the village life by providing volunteering opportunities (also through volunteers co-financed camps).

The main objective of the project was to change the economic situation of the village by using its rich history and industrial heritage. An important side-objective, which could be seen as a precondition for the project's fruitful implementation, was to encourage locals to believe in the potential of their village.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2012**

End Date  
**Up to now**

## OBSTACLES / BARRIERS

1. Difficulties in strengthening the belief of local community in successful reuse and potential of their own heritage
2. No previous good practices and examples of such activities in the region and country (know-how)
3. Lack of financial support to conduct archaeological examination of the heritage at the very beginning (start-up)
4. Lack of faith in own skills of local community members especially in the field of tourism, storytelling and old skills rebuilding.
5. Lack of volunteers supporting heritage conservation, examination and reuse.

## CHANGE / IMPACT

The village has developed into a tourist destination. Currently around ten previously unemployed people are employed to maintain the tourist attractions, seven of which are temporary posts related to the tourism season, and five full-time employment posts. The BUKO association itself has transformed from a group of active people into a social enterprise called "Brown Coal Mining Village Ltd.". The association has commenced economic activities and has become a new tourist operator in Bory Tucholskie region. Nowadays (2018) about 8000 tourists visit the village and reused heritage and the number is rising year by year. Local authorities also noticed the potential of the heritage, efforts of local community members and growing number of tourists visiting the village and started cooperating tightly within the initiative supporting it with technical infrastructure such as new pavements, roads, coach bays and new running water lines. A small and partly forgotten and inactive village became a thriving tourist destination which is still developing.

## LESSONS LEARNED

This project presents a classic example of how the European level approach can mobilise and enable a local community to use regional resources effectively. The implementation of this project highlighted that the initial analysis of the local resources and the potential of a region have to be carried out before the start of any project.



## INITIATOR

Community / communities of citizens

## SOURCE OF FINANCING

Shared public/private financing

### FINANCING DETAILS

EAFRD (LEADER) funds, ESF funds, ERDF funds, Polish National funds, BUKO Association funds, Gornicza Wioska Ltd. funds

# D9

## CREATION OF CULTURAL HERITAGE DATABASE MANAGEMENT SYSTEM AND GIS PORTAL (GEORGIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Vardzelashvili Manana

#### ORGANISATION

— National Agency for Cultural Heritage Preservation  
of Georgia

#### EMAIL

— manana\_v@hotmail.com

#### WEBSITE

— [heritagesites.ge](http://heritagesites.ge)  
— [memkvidreoba.gov.ge](http://memkvidreoba.gov.ge)

#### ONLINE RESOURCES

— [https://www.facebook.com/georgianheritage/?epa=SEARCH\\_BOX](https://www.facebook.com/georgianheritage/?epa=SEARCH_BOX)

#### LOCATION

— Georgia, Tbilisi

THE GOLDEN COLLECTION OF GOOD PRACTICES

### RECOMMENDATION D9

**Use innovative techniques to present cultural heritage to the public, while preserving its integrity**

Innovative techniques and approaches must be used to the full in showcasing operations but must be used judiciously in order to meet the dual challenge of preserving the integrity of the cultural heritage and making it accessible to as wide a public as possible.

#### Recommended courses of action for D9

- Define optimal access or visiting conditions and find solutions to achieve them
- Present a space or object that has disappeared, is inaccessible, vulnerable or disconnected from its context
- Reconstitute or create artefacts
- Organise a visitor tour in a sensitive area
- Involve local stakeholders and residents in the establishment of innovative facilities

### D9 CHALLENGES

#### Development challenges

- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes



## MOTIVATION / METHODOLOGY

The project is implemented within the framework of the Agreement on Collaboration between the National Agency for Cultural Heritage Preservation of Georgia and the Norwegian Directorate for Cultural Heritage.

The Georgian Cultural Heritage Database Management System and GIS Portal is an innovative, contemporary system of international standards, which offers to the country a new, structured informational space for managing cultural heritage.

Through the above system various state agencies will have access to complex information on cultural heritage monuments/sites, on their precise location and territories. In addition, it will help to properly manage planned or current projects within the country from the perspective of cultural heritage.

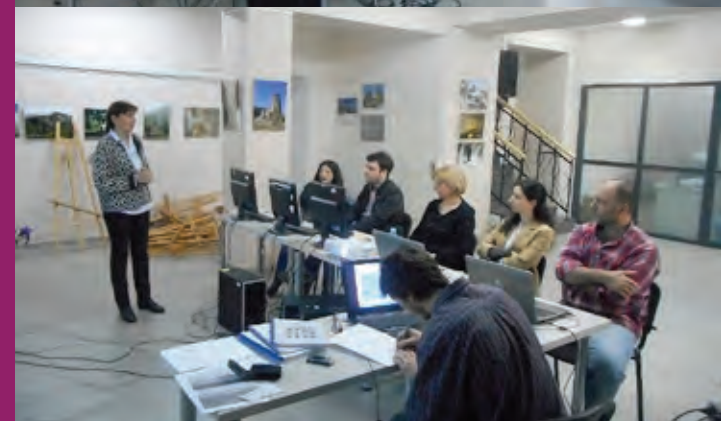
Establishment of the Cultural Heritage National Database Management System, its integration in the united information system of public administration and ensuring its availability for various state agencies and the public, is one of the priority directions for the implementation of the system.

The System and GIS Portal comprises information on existing cultural heritage monuments/sites in the country, their protection zones, murals, stone carvings, as well as movable cultural values, stored in museums and museum-reserves under the National Agency for Cultural Heritage Preservation of Georgia.

Spatial and attributive data related to cultural heritage provides important materials for state agencies as well as researchers of cultural heritage as well as representatives from various fields. Promulgation of baseline information on cultural heritage through the GIS portal will enable the public to obtain, study and analyse the above information.

It is important that the system provides the opportunity to fill in and update the information on cultural heritage monuments and sites, from anywhere in the world, in the interactive mode.

EU Commission standard (INSPIRE), as well as similar experiences of Norway, Denmark, UK, USA and other leading countries have been analysed in the process of system elaboration. Georgian and Norwegian experts have been jointly working on the system for several years in the format of business and study visits. Elaboration, development and management of the Georgian Cultural Heritage Database Management System and GIS Portal is carried out by the Informational Systems Unit – GIS complex data management team of the National Agency for Cultural Heritage Preservation of Georgia.



## TIME SPAN OF THE INITIATIVE

Start Date

**2013**



## CHANGE / IMPACT

**U**nified GIS database and GIS portal of cultural heritage of Georgia is completed, which provides new opportunities for users regarding systematization, management and sharing information; the database is an innovative system which offers the country a new kind of organised information space for managing cultural heritage.

The system allows various governmental institutions to have access to complex information related to cultural heritage monuments/sites, their exact locations and areas, which will facilitate proper management of current or planned projects related to cultural heritage. The cultural heritage database management GIS system was created to improve management and the protection of the field;

The Unified cultural heritage GIS database acquired particular importance after the amendments to local Self-Government Code approved in 2014, when 70 self-governing cities were created, and they became to some extent responsible for cultural heritage issues. It was this instrument through which cultural heritage ended up being ready for the process of decentralization, specifically, for sharing authorization across the country;

Up to 1000 users (including state representatives, regional and municipal structures and organisations) were trained in the course of the project and started using the cultural heritage database management

GIS system; the specialized course of training in documentation for cultural heritage database management GIS system, created and implemented in the framework of the project will contribute immensely to the development of capacities of specialists and students of this field;

The unified GIS database provides a basis for the application of cultural heritage resources in the context of the country's sustainable social-economic development;

the created universal instrument of management allows the country to manage cultural heritage-related processes ranging from making inventory of cultural values to using their role in social-economic development projects more efficiently. It makes the process of decision-making more effective at any management level;

unified GIS database and GIS portal are important with regards to the implementation of international standards in the field of cultural heritage management and ensuring access to information on cultural heritage, which, in turn, promotes raising public awareness;

the project 'Creation and Further Development of Georgian Cultural Heritage Database Management System and GIS Portal', successfully accomplished in 2013-2017 created a basis for a new stage of cooperation; in the framework of this cooperation, from Fall,

2018 the Norwegian Mapping Authority, National Agency of Public Registry and National Agency for Cultural Heritage Preservation of Georgia initiated the new project "Georgian-Norwegian collaboration on geographic information sharing and standardization of cultural heritage data in Georgia". Through this project, we are considering using the cultural heritage database and GIS portal, to effectively disseminate cultural heritage data to Georgian national agencies, regional and local bodies, as well as private users. This is to be done through data sharing services, and according to the National Spatial Data Infrastructure (NSDI) of Georgia by using the National Agency of Public Registry's (NAPR) Georgian National Spatial Data Infrastructure and Metadata Specification of 2015, revised in 2016. The metadata profile is created so that it meets the INSPIRE metadata requirements, as well as ISO standard requirements, in particular, ISO 19115-1:2014. Also, the sharing of the data will require standardization of the geographic cultural heritage data, and this standardisation will use the general types for Georgia. Furthermore, the application of the NSDI framework on cultural heritage data is believed to have a positive effect in promoting the development of the NSDI, and inspiring other producers of public data to follow suit.

End Date  
**2017**

## OBSTACLES / BARRIERS

**A** lack of understanding of the importance of the establishment of such a system was the main problematical issue at the beginning of the project's implementation.

Therefore, it was a big challenge to establish the collaboration platform between the other public institutions - responsible for gathering and dissemination of data. As a result of years of negotiations, the memorandum on the exchanging the Geo data has been signed between the National Agency for Cultural Heritage Preservation of Georgia and the Public registry of Georgia.

Another challenge was to activate the particular field institutions and experts to upload all the results of their researches/activities related to the Cultural Heritage in the Data Base. For this reason, the special training platform has been established at the National Agency to increase the professional's abilities of working in the database.

The lack of the existing information (including the GIS co-ordinates and descriptions, photo and graphical documentation) of thousands of cultural heritage assets (movable and immovable) was problematic in terms of providing the relevant services to all stakeholders and the wider interested audience. All over the country the large-scale re-inventory programme of cultural heritage is being implemented to improve the accuracy of the exiting data in the Geo database.

## LESSONS LEARNED

During the implementation of the project the following gaps have been revealed:

- The inaccuracy of the part of the data on the identified cultural heritage assets;
- The necessity to improve the methodology and techniques of identification, inventory and documentary of cultural heritage;
- Using the new methodology and techniques, the necessity of provision the re-inventory and documentary of the cultural heritage assets. The necessity of the improvement of the provision of the registry of cultural heritage. The established "Georgian Cultural Heritage Database Management System and GIS Portal" has been turned into the main instrument to provide the competent accurate and verified information about the cultural heritage assets to all interested organisations/institutions on time.



## INITIATOR

National authority or authorities

## SOURCE OF FINANCING

### FINANCING DETAILS

The main financial means have been provided by the Ministry of Foreign Affairs of Norway; The National Agency for Cultural Heritage Preservation of Georgia provided the co-funding within the Annual programme on cultural heritage.

# D2 (D8, S1, S2, S6, S9, S10)

## RENEWABLE TRADITIONS: STORIES, SKILLS, ENERGY, PROVENANCE (UNITED KINGDOM)



### CONTACT INFORMATION

#### CONTACT PERSON

— Graham Bell

#### ORGANISATION

— NECT / Cultura Trust

#### EMAIL

— graham.bell@culturatrust.org

#### WEBSITE

— [www.culturatrust.org](http://www.culturatrust.org)

#### ONLINE RESOURCES

— Project Facebook page: [Warwick Bridge Corn Mill Organisation](#); Facebook: [North of England Civic Trust \(about to change to Cultura Trust\)](#); Twitter: [@gb\\_culturatrust](#)

#### LOCATION

— UK, Carlisle, Cumbria

### RECOMMENDATION D2

#### Support and promote the heritage sector as a means of creating jobs and business opportunities

Heritage covers a broad range of occupations with a variety of roles and levels of skills and qualifications requiring many different techniques. It creates many cross sectoral jobs, especially related to tourism, trade, research and education, in the public, private and voluntary spheres.

#### Recommended courses of action for D2

- Support relations between the heritage sector and the bodies in charge of the economy and employment
- Use the heritage sector to promote vocational integration and re-integration
- Facilitate access by very small and small and medium-sized enterprises to public procurement
- Inform the public and tax payers, elected representatives and decision makers about the economic and social impacts of heritage
- Support ministerial heritage departments responsible for research and skill maintenance
- Introduce intersectoral policies enabling heritage to make a contribution to other sectors
- Support the development of cultural heritage with services and work which are based on research and know-how

### D2 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

#### Societal challenges

- Promoting an inclusive approach to heritage

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Guaranteeing a high technical level for all heritage trades and crafts



## MOTIVATION / METHODOLOGY

This project delivers against the following Strategy 21 development challenges: main themes: D2,D8,S1,S2,S6,S9,S10; contributory themes: D1,D5,D7,D10,D11,K6. We wanted in one project to demonstrate that historic buildings and traditional practices are socially relevant, economically viable and environmentally sustainable. Most surviving water-powered corn mills (if machinery survives) are museums but we wanted to show there is a market for traditional food and centuries-old production skills. We wanted to overcome 'silo' barriers that exist between mainstream business and food provenance as part of society's conscience about environmental sustainability – to make the project 'open access' to education, learning, community engagement and renewable energy. That is a lot to expect from one mill – one that is in the top 8% of the half a million designated national monuments in England! We began seeking expert advice on all of the component activities. Fortunately, the mill had operated until the 1980s so most of the milling machinery from the nineteenth century was intact. Records of mills on this site go back to 1169, so the building and machinery have stories to tell. Waterwheels are not very energy efficient but this one is huge, so generating power for production and power was realistic. Mills have always been at the heart of local community economies and so the opportunity to involve people in all aspects

from local history to buying community shares has received considerable support. Though there is growing interest in quality locally-sourced foods, there are few artisan/craft bakeries within a one hour drive so we knew we would be filling a gap in the market. We also found that the nearest skilled millwrights are over 200km away, so we needed to invest in developing skills on site to maintain the mill. Our sequence of research, conservation surveys, business feasibility and market testing took several years to enable us to have confidence our vision could be delivered and operate successfully. Works involving water courses require demanding conditions to be met as the project would also have an impact on wildlife habitats and flood risk. Altogether, the project would combine the widest range of planning, development and operational expertise seen in a mill in this part of the UK – a project for which we had no precedent or model to follow. Undaunted, we have raised about £2m (2.4m euro), which enabled us to buy the mill in 2015 and begin the project. As a heritage-led project, we needed to protect the building, which had been on the national Heritage at Risk register since it was launched in 1998. That meant reroofing part. The mill was flooded in December 2015, but this was an opportunity to begin the relationship with the village kindergarten by allowing children to be the first people back into the mill after the flood to see

how this robust working building survived. Since then we have built relationships with schools and colleges, residents, municipalities, interest groups and all those who now can glimpse the vision and benefits. In April 2019 we turned the waterwheel for the first time in 30 years and launched the community share issue to create of a Community Benefit Society to run the mill for us in conjunction with an experienced not-for-profit social enterprise. The mill will be commissioned in the autumn and open for business later in 2019, creating much-valued employment and volunteering opportunities and will include stoneground flours, bread products, courses in traditional breadmaking, heritage and renewable energy engineering, and local history. All this has become possible because of the methodology: take time to understand the heritage asset, formulate a well thought-through business plan, for people to be able to see what you see and feel involved rather than just informed, and to find ways in which the project happens with them, not for them. The project delivers against all three Strategy 21 components.



### TIME SPAN OF THE INITIATIVE

Start Date

**August 2015**



## OBSTACLES / BARRIERS

Reviving historic buildings ‘back from the dead’ is not always universally welcomed: some people are used to the ‘quiet neighbour’ and become concerned at possible noise, especially from reenergised industrial buildings. Attitudes vary, especially across Europe, about what good practice is for conservation of historic buildings and how much industrial building machinery should be reused, possibly prejudicing authenticity of components. And even if people agree with the aims, believing that such ambition can actually be achieved when previous owners have not succeeded is a test of faith. Projects are not just about finance and resources but changing attitudes: to see beyond the reality of dereliction to the promise of recovered, useful heritage. All of which can only be considered once ownership of the asset is secured. Our first involvement in this project was in 1999 when we knew the mill was significant but at risk. However, the property market was buoyant, and the owner wanted a price significantly more than the valuation. It was over ten years later when the personal circumstances of the owner and a downturn in the market reopened negotiations. In the meantime, the mill had spent another decade out of use, so the machinery had deteriorated and costs risen. However, the mill is next to the main road serving Hadrian’s Wall, part of the Frontiers of the Roman Empire World Heritage Site, interest in artisan/craft baking had significantly

increased (though not new bakeries). Markets prefer the safety of clusters and evolutionary growth, so building support for converting dereliction into a niche market entrepreneurial business was a lot to ask. Add to that the complications of it being a constrained site in an active flood plain and perceptions among agencies and funders were very sceptical, if sympathetic. What exactly was this project: heritage, business, environment, community? By answering ‘all of the above’, some opinions felt that we lacked focus and were being too ambitious. And yet the USP of the project was that it would do (and needed to do) all of these things and more. Fortunately, the Trust has been around for over 50 years and has a track record to demonstrate that we can do, and have done, projects requiring a range of expertise. People who did not know us thought that as we are a charity, we would not be sufficiently business-minded, and as our reputation was for restoring old buildings, we would not understand community needs. Most of those concerns have been addressed. However, the flooding of the mill in 2015 just months after we acquired it also raised doubts whether the mill could realistically withstand the cost and disruption of future floods and be a resilient, viable business. Despite being under 1.5m of water for 48 hours, the only damage was a layer of river silt that could be cleaned, and dampness which would dry out. If it happens again we imagine

the mill will only be out of action for less than a week. Running water through the mill has raised anxiety about us causing localised flooding if the mill blocks the flow. Reassurance can only come from operation. There is limited on-site parking, so some local people have been concerned about customer traffic, but the mill will largely be wholesale as a business; volunteers and people attending courses will park at the nearby community centre. What people can now begin to see is that the courses offer opportunities for local accommodation providers, and the mill can supply cafés, business lunches and retail outlets. What had become a stigmatised liability of a neglected building is now becoming a social enterprise business asset, and an educational resource on the doorstep of the community. By involving people throughout, the development phase has proved as revealing, relevant and accessible as it will be in operation. When the doors open, and the first loaves are baked, it will already be ‘community owned’ – an old neighbour reborn, with a new story to tell.

## CHANGE / IMPACT

First, we had to engender belief in us, then that the building could be restored, then that it could be reused, and then that local people who value the mill as 'theirs' could become directly involved, not just to be observers. Changing attitudes is an essential pre-requisite for belief that heritage has a real contribution to make to the economy, the environment and community – and ideally, all three together. Attitudes cannot be changed by 'parachuting in' and disappearing after the project; we must build relationships and show commitment. These are the soft skills on which genuinely sustainable projects need to be built. We have been fortunate that we have had the time to persevere and wait, and the building has survived with limited deterioration over the decade of delays. The mill has been a specific focus for people to rally around, and its prominence in the village means progress is visible week-by-week. The village school has adopted the project because it offers so much first-hand educational experiences across the whole curriculum, and interested children mean curious parents. The building contract has enabled us to employ two people based on site instead of in a remote office, so they are seen, known and accepted. The amenable attitude of the contractors has meant curiosity has not been rebuffed by 'building site: keep out' signs, but instead, explanatory chats. An apprentice has been employed, and the village café

has enjoyed a significant boost in trade by workers buying food and drinks. We have run traditional skills training events with the village church (also nationally important), we have a support group from the local history society, and we already have over 20 regular volunteers on site. The adjacent Bed and Breakfast accommodation has boosted business. The public meeting attracted 40 local people, almost all of whom expressed interest in buying community shares in the organisation that will run the mill, and more than a quarter of whom said they would like to be involved in setting up the new community benefit society that will take responsibility for running the mill. The success of much of this has depended on attitude: success requires people to want to do things, and to do so with us and among the community to have a working consensus. None of which can be taken for granted. The benefit of all this is that the economic, environmental and social hopes for the project have all been raised higher, and crucially exceeded our expectations for integrating these themes, which so often are developed independently. In four years, we have moved from scepticism to curiosity to belief to expectation to 'ownership'. The 'we' that began as a specialist charity has become the 'we' of a much wider pool of people with all kinds of interests, goodwill and support. It has been an extremely complicated project with too many obstacles to take in our stride,

not least the funding challenge, but even our perseverance has inspired people into considering that if we are that committed, then so should they be.



End Date  
**October 2019**

## LESSONS LEARNED

The reason for proposing this project as one of the good practice examples for Strategy 21 is that corn mills were present in every community across Europe for centuries. They were the source of the most essential food for life, bread, and were rooted in the landscape to derive natural power, so often they dictated where settlements were developed and societies were established. Though many have been demolished, place names and the infrastructure of mills perpetuate their memory. In addition, of all the trades of a community, the miller would be named, so there is the personified documentary record of society and its economy as well as geo-locational evidence to provide historical continuity. Corn mills are therefore arguably the most appropriate single historic building type to embody all of the components of Strategy 21, being examples of good practice, but also becoming an inspiration for making inter-disciplinary principles workable. By definition, the search for examples of good practice means they must be capable of being replicated in and adapted to the widest range of circumstances. This project shows that restoration should not be limited to conserving walls and machinery as objects but as a sustainable reuse of existing resources. And that means all aspects – the skills, the social focus, food provenance (including regional variations), inter-generational education, the economy (employment, catering/

hospitality, tourism), renewable energy, biodiversity. These are not nationally defined or constrained themes but universal and international; the lessons we have learned in this project are a currency that is transferrable across Europe. In fact, the lessons on this project in the UK have benefitted from and been informed by my involvement across Europe – Europa Nostra (member of the board; Cultural Heritage Counts for Europe; plus 7 Most Endangered missions), FEMP (executive committee), Europeana (Network Association member), ViMM/Hermes (digital cultural heritage partner), E-Faith (industrial heritage). Projects like this, in being exemplars, do not conclude with answers but prompt new questions about how to go on – to learn by adapting and developing the lessons in other circumstances and with other people. Where we would like to go next, and which was not available for this project at the beginning, is use of improving digital cultural heritage technology and techniques to bring all of these aspects together into a co-ordinated research, educational and training tool for all abilities. I was the UK National Co-ordinator for 2018 European Year of Cultural Heritage. Despite the uncertainties of Brexit, it was possible to host a programme of over 600 events across the UK, as well as supporting and encouraging great co-ordination of the various European Heritage Days programmes (which this mill participated in). Each theme of Strate-

gy 21 has exemplar initiatives and networks in which members/projects can share experiences. This project has already demonstrated that the sum of the parts can be greater than the whole if genuinely integrated inter-disciplinary activities are carried through from concept first principles to living reality. Governance and management of the project will transfer from us as initiators to the community as sustainers. These are complementary roles not necessarily capable of being fulfilled by the same people or organisations, so continuity is a lesson to be learned and passed on. Again, it is about relationships which underpin capacity from available resources. To avoid reinventing the wheel, and to build on the growing repository of good practice, the project would seek to compare experiences with other initiatives recognised by Strategy 21, giving the community in this UK project a European perspective of the significance of what they are contributing to. That exchange of ideas, values and experiences is in itself, an essential component of good practice.

## INITIATOR

Foundation  
Community / communities of citizens

## SOURCE OF FINANCING

Public financing

### FINANCING DETAILS

£2m / 2.4 euro capital and revenue



# D1

## DESCOPERA – AN OPEN-AIR FESTIVAL OF CLASSICAL MUSIC (MOLDOVA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Mariana Mischevca

#### ORGANISATION

— Ministry of Education, Culture and Research

#### EMAIL

— mariana.mischevca@mecc.gov.md

#### WEBSITE

— <https://mecc.gov.md/>

#### ONLINE RESOURCES

— <https://mecc.gov.md/> <https://descopera.md/>

#### LOCATION

— The Republic of Moldova, Cultural-Natural Reserve  
„Orheiul Vechi”

## RECOMMENDATION D1

### Promote cultural heritage as a resource and facilitate financial investment

Heritage resources contribute to the sustainable development and management of territories, and show many positive impacts on the economic, cultural, social and environmental spheres.

### Recommended courses of action for D1

- Support and showcase projects involving heritage which show due regard for its integrity
- Introduce or consolidate incentives (grants, tax concessions, etc.) for the preservation and management of cultural heritage and for heritage education
- Provide examples to demonstrate the positive impacts of heritage for society and the territory and for return on investment
- Highlight the various kinds of contributions to heritage-related projects
- Support investment projects in cultural heritage (relating to knowledge and skills) as a strategic factor in contributing to and supporting the creative economy

## D1 CHALLENGES

### Development challenges

- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

### Societal challenges

- Improving quality of life



## MOTIVATION / METHODOLOGY

The DescOperă (Eng. – discover) festival is a special music event, of rare beauty, held at the foothills of the Orheiul Vechi Reserve cliffs. This event brings opera and classical music out of the traditional settings into the heart of nature. The festival goers have the opportunity to enjoy perfect weather, fresh air, beautiful scenery and classical music, performed live on an improvised stage, set right in the middle of nature.

The festival is an annually event, it is held on the third weekend of June and is visited by more than 5000 local and foreign tourists from Sweden, Germany, Austria and Romania. During the event, the spectators can discover the beauty of classical music in a genuine rural landscape. The natural amphitheatre provides an ideal sound for the orchestra and the voices of opera soloists. The participants have the opportunity to visit and explore the Reservation – the site, the monastery, the Christian ruins, the museum and the local surrounding area.

The Orheiul Vechi Landscape is well known in the Republic of Moldova and among international specialists. It represents a group of exceptional archaeological sites, located in a natural fortified space, with unique features on the world scale. Being a result of the millennial impact of the human genius on the environment, the Landscape Orheiul Vechi represents an extraordinary deposit of heritage values, a place of rare beauty and great attractiveness which deeply

impresses each visitor.

The Reserve includes three archaeological sites: Peștera (Cave), Butuceni and Mașcăuți, dating between ca. 30.000 BC and 1800 AD. The exceptional defence potential of the Landscape and its connection to the natural trans-regional communication network have been ingeniously turned into account during the Early Iron Age and the Middle Ages by the societies whose main resources were provided by war, trade and political domination.

The archaeological remains within the Landscape reveal very intense demographical and cultural interferences, bringing together people and cultures specific to the territories between China and the Carpathians, Anatolia and Baltic Sea.

Human settlements have brought significant transformation to the landscape through building large defensive structures and digging over 200 caves and grottoes, as well as by the dramatic deforestations. Thus, the Orheiul Vechi Landscape the joint work of nature and man.

The rarity and unique characteristics of the Orheiul Vechi cultural and natural Landscape also contributed to the arrangement and development of sacred spaces. It is well known that rocks and caves are often deified, or are used as areas for carrying out religious, magic and ritual acts.

The idea to organise an open-air opera concert in the Orheiul Vechi Reserve came from the Austrian

conductor Friederick Pfeiffer who in the summer of 2015 visited the National Opera and Ballet Theatre „Maria Biesu” of Chisinau to conduct a production of Verdi’s “Requiem”, in memoriam of Maria Biesu. During his stay, he was accommodated at Butuceni, where every morning he strolled along the Reserve enjoying its scenic landscape to find inspiration to better rehearse Verdi’s music. On one such stroll he met Anatol Butnaru – the host of the Eco-Resort Butuceni and that is how the idea to hold a musical event at the foothills of ancient cliffs, in the heart of nature, was born.

The event was followed by the press and by several TV channels, and the project results are used in order to promote Orheiul Vechi as a touristic destination and unique natural landscape.

Thus, the first edition of DescOperă festival took place in June of 2016, with a traditional production of Verdi’s “Rigoletto” and “Requiem”. In June 2017, at the Festival’s second edition, the National Philharmonic joined the festival with both a symphony production and a gala-concert of J. Strauss music, while National Opera and Ballet Theatre „Maria Biesu” performed G.Bizet’s “Carmen”. The third edition of June 15-17, 2018 featured opera productions by Strauss, Verdi and Orff.

The fourth edition will be held on 14-16 June 2019.



## TIME SPAN OF THE INITIATIVE

Start Date

2016

The objectives of the project are:

- To support local sustainable development by diversifying tourism attractions of Orheiul Vechi.
- To diversify the opera opportunities for the public.
- The popularization of culture in society, especially in rural areas and the inclusion of regions both on the consumer culture, but also as a result of profitability of cultural-touristic events
- Element of tourist attraction and positioning of Moldova as a generator of quality cultural events in the region.
- The open-air Festival DescOperă is a resounding success, highlighting Moldova's cultural heritage, serving as a powerful incentive for tourism, and supporting local rural communities.

## OBSTACLES / BARRIERS

The main risks related to this event can be divided into several categories. First of all, the natural risks can be mentioned. Because the event takes place in June, we can expect bad weather, as it happened in 2016 and 2018 when because of intense rainfalls the event had to be postponed by one day. But the audience was a very good one, and the organisers managed to prepare all the technical details despite the bad weather.

The second very important obstacle is to prepare

all the arrangements and to install the equipment without damaging the natural landscape. A dense number of tourists and visitors were invited to attend this event, so the organisers were instructed to prevent the negative effects of economic, tourist and leisure activities. These actions were directed to help decrease the negative impact of anthropogenic activity in the Reserve.

Another obstacle was the presence of a certain lack of interest of the population in the Republic of Moldova towards classical music. Opera has quite a short history in Moldova, reaching a starting point only in the second half of the 20th century. The last decades of the Soviet period represented a blooming epoche of the Moldovan Opera, when the Opera Hall in Chişinău was erected. In the same period, the greatest Moldovan soprano Maria Bieşu was performing in the most famous operas around the world. The fall of the Soviet Union led to a transition period when culture and opera were affected by financial issues. Despite the fact that the Moldovan opera continued to generate new talents many of whom are nowadays performing in Moscow, Vienna or Milan, the perspectives are not the brightest ones, and the state should consider taking several measures regarding increasing the popularity of opera among Moldovan citizens and potential tourists, as well as strengthening the capacities of the Moldovan school of opera in order to maintain its high quality and prestige.

## CHANGE / IMPACT

The editions of DescOperă marks a leap forward in cementing partnerships and investing in long-term infrastructure to ensure a sustainable future for the festival. DescOperă's success is due to the strength of its public-private partnerships between the local community, the Moldovan Government's heritage/cultural institutions and private sector festival professionals. The event is organised each year with the support from Sweden, USAID, and strategic partners including Wine of Moldova and the Swiss Agency for Development and Cooperation. More than 5000 visitors attend the event each year from Moldova, Austria, Germany, Italy, Poland, Romania, Sweden, Ukraine, and USA, proving the potential of the festival to act as a magnet for inbound tourism and an engine for regional economic growth. Over \$ 23,500 was generated from ticket sales, up 30% from 2017, resulting in higher revenues for locally-owned businesses. This success is the result of the event's growing reputation as a unique world-class cultural event, improved effectiveness of marketing strategies on social media and Moldovan TV, and easier ticket access for festival attendees including via online the ticket hub iticket.md.

The event plays a key role in institutionalizing and strengthening this partnership for long-term sustainability, ensuring that each partner takes on risks as well as benefits. Resulting key developments include

End Date  
**On-going**

a firm agreement for the festival to take place every third weekend of June, the inclusion of the festival in the national cultural agenda/budget, and reinvestment of revenues in essential infrastructure in the local community, including adding ambient external lighting, building a second footbridge across the river, and creating an additional summer stage to showcase performances.

After the past editions of DescOpera, opera became more attractive amongst Moldovan consumers by its staging in a unique natural landscape. There is a growing interest in how cultural festivals can help to build strong and cohesive communities. This project explores ways in which the opera festival may contribute to social inclusion goals. Findings suggest that these festivals may contribute to social inclusion across four areas of society – consumption, production, political engagement, and social interaction or communities – through factors such as providing opportunities for local participation, learning new skills, and promotion of cultural tourism.

According to this, we can divide the visitors into 2 main categories. The first ones are the opera goers who have the possibility to participate at opera shows directed by famous stage directors in a unique and exceptional natural landscape nominated to become part of the World Heritage List. The second category of beneficiaries are the inhabitants of Orheiul Vechi

who have different businesses related to local tourism, this event promoting the region as an important touristic destination, with unique sightseeing and cultural events. There are more than two hundred people involved in local tourism activities.

The 2016 edition experience showed a very good trend and the Chişinău Opera increased their visitor numbers in 2016, as well as the international partnerships and cooperation, some of them started at the first edition of DescOpera. The local development issues also benefitted from some positive changes, firstly because the increased number of tourists means increased revenues for the local population, and secondly because several development partners of the Republic of Moldova are also partners of DescOpera and are very interested in investing in Orheiul Vechi sustainable development.

Due to the open-air music festival DescOpera, both Moldovan opera and Orheiul Vechi Reserve will become more popular and will increase their touristic potential. This being DescOpera's fourth edition, will continue to be hosted at Orheiul Vechi, thus becoming a beautiful tradition and important cultural event at the national and even international scale.

## LESSONS LEARNED

The most important lessons that our country learned during the organisation of this event are related to the promotion of the festival at international level. The civil society that was very actively involved in the promotion of the Orheiul Vechi Reserve as being one of the most important touristic destinations in Moldova helped a lot. Moldovan Tourism companies were also attracted in promoting the event.

We learned how to use social media in order to analyse the impact of this festival on the visitors and how to interpret their comments and suggestions in order to improve future editions. In addition, we constantly ask local pensions about the impact of the event and means of improving their results and quality.

Last but not the least, experience showed that DescOpera is not only a music festival. Through interaction with local actors, it is also an opportunity to observe and participate in the daily activities of the Moldovan people. The hosts of Trebujeni resorts offer lessons in traditional songs and dances, while the experienced local chefs teach visitors how to prepare Moldovan cabbage rolls and pies. For people who are interested in authentic traditional crafts, the organisers prepare a workshop in corn husks weaving, a craft that kept our ancestors busy for ages.

## INITIATOR

National authority

## SOURCE OF FINANCING

Shared public / private financing: true

## PORTAL FOR BUILDING AND RESTORATION ADVICE (NORWAY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Grøndahl, Christel E. Wigen

#### ORGANISATION

— Bygg og Bevar (Portal for Building and Restoration Advice)

#### EMAIL

— post@byggogbevar.no

#### WEBSITE

— <https://www.byggogbevar.no/>

#### ONLINE RESOURCES

— <https://www.facebook.com/byggogbevar>  
— <https://www.instagram.com/byggogbevar/>  
— <https://no.pinterest.com/cewg/>

#### LOCATION

— Norway

### RECOMMENDATION D5

#### Encourage the reuse of heritage and use of traditional knowledge and practice

Heritage is one of the key ways of addressing the negative effects of demographic changes in both urban and rural areas. It is part of an organic form of spatial organisation and can make for genuine energy savings when considering grey energy.

#### Recommended courses of action for D5

- Recognise and promote integrated conservation as a priority in heritage policies
- Introduce incentives for heritage upkeep and maintenance
- Consolidate national legislation to avoid the destruction of cultural, movable and immovable heritage assets
- Encourage the reuse of heritage for new purposes while respecting the values of heritage

### D5 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

#### Societal challenges

- Promoting an inclusive approach to heritage

#### Knowledge challenges

- Raising awareness of the values conveyed by heritage



## MOTIVATION / METHODOLOGY

The Portal for Building and Restoration Advice is a website intended for people who live in or work with old houses, initiated in cooperation between the Norwegian Ministry of Climate and Environment and The Federation of Norwegian Construction Industries (BNL).

The overall objective of the Portal for Building and Restoration Advice is to encourage and contribute to the use, management and restoration of old buildings and to reduce damage and loss of cultural heritage. The main focus area is buildings built before 1950.

The aim of the initiative in the period 2016-2020 is to:

- Provide owners and the building and construction sector with knowledge and information;
- Knowledge and information made available by Bygg og Bevar shall give the different actors and stakeholders relevant information in order to enable them to select appropriate solutions according to the building's age, construction, materials and style;
- Be easily accessible, visible and understandable for all relevant audiences;
- Make owners of heritage buildings and sites more able to choose the right expertise and craftsmen;
- Motivate private companies to increase their knowledge and contribute to a well-functioning market for the restoration and rehabilitation of old buildings;
- Share knowledge about climate and environmentally friendly solutions, including knowledge

about the lifespan of different materials, the reuse of materials and energy efficiency;

- Be a unifying network for the different actors in the field.

## OBSTACLES / BARRIERS

The Portal for Building and Restoration Advice brings to the public much of the same information that is available on the official cultural heritage web sites, but with a different and more common language. This has a big impact and their articles are widely spread and read.

The dialogue between companies in the construction industry and the institutions and bodies working on behalf of conservation has previously been blighted by suspicion and reservations. Terminologies commonly used within conservation have been used in alternative contexts within construction, causing misinterpretations and poor communication. The understanding of conservation, protection or preservation has been undermined by the desire for new builds to the detriment of older structures. Many are unaware of the high quality of building materials used in traditional buildings, and the push for energy efficiency and insulation with modern materials in the latter years has changed the way older houses are regarded. In a bid to hit modern energy efficiency and comfort expectations, spe-

cial considerations should be applied. This is both high on the public agenda and achievable through the special interventions, and awareness around this has been raised as part of this initiative. It was a requirement to gather knowledge from projects relating to a range of initiatives and from different sources of research in order to present best practices and sound advice to home owners, tradespeople and manufacturers. The portal is bringing together a multitude of different opinion leaders to a common understanding and platform for further developments, in line with the desire to preserve and soundly maintain older buildings and heritage structures.



## TIME SPAN OF THE INITIATIVE

Start Date

2009

End Date

2020 – can be prolonged

## CHANGE / IMPACT

**T**he Portal for Building and Restoration Advice has seen a steady increase in users year on year.

The project was established in 2009 and the web pages were launched on 1 October 2010. Visitor numbers since the launch have reached 1 871 685 and over 3.5 million pages have been read with an average reading time of 1.39 minutes and each visit has viewed on average 1.91 pages.

Free SEO (search engine optimisation) has been the main driver to promote traffic to the portal with the main focus on Google. A range of social media has also been utilised to spread awareness of the content of the pages, and the Portal for Building and Restoration Advice has built a wide networking circle through Facebook and Instagram, comparing closely to the larger, more commercially resourced players in the relatively complex marketplace in Norway.

Reaching an audience and building awareness regarding maintenance and preservation has its own challenges. The main issues faced for buildings pre-1950 are around energy efficiency. It has been proven that insulating traditional construction without taking adequate account of ventilation and material comparatively has caused a wide array of damage, including rot, damp and fungus. The awareness of these issues is realised as a side-thought to the vision of the perfectly restored dream home. The Portal for Building and Restoration Advice has focused on practical solutions to common problems, as opposed to focusing on the damage that

the incorrect strategy may cause, and this approach has gained a significant readership and a sense that the portal is an inspiration and source of knowledge, rather than rules and regulations. The ultimate goal is to enable home owners to increase their awareness, in order to become better project managers and planners for their own properties.

Content and case studies are collected and developed by a network of sources including research societies, trade organisations within the specialist areas of restoration and conservation, as well as bloggers and journalists. There is an emphasis on accessible language to engage all levels of pre-knowledge regarding the different specialist areas.

## LESSONS LEARNED

With a focus on inspiration and sound advice, it has proven possible to reach a wide user group, including property owners, craft specialists and trades people who regularly or less frequently work on historical buildings and character houses and may not be aware of the different solutions and materials that should be used when renovating older properties.

An important target audience is the trade professionals. The Portal for Building and Restoration Advice has, in addition to the compilation of information, identified an important goal to strengthen the marketplace

for services around maintenance and conservation. By highlighting the wealth of competences within Norwegian construction companies specialising in traditional crafts and methods, we are contributing to maintaining the market interest for the services. In turn, this aids the awareness and interest in traditional trades by the property owners, allowing them to make concerted, quality decisions on solutions, materials and choice of craft professionals to complete the work. This will then help secure these trades for future generations, as companies invest in apprenticeship schemes to educate the next generation in all areas of building conservation. The major educational development that has arisen parallel with the rollout of the Portal for Building and Restoration Advice is the introduction of a practical focussed, Bachelor level Degree in traditional maintenance and conservation at NTNU – Norwegian University of Science and Technology.

One of the most important findings from running this initiative is that it's the collective cooperation between the commercial marketplace, the research establishments, voluntary organisations, individual trades professionals, governmental bodies overseeing the protection of heritage buildings and local governments that has been the key to success so far.

The portal has created a virtual meeting point where new initiatives are opened up to a wide range of stakeholders who find a common platform for cooperation and development around their chosen area of expertise.

## INITIATOR

National authority or authorities  
Sponsor

## SOURCE OF FINANCING

Shared public / private financing

# D5 (K2, K7, K11)

## THE MENDING-GUILD (NORWAY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Marit Jacobsen

#### ORGANISATION

— The Norwegian Folk Art and Craft Association

#### EMAIL

— [marit@husflid.no](mailto:marit@husflid.no)

#### WEBSITE

— <http://www.husflid.no/>

#### OTHER ONLINE RESOURCES OF THE ORGANISATION

— Facebook: <https://www.facebook.com/NorgesHusflidslag/>

#### LOCATION

— Norway, Oslo

THE GOLDEN COLLECTION OF GOOD PRACTICES

### RECOMMENDATION D5

#### Encourage the reuse of heritage and use of traditional knowledge and practice

Heritage is one of the key ways of addressing the negative effects of demographic changes in both urban and rural areas. It is part of an organic form of spatial organisation and can make for genuine energy savings when considering grey energy.

#### Recommended courses of action for D5

- Recognise and promote integrated conservation as a priority in heritage policies
- Introduce incentives for heritage upkeep and maintenance
- Consolidate national legislation to avoid the destruction of cultural, movable and immovable heritage assets
- Encourage the reuse of heritage for new purposes while respecting the values of heritage

### D5 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

#### Societal challenges

- Promoting an inclusive approach to heritage

#### Knowledge challenges

- Raising awareness of the values conveyed by heritage



## MOTIVATION / METHODOLOGY

The mending-guild (Fikselaug) is an initiative established to inspire people to mend their clothes to make them last longer, rather than throwing them away. The aim of the initiative is to have a real environmental impact.

The initiative was proposed by Kathrine Gregersen. Having had the idea for a long time, even writing a book about it, she suggested it to her employer, a local branch of the Norwegian Folk Arts and Craft Association in Kristiansand, a city in the southern part of Norway. Sustainability is one of the focus areas of the Association, and Kathrine is member of a task force mandated with developing ideas and activities for a project period over the next four years. The Association endorsed the proposed initiative, which has already been implemented by several local branches. The Norwegian Folk Arts and Craft Association is a non-governmental organisation with a small administration based in Oslo and consultants employed throughout the country. The organisation, which marks its 110th anniversary in 2020, is constantly developing and as such keeping folk art and crafts vital. With over 24 000 members, it is the main organisation in Norway working to promote crafts locally and nationally, to improve the awareness and the quality of folk art and crafts.

The organisation arranges hundreds of courses and seminars every year, and a range of other activities to pass on the skills of various traditional handicrafts.

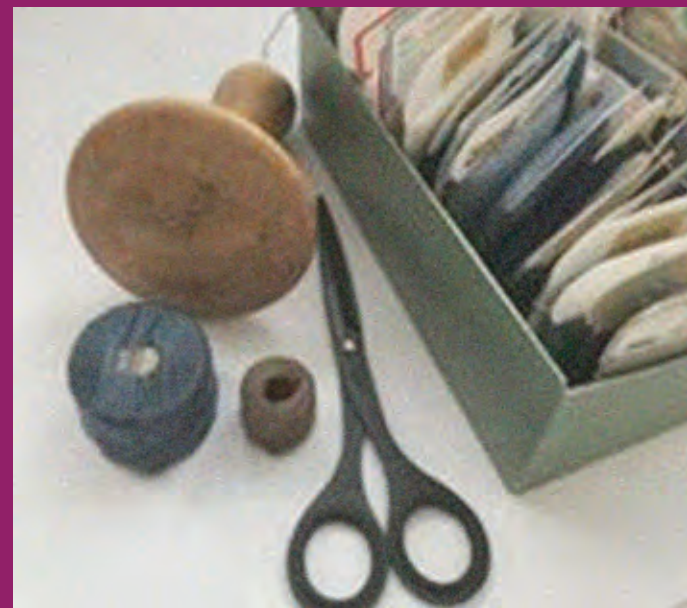
Most of these activities are based on voluntary work carried out by the members. Amongst the initiatives are courses for children, courses on how to make folk customs (bunad) and woodturning courses. The Red List is another initiative, established to prevent traditional craft techniques from being lost forever. In the name of The Red List, our local branches choose what knowledge is important in their local context and come up with measures for education in and communication of these skills.

The idea behind the mending-guild was to provide people with the tools and training necessary to mend their own clothes. With a pool of skilled volunteers, the local branch of the Norwegian Folk Arts and Craft Association had the capacity to provide such training. In order to get the materials needed, Gregersen contacted the Kristiansand municipality to ask for funding. The response was positive, and the initiative became a reality. The local branch promoted the initiative locally: they had training and tools for people who wanted to drop in to learn how to mend their clothes. "Nothing fancy, just on a small scale", according to Gregersen. In addition, they set up courses. The initiative proved a hit. People with lots of experience trained people with less experience. Older generations were proud to teach their skills to younger generations, and young people – down to the age of 14 – enjoyed learning something new.

The initiative was also posted on Facebook, to reach a wider audience.

## OBSTACLES / BARRIERS

The initiative has only just been established, and so far only on a small scale. There have been few obstacles until now. Getting funding for the materials was one issue that needed to be solved – in this case it was provided by the local municipality. Other obstacles could be having skilled trainers and also having access to suitable premises. Another obstacle, or challenge, faced by Gregersen, was the scope of the role as coordinator between the volunteers and the public. This was more time consuming than expected.



## TIME SPAN OF THE INITIATIVE

Start Date

**2019**

End Date

**On-going**



## CHANGE / IMPACT

The direct result of the initiative is the number of items of clothes that have been mended. This is where the real environmental benefit is, and this is what they record and report to the stakeholders.

**However, there are several other results or benefits too:**

- You create awareness about sustainability and how you make a difference;
- You increase the engagement of people who want to make a difference;
- You get the attention of – and engage – young people;
- You pass on knowledge and skills (handicrafts);
- You create valuable meetings points between generations;
- These meetings points – and doing handicrafts in general – have great benefits for your health and wellbeing;
- You prove that traditional handicrafts are not just a thing of the past, but very much a thing for the future.

The initiative has been endorsed by other local branches of the Norwegian Folk Arts and Craft Association. The mobilisation campaign on Facebook has inspired many more, including Fashion Revolution – a global movement that sets out to unite people and organisations to work together to transform the fashion industry. The movement wants to raise awareness, not only about sustainable production, but also about sustainable consumerism.

Gregersen claims that the value of the initiative is not just the fact that necessary skills are passed on, but also a more profound understanding of the importance of such skills. These skills used to be vital to people to make the clothes last longer. They then skipped the “consumer generation” who have thrown clothes away rather than mending them. Now these skills have become vital again, in an environmental perspective.

## INITIATOR

Association

## LESSONS LEARNED

There have been some lessons learned in terms of what you need to implement the project:

- funding for tools and materials;
- having skilled trainers;
- having access to suited premises;
- the time spent on coordination was more time consuming than expected.

We have also learned that there is a great interest in this initiative: a lot of people want to learn how they can contribute to a more sustainable lifestyle. In addition to the results we achieve in terms of the number of clothes that have been mended, there are a many other benefits too, such as passing on important skills and techniques and creating meeting points between generations. Moreover – and most importantly – we have learned that it is possible to make a difference.

## SOURCE OF FINANCING

Public financing

# D3

## CULTURAL HERITAGE AWARD, FREE HANSEATIC CITY OF BREMEN (GERMANY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Skalecki Georg

#### ORGANISATION

— Landesamt für Denkmalpflege Bremen/The State  
Office for Preservation

#### EMAIL

— office@denkmalpflege.bremen.de

#### WEBSITE

— <https://www.denkmalpflege.bremen.de/denkmal-preis-2415>

#### LOCATION

— Germany, Bremen

### RECOMMENDATION D3

#### Promote heritage skills and professionals

On-site dialogue between professionals and residents or visitors is an innovative way of transmitting knowledge and promoting professions which are often poorly understood. It is also a means of informing on the use of public funds.

#### Recommended courses of action for D3

- Programme operations to promote heritage skills and professionals in a given area
- Open excavation and restoration sites (monuments, gardens, archives, works of art, artefacts, etc.) to the public
- Allow access to quarries, botanical conservatories, collections in museums, etc.
- Arrange for the opening of workshops, laboratories and for demonstrations

### D3 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage

#### Societal challenges

- Preserving the collective memory

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Ensuring heritage stakeholders have access to lifelong training
- Guaranteeing a high technical level for all heritage trades and crafts
- Enlisting the commitment of young people to heritage

## BRIEF DESCRIPTION OF THE INITIATIVE

**A**s a result of the joint initiative of the State Office for the Preservation of Monuments and the Aufbaugemeinschaft Bremen e.V., the Bremen Prize for the Preservation of Monuments was established in 2010. The initiators were able to win the Chamber of Architects, the Chamber of Crafts and the Bremen Chamber of Commerce for Bremen and Bremerhaven as active cooperation partners. Media partners are the local newspapers, Weser-Kurier in Bremen and Nordsee-Zeitung in Bremerhaven.

The particular importance of the prize is reflected by the patronage of the President of the Senate, Mayor Dr. Carsten Sieling, who also holds the office of Senator for Culture. The broad societal anchoring of the Heritage Prize shows that the preservation of monuments in Bremen is seen as an important part of urban development by all relevant institutions. The Bremen Prize for the Preservation of Monuments has been awarded every three years since 2010. It aims at architects and engineers, craftsmen, private and public builders as well as volunteers, associations and initiatives which are particularly devoted to the protection of specific historical monuments.

**Awards and Recognitions:** the award for outstanding commitment/results consists of a certificate and a plaque that can be attached to the monument. The monetary prize and the special prize provided by the media partners are awarded exclusively to private builders and volunteers. However, the focus is on the

award, not the cash prize. The prize money amounts to € 3 000. This amount can also be divided into several parts, for example, two prizes of € 1 500 each. The special prize of

€2 500, which is financed by the media partners, is supposed to go regularly to volunteers/associations/institutions. A cash prize for the commitment of volunteers is considered to sustainably promote their activities in terms of monument preservation.

In addition to the award of the monument conservation prize in the form of certificates, plaques and prize money, in various categories (Category I - Architects, Category II - Craftsmen, Category III - Building Owners, Category IV - Voluntary Commitment) certificates are awarded as acknowledgements for good renovation measures.

The jury which decides on the awarding of prizes and recognition is composed of a representative of each of the initiators, the cooperation partners, an expert from another office for the preservation of historical monuments (in order to obtain a "view from outside") and a representative of urban planning.

## MOTIVATION / METHODOLOGY

**T**he aim of the Bremen Monument Preservation Award is to acknowledge the special commitment of individuals to the preservation of monuments and to raise public awareness. In addition to the appreciation of above-average commitment and particularly high quality, exemplary achievements should be highlighted in public to encourage imitation. The State of Bremen has a long history with valuable architectural monuments in the cities of Bremen and Bremerhaven. By formulating the award, all those involved in a specific process of monument preservation are considered.

In order to actually implement the idea, the initiators, the State Office for the Preservation of Monuments and the Aufbaugemeinschaft Bremen e.V. could win the Chamber of Architects, the Chamber of Crafts and the Bremen Chamber of Commerce for Bremen and Bremerhaven as active cooperation partners. The local newspapers Weser-Kurier in Bremen and Nordsee-Zeitung in Bremerhaven are the media partners, who were excited by the idea of launching the award.

The patron of the Bremen Monument Preservation Award is the President of the Senate, Mayor Dr. Carsten Sieling, who also holds the office of Senator for Culture



## TIME SPAN OF THE INITIATIVE

Start Date

**2010**

Every three years

**(2010, 2013, 2016, 2019...)**

## OBSTACLES / BARRIERS

**F**ortunately, there were no obstacles. At all times there was a good understanding between the initiators and partners. The local population, craftsmen and architects are also very interested in the awarding of the Bremen Monument Preservation Award.

## CHANGE / IMPACT

**A**ll in all, the Award raises awareness of the work of monument preservation and sensitizes the population to the cultural heritage of the State of Bremen. Since the introduction of the Bremen Heritage Award, it has become apparent that more and more Bremen citizens are interested in their city's history. It can be observed that monument owners are increasingly taking special care of their monuments. Well-trained craftsmen and architects who are involved in the professional restoration of monuments also contribute to this. Craftsmen and architects who have been awarded with the Bremen Historic Monument Award use the prize to promote their skills.

## LESSONS LEARNED

**I**t is important to present positive restoration measures on monuments in public. Many monument owners are interested in them and would like to imitate them. Craftsmen are also very interested and would like to improve their skills. Monuments are often difficult to repair due to their age, special construction methods and building materials. Here it is important for craftsmen to get to know non-standardised solutions. With the Bremen Award for the Preservation of Monuments, the State Office for the Preservation of Monuments has gained acceptance for its work among the population. Large sections of the population consider the work of monument preservation to be very meaningful. In order to bring the significance of our cultural heritage closer to the local population, it is important to award the prize and furthermore to network well with our partners. They support the prize and also maintain contacts in society in a variety of ways. Tourists also like to visit our city that maintains its historic monuments. The local population is also pleased about this.



## INITIATOR

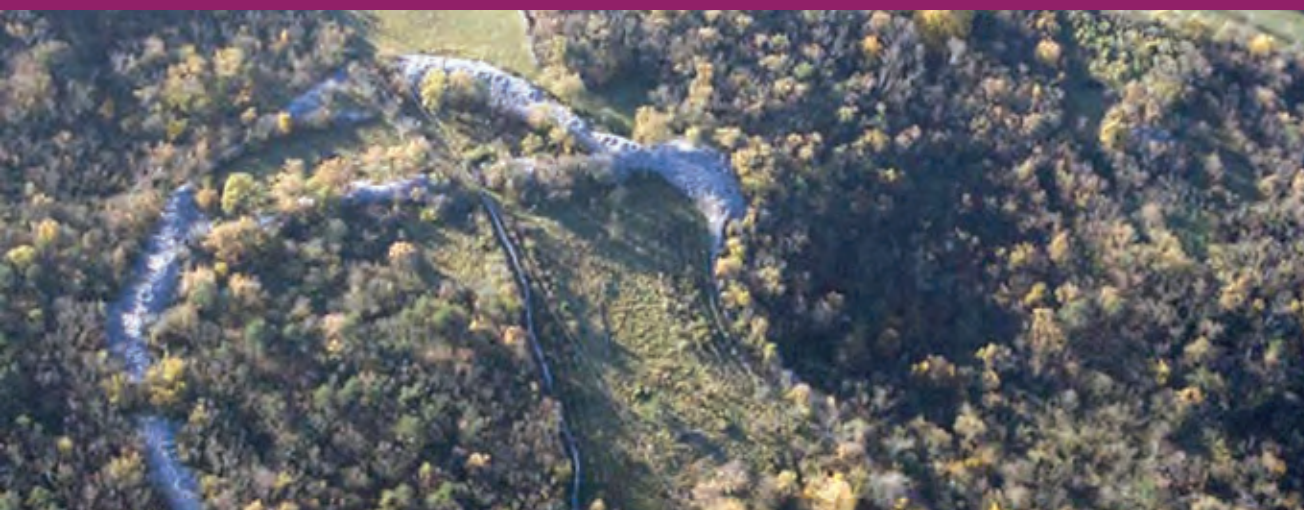
National authority or authorities  
Association(s)

## SOURCE OF FINANCING

Private financing



## DEBELA GRIŽA (SLOVENIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Živec Goran

#### ORGANISATION

— Zavod Krasen Kras

#### EMAIL

— goran.zivec@krasenkra.eu

#### WEBSITE

— [www.krasenkra.com](http://www.krasenkra.com)

#### ONLINE RESOURCES

— <https://radioprvi.rtvlo.si/2017/06/razkosje-v-gla-vi-69/> nice description of our efforts at the national radio and television website; [https://www.arnes.si/files/2017/05/Valvasorjeve-nagrade\\_priznanja\\_in\\_diplome\\_2016\\_SMD.pdf](https://www.arnes.si/files/2017/05/Valvasorjeve-nagrade_priznanja_in_diplome_2016_SMD.pdf), awards for our effort, see page 13; [http://www.mk.gov.si/si/medijsko\\_sredisce/novica/7350/](http://www.mk.gov.si/si/medijsko_sredisce/novica/7350/) one of our exhibitions, in the hall of the Ministry of Culture of the Republic of Slovenija.

#### LOCATION

— Slovenia, Komen

THE GOLDEN COLLECTION OF GOOD PRACTICES

## RECOMMENDATION D7

### Give consideration to heritage in sustainable tourism development policies

The development of sustainable tourism requires both the satisfaction of visitor expectations and the preservation of the heritage, as well as local inhabitants' quality of life. It is essential to diversify and publicise tourist attractions of the less well-known areas and offer an authentic cultural experience while strengthening the local identity.

### Recommended courses of action for D7

- Draw up culture-heritage-tourism agreements at national level
- Set up tourism activities incorporating heritage assets and local know-how
- When promoting tourism in an area, showcase its cultural heritage in a reasoned way
- Organise consultations with local populations to promote sustainable and responsible tourism, based on the values of cultural heritage
- Inform and raise the awareness of those involved in tourism (professionals, suppliers) regarding the cultural heritage, its potential and its vulnerability
- Develop interoccupational and intersectoral co-operation
- Jointly devise material for tourists (guidebooks, virtual tourist guides, local visitor guides, etc.)
- Assess the negative impacts and envisage limitation regulations

## D7 CHALLENGES

### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage

### Societal challenges

- Preserving the collective memory
- Promoting participatory management
- Promoting an inclusive approach to heritage

### Knowledge challenges

- Raising awareness of the values conveyed by heritage
- Encouraging heritage research
- Enlisting the commitment of young people to heritage

## MOTIVATION / METHODOLOGY

**A**vast cultural heritage of the iron age hillfort culture in the Northern Adriatic area is without doubt a huge non-exploited possibility to become the main economic motor for the local rural economy. The geographic area (Slovenian Carst sub-region) we are dealing with is economically and demographically endangered, with low employment possibilities and a weak economy.

### The development is being done in steps:

- raise awareness and knowledge among the local population of what they really have under their feet, both for the scope of better protection and the birth of new entrepreneur ideas, based on the heritage;
  - involve the vastest possible science circles, to research the archaeological heritage and its wider cultural and natural context without damaging it (or bringing the least possible damage to it);
  - design and develop new touristic products, to “roll the ball” of the local economy;
  - use the revenues to finance further research and presentation.
- We are in the middle of the second step. Until now we have financed all activities from private (personal) sources.



## TIME SPAN OF THE INITIATIVE

Start Date

**2014**

End Date

**On-going, permanent**



## OBSTACLES / BARRIERS

Obstacles we are facing:

- financing is a constant bottleneck;
- ownership of the land somehow obstructs the protection of heritage sites;
- lack of human resources in public authorities slows down the processes.

## CHANGE / IMPACT

The hillfort Debela Griža and our activity is clearly identified as the best practice in heritage protection within expert circles. The cooperation between us (a private, non profit entity) and the different public authorities and experts is exemplary. We organise exhibitions, we present ourselves at fairs, we organise conferences and issue books on the matter. We managed to include a chapter about iron age hillforts in the school history books (these were lacking until recently). The hillfort culture is becoming more known among the local population, our next aim is to make it known in the tourist industry.



## LESSONS LEARNED

The development of economic activities, based on cultural heritage, is a long long process with many stakeholders involved. Firstly, we learned that we have to gain everyone's trust (initially there is an upfront doubt everywhere, as though someone is going to steal something). Then we learned that the experts (who usually work in public subjects) are more than available to cooperate in any development project like ours. We learned that the local population can see a development project as an opportunity or as a threat and finally we understood that a long (5 to 10-year time frame) and persistent investment of time and money (although not huge amounts) is necessary to obtain consistent economic results.



## INITIATOR OF THE PROJECT

A private non profit entity

## SOURCE OF FINANCING

Private financing

FINANCING DETAILS  
Owner's savings

# D5

## REUSE OF RURAL BUILDINGS IN SLOVENIA IN THE EXECUTION OF THE RURAL DEVELOPMENT PROGRAMME (SLOVENIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Koželj, Zvezda

#### ORGANISATION

— Institute for the Protection of Cultural Heritage of Slovenia (IPCHS)

#### EMAIL

— zvezda.kozelj@zvkd.si

#### WEBSITE

— <http://www.zvkd.si/>

#### OTHER ONLINE RESOURCES OF THE ORGANISATION

— <http://www.zvkd.si/sl/knjiznica/obnova-objektov-kulturne-dediscine>

#### LOCATION OF THE INITIATIVE

— Country: Slovenia

— City / Locality: 103 localities over the country

### RECOMMENDATION D5

**E**ncourage the reuse of heritage and use of traditional knowledge and practice

**H**eritage is one of the key ways of addressing the negative effects of demographic changes in both urban and rural areas. It is part of an organic form of spatial organisation and can make for genuine energy savings when considering grey energy.

#### Recommended courses of action for D5

- Recognise and promote integrated conservation as a priority in heritage policies
- Introduce incentives for heritage upkeep and maintenance
- Consolidate national legislation to avoid the destruction of cultural, movable and immovable heritage assets
- Encourage the reuse of heritage for new purposes while respecting the values of heritage

### D5 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- Preserving and developing the ability of public services to address heritage issues

#### Societal challenges

- Promoting an inclusive approach to heritage

#### Knowledge challenges

- Raising awareness of the values conveyed by heritage



## MOTIVATION / METHODOLOGY

Our initiative refers to the following developmental challenges: developing Europe's prosperity by drawing on its heritage resources; ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment; implementing the principles of integrated conservation and ensuring that heritage is taken into account in sustainable spatial development strategies and programmes. It refers to promoting an inclusive approach to heritage (societal challenge) and raising awareness of the values conveyed by heritage (knowledge challenge). The initiative also refers to the following courses of action: to recognise and to promote integrated conservation as a priority in heritage policies and to encourage and reuse heritage for new purposes while respecting its values. Our objective was cultural heritage centred, i.e. especially better protecting and conserving cultural heritage with a top-down approach. We were motivated by the aim to safeguard cultural heritage that was perceived as valuable, to preserve its core values and nature and consequently to revitalise our own environment. The initiative aims to achieve positive effects for society, i.e. sustainability, regional (rural) development and creating job opportunities as external motivations. This integration of all stakeholders raised awareness and enabled the dissemination of information to larger audiences. (<http://www.zvkds.si/sl/knjiznica/obnova-objektov-kulturne-dediscine>).

## OBSTACLES / BARRIERS

The main obstacle was insufficient funding: we estimate that the last call for applications had a ratio of 7:1 regarding the number we had helped prepare and applications approved. Despite the extremely positive focus of the RDP, this unfavourable ratio had a negative effect on investors/owners who spent much time and resources to get applications prepared and projects approved. It was also an indication that needs greatly exceed available public funds.

Restoration interventions pertained only to the exterior of residential buildings which were designated cultural monuments of local or national importance, while outbuildings were classified as 'mere' cultural heritage (the lowest protection category).

Ethnologist conservators in constant contact with rural cultural heritage attempted to improve each respective call for applications by providing comments and project selection criteria, but with limited success. We strove to make RDP financial incentives not merely sufficient to execute restoration interventions in heritage but more accessible and friendly to investors/owners. To this end, we suggested a reduction of the amount of co-funding by investors/owners, exemption of non-refundable funds from personal income tax, tax reliefs for purchases of material and execution of works, as well as an option for the owner's own input in labour and material to be taken into account. We also proposed

an extension of expert criteria for applications to calls, particularly regarding justified expenses for restoration of entire buildings including their interior, and for interventions in buildings classified as cultural heritage and not (only) as declared cultural monuments.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2008**

End Date  
**2013**

## CHANGE / IMPACT

**A**ll through the RDP execution, the IPCHS was aware that Measure 323 was a very important step in the conservation and upgrading of rural heritage. Based on favourable experiences of the execution of the measure to date, we ascertained that successful projects served as positive examples, encouraging heritage owners to respond in increasing numbers to calls for application, or to choose to conserve their heritage through appropriate use on their account. IPCHS participation and consultancy with the Ministry of Agriculture, Forestry and Food contributed towards a clearer, unambiguous, and simple execution of calls for applications. The IPCHS also provided free monitoring of restoration interventions and after the work was finished prepared a statement of the suitability thereof.

Measure 323, with over a hundred executed projects on cultural heritage and cultural monuments, has contributed much to the integral conservation. In the century-long history of the public cultural heritage protection service in Slovenia (celebrated in 2013), the past RDP 2007-2013 stands as the most successful activity in conserving "minor" heritage and not just declared monuments to date.

Successful interinstitutional cooperation proved that the heritage as an important element of rural development continues to be a good practice example of the integral conservation policy and proof that heritage resources are a generator of sustainable development.

## LESSONS LEARNED

**T**he Ministry of Culture and IPCHS made efforts so that, due to strong interest of heritage owners and positive effects of the outgoing Measure, the new RDP RS 2014-2020 would continue to implement the policy of the conservation and upgrading of heritage aspects of rural development. After all, we wished for an even more active cooperation and consultancy with the Ministry of Agriculture, Forestry and Food, responsible for the rural development policy. Unfortunately, the RDP RS 2014-2020 did not come up to these expectations: the Strategic standards and Execution aspects with thirteen Measures did not predict continuing support to the cultural heritage conservation (except the cultural landscape). They anticipated that funding of built heritage/monument restoration will only take part within the LEADER Programme.

We do hope that publication of our extremely successful initiative in the collection of good practices related to Strategy 21, will convince the Ministry of Agriculture, Forestry and Food to establish again such cultural activities in the next financial perspective, village renewal, and activities aimed at the restoration and upgrading of cultural and natural heritage of villages and rural areas as key contents of future measures: these concepts are important elements of any effort for integrated rural development.



## INITIATOR OF THE PROJECT

National authority or authorities

## SOURCE OF FINANCING

Shared public/private financing

FINANCING DETAILS

15 million euros

# D10

## ROMAN MARKET (PORTUGAL)



### CONTACT INFORMATION

#### CONTACT PERSON

— Magalhães, Ana Patrícia

#### ORGANISATION

— Troia resort

#### EMAIL

— [apmagalhaes@troiaresort.pt](mailto:apmagalhaes@troiaresort.pt)

#### WEBSITE

<http://www.troiaresort.pt/ruinas-romanas-de-troia/>

#### ONLINE RESOURCES

- <https://www.facebook.com/groups/TROIARUINAS>;
- <https://independent.academia.edu/Ruinas-RomanasdeTroia>;
- <http://www.storm-project.eu/>
- <https://itunes.apple.com/pt/app/troia-resort/id1102887862?mt=8>

#### LOCATION

— Portugal, Troia

THE GOLDEN COLLECTION OF GOOD PRACTICES

### RECOMMENDATION D10

**Use the cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known**

Heritage is influenced by the territory in which it is placed and is also an asset for a region's social and economic appeal and reputation.

#### Recommended curses of action for D10

- Identify a region's assets, including heritage in all its diversity
  - Conduct a critical and future-oriented analysis incorporating the contribution and intellectual support of the heritage sector
  - Retain or relocate traditional economic activities
  - Showcase the lasting qualities of heritage (use of local resources, local supply and distribution systems, etc.)
  - Promote ethical branding (image management with due regard for heritage)
- Draw up a territorial management charter which takes heritage into account

### D10 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Supporting, strengthening and promoting intergovernmental co-operation



## MOTIVATION /METHODOLOGY

**T**he Roman Ruins of Troia are the only archaeological site and monument in Portugal under Private Management. Troia resort is the owner of the land responsible for the touristic development of the peninsula. Therefore, the company is in charge of the conservation, maintenance and enhancement of the Roman Ruins of Troia with a team of archaeologists to ensure the project.

The Roman Market, with five editions so far, was originally created to develop the attractiveness of the touristic destination with a new cultural offer, different from the beach and sun tourism. At the same time, it aimed to prove the appeal of this type of re-enactment and recreational events which can concentrate a variety of activities (art, talks, dance, theatre, music, artisanal market, children's playground and ateliers) and may enlarge the audiences of the site, encourage the creation of new jobs and business opportunities, promoting the sustainability

of cultural heritage.

Each annual edition had a theme based on scientific research and aimed to transfer that knowledge to support intergenerational and intercultural identification fostering the future preservation of this archaeological heritage.

The engagement of amateur theatre institutions, schools and universities for the activities, the promotion of a contest between local families or the development of the market with artisans have developed new perspectives for heritage, using history to bring people together and to meet their expectations.

The customisation of each annual edition highlighted the cultural value of the largest fish salting production centre of the Roman Empire, guaranteeing the quality of the event and disseminating the Outstanding Universal Value of this archaeological heritage.

## OBSTACLES / BARRIERS

**B**eing an open-air museum, the site suffers from the climatic impact of an outdoor event. Therefore, the number of visitors was directly related to the weather forecast.

In addition, the location in a sandy peninsula, only accessible by boat or car, made the event extremely dependent on other entities. There was for instance a strike of the Atlantic Ferries workers during one of the editions that discouraged many visitors, since they had to take the car and travel an additional 100 kms. The private management of the site and event initiative makes it very difficult to get other private sponsors or to apply for public funding.

The archaeological site does not have electricity, large toilets, or adequate parking and has a dusty road of over 2 kms to access the site. More investment is required to create the right conditions for large crowd events, including buses from different stops to get people to the site, or proper toilets.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2013**

End Date  
**2017**

## CHANGE / IMPACT

This project has promoted the engagement of the surrounding community, resulting in new and autonomous cultural expressions, such as the theme of the annual parade from the local village of Carvalhal, which is part of the traditional “Arraial”, where young children, from the schools that had taken part in the project, chose to dress up as Romans while creating the lyrics to a new song on the Roman past of the region.

The resort was able to confirm the public attractiveness of this type of event and to estimate the media impact. The great number of news items and television programmes in the Resort press clippings favoured a more positive image of the resort within the society and local community.

The event increased the popularity and recognition of Troia Peninsula and provided a sense of awareness for the cultural character of the region.

## LESSONS LEARNED

The most important outcome of the Troia Roman Market was the reconnection of the site with its surrounding communities. This made it possible for students of different ages and from all over the region to participate in activities and re-enactments of the fish-salting industry or Roman daily life at Troia. Being a non-formal education, the site became an interactive and immersive classroom, from where students, in a safe environment, developed a critical sense to a historical background and connected Roman heritage. Troia Roman Market established bridges within the community that gained new skills and a growing interest to learn and to understand the origins of Sado Harbour and the importance of the fish-salting industry throughout the ages.

In addition, the possibility to bring new artists, entertainment and activities allowed the diversification of the cultural offer, almost inexistent in the Peninsula, demonstrating that heritage can provide an inclusive

setting for both fun and educational experiences.

The Roman Market expanded the networks of the Roman Ruins of Troia to stakeholders and institutions, and created bonds with scholars, schools and universities, that were able not only to explore Roman history, acquire new training and skills, but also to find sources of inspiration and creativity.

On the other hand, the attraction of the Roman Market increased the dangers and threats of the site, such as human pressure, and was very demanding in terms of human and investment resources. These risk factors require a different management strategy with the division of costs between different partners.



## INITIATOR

Private Company - Troia Resort

## SOURCE OF FINANCING

Private financing

FINANCING DETAILS

Private company and sponsors' funding

# D4 (D5, D6)

## HERITAGE AND SPATIAL DEVELOPMENT: THE EXAMPLE OF BIBRACTE (FRANCE)



### CONTACT INFORMATION

#### CONTACT PERSON

— Vincent Guichard

#### ORGANISATION

— Bibracte EPCC

#### EMAIL

— [info@bibracte.fr](mailto:info@bibracte.fr); [v.guichard@bibracte.fr](mailto:v.guichard@bibracte.fr)

#### WEBSITE

— [www.bibracte.fr](http://www.bibracte.fr)

#### OTHER ONLINE RESOURCES OF THE ORGANISATION

— [http://www.bibracte.fr/media/bibracte/163210-bibracte-dossier\\_de\\_presse-2016.pdf](http://www.bibracte.fr/media/bibracte/163210-bibracte-dossier_de_presse-2016.pdf); [http://www.grandsitedefrance.com/images/stories/docs/bibracte-colloque\\_fribourg2017\\_11.pdf](http://www.grandsitedefrance.com/images/stories/docs/bibracte-colloque_fribourg2017_11.pdf); [http://www.bibracte.fr/media/bibracte/163210-bibracte-sch\\_m\\_a\\_paysager.pdf](http://www.bibracte.fr/media/bibracte/163210-bibracte-sch_m_a_paysager.pdf); [https://www.diplomatie.gouv.fr/IMG/pdf/musees\\_2012\\_guichard\\_01\\_cle8dc778.pdf](https://www.diplomatie.gouv.fr/IMG/pdf/musees_2012_guichard_01_cle8dc778.pdf)

### RECOMMENDATIONS D4

**P**roduce heritage impact studies for rehabilitation, construction, planning and infrastructure projects

**H**eritage plays a part in the field of spatial planning and territorial development, through the implementation of the “integrated conservation” principle.

#### Recommended courses of action for D4

- Introduce heritage impact studies on a wider scale
- Support renovation and rehabilitation projects on existing heritage assets
- Verify and encourage an analysis of the expediency of conserving and enhancing heritage assets rather than carrying out new construction work, if this is possible as part of the programme

### D4 challenges

#### DEVELOPMENT CHALLENGES

- Developing Europe’s prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage

#### KNOWLEDGE CHALLENGES

- Guaranteeing a high technical level for all heritage trades and crafts

#### LOCATION OF THE INITIATIVE

- **Country:** France
- **City/Locality:** Mont-Beuvray, région de Bourgogne-Franche-Comté



## MOTIVATION / METHODOLOGY

The Bibracte site lies on Mont Beuvray and itself covers approximately 200 hectares, although it extends over 1000 hectares (80% of it forest). Deserted, it is surrounded by few inhabitants, small villages that have been empty for a century, farms (cattle rearing) that are facing great difficulties and a forestry infrastructure that is well-developed but not very profitable owing to the lack of locally organised network. There is also an embryonic tourist industry.

### Challenge posed for 30 years in Bibracte:

- revitalising a region that is sparsely populated (15 inhabitants per km<sup>2</sup>), economically ailing, poorly serviced and situated far from any big city, on the basis of an archaeological site that, despite its scientific importance, is not particularly spectacular and hard to understand for the layperson.
- preserving the site's natural assets. Bibracte is a listed historical monument and protected as natural heritage (classified under the Law of 1930), is protected as a Natura 2000 zone of the European Commission, is included in the territory of the Morvan Regional Nature Park and has held the "Grand site de France" ministerial seal of approval since 2008.

With these overlapping protections and constraints, Bibracte is spread over three complementary entities

situated several kilometres apart: the archaeological site, the European Archaeological Centre (an operating base for scientists and a facility for the conservation and study collections), and, finally, the museum, which is both a showcase for the results of research and a venue for welcoming the general public.

In the light of these challenges and the tasks facing this set of entities, there is only one possible solution: integrated management.

Owing to its geographical isolation, it is essential that Bibracte should become attractive for both top scientists and the general public. It must also justify the considerable financial investment in it by the public authorities (in 2014, for example, its operating budget amounted to €4.5 million and its investment budget to €1.5 million) and be accepted by the local community while at the same time "playing the European card".

As far as archaeological research is concerned, Bibracte is of interest to a broad archaeological community spread over 15 European countries. The centre welcomes European researchers and students at all times in order to advance knowledge and maintain a permanent laboratory. Scientific collaborations are governed by multiannual co-operation agreements. For this reason, the centre possesses advanced facilities, which support all stages of field research: construction machinery, laboratories, documentation centre, publishing process, etc.

The challenge is even greater when it comes to welcoming the general public to the site and the museum: Bibracte is a long way from any major urban centre, cannot be reached by motorway or train and, as already mentioned, the remains of the Gaulish city are by their very nature limited and unspectacular. In addition, the site, where elements of the Gaulish and Roman cities overlap in places, is hard to interpret. Several avenues are followed: a great effort has been made to provide signage at the site in order to make it as clear and straightforward as possible. Qualified staff provide guided tours during the season, the presentation of the remains is continuously improved (while at the same time endeavouring not to give prominence to the Roman remains) and use is made of digital technology to support visits.

However, that is not enough: Bibracte must increase its own resources (which made up 27% of its budget in 2014) and project itself better. The aim is to manage to keep its visitors there for an entire day and try to seduce them within a perimeter defined by a three-hour car journey (instead of the current one and a half hours). In order to do this, it will be necessary to overhaul the services offered (theme-based visits, catering adapted to specific needs, carte blanche artist residencies, screening of films, etc.), produce a more attractive website and network with other heritage sites in Burgundy to set up tourist routes.



## TIME SPAN OF THE INITIATIVE

Start Date

**1984**

End Date

**On-going**

## OBSTACLES / BARRIERS

**D**ifficulty in accessing Bibracte as it is about four hours from Paris. It can be reached by train (there are stations at Autun or Etang-sur-Arroux) and shuttle buses are laid on by Bibracte.

## CHANGE / IMPACT

Bibracte, a challenging archaeological site both rooted in its territory and with an international outreach, linking the rural with the cultural, the heritage with the environment and the most advanced scientific research with local economic development, has managed to help boost a neglected area and contribute to its development and, consequently, has become a factor for social cohesion.

Today, 80,000 visitors a year travel to the site (entry free of charge). The museum is estimated to have 40-42,000 visitors, including 8,000 school pupils (45% come from the region, 30% from elsewhere in France and 25% from abroad). Other facts:

- about 40 jobs (full-time equivalent, excluding permanent positions with subcontractors), which equates to purchasing power of over €1 million and ensures the maintenance of local services (post office, school, etc.),
- revenues of €1 million for local businesses,
- direct tax revenues of €0.3 million for the local

authorities,

- spin-off revenue of at least €0.5 million for the local tourism economy (€20 per visitor to Bibracte living outside Burgundy, based on a very conservative figure of 25,000 visitors a year),
- a varied cultural programme for the local community, especially young people,
- (growing) recognition, which is making a big contribution to Morvan's attractiveness as a tourist destination and to the region's reputation.

Bibracte has initiated a region-wide digital approach to heritage, setting up a joint project that brings museums and heritage sites in Burgundy in contact with university researchers and specialised companies in the region. The aim of this project, entitled "Morvan-Burgundy Digital Gallery", is to develop an innovative heritage enhancement sector with the use of the latest digital technologies and thereby prove that the assets of the past and present-day innovations can come together to support both economic development and the image of an area.

Bibracte is a heritage facility based on a 2000-year-old archaeological site with a unique history in which politics and culture are closely intertwined. A heritage item, monument or archaeological remains that incorporate all the strata that have succeeded one another down the ages. It is this inclusive, peace-promoting and reconciliatory view that heritage can convey.

## LESSONS LEARNED

**B**ibracte, a heritage facility based on a 2000-year-old archaeological site that combines these historical strata without prioritising or judging them, embodies an inclusive, peace-promoting and reconciliatory view, such as heritage can convey. The particular development context of the Bibracte project, with strong and sustainable support from the State combined with great freedom of action, has made it possible to explore new ways of managing a heritage site, which respect in a very precise way the concept of integrated management promoted by the Council of Europe. The continuity of public action over the long term has been an essential factor for success, as has the permanent willingness to experiment with new courses of action. The management tool put in place, and the establishment of cultural cooperation, which was created in 2002 as a result in part of Bibracte's needs and experience, is particularly suited to sustainable and partnership-based management between public actors. More recently, the concept of landscape, as defined in the European Landscape Convention, has also proved to be a great lever for bringing together local stakeholders. The project goes beyond the boundaries of the protected site to focus on its landscape setting and more broadly on the entire Regional Natural Park, and extends over a vast territory, including more than a hundred village communities.

## INITIATOR

National, regional and local authorities  
Community  
Public Institution for Cultural Co-operation.

Bibracte has the status of a Public Institution for Cultural Co-operation (EPCC). The Bibracte EPCC is trialling the arrangements for the integrated management of the site and facilities, with the full range of heritage trades and professions, from research disciplines to heritage

enhancement. The EPCCs are bodies created to facilitate the management of important cultural facilities through the sharing of resources between various institutional partners or members.

Members of the Bibracte EPCC include the State, the Burgundy-Franche-Comté Regional Council, the Nièvre Département Council, the Saône-et-Loire Département Council, the Morvan Regional Nature Park, the National Monuments Centre and the National Centre for Scientific Research.

## SOURCE OF FINANCING

Shared public/privated funding  
DETAILED FUNDING INFORMATION

The Bibracte EPCC's annual operating budget is approx. € 4.5 million. It is balanced by €1.4 in operating revenues, €2.7 million in members' contributions and €0.4 million in subsidies associated with specific activities (2016 values). The heritage managed by the Bibracte EPCC is the result of approximately €40 million in public investment (land acquisitions, construction, supplies and equipment) provided since 1990.

# D10 (D5, S4)

## LOUVRE-LENS MUSEUM (FRANCE)



### CONTACT INFORMATION

#### CONTACT PERSON

— Marie Lavandier

#### ORGANISATION

— Louvre-Lens Museum

#### EMAIL

— [contact@louvrelens.fr](mailto:contact@louvrelens.fr)

#### WEBSITE

— <https://www.louvrelens.fr/>

#### LOCATION

— France, Lens

### RECOMMENDATIONS D10

**Use the cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known**

Heritage is influenced by the territory in which it is placed and is also an asset for a region's social and economic appeal and reputation.

#### Recommended courses of action for D10

- Identify a region's assets, including heritage in all its diversity
- Conduct a critical and future-oriented analysis incorporating the contribution and intellectual support of the heritage sector
- Retain or relocate traditional economic activities
- Showcase the lasting qualities of heritage (use of local resources, local supply and distribution systems, etc.)
- Promote ethical branding (image management with due regard for heritage)
- Draw up a territorial management charter which takes heritage into account

### D10 CHALLENGES

#### Development challenges

- Building a more inclusive and cohesive society
- Developing Europe's prosperity by drawing on its heritage resources
- Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- Implementing the principle of integrated conservation
- Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Supporting, strengthening and promoting intergovernmental co-operation



## MOTIVATION / METHODOLOGY

**W**hat was the methodology of your initiative and why did you take this approach?

Spatial planning policy must help to promote territories in difficulty. That was the case in Lens, where numerous partners decided to open a branch of the Louvre Museum to help the region overcome its economic difficulties.

The museum is one symbol of the reconversion of the Nord-Pas-de-Calais mining basin, located among sites placed since 30 June 2012 on the list established by the World Heritage Committee of the United Nations Educational, Scientific and Cultural Organisation (UNESCO). The Louvre-Lens, the “second Louvre”, directed by Marie Lavandier, is located in Lens in the Pas-de-Calais region of north-west France; it is an independent establishment linked to the Louvre in Paris by a scientific and cultural agreement. Built on the site of what was once mine no. 9, the museum houses semi-permanent exhibitions representative of the main Louvre Museum’s collections, which are regularly renewed. It also organises temporary exhibitions at national or international level. When the museum was inaugurated on 4 December 2012, Saint Barbara’s day, an “open evening” was organised, with free entry from 6 pm to midnight. The museum officially opened its doors to the public on 12 December 2012.

This grand project on a national scale is not unique in France or even in Europe. It is part of an effort to put industrial wastelands to good use and reinvigor-

ate the areas concerned. Similar projects include the swimming pool in Roubaix, the Pompidou Museum in Metz, or on an even larger scale, the Guggenheim Museum in Bilbao or the IBA in Emscher Park in Germany. Lens and the coalfields, a difficult economic situation

- Located in the newly named Hauts-de-France region (Pas-de-Calais département), Lens saw the decline and relocation of its industry in the 1980s. These problems were compounded by the closure of the last coal mines in the early 1990s, plunging the mining town into an economic slump. In all some 200,000 jobs were lost in the Nord-Pas-de-Calais region over those two decades.
- In spite of national, regional and local policies to remedy the situation, the unemployment rate here is much higher than the national average. In the first decade of this century almost one person in five was jobless, 20% compared with a national unemployment rate of about 10%.
- In the early 2000s the Ministry of Culture decided to decentralise some of the major Paris museums to bring more culture to the regions. It was felt that this would also make certain struggling regions, like the coalfields, more attractive.

The project was carried out by a number of players with the aim of creating jobs, boosting economic activity and re-energising the region.

## CHANGE / IMPACT

65% of visitors come from the surrounding region, the Hauts-de-France, where Lens witnessed de-industrialisation and industrial relocation in the 1980s, then the closure of the coal mines in the early 1990s, plunging the local population into major economic hardship, so that there was little spontaneous support for investing in an expensive new cultural project.

## OBSTACLES / BARRIERS

Not communicated



## TIME SPAN OF THE INITIATIVE

Start Date  
**2012**

End Date  
**On-going**

## INITIATOR

public administrative cultural co-operation establishment

The Louvre-Lens public administrative cultural co-operation establishment set up by the Nord-Pas-de-Calais Regional Council, the Pas-de-Calais département, the Lens-Liévin “Communopole”, the municipality of Lens and the Louvre Museum.

## LESSONS LEARNED

The results are inconclusive:

In terms of numbers of visitors the museum has been a resounding success, with over 900,000 visitors the first year, far more than anticipated. This is partly explained by its strategic location: only hours away from Brussels, Amsterdam and London, the museum has attracted people of 70 nationalities. At the same time, the year the museum opened the coalfields were classified as a UNESCO world heritage site, further enhancing the region's image. The one-millionth visitor was admitted on 29 January 2014. In the space of two years the number of visitors rose to 1,400,000, including 500,000 in 2014. In 2017, it exceeded 450,000 visitors, making it the third most popular museum in the provinces (behind the Mucem in Marseilles and the Musée des Confluences in Lyons). Interestingly, it attracts a larger percentage of blue-collar workers and employees than other museums in France.

A fine success for a town with a population of 30,000: "More than 65% of visitors are from the region", explains Marie Lavandier, the museum's Director. Foreign tourists, on the other hand, account for only 20%. Unemployment is decreasing, but remains higher than average, and fewer jobs than expected were created following the opening of the museum. The lack of hotel infrastructure, particularly high-end hotels, does nothing to encourage visitors to prolong their stay.

## SOURCE OF FINANCING

Investment in the Louvre-Lens project is funded mainly by the region (60%), with the European Union (20% via the ERDF) and also the Pas-de-Calais General Council (10%) the municipality of Lens and the "Communopole" (10% jointly). The same sources contributed in the same proportions to the initial investment.

The museum generated income of €3 million euros in its first year (€550,000 in the form of operating

sponsorship and just under €2.5 million from ticket sales, temporary exhibitions, the museum shop, the cafeteria, the gastronomic restaurant, guided tours, room rentals, exhibition catalogues and so on. The remaining costs, some €12.5 million, are covered by the Regional Council (€8.7 million) and the Département Council and Communopole (to the tune of €1.1 million each). There are also other sources of income. The fact that entry to the Time Gallery exhibition was free

of charge in 2013 and 2014 deprived the museum of a million euros. Every year since then the Board has debated whether to charge for entry, but decided against it. A survey found that charging an entry fee would deprive the museum of 33% of its visitors, and in 2019 the Board unanimously voted not to charge for entry in the foreseeable future; visitors must pay only to visit the temporary exhibitions, and will continue to do so.



# CHAPTER 3



# K

KNOWLEDGE  
AND EDUCATION  
COMPONENT



**K1** incorporate heritage education more effectively in school curricula

**K2** implement measures to encourage young people to practise heritage

**K3** encourage creativity to capture the attention of the heritage audience

**K4** provide optimum training for non-professional players and for professionals from other sectors with a connection to heritage

**K5** diversify training systems for heritage professionals

**K6** develop knowledge banks on local and traditional materials, techniques and know-how

**K7** ensure that the knowledge and skills involved in heritage trades are passed on

**K8** guarantee the competences of professionals working on the listed heritage

**K9** develop study and research programmes that reflect the needs of the heritage sector and share the findings

**K10** encourage and support the development of networks

**K11** explore heritage as a source of knowledge, inspiration and creativity

**The “knowledge and education” component focuses on the relationship between heritage and shared knowledge, covering awareness raising, training and research.**

# K1

## CHILDREN ARCHAEOLOGY (GEORGIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— George Tcheishvili

#### ORGANISATION

— National Agency for cultural heritage preservation of Georgia

#### EMAIL

— gtcheishvili@hotmail.com

#### WEBSITE

— [www.heritagesites.ge](http://www.heritagesites.ge)

#### ONLINE RESOURCES

— [www.memkvidreoba.ge](http://www.memkvidreoba.ge)

#### LOCATION

— Georgia, Mtskheta/Samtavro valley

### RECOMMENDATION K1

#### Incorporate heritage education more effectively in school curricula

Heritage should be part of official school curriculum or an extra-curricular activity and provide relevant skills based on a multi-disciplinary and cross-sectoral approach. Heritage education helps to develop a better understanding and respect of our living environment, ourselves and the others.

#### Recommended courses of action for K1

- Adapt school syllabuses
- Train teachers, instructors, etc.
- Establish a dialogue between the education sector and the departments responsible for heritage, museums, archives, libraries, etc.
- Initiate cross-disciplinary educational projects which include heritage
- Promote co-operation with associations, history societies, etc. Develop outside activities: visits, trips, interviews, documentaries
- Invite heritage specialists to schools
- Make digital heritage-related information more open, more accessible and more user-friendly
- Support programmes organised by museum professionals, taking place in museums

### K1 CHALLENGES

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage

#### Societal challenges

- Preserving the collective memory



## MOTIVATION / METHODOLOGY

Most people once had a dream to discover and find something, to be an archaeologist even for a short period of time. That is why the Agency made the decision to disseminate information and increase children's awareness through the archaeological programme world heritage sites of Mtskheta. The programme was designed in compliance with the school curricula. The Children archaeology is an interactive programme during which children learn about archaeology, Mtskheta WH monuments and act as real archaeologists.



## TIME SPAN OF THE INITIATIVE

Start Date  
**October 2010**

End Date  
**on-going**



## OBSTACLES / BARRIERS

**S**chool teachers are reluctant to bring children to Mtskheta if they do not see benefits for themselves (for example, credits). Also, schools from the regions visit the programme not very often. – not sure what is meant here

## CHANGE / IMPACT

**T**he children who participate in the programme learn more about archaeology amid the Mtskheta monuments. As a result, they share their knowledge with their schoolmates.

## LESSONS LEARNED

**T**he programme was a good instrument to increase cultural protection awareness with the young generation. It also got ethnic minorities involved (e.g. children of Armenian-populated Akhalkalaki schools took part in it) and thus, the programme promoted civil integration.



## INITIATOR

National authority or authorities

## SOURCE OF FINANCING

Shared public / private financing

### FINANCING DETAILS

While the programme was subsidized from the state budget, the participants have to pay for the project

# K9

## CULTURAL HISTORY AS KNOWLEDGE SOURCE FOR THE CLIMATE STRESS TEST (NETHERLANDS)



### CONTACT INFORMATION

#### CONTACT PERSON

— Flora van Regteren Altena

#### ORGANISATION

— Ministry of Culture, The Netherlands

#### EMAIL

— f.altena@minocw.nl

#### WEBSITE

— <https://erfgoedenruimte.nl/cultuurhistorie-als-kennisbron-voor-de-klimaatstresstest>

#### OTHER ONLINE RESOURCES OF THE ORGANISATION

— <https://english.cultureelerfgoed.nl/>

#### LOCATION OF THE INITIATIVE

— **Country:** Netherlands

### RECOMMENDATION K9

**Develop study and research programmes that reflect the needs of the heritage sector and share the findings**

Multidisciplinary research is needed at national and European level to satisfy the increasingly more complex demand for sustainable transmission to future generations. It should reflect the realities and needs of the sector, while ensuring that the independence of academic research is preserved. The results must be disseminated, shared and discussed.

#### Recommended courses of action for K9

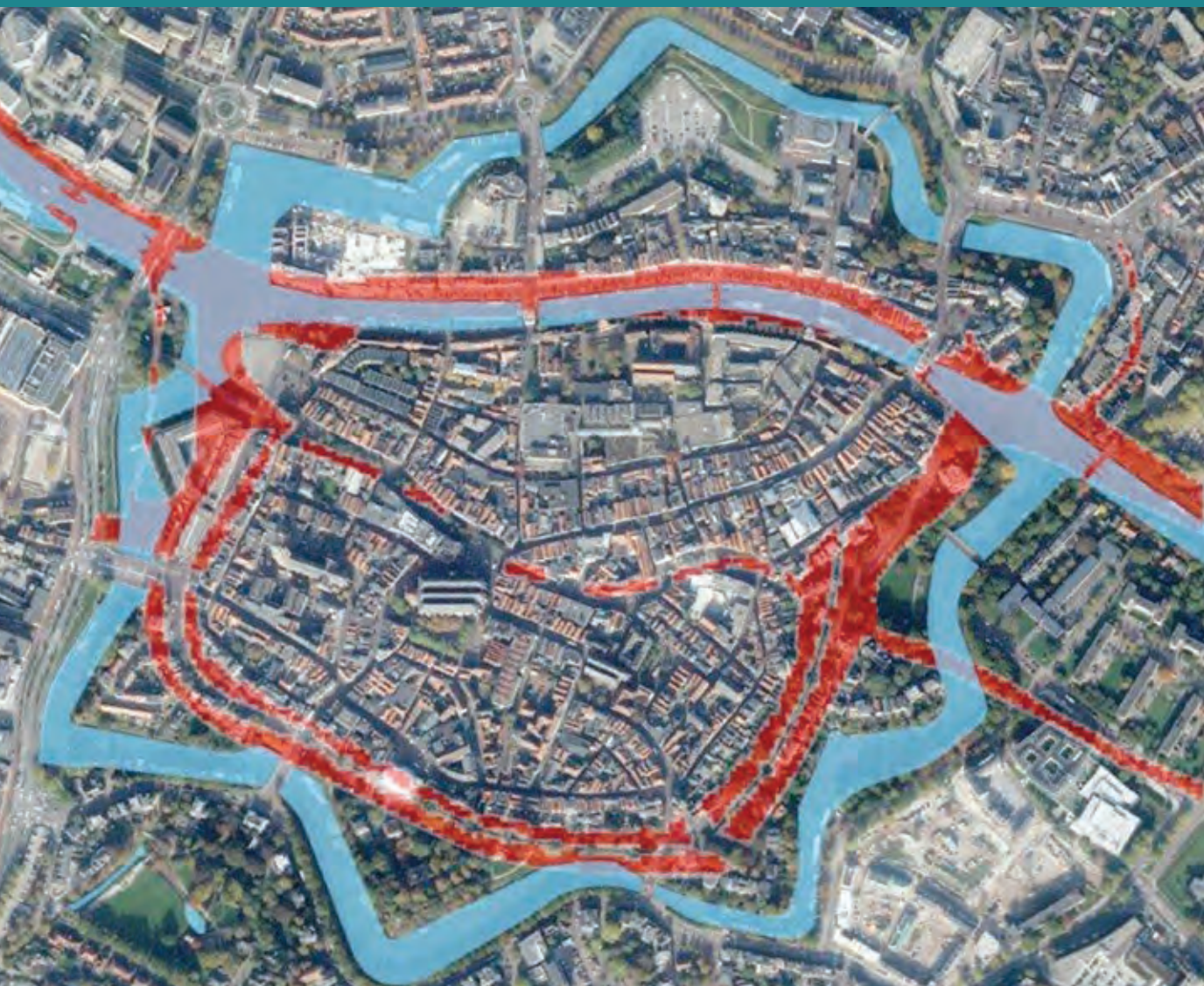
- Identify relevant leads for these research studies and topics (top-down and bottom-up approaches)
- Encourage an interdisciplinary and international approach to heritage
- Study how heritage can help meet the needs of other sectors
- Disseminate the results of studies and research to professionals, decision makers and users
- Evaluate and ensure the sustainability of studies and research
- Introduce thematic study programmes in several regions
- Develop outreach programmes (lectures, courses, radio and television programmes, publications for specific readerships, etc.)
- Open research centres to the public
- Organise public meetings between professionals, researchers and users (heritage issues and debates)
- Highlight topics linking the disciplines (sciences and heritage, innovation and heritage)
- Support network-based European and international research co-operation

### K9 CHALLENGES

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training
- Guaranteeing a high technical level for all heritage trades and crafts





## MOTIVATION / METHODOLOGY

For the challenges of today and the future, we can use the knowledge of the past. This is also true for the challenges we face due to climate change. In the Netherlands the majority of our cities and water systems were developed in the middle ages. Of course, much has changed since. But the soil and the water have always played a major role when making decisions. As a result of technical innovations, we may have lost the connection with the soil on which we base our infrastructure, buildings, meadows etc. It appears that the old water systems still play a major role. Knowledge of the past and an analysis of the original water systems give insight to these systems, which can help to find solutions for today. The Cultural Heritage Agency of the Netherlands (RCE) has presented a simple step by step method, to help integrate cultural historic knowledge in climate adaptation stress tests.



## TIME SPAN OF THE INITIATIVE

Start Date  
**January 2018**

End Date  
**December 2018**



## OBSTACLES / BARRIERS

The obstacles were mainly organisational and in the process. It was not always easy to organise an appointment with municipalities and the regional Water Authority, although we needed to bring several parties together, in order to make the method relevant. Also, it was not always easy to claim attention for heritage within the larger context of water management.

## CHANGE / IMPACT

By organising meetings, conferences and workshops we encountered a lot of enthusiasm within municipalities and Water Authorities who called this approach literally an eye opener – the awareness on the benefit of using historical information was raised. The step by step method also helped spreading knowledge within the Cultural Heritage Agency of the Netherlands. Advisers of the Agency can use it in their daily work. Several municipalities have now included the step by step approach in their planning of water management and stress tests in relation to climate change.

## LESSONS LEARNED

Municipalities are sincerely interested and open to hear the Cultural Heritage Agency's approach and viewpoints. The Cultural Heritage Agency could in return also use the knowledge already present within municipalities and Water Authorities. It was very useful to have some 14 external parties read the concept of the brochure - they added valuable comments and suggestions.



## INITIATOR OF THE PROJECT

National authority or authorities

## SOURCE OF FINANCING

Public financing

# K1 (S1, S6, S9, S10, K2, K11)

## LOCAL HERITAGE IN EDUCATION (NORWAY)



### CONTACT INFORMATION

#### CONTACT PERSON

— Kari Larsen

#### ORGANISATION

— Directorate for Cultural Heritage

#### EMAIL

— kari.larsen@ra.no

#### WEBSITE

<https://www.riksantikvaren.no/en/>

#### ONLINE RESOURCES

- <https://www.facebook.com/riksantikvaren/>
- [https://www.instagram.com/riksantikvaren\\_offisiell/](https://www.instagram.com/riksantikvaren_offisiell/)
- <https://twitter.com/Riksantikvaren>
- <http://landslaget.org/index.php/blog/item/40-lokalhistorie-i-skolesekken-samarbeid-skal-gi-flere-skolebarn-gode-kulturarvsopplevelser>

#### LOCATION

— Norway

THE GOLDEN COLLECTION OF GOOD PRACTICES

### RECOMMENDATION K1

#### Incorporate heritage education more effectively in school curricula

Heritage should be part of official school curriculum or an extra-curricular activity and provide relevant skills based on a multi-disciplinary and cross-sectoral approach. Heritage education helps to develop a better understanding and respect of our living environment, ourselves and the others.

#### Recommended courses of action for K1

- Adapt school syllabuses
- Train teachers, instructors, etc.
- Establish a dialogue between the education sector and the departments responsible for heritage, museums, archives, libraries, etc.
- Initiate cross-disciplinary educational projects which include heritage
- Promote co-operation with associations, history societies, etc.
- Develop outside activities: visits, trips, interviews, documentaries
- Invite heritage specialists to schools
- Make digital heritage-related information more open, more accessible and more user-friendly
- Support programmes organised by museum professionals, taking place in museums

### K1 CHALLENGES

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage

#### Societal challenges

- Preserving the collective memory





## MOTIVATION / METHODOLOGY

It is a national ambition to encourage and allow school children to discover, explore and experience local heritage, and to incorporate knowledge about history and heritage in education. This is part of both heritage and education policies, and we seek to find practises, tools and methods to implement this. The municipalities are responsible for primary schools, and also responsible for management of local heritage sites and monuments. So, how can we support local schools and at the same time strengthen the ties between local organisations, volunteers and school children? The Cultural Schoolbag (TCS) is a collaboration between the central government of education, counties and municipalities, designed to ensure that children and young people experience professional art and culture. At the same time, it seeks to challenge the creativity of children and young people. The Cultural Schoolbag (TCS) is divided into 6 thematic fields (film, music, literature, visual art, performing arts and cultural heritage). The TCS offers two productions to every class and pupil every year during 13 years of primary and secondary education and is an important scheme and arena for the pupils to explore (local) heritage. Productions within the 6 different fields may be developed by professional artist, local associations etc, and is usually offered from the regional or local The Cultural Schoolbag (TCS) management in a catalogue at the start of each school year. There has been a wish to develop more productions

within the field of cultural heritage. In 2016, the Directorate for Cultural Heritage, The Museums Association, The Arts Council and Arts for Young Audiences Norway collaborated with the Historical Association in a pilot project aimed at developing local productions that may be part of the future repertoire of The Cultural Schoolbag (TCS). The local productions developed in that project were either a collaboration between museums and local historical associations or by the historical associations themselves (volunteers). This pilot was successful in several ways, and in 2017, the Historical Association were granted funding from the private The Savings Bank Foundation DNB for a three-year-project to stimulate local model-projects offered by local heritage associations for future productions within The Cultural Schoolbag (TCS) scheme. At the core of the project, lies the recognition that near every school, there are some heritage sites or monuments that may be activated as part of the education, and give the pupils historical and cultural insight and anchorage. An objective for the project is also to activate the historical associations and voluntary work in local communities in passing on knowledge and skills, and to support and encourage intergenerational dialogue (as many of the members and volunteers in the historical associations are elderly people). As the project is progressing, we see a variety of different productions in the making, such as historical plays, games, performing of trades and skills etc.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2017**

End Date  
**2020**



## OBSTACLES / BARRIERS

These are some of the main challenges so far in the project period:

- When working with volunteers, always remember that they engage in voluntary work voluntarily. This means that we need to respect their role(s) as such, their reasons for engagement and interest, they are not an extra, free workforce.
- Also, respect the teachers role, and remember to include them, before, during and after the planned production.
- In this particular project: due to the organisation of The Cultural Schoolbag (TCS), it takes time from the development of the projects before they become part of the official programme/catalogue. This means we have limited experiences with the implementation/performance of the productions.

## CHANGE / IMPACT

- A wider range of options for local schools in engaging with local volunteers, exploring local heritage and history, thus strengthening local identity, involvement and ownership
- Providing school owners and teachers with tools and methods to connect pupils to the local heritage and volunteering community
- Expanding the base for the local volunteers and historical associations, expanding their relevance and “market of demand” thus building a stronger civic society
- Support and facilitate intergenerational dialogue and interaction
- This project is funded by private means, and gives important knowledge on financing models and co-operation between private organisations, volunteer work and public management

## LESSONS LEARNED

Some of the lessons learned is built upon the experienced obstacles:

- When working with volunteers, always remember that they engage in voluntary work voluntarily. This means that we need to respect their role(s) as such, their reasons for engagement and interest, they are not an extra, free workforce.
- Also, respect the teachers role, and remember to include them, before, during and after the planned production.
- Children/pupils are very interested in local history and heritage. Finding the narratives that trigger their fascination, interest and will to explore is important, sometimes it is more important than historical facts such as names, years etc. A narrative that may link the histories and places to contemporary incidents, happenings, news etc. may be important.
- Quality in productions is of importance, both in terms of educational methods, historical knowledge and skills as performer/communicator.



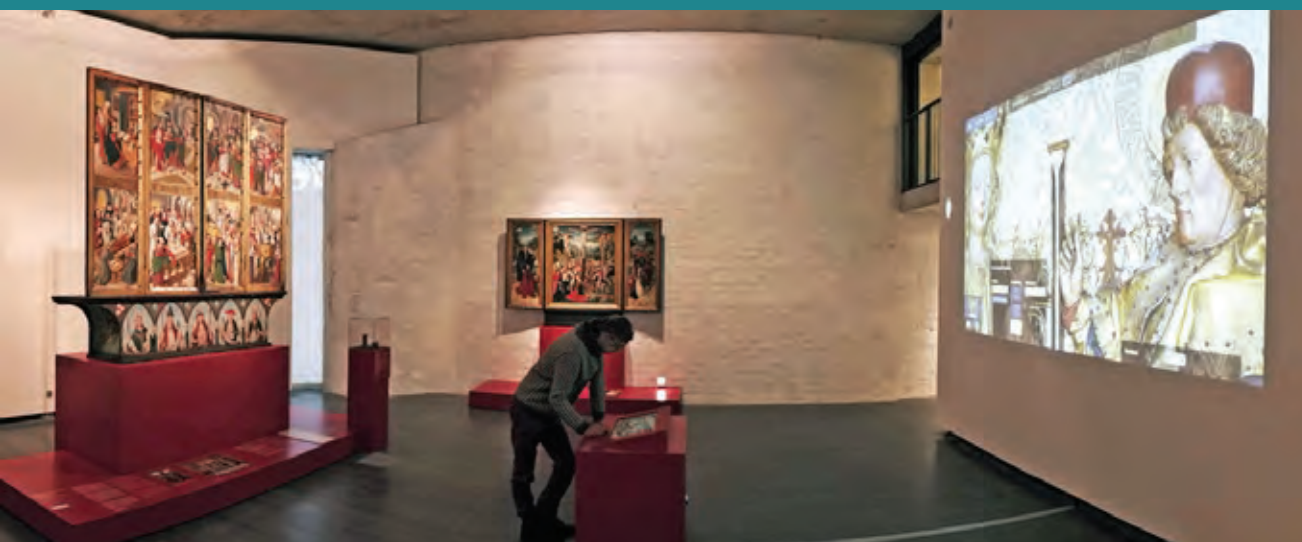
## INITIATOR

Association(s)

## SOURCE OF FINANCING

Private financing

## THE RODE ALTARPIECE IN CLOSE-UP – NIGULISTE MUSEUM (ESTONIA)



### CONTACT INFORMATION

#### CONTACT PERSON

– Hilka Hiiop

#### ORGANISATION

– Estonian Academy of Arts

#### EMAIL

– hilka.hiiop@artun.ee

#### WEBSITE

– <https://nigulistemuuseum.ekm.ee/en/on-view/on-view/rode-altarpiece-in-close-up/>

#### ONLINE RESOURCES

– <http://rode.ekm.ee>

#### LOCATION

– Tallinn, Estonia

## RECOMMENDATION K5

### Diversify training systems for heritage professionals

The heritage sector needs generalists and specialists in cutting-edge fields in order to ensure excellence. Updating knowledge and skills require lifelong training to adapt to development and new needs.

### Recommended courses of action for K5

- Provide information on existing systems and incentives, at national and European level
- Evaluate: carry out an analysis and put forward proposed improvements to the training of professionals
- Ensure the sustainability of appropriate measures
- Support the widespread use of personal training accounts
- Enhance co-operation between universities, schools and training centres
- Ensure co-ordination between training systems and professional networks
- Organise in-house training sessions with support from experts (thematic, technical and specific matters, current situation, interdisciplinary or intersectoral dialogue, etc.)
- Introduce grants for professionals
- Take advantage of the opportunities provided by the Erasmus + programme
- Support exchanges of good practices and mobility, both national and international: apprentices, young professionals, lifelong training
- Support mentoring in Europe

## K5 CHALLENGES

### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training
- Guaranteeing a high technical level for all heritage trades and crafts

## MOTIVATION / METHODOLOGY

The Art Museum of Estonia Niguliste Museum's project The Rode Altarpiece in close-up focused on the technical analyses and conservation of the altarpiece of the high altar of St Nicholas' Church in Tallinn (1478-1481) completed in the Lübeck workshop of the master Hermen Rode. This is one of the most splendid and best preserved late medieval northern German altarpieces in the whole world. Comparative analyses were carried out within the framework of the project with another altarpiece made in the same workshop, that of the Lübeck painters' guild (1480-1490) located in the St Annen Museum in Lübeck.

Extensive restoration work on the altarpiece took place between 1975 and 1992 under the supervision of specialists from the Soviet Union's Institute for the Scientific Research of Restoration in Moscow (ВНИИР). This long-term work was interrupted due to political changes in the Soviet Union at the beginning of the 1990s. The Russian specialists managed to mostly restore the work, but the altarpiece's splendid sculptures had still only been partially cleaned.

The focus of this project was on conducting imaging- and information technological analyses and material examinations, the comprehensive documentation of the work, and the mapping of this information. A great deal of attention has been directed towards involving the public through educational programmes, workshops and multimedia programmes reflecting the results of the research conducted (website, blog, interactive multimedia programme, science-web, short films documenting the work done in the project, etc.).

The project was intended to popularise this field and to find ways of presenting to the wider public activities that are mainly hidden behind the closed doors of museums. Each of the four fields of action – conservation, technical investigation, documentation and education – have specific (research) activities, didactic output for professionals in the form of workshops led by international specialists and awareness-raising events for the general public.

### Objectives of the project:

- To complete the conservation of the sculptures of Tallinn's altarpiece.
- To carry out comprehensive material/technical examinations of Tallinn's altarpiece.
- To carry out analogous examinations of the other central work signed by Hermen Rode, the altarpiece of the painters' guild of Lübeck (1480–1490), which is located at the St Annen Museum in Lübeck.
- To create a base for more extensively mapping out the creative work ascribed to Hermen Rode.
- To map out and assemble the sectorial scientific resources for the technical analysis of art in Estonia, in order to apply this information and knowledge in the future in more extensive research work associated with heritage.
- To offer Estonian information technology and scientific resources for use outside of Estonia as well.
- To create a prototype for the research, conservation and popularisation of analogous works of art.
- To introduce the (scientific) work of the project to a wider audience, both within the profession as well as beyond the profession.



### TIME SPAN OF THE INITIATIVE

Start Date

**September 2013**



## Investigation methods:

- X-radiography – the manufacturing techniques of the wooden parts of the altarpiece. The investigation was carried out in cooperation with the Estonian Tax and Customs Board.
- RTI-photography – Reflectance Transformation Imaging enables the visualisation and analyses of the surface structures of the altarpiece by means of animated raking light. The investigation was carried out in cooperation with Archaeovision R&D.

- Analysis on pigments and binders – both on paintings and sculptures. The goal was to chart the technical structure of the layout and composition of the ground and paint layer and to compare the information with other art works attributed to Rode's workshop.

Methods: portative XRF, SEM/EDS, ATR-FT-IR, LA-ICP-MS, MALDI- and APCI-FT-ICR-MS, GC-MS, LC-MS, RAMAN spectrometry.

The investigation was carried out in cooperation with the Chair of Analytical Chemistry, University of Tartu and the Estonian Environmental Research Centre.

- Wood analysis /dendrochronology – on the structure, paintings, sculptures. The goal was to gain a more accurate estimate of the origin of the structural material and of the author/carver of the wooden parts and sculptures (so far unknown). The investigation was carried out in cooperation with the Department of Geography, University of Tartu.

- Creating a 3D survey and model as a basis for archiving, documenting, contextualising and visualising the sets of scientific data. The investigation and prototype was created in the framework of an international hackathon "Rode Imaging Event".
- Art historical investigation (stylistic analyses, iconographic analyses, archival research, contextualising the findings in the broader historical, artistic, social and other aspects through comparative analysis).

## OBSTACLES / BARRIERS

Focusing on the Rode Altarpiece from the aspect of conservation was the starting point for a major research project with the aim of contextualising the retable in the wider sphere of 15th century art and gaining a better understanding of the working methods of Hermen Rode's workshop. In the course of the project, it was realised that conservation of such a large scale complex altarpiece was going to take much longer than three years, so the conservation process was partially finished. At the moment, the conservation of the altarpiece is continuing in the Art Museum of Estonia and in the "Kanut" Conservation Centre.

## CHANGE / IMPACT

- The performance of comprehensive research and analysis on two very important works of art in the European context, the Tallinn and Lübeck altarpieces completed in Hermen Rode's workshop. The actual Lübeck altarpiece "met" the virtual Tallinn retable in the major international exhibition of Hanseatic art Lübeck 1500. Kunstmetropole im Ostseeraum (20 September 2016-10 January 2017) where the presentation to launch the web application was held.
- The partial conservation of Tallinn's altarpiece.
- The development of information technological analyses and also, in many cases, their use for the first time in researching medieval Hanseatic art and in making this information available to the public at international level.
- The raising of the qualification of professional specialists (conservators, art historians, natural scientists, info technologists etc.) through workshops, educational programmes, etc.
- The strengthening of scientific and research potential and the creation of the corresponding network within Estonia.
- The creation of a cooperation network with international partners and the involvement of European heritage institutions (museums, research institutes) in a research activity that forms the basis for other similar cooperation and research projects.

End Date

September 2016

- The creation of innovative prototypes in the field of information technology (3D documentation, the archiving of large volumes of information, etc.).
- The popularisation of science and art, making the scientific results available to a wider public in different forms (multimedia and web presentations, publications, workshops, educational programmes)

Bringing the Tallinn altarpiece and the work of Herman Rode to the attention of the broader public, and the side of the project popularising its scientific results was an important priority. Alongside professional scientists, this also relayed the importance of the heritage of the Middle Ages to a broader public and opened up new knowledge.

## LESSONS LEARNED

In addition to researching the altarpiece, the major objective of the Rode project was to map out and bring together the specialised scientific resources for technical research in Estonia, in order to later apply this information and knowledge in broader investigation activities associated with heritage. Estonia's resources were mapped out and tested within the framework of this project in order to achieve synergic co-operation between the arts and sciences.

In today's state of research, it can be confidently affirmed that there are specialists and equipment in Estonia at an international level of quality, but they are diffused between various institutions and researchers. Within the framework of the Rode project, we have brought together an interdisciplinary group of researchers from natural and humanistic sciences who work together synergistically, and whose different types of know-how and close cooperation have created voluminous additional knowledge concerning one of Estonia's most important works of art, and have formed a basis for tremendous development in this field in Estonia and abroad.

One of the important parts of this project was the work of education and popularisation. Educational programmes associated with this project were developed for different age and target groups, focusing on the popularisation of science, the integration of the humanities and the sciences, and the broader popularisation of heritage by way of new perspectives (conservation, research using natural scientific methods, the application of imaging- and information technologies in researching heritage, and the attractive presentation of the results). All age groups (preschoolers, primary school pupils, secondary school pupils, students in specialised education at the level of institutions of higher education, students in doctoral studies, professionals in supplementary training and the wider public) were involved in

these educational programmes, which are tied in with national educational curricula and educational objectives. Due to an innovative perspective, the scale of target groups was expanded through these educational programmes, involving, in addition to heritage specialists, groups of people and educational objectives associated with natural sciences and information technologies in the circle of potentially interested persons.



## INITIATOR

Academic and scientific institution(s)  
Foundation(s)

## SOURCE OF FINANCING

Public financing:  
1 Estonian Ministry of Culture/ Art Museum of Estonia  
2 Funding from the EU or EEA / Norway grants

# K1 (K2, S10, S7, S1)

## HAAPAMÄKI – CULTURAL HERITAGE FROM CHILDREN'S PERSPECTIVE (FINLAND)



### CONTACT INFORMATION

#### CONTACT PERSON

— Ritva Pulkkinen

#### ORGANISATION

— Keuruu Museum

#### EMAIL

— [ritva.pulkkinen@keuruu.fi](mailto:ritva.pulkkinen@keuruu.fi)

#### WEBSITE

— [www.keuruunmuseo.fi](http://www.keuruunmuseo.fi)

#### ONLINE RESOURCES

— [Facebook Keuruun museo](#)

#### LOCATION

— Finland, Haapamäki/Keuruu

### RECOMMENDATIONS K1

#### Incorporate heritage education more effectively in school curricula

Heritage should be part of official school curriculum or an extra-curricular activity and provide relevant skills based on a multi-disciplinary and cross-sectoral approach. Heritage education helps to develop a better understanding and respect of our living environment, ourselves and the others.

#### Recommended courses of action for K1

- Adapt school syllabuses
- Train teachers, instructors, etc.
- Establish a dialogue between the education sector and the departments responsible for heritage, museums, archives, libraries, etc.
- Initiate cross-disciplinary educational projects which include heritage
- Promote co-operation with associations, history societies, etc. Develop outside activities: visits, trips, interviews, documentaries
- Invite heritage specialists to schools
- Make digital heritage-related information more open, more accessible and more user-friendly
- Support programmes organised by museum professionals, taking place in museums

### K1 CHALLENGES

#### Knowledge challenges

- Helping to foster a shared knowledge society Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage

#### Societal challenges

- Preserving the collective memory



## MOTIVATION / METHODOLOGY

- Developing cultural heritage materials for the local school in Haapamäki.
- Involving the local community, asking the local people involved with history to participate in sharing their knowledge and stories.

We wanted to reinforce the local community, activate the people and give them the feeling that their work is important.

## OBSTACLES / BARRIERS

**T**imetables were challenging to make, because there were many volunteers and the school has very strict time limits. Some of the teachers were not interested in incorporating cultural heritage into their lessons.

## CHANGE / IMPACT

**T**he school has more contacts with the local people involved in local cultural history. The school has a ready to use toolbox for implementing cultural heritage in different classes. The teachers have a better perspective on what kind of cultural heritage there is in Haapamäki and where they can visit. The children are more aware of their cultural environment.



## TIME SPAN OF THE INITIATIVE

Start Date  
**August 2018**

End Date  
**December 2018**



## LESSONS LEARNED

**G**ood coordination is very important. Schools need very clear and easy to implement projects. The local people have a lot of quiet knowledge and stories to be told, sometimes they need help when talking about them. Taking into consideration the children's age/class is very important.



### INITIATOR

Academic and scientific institution(s)

### SOURCE OF FINANCING

Shared public / private financing

#### FINANCING DETAILS

Financed by the Finnish Heritage Agency

# K6

## DRAGODID.ORG – PRESERVING THE DRY-STONE MASONRY TECHNIQUES OF EASTERN ADRIATIC (CROATIA)



### CONTACT INFORMATION

#### CONTACT PERSON

— Bakota, Julia

#### ORGANISATION

— 4 GRADA DRAGODID

#### EMAIL

— [info@dragodid.org](mailto:info@dragodid.org)

#### WEBSITE

— [info@dragodid.org](mailto:info@dragodid.org)

#### ONLINE RESOURCES

— <https://www.facebook.com/udrugadragodid/>  
— <https://suhozid.giscloud.com>

#### LOCATION

— Croatia, Croatia and Eastern Adriatic area

### RECOMMENDATION K6

**Develop knowledge banks on local and traditional materials, techniques and know-how**

There is an urgent need to conserve knowledge, techniques and processes related to heritage. The banks for materials, techniques and know-how could reinforce (good) professional practices.

#### Recommended courses of action for K6

- Create dedicated places for the conservation of knowledge and know-how, both traditional and those generated by heritage management
- Use new technologies in order to document and preserve know-how
- Create a European centre of skills and know-how
- Create and expand “materials libraries”

### K6 CHALLENGES

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training

#### Societal challenges

- Preserving the collective memory

#### Development challenges

- Developing Europe's prosperity by drawing on its heritage resources
- Preserving and developing the ability of public services to address heritage issues



## MOTIVATION /METHODOLOGY

**A**ssociation 4 GRADA DRAGODID (short: DRAGODID) is an education, training and awareness raising NGO, whose work is focused on vernacular architecture, specifically dry-stone techniques in Croatia and the Eastern Adriatic area. Its team consists mostly of volunteers – young professionals and students of heritage and landscape related disciplines (architecture, ethnology, landscape architecture, agriculture etc). DRAGODID was awarded Europa Nostra's 2011 EU Prize for Cultural Heritage and has had an advisory role in the national protection and multinational nomination of dry-stone art and techniques on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (2017-2018).

In the past, dry-stone was one of the most widespread skills within the rural population, where it was – and still is in some places – a common part of everyday life. Even in the changed economic circumstances, and in its new roles, it still is inclusive, widespread, and recognised as the one of the most environmentally sustainable techniques of building.

The project is an attempt at transferring knowledge and skills from the old masters to future generations of enthusiasts and heritage professionals. It aims at re-establishing dry-stone as an efficient, aesthetical, humane and sustainable option for the construction of simple buildings and structures in the Mediterranean.

### Methods of our work are:

- Gathering and documenting of specific local knowledge in dry-stone construction techniques;
- Transfer of this knowledge and skills to the new generation of practitioners, both experts and enthusiasts;
- Raising of awareness about the utility of dry-stone buildings and its potential for economic and tourist usage;
- Renovation and revitalisation of exemplary sites of dry-stone architecture into heritage attractions and case studies of sustainability;
- Digital and field research.
- As a grassroots project with the strong DIY component, Dragodid.org actively encourage the public's participation in developing the small-scale projects and in the decision-making processes on a local scale. The number and the diversity of project partners and activities denotes the inclusiveness of the project.
- The project brought to light various local practices and practitioners, encouraged some new ones, and helped their cooperation and mutual recognition.



## TIME SPAN OF THE INITIATIVE

Start Date

**July 2010**

End Date

**On-going**

## OBSTACLES / BARRIERS

There are not as many dry-stone masters active and fit today as there were 20, 50, 100 years ago. This is sometimes a cause for urgent actions and projects with a goal to learn and preserve for younger generations.

The non-profit and volunteer profile of the association and its activities certainly provides enthusiastic drive, but this is sometimes a disadvantage due to lack of time and resources.

## LESSONS LEARNED

Ours is a good example of the importance of the focus of a campaign. Instead of covering a wide area of heritage, we have designed and performed a diverse range of activities for one particular issue and one particular type of heritage – dry-stone heritage.

## CHANGE / IMPACT

**4** GRADA DRAGODID is based on the recognition that dry-stone masonry techniques are practical, culturally important and sustainable, as well as a part of the region's intangible heritage which is immensely important for future generations: they produce usable and aesthetic structures from locally available materials.

- The project implemented some of today's most sought after practices in heritage protection:
- Digital technologies using crowdsourced data such as interactive web GIS open public inventory of dry-stone heritage [www.suhozid.hr](http://www.suhozid.hr);
- Active citizenship and volunteering through many public volunteer workshops throughout the year and along Croatia and neighbouring countries;
- Cultural good documentation via
  - 1) "The Mediterranean Stone House – Construction and Renovation Techniques" manual, printed in 15 000 copies in four editions and six years;
  - 2) heritage news portal [www.dragodid.org](http://www.dragodid.org) written in a popular and accessible style while still remaining informative and resourceful thus rendering it useful to experts,
  - 3) photo, video and transcribed data about known dry-stone practices, masters and localities;
- Horizontal and multinational cooperation.

In the general sentiment, dry-stone represents an undoubted national cultural good in both its aspects, tangible and intangible, because the buildings and landscapes so strongly represent the skill and stamina of its makers. We could say that the dry-stone cultural landscapes are the most evident link between man and the environment.

That is the case, not only in Croatia, but also in every European region that has dry-stone heritage. This common experience of dry-stone heritage resulted in a recent joint successful UNESCO ICH application by 8 European countries (Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland). Most importantly, dry-stone know-how contributes to the creation of a collective identity associated with the element at local and regional level, generating synergies and common bonds. The fact that this technique is used in many places around the world fosters the creation of networks between different cultural communities, thus encouraging the exchange of knowledge and expertise, as well as mutual respect and appreciation of cultural diversity.

## INITIATOR

Community

## SOURCE OF FINANCING

Shared public / private financing

### FINANCING DETAILS

part of the funding is from a sponsor, part of the funds of the local government and the Ministry of culture

# K11<sub>(S9)</sub>

## PRESERVING AND PROMOTING THE MINING CULTURE OF THE NORD-PAS DE CALAIS REGION (FRANCE)



### RECOMMENDATION K11

#### Explore heritage as a source of knowledge, inspiration and creativity

Heritage is an infinite source of knowledge, know-how, attitudes and achievements which express the power of human creativity and innovation throughout the ages.

#### Recommended courses of action for K11

- Use heritage sites as artist residencies to explain what these sites mean
- Juxtapose heritage and contemporary objects
- Introduce heritage discovery workshops dedicated to craftworkers and creators

### K11 CHALLENGES

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training
- Guaranteeing a high technical level for all heritage trades and crafts

### CONTACT INFORMATION

#### CONTACT PERSON

— Amy Benadiba, Director

#### ORGANISATION

— Centre Historique Minier

#### EMAIL

— [contact@chm-lewarde.com](mailto:contact@chm-lewarde.com)

#### WEBSITE

— <https://www.chm-lewarde.com/fr>

#### ONLINE RESOURCES

- <http://www.chm-lewarde.com>;
- <https://patrimoineeeurope2018.culture.gouv.fr/>
- <https://patrimoineeeurope2018.culture.gouv.fr/Projets-labelises#/search?query=minier@2.4073187887552194e-11,-1.2050804798491299e-11,2>
- <https://www.facebook.com/CentreHistoriqueMinier/>
- <https://twitter.com/CHMLewarde>

#### LOCATION

— **Country:** France

— **Locality:** The Centre Historique Minier is located at the heart of the coalfield in Lewarde, 8 km from Douai in northern France. It is housed at the pithead of the former Delloye Pit, which comprises 8000 m<sup>2</sup> of industrial buildings at an 8 hectare site.



## MOTIVATION / METHODOLOGY

The aim and purpose of the Centre Historique Minier, established in 1984, is to preserve and promote the mining culture of the Nord-Pas de Calais region in order to bear witness to three centuries of mining for the benefit of future generations.

The site has retained its industrial architecture with the glass machine room, the galleries and the buildings above ground, which were given listed status in 2009. The mine museum (guided tour of the galleries): in the company of a cultural guide the visitor is plunged into the bowels of the mine, down the staff gangway to the coal face, where women and young apprentices sorted the coal. The galleries show how techniques and working conditions in the mines evolved from 1720 to 1990. 270 years of coal mining in the Nord-Pas de Calais region brought considerable changes in the industrial landscape and in mining methods, and this story is told in the "Three ages of mining" exhibition, with its models of mining sites, while "Life in the mines" focuses on the daily lives of miners and their families. Other scientific and historical exhibitions complete this picture of the mining world: "Energy: yesterday, today and tomorrow?", "The odyssey of life on earth", "Horses in mining" and "The history of the Delloye Pit". All these exhibitions provide visitors with an interactive family experience.

Meetings with miners give visitors a unique opportunity to share the experience of former miners and hear a first-hand account of life in the mines (first day

down the mine, training, wages, dangers, etc.). Every aspect of their lives is covered in these moments steeped in history.

### Documentary Resource Centre

In addition to archives from the coal mining companies of the Nord-Pas de Calais region, before and after nationalisation, the Centre houses over 7,000 books, 550,000 photographic documents, 500 films, 350 videos and 300 audio recordings.

These collections and the researchers who consult them help to improve our historical, social, economic and technical knowledge of the mining world.

The Documentary Resource Centre handles the conservation and management of these resources and promotes them through museographic, cultural and educational material. The Centre helped the Bassin Minier Uni coalfield association to prepare its application for Unesco heritage status and also assisted the filmmaker Claude Berri in his preparations for shooting his film *Germinal*.

Annual fundraising events are organised. The museum also gathers information by interviewing former miners.

### Energy Science Cultural Centre (CCSE)

In close co-operation with scientific, technical and economic specialists, and with representatives of energy-related companies, the Centre contributes to the debate on the various forms of energy at the heart of modern-day social development.

A special place will be reserved for the Centre on the visitors' tour in the building housing the extraction machine for shaft no. 1, which is currently closed to the public. There will be a newly-designed permanent exhibition and a discovery area where visitors can learn about the part energy plays in social development today. Using digital and multimedia technologies that provide a hands-on learning experience, the cutting-edge refurbishment of the CCSE is designed to address every energy concern. It will be open to the public in early 2019.



## TIME SPAN OF THE INITIATIVE

Start Date

**1984**

End Date

**On-going**



## OBSTACLES / BARRIERS

None reported

## CHANGE / IMPACT

The Centre Historique Minier enables:

- Identifying, preserving, transmitting and sharing heritage
- knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training

## LESSONS LEARNED

It is possible to revitalise a deindustrialised area through heritage work (this site listed as a Historical Monument receives 150,000 visitors a year, which means a total of 4 million since it was opened), to preserve the collective memory and to involve citizens, institutions, policymakers and professionals in a cultural and scientific project.

The Centre has been awarded the Euralens seal of approval, which highlights sustainable and innovative economic, town planning and cultural initiatives. This constitutes further recognition for the Centre and will enable it to acquaint the mining area's elected representatives with its activities and projects.

On 8 December 2018, the Centre Historique Minier was chosen as a winner of the EDEN 2017 award and accordingly recognised as a European Tourist Destination of Excellence. The award was launched by the European Commission and is organised in France by the Directorate General for Enterprises and the French Tourism Development Agency (Atout France).

Today, it is one of the outstanding sites of the coalfield and a Unesco World Heritage site. It is also supported by the French Government and the intermunicipal authorities of Douaisis and Coeur d'Ostrevent.

## INITIATOR

The Houillères du bassin du Nord et du Pas-de-Calais (HBNPC), the name given to the group of nationalised entities (the former mining concessions), gradually wound down their administrative activities with the end of mining operations.

## SOURCE OF FINANCING

Shared public / private financing

# K11

## MUPOP – MUSEUM OF POPULAR MUSIC (FRANCE)



### CONTACT INFORMATION

#### CONTACT PERSON

— Mr Bourgougnon Eric

#### ORGANISATION

— MuPop – Museum of Popular Music

#### EMAIL

— ericbourgougnon@hotmail.fr

#### WEBSITE

— [www.mupop.fr](http://www.mupop.fr)

#### LOCATION

— France, Montluçon (Allier)

### RECOMMENDATION K11

#### Explore heritage as a source of knowledge, inspiration and creativity

**H**eritage is an infinite source of knowledge, know-how, attitudes and achievements which express the power of human creativity and innovation throughout the ages.

#### Recommended courses of action for K11

- Use heritage sites as artist residencies to explain what these sites mean
- Juxtapose heritage and contemporary objects
- Introduce heritage discovery workshops dedicated to craftworkers and creators

### K11 CHALLENGES

#### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training
- Guaranteeing a high technical level for all heritage trades and crafts



## MOTIVATION / METHODOLOGY

The Museum of Popular Music (Musée des Musiques Populaires) is an audacious attempt to walk visitors through the evolution of music from the 18th century to the modern day. The museum is located in the heart of Montluçon, a mediaeval city of 39,000 inhabitants in the very centre of France. This resolutely modern museum houses an impressive collection of musical instruments to accompany visitors on their journey through more than two centuries of music, from traditional to modern-day pop music. Set in a boldly modern building designed by Philippe Tixier, an architect from Clermont-Ferrand, the Museum of Popular Music (Musée des musiques populaires in Montluçon), inaugurated on 21 June 2013, conserves and exhibits exceptional collections most of which were acquired by the city of Montluçon through gifts or purchases subsidised by the le Regional Museum Acquisition Fund or on loan from the Musée de la Musique in Paris and the MuCEM in Marseilles. These collections, which constitute a national reference fund, are composed of three inseparable, coherent and representative parts: musical instruments, musical objects and the documentary section. The musical instrument collection boasts over 3,500 remarkable instruments dating from the late 18th century to the modern day, a varied collection including 80 hurdy gurdies, 200 bagpipes,

210 electric guitars, 140 amplifiers, 30 sets of drums, 80 brass instruments, 36 accordions, amongst others. The collection has been steadily growing for 50 years. The hurdy gurdies, bagpipes and electric guitars are all fine pieces with an intrinsic quality of their own. The collection of musical objects is exhibited in a setting designed by set designer Pascal Payeur and comprises a variety of pieces which illustrate the customs, practices and aesthetics of popular forms of music: iconographic objects (advertisements, posters, record sleeves, photographs), stage costumes, instrument makers' workshops, dance floors, a recording studio, a punk rock group's practice room, etc. The exhibits also include means used to record and broadcast popular music in the 20th century (tape recorders, phonographs, gramophones, wirelesses, televisions and computers). The whole is enhanced by a major collection of mainly audio documents (records, tapes, interviews, etc.) and a specialist library. Three types of visit are proposed: musical immersion tour, enhanced instrumental tour and interactive digital tour. 200 mobile audio points, a temporary exhibition space, an initiation area and an information centre. In 3,300 m<sup>2</sup> of floor space the museum presents its material and immaterial heritage collections, with

musical repertoires, the instruments that accompany them and also the close ties between music and society (learning and passing on musical skills, how it relates to the body, to dancing, digital music, etc.). With its official Museum of France seal of approval, the Mupop attracts increasing numbers of visitors, offering them an instrumental circuit and a musical tour punctuated by different audio effects. With mobile audio guides visitors can discover six spaces: rural music, music from the industrial revolution, old-time dance music, swing and jazz, rock 'n' roll and electric music, then pop music and finally various rock and electro styles. The "summer hit songs" exhibition starting in spring 2019 will look back at this concept popular since the 1960s, spotlighting the most popular songs people danced to each summer.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2013**

End Date  
**On-going**

## CHANGE / IMPACT

**A**lthough the museum is located in a sparsely populated rural area, the number of visitors is slowly increasing (2014 and 2015: 25,000 visitors/year; 2016: 21,000 visitors; 2017: 23,187 visitors and 2018: 27,000 visitors). The visitors come mainly from the local area, then the rest of France and also from other countries (especially the Netherlands, Belgium and the United Kingdom).

## OBSTACLES / BARRIERS

**Not communicated**

## LESSONS LEARNED

**T**he Mupop, a museum unique in Europe devoted to popular music, is an ambitious initiative for Montluçon: "in this working class part of town people worked hard and played hard", the museum Director explains, "and music and dancing were a vital part of it". This museum was created in a small town with a gradually declining population of 39,000 (– 0.8% from 2010 to 2015), high unemployment (20.4%) and a 22.3% poverty rate. Considering that the town and region is not particularly attractive, the museum draws in a respectable number of visitors; it still needs to improve its communication efforts, however, to pull in even larger crowds.



## INITIATOR

Local / regional authorities: City of Montluçon

## SOURCE OF FINANCING

Public/private funding: Département de l'Allier, Auvergne-Rhône-Alpes Region and State

# K7

(K5, K8, K10, K11, S4, S9, D3)

## THE COMPANIONS OF DUTY (FRANCE)



### CONTACT INFORMATION

#### ORGANISATION

— Les Compagnons du Devoir (Companions of Duty)

#### EMAIL

— <https://www.compagnons-du-devoir.com/contact>

#### WEBSITE

— <https://www.compagnons-du-devoir.com>

#### ONLINE RESOURCES

- Association ouvrière des compagnons du devoir
- Fédération compagnonnique des métiers du Bâtiment
- Union compagnonnique
- <https://www.compagnons-du-devoir.com/regions>
- <https://www.compagnons-du-devoir.com/maisons>

#### LOCATION

— Finland

## RECOMMENDATION K7

**Ensure that the knowledge and skills involved in heritage trades are passed on**

**K**nowledge and skills involved in heritage are a legacy of European culture. Ensuring and guaranteeing their transmission can encourage young people and create sustainable jobs and activities.

### Recommended courses of action for K7

- Support master craftworkers to ensure transmission of knowledge and skills
- Adopt measures to facilitate workshops being taken over by younger people
- Help firms to take on young people
- Organise exhibitions and demonstrations
- Promote incentives through competitions
- Showcase manual crafts (in schools, the media, etc.)
- Develop the teaching and practice of manual operations (sketches, measurements, etc.) along with computer-assisted design
- Support the creation and expansion of training centres for heritage crafts
- Support the European Foundation for Heritage Skills (FEMP)

## K7 CHALLENGES

### Knowledge challenges

- Helping to foster a shared knowledge society
- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Ensuring heritage stakeholders have access to lifelong training
- Enlisting the commitment of young people to heritage

### Societal challenges

- Preserving the collective memory



## MOTIVATION / METHODOLOGY

The *Compagnons du Devoir* are united in a form of non-profit public-interest association. Its full name is the *Association ouvrière des Compagnons du Devoir et du Tour de France* (AOCDTF).

The *Compagnons du Devoir et du Tour de France* provide training designed to help apprentices achieve fulfilment “in and through their trades”, thanks to the values they are taught to live by. The companions’ ethic is summed up in the following words: “*Ni se servir ni s’asservir, mais servir*” (neither self-serving nor subservient be, but serve).

A trade is not just a skill: it is a culture, a way of life. It is also a history, the men who have mastered it, a language, the writings and works left by the forerunners. Transmission and sharing: the Companion makes it his duty to pass on not only his know-how but also his way of being, because he aspires to be not only a good craftsman but also a “good man”.

The journey or “tour” is a necessary step in the making of a Companion, an opportunity to reconsider oneself, to challenge one’s convictions, but also to learn a new language, a new culture and a new way of working. The Companion moves from town to town, from one job to another, once or twice a year for about three consecutive years, one of which is spent abroad.

They stay at special houses for the Companions which, in addition to food and accommodation, offer them an opportunity to meet men of different origins,

trades, cultures, regions and social backgrounds.

A community: to be a member of the Companions of Duty is to be part of a community, a link between different generations, trades and origins which enables everyone to find their path and seek their fulfilment. Initiation is a time for festive community moments in the young journeyman’s life: Adoption and Reception, ceremonies during which they are reminded of the principles and way of life that are now theirs.

The Reception piece (or “masterpiece”). When the apprentice becomes a Companion his professional skill is put to the test in the production of a Reception work, or masterpiece: the technical accomplishment of the work based on the skills of the trade and the man’s behaviour in the face of difficulty are assessed. For young trainees under the age of 25, who have completed their secondary education and perhaps earned a general or technical end-of-school diploma, the adventure begins with an apprenticeship to learn a trade and continues with the “journey”, the Tour of France, as an Aspirant then a Companion. For those already in possession of a professional qualification the journey begins with the Tour of France; they become Aspirants a few months after embarking on the Tour.

- **The apprentice** enters into an apprenticeship for 1 to 3 years, depending on the entry level and the desired diploma in a particular trade. He receives a salary of 50% of the minimum wage and the training alternates between 6 weeks on the job and 2 weeks in the Apprentice Training Centres.
- **The Aspirant.** Following a special companionship ceremony the apprentice (trained by the Companions or another training body) becomes an Aspirant. He then goes on a Tour of France to perfect his skills, moving from town to town, from job to job, once or twice a year and living in the special housing provided by the Maisons des Compagnons.
- **The travelling Companion:** having been welcomed by his peers in an induction or “Reception” ceremony, the Aspirant becomes a Companion and continues on his journey in the same conditions as an Aspirant for one or two years, helping to teach the younger trainees in the Companion Houses.
- **The sedentary Companion.** When a Companion settles down he organises his life as he wishes and he can always count on the AOCDTF for support with his professional projects. He is active in the community and helps to pass on what he has learnt to the younger members.



## TIME SPAN OF THE INITIATIVE

Start Date

The term “compagnonnage” (companionship) made its entry into the French language in 1719, to designate the duration of the apprenticeship a companion had to serve with a master craftsman. The legends of the organisation refer to three legendary founders: King Solomon, Master

James (Maître Jacques) and Father Soubise, at the time of the building of Solomon’s Temple, when the order of the Companions is said to have come into being, although the biblical texts describing the event make no mention of it.

End Date

**On-going**

## OBSTACLES / BARRIERS

Not communicated

## CHANGE / IMPACT

In figures:

- 10,000 young people admitted into training each year.
- 3,500 journeymen, including 415 on the international leg of their journey in 66 countries and territories.
- 90% of the young people find work after completing their training.
- A network of more than 28,000 partner firms.

## LESSONS LEARNED

After eight centuries of existence the Companionship remains a reference for the excellence of the training provided and the knowledge transmitted. In November 2010 the organisation became part of the intangible cultural heritage of UNESCO as a “network for on-the-job transmission of knowledge and identities”.

The *Compagnons du Devoir* have always adjusted to the demands of the working world, technological innovations and changing job specifications. They have striven to bring a new dimension to their trades.

Their school, the *Grande École des hommes de métier en compagnonnage*, is there to attract young school leavers to these craft trades and help them obtain new state diplomas (developed in partnership with the *Conservatoire national des arts et métiers* (CNAM) Arts and Crafts Conservatory, for example, to provide professional qualifications). Lastly, the association was admitted to the *Conférence des grandes écoles*, marking the official recognition of the human and professional values developed within the *Compagnonnage*.



## INITIATOR

Community / communities of citizens: for centuries the Companions have been travelling and adapting their skills to new techniques and materials, each trade or craft having its own sites where its journeymen will find a welcome and a place to stay. The registration of the community as an Association before the Second World War made it possible to develop a network of houses to welcome journeymen of every trade and craft under the same roof and organise all the activities carried out.

## SOURCE OF FINANCING

Public / private financing

## IT'S MY HERITAGE! (FRANCE)



### RECOMMENDATION K2

#### Implement measures to encourage young people to practise heritage

It is essential to reach out to young people, analyse their de-motivation and bring various approaches into play to induce greater commitment.

#### Recommended courses of action for K2

- Introduce culture or heritage passes for specific age groups, and assess the success of the scheme
- Encourage the organisation of targeted events for young people
- Offer free or reduced-price entry
- Develop incentives devised in consultation with young people
- Promote and encourage the practices of young people (media, competitions)
- Organise heritage-based "events with a twist"

### K2 CHALLENGES

#### Knowledge challenges

- Identifying, preserving, transmitting and sharing heritage knowledge and skills
- Raising awareness of the values conveyed by heritage
- Enlisting the commitment of young people to heritage

### CONTACT INFORMATION

#### CONTACT PERSON

— Franck Guillaumet

#### ORGANISATION

— Direction générale des patrimoines - Ministère de la culture

#### EMAIL

— [franck.guillaumet@culture.gouv.fr](mailto:franck.guillaumet@culture.gouv.fr);

— <https://cestmonpatrimoine.culture.gouv.fr/nous-contacter>

#### WEBSITE

— <https://cestmonpatrimoine.culture.gouv.fr>

#### LOCATION

— France, Montluçon (Allier)





## MOTIVATION / METHODOLOGY

**O**bjective: the art and cultural education of children and young people during school holidays. Welcomed at heritage locations throughout the area concerned, young people have access to multidisciplinary activity programmes: workshops, dramatised visits, treasure hunts, readings, dance, performances and practice of the digital arts to familiarise them with the heritage.

Target group: young people from the priority areas, both urban and rural; young people registered at community centres, youth and culture centres, leisure centres and rural community centres.

Heritage: each year, several hundred sites (monuments, museums, archives, towns and areas of artistic and historical importance, industrial heritage, archaeological sites or intangible heritage) are open to young people for them to discover something special and enjoy a valuable opportunity to engage in artistic and cultural activities. "It's my heritage!" enables children and young people to develop their taste for heritage and the arts and broaden their knowledge, and helps them gain a better understanding of the

integration of a heritage location into its geographical and cultural environment through an attractive and scientifically demanding approach focusing on discovery of the heritage and artistic and experimental practice: documentary production, interactive visits, live shows, arts and crafts, etc.

The enlistment of professional artists provides an added dimension and helps young people to familiarise themselves with the heritage.

Wide variety of players in all fields: dialogue and discussions between young people, speakers and facilitators at each of the participating sites, focusing on a cultural and artistic project. Through this interaction, the programme fosters the training of activity leaders at facilities catering for children and young people, and the training of heritage site facilitators. It contributes to the further development and structuring of working habits between professionals.



## TIME SPAN OF THE INITIATIVE

Start Date  
**2005**

End Date  
**Annual programme**

## CHANGE / IMPACT

**5**0,000 participants in 2018 (+ approx. 26,000 for the restoration work), with the number of boys and girls more or less evenly split: 44% of children are between 9 and 12 years of age and 20% are teenagers and young adults. 64% of the beneficiaries come from priority neighbourhoods. Most of the projects take place during the summer holidays (only 17% of projects are run in the school winter holidays or as extracurricular activities throughout the year). Heritage diversity: collections, built heritage, urban and rural complexes and intangible heritage. More and more projects involve a group of sites rather than

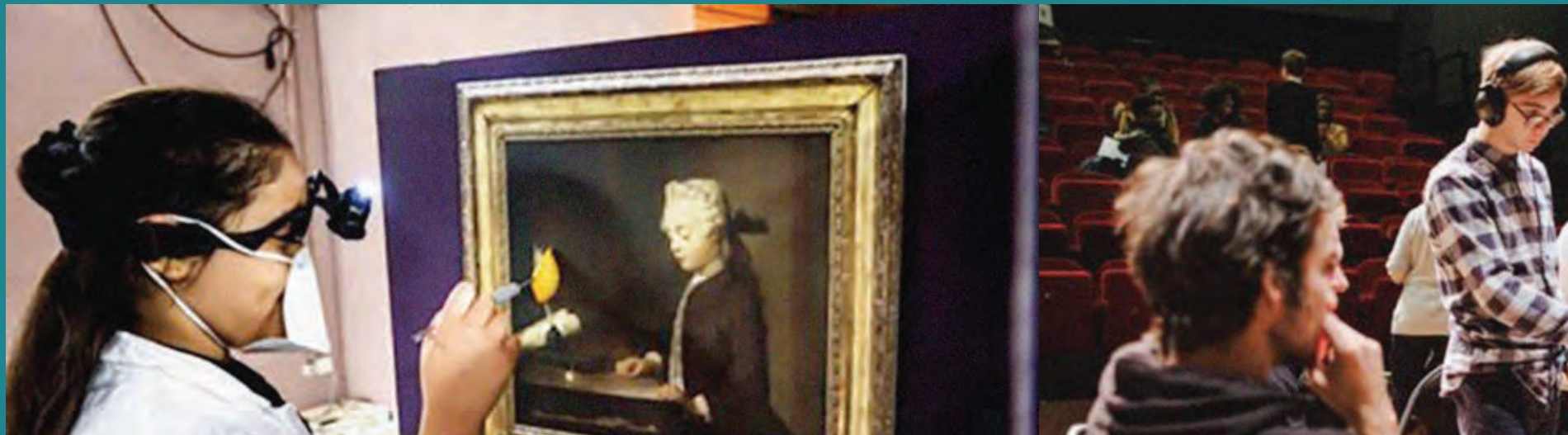
a single monument or museum (310 sites covered by 193 projects in 2018).

The projects call for a variety of artistic disciplines, many of them intersecting: photo reports in towns of artistic and historical importance, audio reports with a collection of statements on local traditions, short scenes from ancient tragedy acted by children wearing masks made in the preceding workshop, production of models using various types of vegetation, stories inspired by the built environment or poems inspired by paintings, etc.

The projects that incorporate a digital dimension (video, photographs or digital creation) are particularly

prominent, as are the more classical plastic arts, closely followed by architecture and audio-visual media (cinema, animated images). 2018 also saw the emergence of new types of project: urban walks, fun ways of discovering the living environment (architecture, urban complexes, neighbourhoods, etc.).

Partnerships: over 40% of the projects have only one partner, more than 30% have two partners and 25% have three or more. Most of the project promoters are heritage establishments or services and partners of youth sector bodies (half in the public sector and half in the voluntary sector).



## INITIATOR

National authority: Direction générale des patrimoines  
au Ministère de la culture (Directorate General for  
Heritage at the Ministry of Culture)



## LESSONS LEARNED

All the areas involved work to help disadvantaged groups: each year, this scheme, led by the Ministry of Culture and the General Commission for Territorial Equality (Commissariat général à l'égalité des territoires – CGET) reaches several thousand young people registered at community centres, youth and culture centres, leisure centres and rural community centres. Organised outside school hours, C'est mon patrimoine! has involved over 420,000 young people since 2005.

Integrated and inclusive approach: heritage sites, to be found throughout the areas concerned, are a

means of providing artistic and cultural education and enable visits to be made and works to be studied, and are an opportunity for artistic and cultural activity and transfer.

Forging local partnerships: these projects, carried out at territorial level, enable a large number of players to engage in dialogue, compare their experiences and share information on the construction and implementation of an artistic and cultural project that will benefit future generations.

## OBSTACLES / BARRIERS

Not communicated.



## SOURCE OF FINANCING

Public funding

### DETAILED INFORMATION ON FUNDING

The scheme is co-ordinated, at national level, by the Directorate General for Heritage at the Ministry of Culture and by the General Commission for Territorial Equality in pursuit of their shared objectives to bring about social cohesion, provide access to culture and contribute to cultural democratisation. At regional level, it is led by the

regional cultural affairs directorates and the regional youth, sports and social cohesion directorates under a dynamic partnership forming part of the urban policy, in collaboration with the département directorates for social cohesion and population protection. In 2018, the Ministry of Culture and the General Commission for Territorial Equality significantly increased their financial support for the scheme. The community education federations are involved in the scheme at national (co-

ordination and communication), regional and, indeed, local level. The scheme also draws on national or local partnerships with the National Monuments Centre and various institutions in all heritage fields. The local and regional authorities can also be involved in the programme, either financially or as project promoters.



# APPENDIX I

## METHODOLOGY / CRITERIA FOR SELECTION

### THE INITIATOR

**Initiators' are those who put a project into motion, who bring stakeholders together. The initiator is often also in charge of the initiative. An initiative might begin at national, regional or local level, or sometimes even at international level.**

Under the auspices of the French Chairmanship of the Committee of Ministers of the Council of Europe (May-November 2019), the Culture and Cultural Heritage Division of the Council of Europe planned, together with our French partners in the Ministry of Culture, a publication entitled "The golden collection" of good practices related to the European Cultural Heritage Strategy for the 21st century (Strategy 21). From all of the good practices received from 15 member States, 32 illustrating high quality initiatives have been selected for the publication, in line with the 32 recommendations of the Strategy.

### MOTIVATION / METHODOLOGY

**The motivation for an initiative provides a reason to work in a certain way. In other words, the motivation provides the "why" and the methodology provides the "how". Examples of motivation can be found by considering which Strategy 21 challenges you wished to address. The courses of action attached to the Strategy 21 recommendations provide examples of methodology.**

From the thousands of initiatives taking place in Europe every year, how do we recognise the ones which count? To point out the difference is vital. This means that the initiatives/examples in this publication are

"bottom-up" (or at least well balanced, with "top-down" approaches) and that they make a change in terms of practising democracy, taking into account today's challenges.

Every initiative should reveal people's motivation throughout the running of the project. Not only should the importance of change and an innovative approach be emphasised, but also the obstacles encountered, and equally important, the lessons learned.

### OBSTACLES / BARRIERS

**Identifying obstacles and barriers is an important part of any initiative and is a valuable source of information for others in creating their own initiatives. These may include funding issues, a lack of certain knowledge, a lack of time, technological challenges or difficulties in involving stakeholders.**

Regarding the collection of good practices for this publication, certain obstacles were encountered from some member States: for example, problems in gathering information; gaps in project management methodology knowledge; linguistic and editorial issues; reduced communication/cooperation between the various stakeholders

### CHANGE/IMPACT

**Making a difference is at the heart of any initiative. Strategy 21 provides a framework to achieve impact in three sectors: social, economic and territorial, and knowledge and education.**

Some initiatives achieved results in more than one of these sectors and proved to be beneficial to their countries and create not only exchange platforms for improving heritage management, but also long-term action plans leading to project sustainability. The Strategy 21 standards place the Council of Europe at the heart of heritage assessment and quality management in Europe, demonstrating the strong role of heritage as a tool for all, to foster revitalisation, sustainable development and healthy democracies.

### LESSONS LEARNED

**Lessons learned from the experience of running an initiative may be directly transferable to other situations and locations. Sharing this knowledge is therefore very valuable. Lessons learned may relate to working in the public interest, building relationships, flexibility, support, training, finding a balance between bottom-up and top-down, encouraging participation, transparency and creating links between intangible and tangible heritage.**

Based on this experience, knowledge and methodology, we should use this opportunity to the full, to situate heritage at the core of transversal projects that address major contemporary issues, including demographic change, migration, socio-economic crises and climate change.

# APPENDIX II\*

## EUROPEAN CULTURAL HERITAGE STRATEGY FOR THE 21ST CENTURY: COMPONENTS, CHALLENGES AND RECOMMENDATIONS

Each component of the European Cultural Heritage Strategy for the 21st century is linked to a series of challenges, some of which interact with one or both of the other components. A number of recommendations have been formulated to address these challenges. The Strategy states that it is for each state to implement these recommendations in line with its priorities, means and resources. The challenges and recommendations are linked to the three components and are identified as follows:

### THE SOCIAL COMPONENT (S)

- The social component harnesses the assets of heritage in order to promote diversity, the empowerment of heritage communities and participatory governance.
- The social component focuses on the relationship between heritage and societies, citizenship, the transmission and sharing of democratic values by means of methods of participatory and good governance through participatory management.

#### Recommendations

- S1.** Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage
- S2.** Make heritage more accessible
- S3.** Use heritage to assert and transmit the fundamental values of Europe and European society

- S4.** Promote heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance
- S5.** Assess citizen participation practices and procedures
- S6.** Create a suitable framework to enable local authorities and communities to take action to promote and manage their heritage
- S7.** Develop and promote participatory heritage identification programmes
- S8.** Encourage heritage rehabilitation initiatives by local communities and authorities
- S9.** Support intergenerational and intercultural projects to promote heritage
- S10.** Facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation projects

#### Challenges

- 1.** Living in peace
- 2.** Improving quality of life
- 3.** Contributing to people's well-being and good health
- 4.** Preserving the collective memory
- 5.** Establishing good governance
- 6.** Promoting participatory management
- 7.** Optimising implementation of the conventions
- 8.** Promoting an inclusive approach to heritage

### THE ECONOMIC AND TERRITORIAL DEVELOPMENT COMPONENT (D)

- The economic and territorial development component seeks to strengthen the contribution of heritage to sustainable development, based on local resources, tourism and employment.
- The economic and territorial development component focuses on the relationship between cultural heritage and spatial development, the economy and local and regional governance with due regard for the principles of sustainable development.

#### Recommendations

- D1.** Promote cultural heritage as a resource and facilitate financial investment
- D2.** Support and promote the heritage sector as a means of creating jobs and business opportunities
- D3.** Promote heritage skills and professionals
- D4.** Produce heritage impact studies for rehabilitation, construction, development and infrastructure projects
- D5.** Encourage the re-use of heritage
- D6.** Ensure that heritage is taken into account in spatial, environmental and energy development policies
- D7.** Give consideration to heritage in sustainable tourism development policies
- D8.** Protect, restore and enhance heritage, making greater use of new technologies

\* This Appendix is based on the Council of Europe's Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century (CM/Rec(2017)1)

- D9.** Use innovative techniques to present cultural heritage to the public, while preserving its integrity
- D10.** Use the cultural heritage as a means of giving the region a distinctive character and making it more attractive and better known
- D11.** Develop new management models to ensure that heritage benefits from the economic spinoffs that it generates

#### Challenges

- 1.** Building a more inclusive and cohesive society
- 2.** Developing Europe's prosperity by drawing on its heritage resources
- 3.** Ensuring that Europeans enjoy a high quality of life, in harmony with their cultural and natural environment
- 4.** Implementing the principle of integrated conservation
- 5.** Ensuring that heritage is taken into account in sustainable spatial development strategies and programmes
- 6.** Developing the ability of public services to address sustainable spatial development issues by means of better use of heritage
- 7.** Preserving and developing the ability of public services to address heritage issues
- 8.** Increasing the use and re-use of heritage

#### THE KNOWLEDGE AND EDUCATION COMPONENT (K)

- The knowledge and education component focuses, through heritage, on education, research and lifelong training issues, by establishing

heritage knowledge centres and centres for training in heritage arts and crafts, by means of appropriate teaching, training and research programmes.

- The knowledge and education component focuses on the relationship between heritage and shared knowledge, covering awareness-raising, training and research.

#### Recommendations

- K1.** Incorporate heritage education more effectively in school curricula
- K2.** Implement measures to encourage young people to practise heritage
- K3.** Encourage creativity to capture the attention of the heritage audience
- K4.** Provide optimum training for non-professional players and for professionals from other sectors with a connection to heritage
- K5.** Diversify training systems for heritage professionals
- K6.** Develop knowledge banks on local and traditional materials, techniques and know-how
- K7.** Ensure that the knowledge and skills involved in heritage trades are passed on
- K8.** Guarantee the competencies of professionals working on the listed heritage
- K9.** Develop study and research programmes that reflect the needs of the heritage sector and share the findings
- K10.** Encourage and support the development of networks
- K11.** Explore heritage as a source of knowledge and inspiration

For further information see the Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century: CM/Rec(2017)1 (adopted by the Committee of Ministers on 22 February 2017 at the 1278th meeting of the Ministers' Deputies).

#### Challenges

- 1.** Helping to foster a shared knowledge society
- 2.** Identifying, preserving, transmitting and sharing heritage knowledge and skills
- 3.** Raising awareness of the values conveyed by heritage
- 4.** Ensuring heritage stakeholders have access to lifelong training
- 5.** Guaranteeing a high technical level for all heritage trades and crafts
- 6.** Supporting, strengthening and promoting inter-governmental co-operation
- 7.** Encouraging heritage research
- 8.** Enlisting the commitment of young people to heritage



# APPENDIX III

## SHARED EXPERIENCE – REFERENCE WEBSITES

### COUNCIL OF EUROPE

European Heritage days

<http://www.europeanheritagedays.com/Home.aspx>

Cultural routes

<https://www.coe.int/en/web/cultural-routes>

Heritage Schools

<https://www.coe.int/fr/web/culture-and-heritage/-/heritage-schools>

Adopter un monument: (Adopt a monument)

<https://www.coe.int/en/web/culture-and-heritage/-/adopt-a-monument>

La campagne de 1975 «l'Europe un patrimoine commun («Europe, a common heritage» campaign)

<http://www.assembly.coe.int/nw/xml/XRef/X2H-Xref-ViewHTML.asp?FileID=9024&lang=fr> (FR only)

### EUROPEAN COMMISSION / EUROPEAN UNION

The European Year of Cultural Heritage 2018

[https://europa.eu/cultural-heritage/node/2\\_en](https://europa.eu/cultural-heritage/node/2_en)

European Night of the Museums

<http://traduction.culture.gouv.fr/url/Result.aspx?to=en&url=https%3A%2F%2Fnuitdesmusees.culture.gouv.fr%2F>

European Opera Days

<http://www.opera-europa.org/en>

Europe Day

1 [https://europa.eu/european-union/about-eu/symbols/europe-day\\_en](https://europa.eu/european-union/about-eu/symbols/europe-day_en)

European Day of Languages

<https://www.coe.int/en/web/portal/26-september-european-day-of-languages>

Europa Nostra's EU Prize for cultural heritage

<http://www.europanostra.org/>

### UNESCO

Patrimoinito

<https://whc.unesco.org/en/patrimoinito/>

World heritage

<https://whc.unesco.org/en/about/>

European Young Heritage Professionals Forum

<https://ich.unesco.org/en/news/call-for-participants-european-young-heritage-professionals-forum-closed-13207>

Intangible Heritage

<https://ich.unesco.org/en/what-is-intangible-heritage-00003>

### OTHER RELEVANT PROJECTS

Adopt a garden («Adopter un jardin»)

<https://www.jardinons-alecole.org/adopez-un-jardin-action-pedagogique-jardinage-a-l-ecole.html>

"The class, the work (of art)!" (l'opération "la classe, l'œuvre!")

<https://www.reseau-canope.fr/la-classe-loeuvre/accueil.html>

Europe from one street to another («L'Europe d'une rue à l'autre »)

<http://www.mufa.be/UserFiles/File/ERAL-Jurion.pdf>

European Artistic Crafts Days (Journées européennes des métiers d'art)

<https://www.journeesdesmetiersdart.fr/retrouvez-toute-la-programmation-de-nos-partenaires-europeens>



## ST21 is a strong and passionate tool in a service of cultural heritage, shaping the initiatives to embrace inclusive heritage management!

**W**hen we talk about heritage, we often hear words like; living heritage, knowledge, diversity, continuity, pride, respect, a feeling of belonging and identity, sharing, dialogue, community, inclusiveness, communicating with others and above all, we hear the words love, passion and enthusiasm. It is these words that give a real meaning to the concept of heritage. This passion is to be shared and lived, and ideally, have an impact in the social, economic and education sectors. This is how we make a difference with heritage. By valuing, and being a part of our own heritage, we understand better the richness, diversity and creativity of others and this is the basis for intercultural respect and mutual dialogue for shaping a healthy democracy.



[www.coe.int](http://www.coe.int)  
[www.coe.int/strategy21](http://www.coe.int/strategy21)

The Council of Europe is the continent's leading human rights organisation. It comprises 47 member states, 28 of which are members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.



**PRÉSIDENTIE FRANÇAISE**  
 FRENCH PRESIDENCY

**2019 MAI - NOVEMBRE**  
 Conseil de l'Europe  
 Council of Europe



COUNCIL OF EUROPE  
 CONSEIL DE L'EUROPE





FOR  
THE  
FUTURE

OF  
THE  
FUTURE

OF  
THE  
FUTURE

OF  
THE  
FUTURE

OF  
THE  
FUTURE