◆ **RE-CULTURAL HERITAGE**

Introduction to the platform
& to the meaning of
cultural rural heritage

INTRODUCTION TO THE PLATFORM & BASIC KNOWLEDGE

◆ **This module introduces users to this Online** Learning Platform, to its purpose and use

Characteristics of the platform

▶INNOVATIVE

With the COVID-19 pandemic came an understanding of the potential and opportunities offered by **online formal and non-formal education**

▶ INTERACTIVE

The offered **trainings are multi-functional and interactive**: a multitude of skills will be acquired through an interaction between users and a digital instrument capable of triggering users' curiosity

▶INCLUSIVE

By means of its up-skilling training paths, the platform aims at **social inclusion** of the minorities in the economic and employment systems. The course is open and free of charges

RE-CULTURAL HERITAGE

DIGITAL TRAINING

THE PURPOSE OF THE PLATFORM:

Create a **user-friendly and highly actionable tool to fulfill the lack of awareness on the importance of cultural heritage** and to keep up with society moving to **virtual platforms and digital trainings**

To better **disseminate the contents of the project "Re-Cultural Heritage"** and to achieve its goal: TRAINING CULTURAL OPERATORS ON THE TOPIC OF RE-GENERATING RURAL AREAS THROUGH INNOVATIVE PATHWAYS
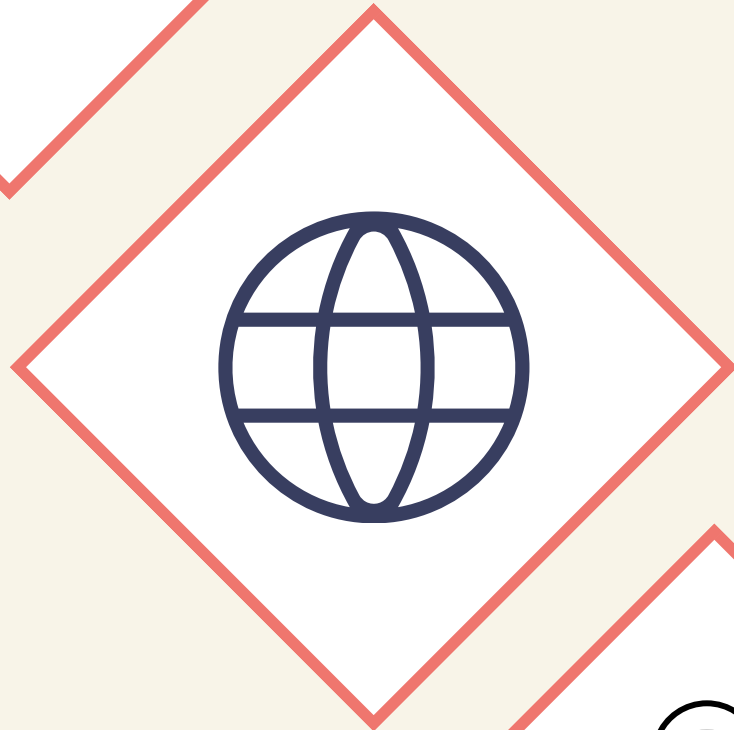
RE-CULTURAL HERITAGE
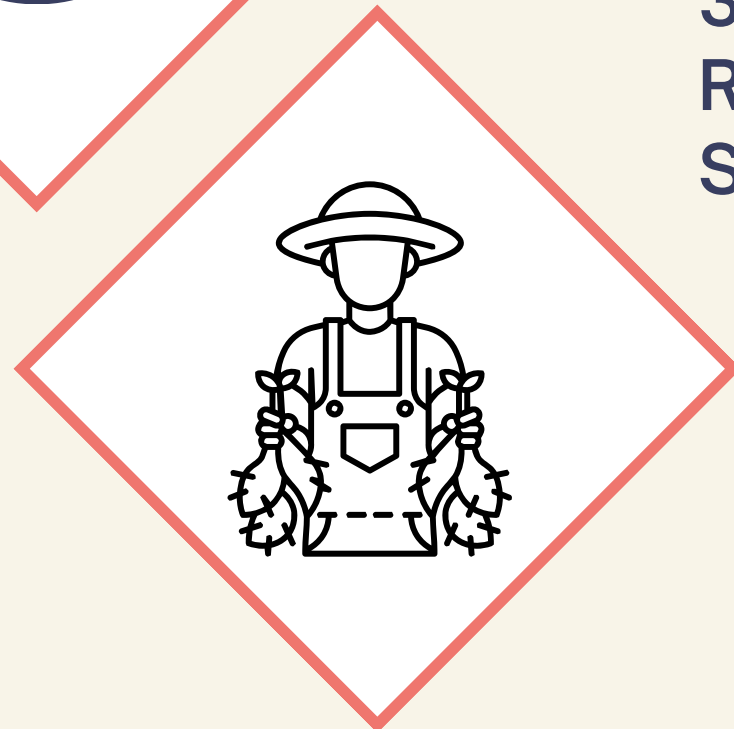
USE: GUIDE TO THE PLATFORM

●●●●●● **SIX MODULES**

1. **COLLABORATIONS IN CULTURAL HERITAGE** (INSTITUTIONAL POWERS AND LOCAL STAKEHOLDERS)

2. **FINANCIAL RESOURCES** (FOR PROJECTS AIMED AT CULTURAL HERITAGE CONSERVATION, PROMOTION, REGENERATION)

3. **SUSTAINABLE TOURISM** (HOW TO MAKE RURAL AREAS ATTRACTIVE AND CREATE LABOR SUPPLY)

4. **DIGITAL COMMUNICATION** (SOCIAL MEDIA STRATEGIES TO ENHANCE CULTURAL HERITAGE)

RE-CULTURAL HERITAGE

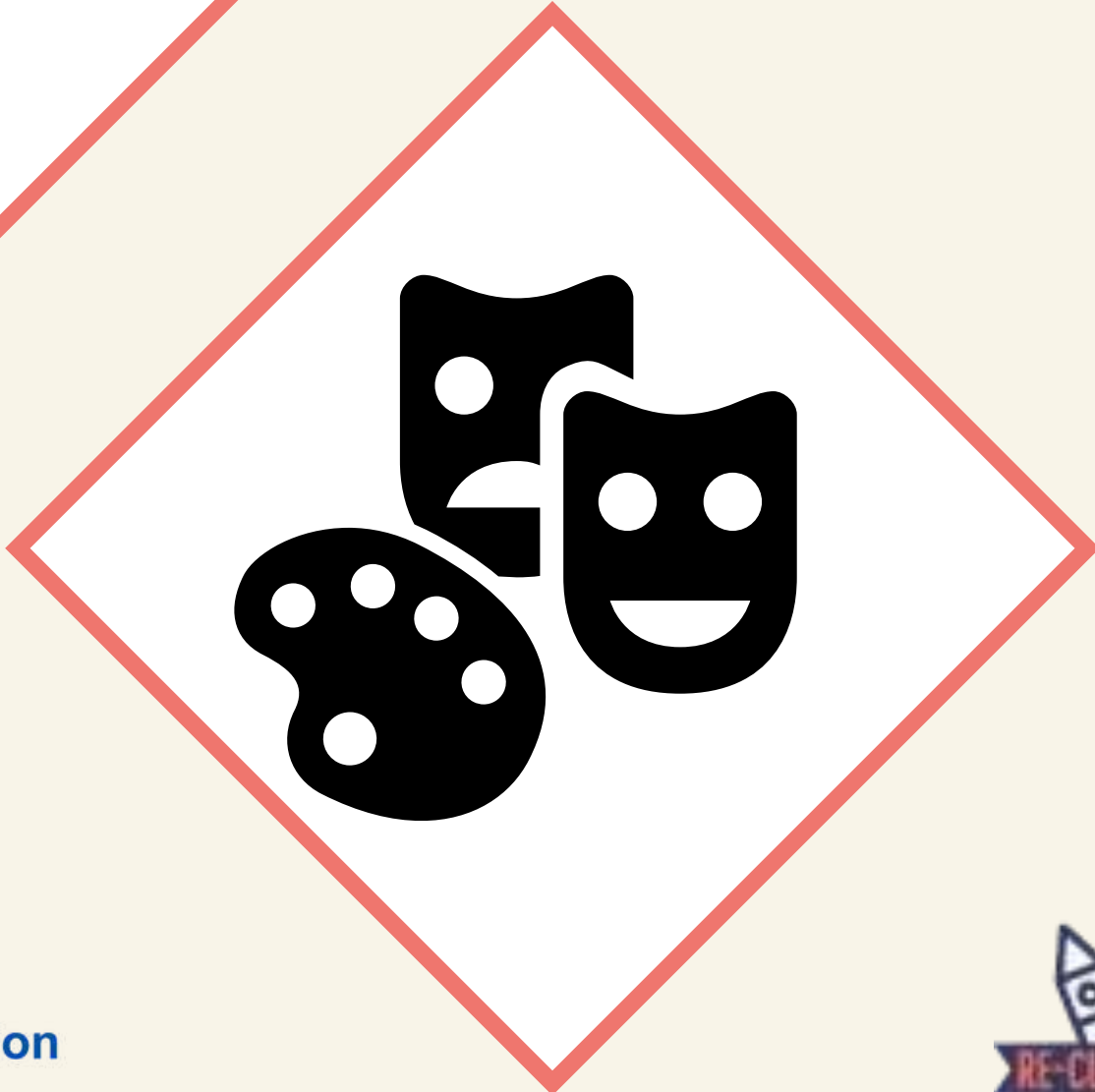# USE: GUIDE TO THE PLATFORM

●●●●●● **SIX MODULES**

5. CONSERVATION AND VALORISATION OF **TANGIBLE HERITAGE**

6. CONSERVATION AND VALORISATION OF **INTANGIBLE HERITAGE**

RE-CULTURAL HERITAGE

Contents of each module will be organized as follows

DESCRIPTION AND PURPOSE OF THE MODULE

TRAINING CONTENT

BEST PRACTICES PRESENTATION

SELF-ASSESSMENT: QUIZ

PROJECT TASK

RE-CULTURAL HERITAGE

Leveling of difficulty and users profiles

The **difficulty** of the modules **is graduated**, since they aim at providing professionals, cultural entrepreneurs and whoever wants with **basic to advanced skills and abilities**

Not only experts of the field, but also individuals interested in starting their careers in the cultural sector will be able to use the basic courses, and then move on to the advance once. In fact, the advantage of the platform is that everyone's training will go at a **personalized speed**
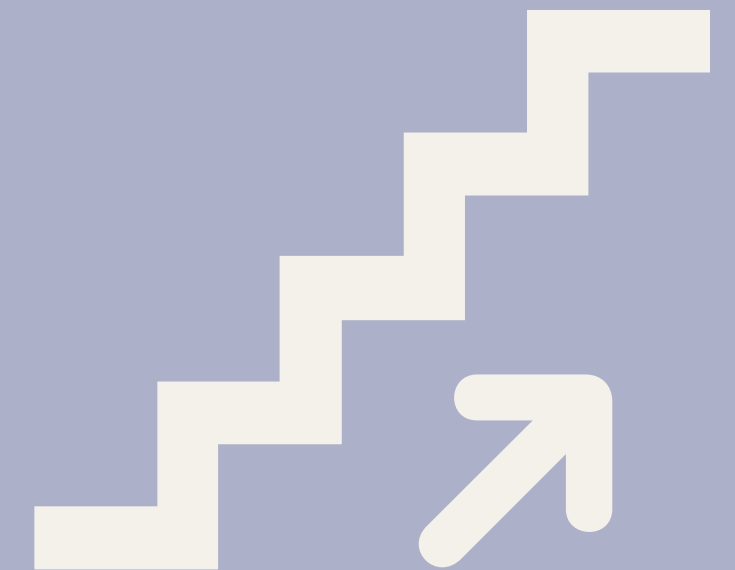
RE-CULTURAL HERITAGE
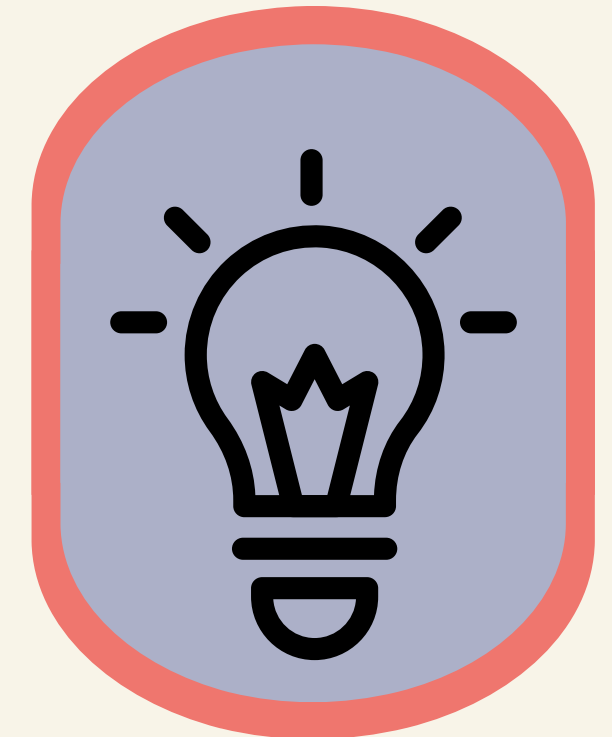
PRELIMINARY STEPS BEFORE STARTING THE TRAINING

What is the meaning of **cultural rural heritage?**

1

Where it all began: the **Re-Cultural Heritage Project**

2

RE-CULTURAL HERITAGE

1 What is the meaning of cultural rural heritage?

RURAL HERITAGE IS A TYPE OF CULTURAL HERITAGE

- Cultural heritage is **an ensemble of cultural, sociale and scenic values**, which constitute the wealth and richness of a place and its people

- Rural heritage developed in the process of civilisation, through **local residents' unique production methods, lifestyles: their actions on the tangible environment** over a long period of time

THE RESULT IS A LANDSCAPE SHAPED BY:

agriculture, animal husbandry, typical productions and traditional activities and uses

RE-CULTURAL HERITAGE

1 What is the meaning of cultural rural heritage?

TANGIBLE: PHYSICAL ATTRIBUTES

INTANGIBLE: TRADITIONS, PRACTICES

old and historic buildings, ruins, archaeological sites, cultural landscapes

traditional dances and music, but also agricultural techniques, transmitted from generation to generation
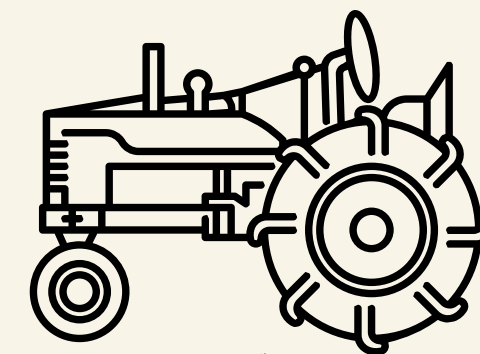
RE-CULTURAL HERITAGE

2 Where it all began: the Re-Cultural Heritage Project

Nowadays, **rural heritage risks** of being lost, especially when it comes to isolated, lesser-known places. **Many young people have left these areas to move to the city**

The **Re-Cultural Heritage Project** recognises the importance of recreating appeal of these areas by promoting their tangible and intangible values

RE-CULTURAL HERITAGE

(Ibrahim, 2022)

2 **Where it all began: the Re-Cultural Heritage Project**

To do this, **new skills have to be developed and cultural and tourism operators' profiles should be updated**

The Re-Cultural Heritage Project aims at developing new skills and professionals through **innovative training paths, offered by the project itself**

RE-CULTURAL HERITAGE

(Ibrahim, 2022)
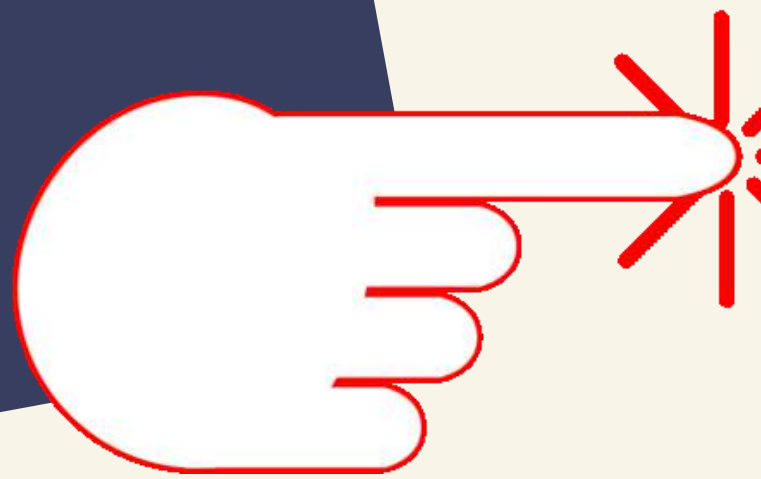
"*Regenerating and Managing Rural Heritage - Handbook for Administrators and Stakeholder*"

OTHER TRAINING ACTIVITY OFFERED BY THE PROJECT

It contains interesting **case studies** and an **interactive map** with the aim of spreading awareness, as only through knowledge and exchange of inclusive good experiences important changes can be made

RE-CULTURAL HERITAGE

INTERVIEW ON ANTONIO

- the Re-Cultural project in 3 words
- what is the most innovative aspect of this project?
- why to attend this online course?

● TEST YOUR KNOWLEDGE

BASIC

1. What is rural cultural heritage?
a) A mix of tangible and intangible values
b) a natural place as transformed by human activities
c) Both are correct

2. Rural areas are in danger of being depopulated **(T)**

3. Fill in the blanks
depopulation / cultural and tourism operators' / training paths

To answer the problem of _____, rural areas need to be re-vitalized through the development of _____ profiles. The Re-Cultural Heritage Project aims at increasing professionals' skills through innovative _____.

4. Sustainable tourism is a strategy to revitalize these rural areas. **(T)**

● TEST YOUR KNOWLEDGE

ADVANTAGE

Time for reflections

1.

Think of some sustainable tourism pathways in your country or in another that manage to revitalize isolated rural zones

2.

To what extend local communities might improve the process of revitalizing rural areas where they live?

3.

In which way tangible and intangible heritage could cooperate synergically?

QUESTION

how can this training help you in your professional life?

◆ **RE-CULTURAL HERITAGE**

MODULE 1

Collaboration

in Cultural Heritage

RE-CULTURAL HERITAGE

INTRODUCTION

The purpose of this module is to

The module 1 aims to teach how:

▶.1

- To develop **innovative competence**s of the participants **in participative cultural heritage governance**

▶.2

- To **identify and engage stakeholders** in cultural policy through **best practices**

▶ .3

- To involve stakeholders into **co-creation** of cultural products.

▶.4

- To **build network and partnership** with relevant stakeholders in cultural policy

▶.5

- To identify **the suitable management approach** to the culture heritage.

RE-CULTURAL HERITAGE

Development of governance approach to culture

Culture 1.0

= moment in time ('pre-industrial'), in which culture was neither acknowledged as economical commodity, nor accessible to the majority of people

Culture 2.0

= a universal right, and part of the very idea of citizenship.;
= cultural and creative activities were considered to produce economic value and thus potentially profitable, but they still represented a specific (although minor) sector of the whole economy.

Culture 3.0

= a wave of social and technical innovations driven by a structural transformation of the production side in culture;
= social actors and cultural customers can co-design, co-create, co-produce cultural services , as well as consume them.

RE-CULTURAL HERITAGE

Basic elements of cultural particpatory governance

1.Balancing top-down coordination and bottom-up participation

The governance agreement (commmons) managed by a public-private-community partnership, where the local had a key role.

2.Legitimising the initiative (internally and externally)

Collective action at the local level, recognition of the rights and duties of partners, managment tasks and ownership.

3. Enabling and organising communication

A communcation strategy has a significant influence on the success of cultural governance initiatives.

Participatory Governance of Cultural Heritage

- organizing and joining collaborative ventures aimed at intercepting, extracting, processing, and transforming knowledge to make it useable in decision-making processes.

- the development of cultural heritage is based on the joint discovery of the community's own identity, and local actions, like associational memberships and cooperatives, are important for the development of the political capacities of citizens (Fischer, 2006; Holmes and Slater, 2012).

- processes that are concerned with the regulation, mediation, and negotiation of cultural and historical values and narratives (Waterton and Smith, 2009).

RE-CULTURAL HERITAGE

Models of cultural heritage governance

Institutionalized Cultural Heritage

Lower Citizen Participation

Higher Citizen Participation

Hybrid Cultural Heritage

Co-funded by
the European Union
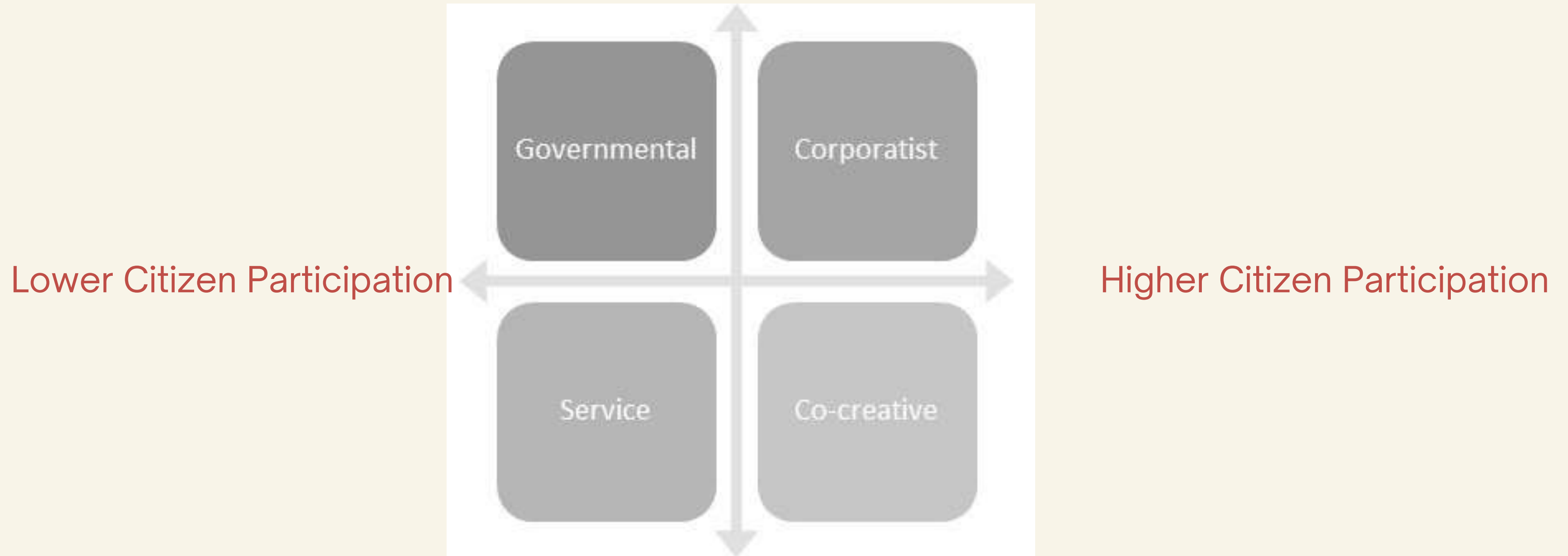
RE-CULTURAL HERITAGE

Models of cultural heritage governance

GOVERNMENTAL

- cultural heritage policy and management have often been controlled by governmental bodies.
- it focuses on representing traditional herarchies and it poolrly equipped to handle changes.

CORPORATIST

- controlled collaboration between the state and civil society, where established civil society organizations form intermediary structures between the state and the citizens.
- it is not flexible with regard to changing circumstances when collaboration with selected interest groups leads to the partial transfer of knowledge and poorly organized feedback.

SERVICE

- balance between the requests of clients and beneficiaries of public services and the economic and efficient use of public resources.
- it makes hard to engage citizens in the production of public services as a group and limits citizen input regarding service improvement

CO-CREATIVE

- co-creation has mainly referred to innovation and value creation, which takes place as a collaborative process that involves different types of actors in culture.
- creative mode is apt to detect changes early and create flexible decision-making procedures.

Cultural participation
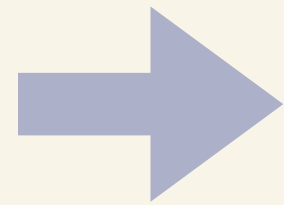
➤ access to culture for diverse population groups, which implies a policy objective of removing barriers that prevent such access (Pasukowska-Schnass, 2017)
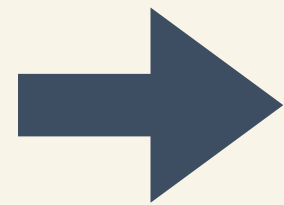
➤ a distinct phase of a "culture cycle" whose steps are: creation, production, dissemination, exhibition/reception/transmission, and consumption/participation (UNESCO, 2009).
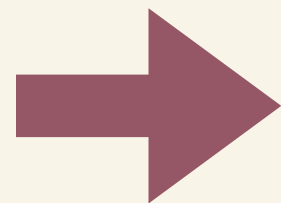
➤ an unprecedented set of tools and skills that enables practically everybody to create and share cultural and creative content (Katz-Gerro, 1999).

RE-CULTURAL HERITAGE

Cultural participation

Individuals **access and enjoy the experiences** and contents created by **someone else.** It includes **attendance at formal and for-fee events,** as well as informal cultural action, such as **participating** in community cultural activities and amateur artistic productions, or everyday activities.

Passive behaviour (e. g. listening to music, reading a book)

Individuals **contribute directly and explicitly** to the production of the cultural experience itself. it includes participation in community cultural activities and amateur artistic productions, or everyday activities

Active behaviour (e. g. playing a musical instrument, painting)

RE-CULTURAL HERITAGE

Forms of cultural participation

1. **Information seeking, collecting and spreading information on culture**

2. **Communication and community** — interacting with others on cultural issues and participating in cultural networks;

3. **Enjoyment and expression** — enjoying exhibitions, art performances and other forms of cultural expression, practising arts for leisure and creating online content;

4. **Transaction** — buying art and buying or reserving tickets for shows.

RE-CULTURAL HERITAGE

Levels of cultural participation

INCREASING IMPACT ON THE DECISION →

	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
PUBLIC PARTICIPATION GOAL	To provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions.	To obtain public feedback on analysis, alternatives and/or decisions.	To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered.	To partner with the public in each aspect of the decision including the development of alternatives and the identification of the preferred solution.	To place final decision making in the hands of the public.
PROMISE TO THE PUBLIC	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and provide feedback on how public input influenced the decision.	We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the decisions to the maximum extent possible.	We will implement what you decide.

IAP 2 Spectrum of Public Participation by International Association for Public Participation

RE-CULTURAL HERITAGE

Co-funded by the European Union

Benefits of cultural participation

SOCIAL COHESION

- social integration of marginalised communities and subjects,
- better integration of elderly and fragile citizens, migratns and refugees,
- main policy variable for addressing conflict resulation,
- tool how to support the intercultural dialogue.

WELL -BEING AND HEALTH

- increased life expectancy of the citizens,
- positive influence on psychological well-being,
- active ageing, healthy lifestyles, disease prevation and coping,
- therapetuic approaches.

ECONOMIC

- it addresses societal challenges in cities or regions (e.g., climate change) from new angles, favouring resilience, skill creation, and prosocial behavioural change,
- it supports for public and private investments and cultural policies in public opinion, thus contributing to the financial and social sustainability of cultural and creative sectors in the locality/region.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

(Ibrahim, 2022)

Results of active participation in culture is CO-CREATION

joint or partnership-oriented creative approaches between two or more parties, especially between an institution and its stakeholders, towards achieving a desired outcome.

Co-creation process can enable organisations:

- find a connection between groups that would normally not collaborate;
- raise awareness and sensitivity towards important issues with certain groups/individuals create a safe space for sharing;
- create a common understanding;
- enable the creation of more layeredand nuanced exhibitions and events;
- build relationships between groups/individuals that exist well beyond the scope of a project;
- empower minority perspectives.
-

(Ibrahim, 2022)

FORMS OF CO-CREATION IN CULTURE

Contributory projects: where the audience has a small contribution in an institutionally controlled process

Collaborative projects: where the audience becomes a partnerin an institutionally controlled process;

Co-creative projects: where the audience and the institution jointly define the project goa generate the programme, and control a whole process;

Hosted projects: where the audience is in full control within the context of the institution. Institutions share space and tools with community groups with a wide range of interests. These projects allow participants to use institutions to satisfy their own needs with minimal institutional involvement.

Examples

Free zone for art and creativity in Rezé, France

The co-creation project was aimed to renovated a post industrial site to a free zone for art and cutlure ihabitated by fantasy architecture. It provided people the opportunity to participate in multi-purpose spaces with open cultural objectives. It brought together a variety of mutually beneficial activities in a living, working, shopping, meeting, and learning space.

After years of neglect, the catacombs of Naples, which are privately owned by the Vatican, were entrusted to La Paranza social cooperative and reopened to the public. The cooperative empowered young people, created a safer environment in the Rione Sanità and revitalised the entire district. It is a story of transformation from degradation to recovery of a remarkable, hidden heritage

Tha catacombs of Naples, Italy

https://culturalheritageinaction.eu/a-free-zone-for-art-and-creativity/

https://culturalheritageinaction.eu/the-catacombs-of-naples/
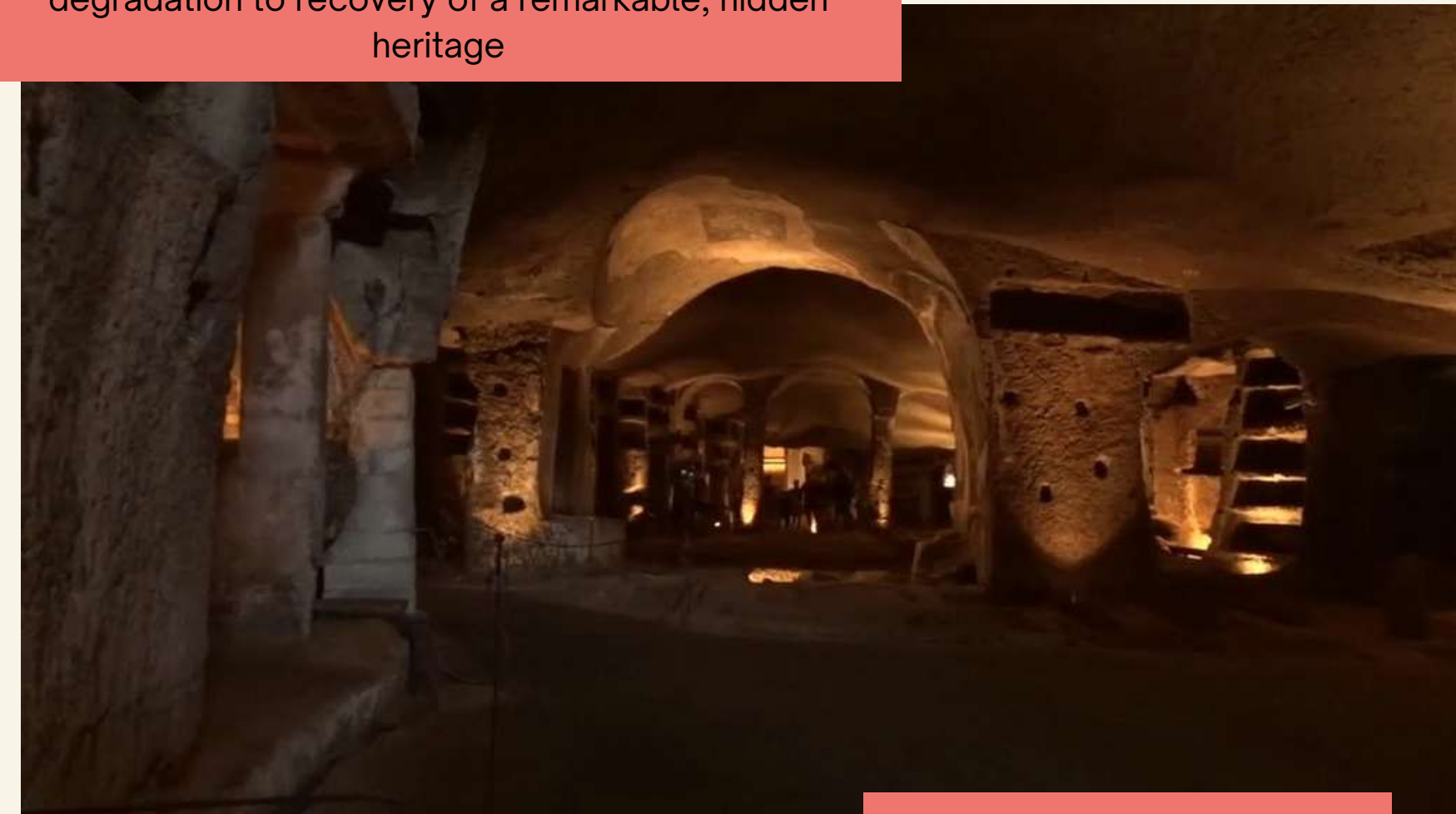
Stages of co-creation in cultural policy

CO-INITIATION

Citizens act as an initiator, e.g. citizens can take the initiative to improve the livability of their neighborhood

CO-DESING

Citizens are invited to co-design, i.e. the initiative lies within the responsibilities of the public organization, but citizens decide how the service will be delivered.
For instance, citizens can be invited to contribute their ideas about how to design and maintain a new community center.

CO-IMPLEMENTATION

Citizens are 'just' invited to implement public services, e.g. participation of citizens. Citizens only perform some executive tasks.

RE-CULTURAL HERITAGE

Example of co-initiation in culture

In February 2022, the city of Genoa launched Rolli Lab, an open call for innovative ideas to enhance the value and public use of urban heritage in Genoa and improve the city's cultural life.
The objective was to create a dynamic relationship between heritage and innovation as well as between the historic centre and the rest of the city by involving designers, entrepreneurs, startups, SMEs, residents and associations in the management, access and use of urban heritage.

The main thems of call were: Genoa Protection, Genoa Promotes, Genoa Involves, and Genoa Welcomes.
54 applicants presented innovative ideas.
€20,000 was divided between the winning projects.
More info: https://www.fondazionesantagata.it/en/foundations-news/rolli-lab-the-booklet-of-the-call-and-the-finalist-projects/

To tackle the initial reluctance of the local stakeholders in Cantabria (Spain), a participatory mapping exercise identifies local cultural assets. Experts catalogue them and co-design the pilgrimage route 'Camino Lebaniego' (a subsidiary of the Camino de Santiago, UNESCO World Heritage), positioning it in national and international pilgrimage networks.

An innovative marketing strategy attracts specific clients, such as tourists. The centre provides information to and monitors over 50,000 pilgrims and tourists per year. The internationalisation of the centre has been enabled by participation in EU initiatives and networks.
More information: https://culturalheritageinaction.eu/cantabria-region-spain-domus-dei-to-domus-populi-a-1000-year-old-church-is-new-centre-for-cultural-life/
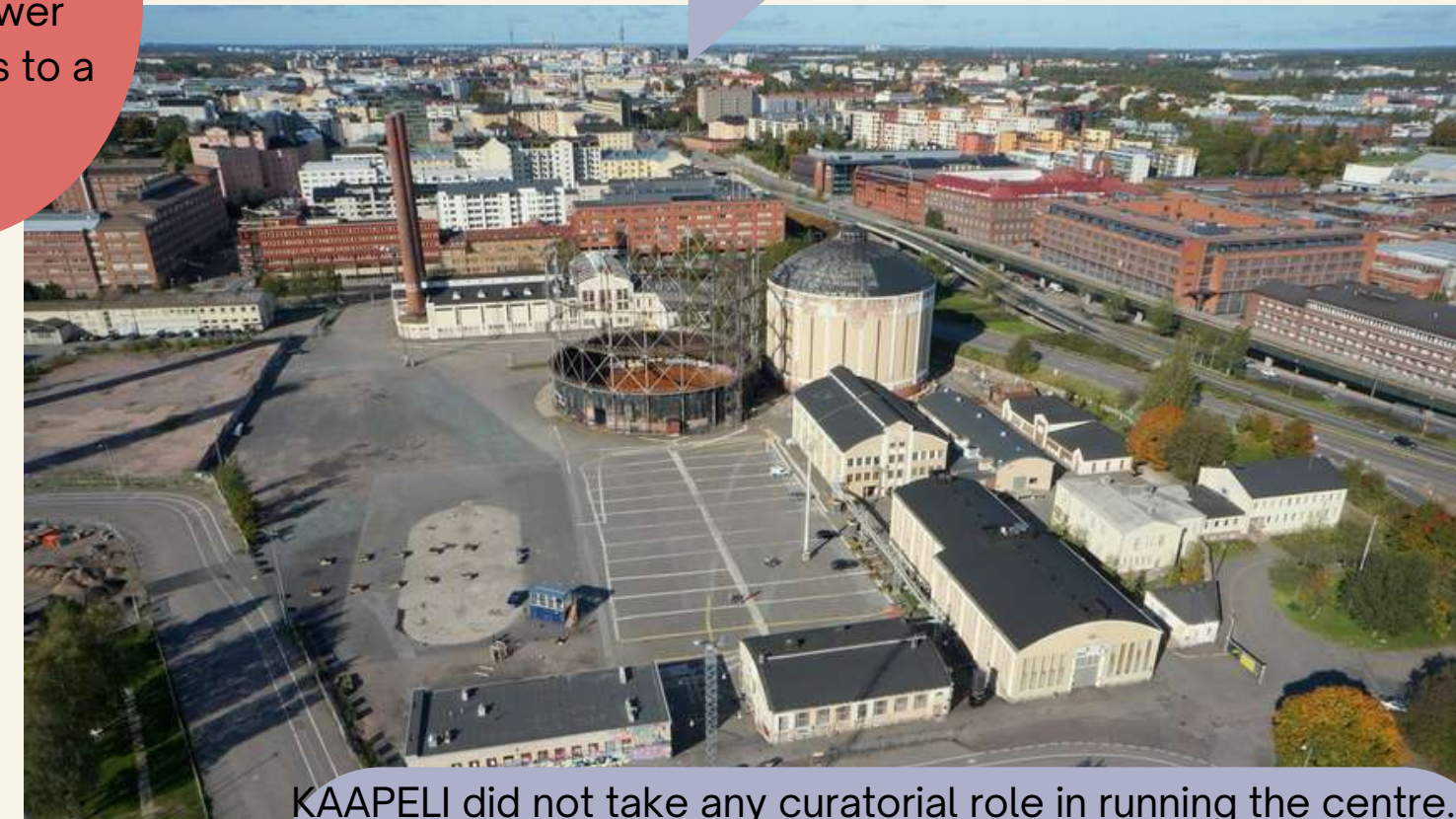
Example of co-design in culture

Example of co-implementation in culture

Project Museum in the village realised in Leiria (Portugal). wants to reduce loneliness and social isolation among elderly communities - aged 65 and over, living in rural secluded areas, with lower population density and with reduced access to a diverse cultural offer.

13 selected museum collections were temporarily exhibited in unexpected places in the villages, e.g. inactive primary schools, a fish market, etc. In addition, each community was invited to look after the exhibition in their village. Several workshops took place, where participants were invited to discuss, reflect and reinterpret the pieces, unleashing new artistic creations. Seniors learned about contemporary resources and different art forms, and their link to memories, traditions and heritage. The created artworks were presented with artistic performances, in which communities and museum professionals actively participated, and inaugurating and displaying them at the museums.
More information: https://www.redecultura2027.pt/en/projects/museum-in-the-village

Cable Factory / Kaapelitehdas (Helsinki, Finland) occupies the premises of an old factory which initially produced telephone and electrical cables. The Cable Factory project began in 1991 and nowadays it is the largest and most diverse cultural centre in Finland. It houses 3 museums, 10 galleries, dance theatres, art schools, artists, bands and companies active in the creative industries.

KAAPELI did not take any curatorial role in running the centre. It only managed the premises and the company, leaving its tenants with complete artistic freedom, which helped create a community. The tenants shared the intellectual ownership of the factory. 1 The key to Cable Factory's sustainability lies in the company's organisational model. When founding the company, the City of Helsinki gave the ownership of the factory building to the company and, thus, guaranteed its permanent cultural use and boosted the company's balance sheet and made it financially independent.
More information:https://teh.net/member/kaapelitehdas-cable-factory/

Co-creation as a part of creative cultural tourism

- an active involvement of visitors in courses and learning experience which are typical of the vacation location wherethey are conducted, it gives themthe chance to engage local community and to develop their creative potential (Bhardwaj Sharma, 2022) in the sector of creative tourism.

Tourists no longer want to attend traditional sightseeing tours, they need to feel involved into the destination's daily life and to co-create signature experiences with the locals (Creative Tourism Network, 2023).

dancing traditional folk dances in Slovakia

creative craft workshop in Loulé, in Portugal

preparing the chocolate in Quito

◆ **RE-CULTURAL HERITAGE**

MODULE 1

Collaborations in Cultural Heritage

Best practice examples

Center of Independent Culture Center - Garden (Banská Bystrica, Slovakia)

CHARACTERISATION

It is a non-profit organization that first existed as an informal community of artists, cultural managers, and volunteers. It is currently a fully established organization in Slovakia and abroad as well as a co-founding member of an association Antena – Network for Independent Culture in Slovakia.

THE MAIN PURPOSE OF GARDEN

it is to implement the educational, creative and artistic activities aimed at support of democracy, human rights, marginalized groups rights, fight against extremism or other negative features in society.

It provides the space for contemporary art in the form of theatre and dance performances, concerts, festivals, and exhibitions, as well as its own artistic production and education.

RE-CULTURAL HERITAGE

Center of Independent Culture Center - Garden (Banská Bystrica, Slovakia)

an island of positive deviance and a platform for many human rights events and civic activism.

a key partner Human Forum initiative, what is a set of educational and population activities aimed at democracy, human rights, fight against extremism or other negative features in society.

a home stage of the Municipal Theater - Divadlo z Pasáže (Theatre from the Passage), which was established in 1995 as the only professional community theatre in Slovakia working with people with special needs.

a a strong focus on cooperation with the marginalized groups as refugees, persons with weak social background, or persons from the LGBTI+ community, persons with different religion or nationality and special events focused on children and families to support the community solidarity and self-realization.

Text vášho odseku

RE-CULTURAL HERITAGE

Best practices of Garden
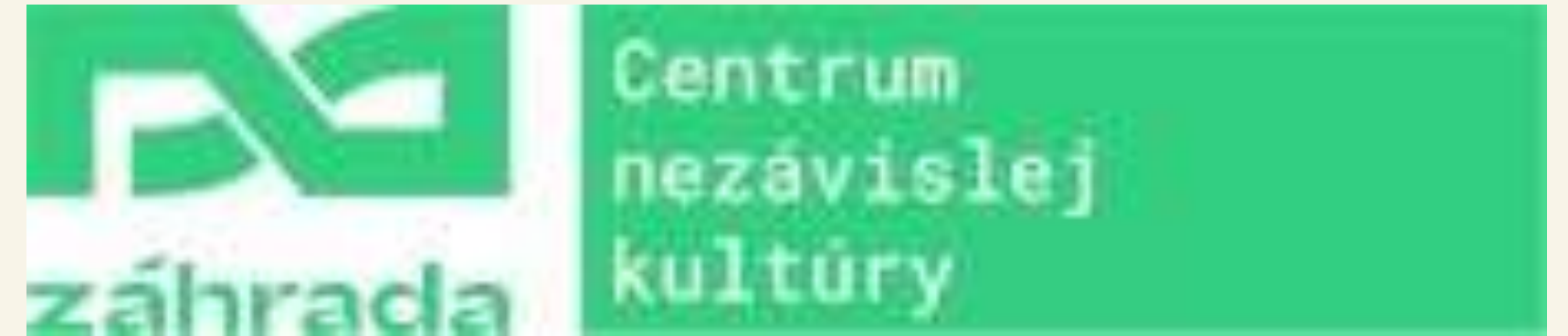
CONCRETE PRODUCTS AND SERVICES WITH EFFECTIVENESS GAINS:

Connect and network the local community;

• Educate and train the local community and well as cultural and creative people;

• Support the innovations and inventions of local community.

MULTISOURCE FINANCING BASED ON THE PROJECT ACTIVITIES WITH EFFICIENCY GAINS:

Volunteering is a key force to move forward;

Well-established cooperation of different stakeholders;

INCREASED EQUITY AND FAIRNESS:

The target group of the initiative involved minorities

Exchangers
(Košice, Slovakia)

→ Project realised within the
European Capital of Culture 2013

→ Network of cultural points in the city
districts with aim to spread the
cultural activites **closer to citizens.**

→ Various modes of utilization:
exhibition premises,
artificial climbing wall,
skate part,
community garden,
community center, etc.

Kultur Park
(Košice, Slovakia)

a renovation of old army barracks into the cultural centre

- The aim was to create **area for presentation and support of art and modern creative, authentic and experimental culture** in cooperation with the partners - the University of P. J. Šafárik, the Slovak Academy of Science and the Technical University.
- The complex of 8 buildings, 3 main with the names from army terminology (Alfa, Beta, Gama) transformed into the **premises for ateliers, workshops, studios, classrooms, two big multifunctional halls** for concerts, theatre performances, lectures, conferences and two smaller halls for dancing and with special sound and video equipment.
- The part of cultural centre areal is **Steel Park** (park of science) devoted to the interactive exhibition of steel production in innovative way.

Altiplano, Granada province, Spain

It is a flat semi-arid area with poor soils and an extreme climate due to its altitude, continental influence, and the presence of surrounding mountain

⬇

the creation of a unique landscape marked by impressive badlands where the historical relationship between humans and the environment has built balances based on sustainable use of resources, particularly water and soils.

⬇
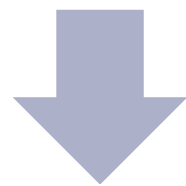
the creation of **traditional and historical irrigation systems** that form real oases of great beauty with numerous cultural and environmental values

Altiplano,
Granada province, Spain

• traditional and historical irrigation systems as an important part of cultural landscape.
currently under evaluation of UNESCO to be awarded as **GEOPARK**.
local initiatives convert some of the existing pathways contiguous to the irrigation channels and oasis into **cultural route** to link them to agrarian local production, rural heritage, traditional practices, and ecosystem services.
• implementation of co-governance initiatives has had a **direct impact on reinforcing the resilience of this heritage**, increasing its capacity to face current challenges, which are directly connected to global and climate change
(see: Civantos et al., 2020).

Best practices of Altiplano

- The central point is a f**ocus on local communities.**
- Cultural heritage is perceived as a **tool for social intervention** with real impact, given various current socio-political, economic and ecological high stakes.
- Cultural heritage attempts to help improve the population's daily reality through empowerment of **rural communities by stronger voice** in the local, regional and national discourse, governance and policy-making.
- Intervention and mediation become a tool of **overcoming social conflicts** and lead to social empowerment, sustainable economic development, and cultural and social recognition.

Re-cultural heritage

In conclusion:

The current approach to the cultural management, including the cultural heritage management can be characterised by the explosion of the pool of producers, co-designing, co-creation and co-production of cultural services (as well as their consumption. Producers and users are now interchanging roles in a spectrum of possibilities where access to content produced by others and circulation of own content to others, are naturally juxtaposed and generally occur through the same platforms. The cornerstone of is active cultural participation as a knowledge-intensive form of the capability building process .

ANY QUESTION ?

RE-CULTURAL HERITAGE

● TEST YOUR KNOWLEDGE

BASIC

1. What is actually the main approach to the management of cultural policy?
a) Cultural formal management
b) Cultural service approach
c) Cultural particpatory governance

2. The governance agreement (commmons) is managed by a public-private-community partnership, where the local had a key role **(T)**

3. Fill in the blanks
community identity / collaborative / historical values and narrative
Participatory governance of cultural heritage includes organizing and joining _____ ventures aimed at intercepting, extracting, processing, and transforming knowledge to make it useable in decision-making processes.
The development of cultural heritage is based on the joint discovery of the_____ , and local actions.
Governance processes are concerned with the regulation, mediation, and negotiation of cultural and _____.

4. A communcation strategy has no significant influence on the success of cultural governance initiatives. **(F)**

5. Models of cultural heritage governance does not include:
a) Co-creative
b) Informal
c) Service
d) Corporatist

6. Cultural participation accesses to culture for diverse population groups, which implies a policy objective of removing barriers that prevent such access **(T)**

7. Cultural participation uses a limited set of tools and skills that enables practically everybody to create and share cultural and creative conten.t **(F)**

8. Reading a book is a form of
a) passive cultural behavior
b) active cultural behavior
c) interactive cultural behavior

9. Benefits of cultural participation include:
a) Social integration
b) Wellbeing and heath
c) Both are correct

10.The service approach in cultural management makes easy to engage citizens in the production of public services. **(F)**

ADVANCED

11. Associate definition with term - co-initiation, co-design, co-implementation

Citizens are 'just' invited to implement public services.(co-implemenatation)
Citizens act as an initiator, e.g. citizens can take the initiative to improve the livability of their neighbourhood (co-initiation)
The initiative lies within the responsibilities of the public organization, but citizens decide how the service will be delivered. (co-design)

12. An active involvement of visitors in courses and learning experience which are typical of the vacation location is a part of creative tourism. **(T)**

13. Which form does not belong to co-production in culture?
a) collaborative project
b) internship
c) hosted project

14. Cultural participation supports for public and private investments and cultural policies in public opinion, thus contributing to the financial and social sustainability of cultural and creative sectors in the locality/region **(T)**

15. Co-production raises awareness and sensitivity towards important issues with certain groups/individuals **(T)**

QUESTION

What type of cultural participation and creation is closest to you?
Which one suits you the best?

◆ **RE-CULTURAL HERITAGE**

MODULE 2

Financial resources

BASIC

INTRODUCTION

◆ The purpose of this module is to identify **financial resources** in the matter of cultural heritage and point out the importance of sustainability.

The module 2 aims to teach how:

▶.1

- to **understand the link** between cultural heritage and financial sustainability;

▶.2

- To **analyze** key concepts of economic and financial sustainability;

▶ .3

- *To **grasp** the international framework legislation in safeguarding cultural sites;*

▶.4

- To understand through **real examples** how to find funding opportunities

▶.5

- To **consider** the social, economic, and digital impact of cultural heritage's projects

RE-CULTURAL HERITAGE

Sustainability of cultural heritage

The State Parties of the Faro Convention (2005) recognized that:

a

rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights (art.1.a);

b

but also, "emphasise that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal (art.1.c).

RE-CULTURAL HERITAGE

● Sustainable use of the cultural heritage

ARTICLE 9 OF THE FARO CONVENTION
To sustain the cultural heritage, the Parties undertake to:

a) promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;

b) define and promote principles for sustainable management, and to encourage maintenance;

c) ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;

d) promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;

e) promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions.
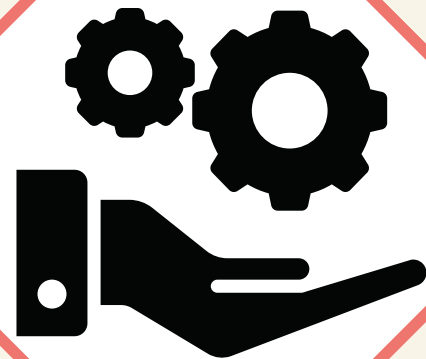
RE-CULTURAL HERITAGE

Cultural heritage and economic activity

ARTICLE 10 OF THE FARO CONVENTION
In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake to:

a) raise awareness and utilise the economic potential of the cultural heritage;

b) take into account the specific character and interests of the cultural heritage when devising economic policies; and

c) ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values.
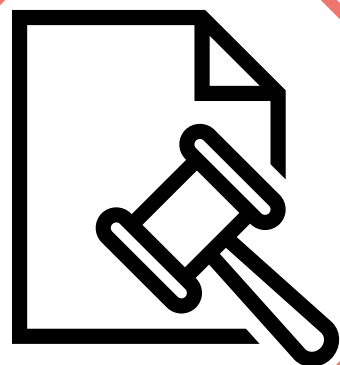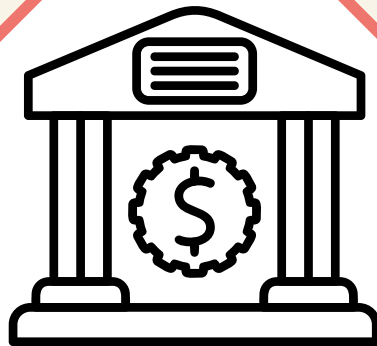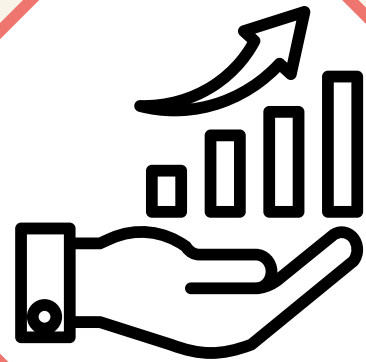
RE-CULTURAL HERITAGE

● Financial sustainability

WHAT TO CONSIDER

Article 9 and article 10 of the Faro Convention highlight some of the crucial factors in the sustainability of the cultural heritage:

- what are the identity and values enshrined in the cultural heritage site?
- what are the principles that promote sustainable management and conversation?
- are the economic policies put into place respecting the site's integrity?

ECONOMIC SUSTAINABILITY

It has been defined as the "*process of allocating and protecting scarce resources while ensuring positive social and environmental outcomes*" as well as intergenerational equity (i.e., meeting the needs of the present generation without compromising the needs of future generations)

(Doane and MacGillivray 2001, p. 16)

RE-CULTURAL HERITAGE

● ECONOMIC AND FINANCIAL SUSTAINABILITY

DEFINITIONS

The **economic sustainability** of a cultural project refers to the ability of the project to generate a profit in the economy in general.

Financial sustainability generally refers to the ability to continue the implementation of policies and service delivery after the funding terminates.

Economic sustainability is related to instrumental cultural values, while financial sustainability refers to the intrinsic values of culture per se ensuring its durability due to the available finances.

RE-CULTURAL HERITAGE

ECONOMIC AND FINANCIAL SUSTAINABILITY

CREATIVE IN FUNDING

Sustainability covers multiple fields, from cultural to economic, environmental, and social. It requires great expertise from cultural heritage managers to balance all of them. As to ensure economic and financial sustainability, specific managerial knowledge is needed, alongside **nurturing creative and innovative approaches to funding.**

RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

THREATS TO CULTURAL HERITAGE

Cultural heritage might be threatened by **events** such as armed conflict and **natural disasters** such as earthquakes, but also pollution, uncontrolled urbanization and uncontrolled tourism development can pose some sites at risk.

Dangers can be '**ascertained**', referring to specific and proven imminent threats, or **'potential'**, when a property is faced with threats which could have negative effects on its World Heritage values.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

THREATS TO CULTURAL HERITAGE

ASCERTAINED	POTENTIAL
- deterioration of different kinds; - significant loss of historical authenticity; - important loss of cultural significance.	- less protection due to change in its judicial status; - lack of conservation policy; - threatening effects of regional planning projects; - armed conflict (threat or actual); - environmental issues.

RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

THREATS TO *NATURAL* CULTURAL HERITAGE

ASCERTAINED

- A serious decline in the population of the endangered species or the other species of Outstanding Universal Value for which the property was legally established to protect;
- severe deterioration of the natural site;
- human encroachment.

POTENTIAL

- a modification of the legal protective status of the area;
- projects that threaten the property;
- inefficient management plan or system;
- environmental factors.

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RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

THREATS TO CULTURAL HERITAGE

The research conducted by *Eppich and Grinda (2019)* showed that often cultural heritage sites are **not financially sustainable** due to their dependence on government subsidizing and lack of effective fund management policies.

Often, the *revenue* is generated by **tourism**. But more tourism does not always equal more financial sustainability. Indeed, with excessive visitation comes the threat of damages caused by overcrowding, environmental damage and wear-and-tear, thus raising the costs of restoration and maintenance.

D. A. Jelinčić, M. Šveb, Financial Sustainability of Cultural Heritage: A Review of Crowdfunding in Europe, 2021.

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RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

CULTURAL CAPITAL APPROACH

The approach defined by **Throsby (1999)** and analyzed by Loulanski T. and Loulanski V. (2011) discusses the balance between culture and tourism and their impact on boosting financial sustainability.

This approach highlights the importance of the **cultural values** of the heritage site, which will consequently stimulate flow of goods and services that will trigger revenue and then financial sustainability.

Interpretation and **pricing** are two of the additional factors that help to balance tourism and culture.

Interpretation, which refers to the activities implemented to raise public awareness on the site, can impact economic and financial sustainability.

Pricing can help avoiding overcrowding and generating revenues to decrease dependence from public fund.

RE-CULTURAL HERITAGE

FINANCIAL SUSTAINABILITY OF CULTURAL HERITAGE

CATEGORIES

There are 5 categories that are defined within the concept of financial sustainability:

1) revenue identification;

2) expenditure analysis;

3) administration and reporting;

4) strategic planning; and

5) alignment and support of the mission.

RE-CULTURAL HERITAGE

CATEGORIES OF FINANCIAL SUSTAINABILITY

REVENUE IDENTIFICATION

It answers the question:

What are the inputs into a cultural heritage site?

- **Pricing**
(extrinsic opportunities (entry tickets, gift shops or cafés)
- **Donation**
intrinsic opportunities
- **Subsidizing**
usually by governments

EXPENDITURE ANALYSIS

It answers the question

On what is the money spent?

ADMINISTRATION AND REPORTING

It entails general reporting: balance sheet, income statements, financial condition and cash flow.

RE-CULTURAL HERITAGE

CATEGORIES OF FINANCIAL SUSTAINABILITY

STRATEGIC PLANNING

It strategically plans and foresees income and expenditures and assists in taking advantage of revenue opportunities. It also identifies vulnerabilities, risks and contingency planning.

SUPPORT OF THE MISSION

A cultural heritage site enshrines many values other than financial consideration. The category was established to preserve the site and avoid its over-commercialization.

The financial means are the ultimate goals of sustainability in terms of safeguarding the site and promoting its conservation.

(Eppich and Grinda 2019)

RE-CULTURAL HERITAGE

For cultural heritage sites to ensure financial sustainability, they should satisfy 5 specific conditions:

1) they need to have an environment which encourages future financial planning;

2) they should provide education and knowledge about finances;

3) there should be an awareness of financial sustainability benefits which leads to a positive perception of finance;

4) the cultural heritage site has to have autonomy in decision making; and

5) public interest should be a priority through the involvement of the local community.

RE-CULTURAL HERITAGE
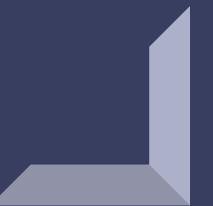
To increase the likelihood of funding, cultural projects need to demonstrate economic and financial sustainability. It is not easy to ensure a profit from the cultural project and this possibility might rely on the financial ability to carry on policies and services offered even after the funding ceases.

The economic value of cultural heritage sites is often acquired through cultural tourism, which accounts for

40% of European tourism

On the other hand, financial revenue from tourism does not always entails sustainability.

It is not necessarily a synonym for revenues. Indeed, excessive visitations and overcrowded sites might damage or put at risk the area, thus increasing the eventual costs of restoration and maintenance.

RE-CULTURAL HERITAGE

INTERNATIONAL ASSISTANCE UNDER WORLD HERITAGE FUND

ESTABLISHMENT

In 1972 UNESCO's Member States established the International Assistance (IA) under the World Heritage Fund with the aim to protect sites enlisted in the World Heritage List.

TODAY

The Member States that ratified the World Heritage Convention can apply for IA's funding. In 2020, the Member States amounted to 194.
Individuals, foundations, IGOs and NGOs **are not eligible** for submitting International Assistance requests under the World Heritage Fund. To apply for assistance, the Member States can refer to:

- State Party National Commission for UNESCO;
- Permanent Delegation to UNESCO, or
- an appropriate governmental Department or Ministry.

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RE-CULTURAL HERITAGE

INTERNATIONAL ASSISTANCE UNDER WORLD HERITAGE FUND

ACTIONS

The funding can address:

EMERGENCY ASSISTANCE

It addresses threats (real or potential) to UNESCO sites which have suffered or are in danger of severe damage due to external factors or phenomena (i.e. man-made disaster or natural catastrophe).

PREPARATORY ASSISTANCE

Its aim is to:

- prepare or update Tentative lists (inventory of those properties which each State Party intends to consider for nomination);
- to prepare nomination files;
- to prepare for the Conservation & Management Assistance.

CONSERVATION & MANAGEMENT

It includes:

- **Technical cooperation,** which provides the necessary equipment or experts for the conservation, management and presentation of properties;
- **Promotional and educational assistance;**
- **Training & research assistance**, to train experts and specialists in the identification, monitoring, conservation, management and presentation of properties

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RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Creative Europe

WHAT IS IT?

This programme provides specific support to cultural and creative sectors. It addresses all the cultural sectors and funds activities that support co-creation, skills development, network, platform building and knowledge-sharing of different types of content.

FOR WHOM?

Creative Europe aims to involve organizations working in the cultural sector and in the priorities of the EU (sustainability, gender equality, social inclusion and internationalization).

Apply if you are...

- an applicant officially registered in a participating country of the programme;
- a self-employed individual;
- a coordinating organization established two years before;
- a consortium of at least three organizations from 3 different countries, or 5 or 10 organizations from, respectively, 5 or 10 different countries.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Creative Europe

WHICH ACTIONS?

- The **Culture sub-programme** operates with the aim to enhance the sector's capacity to work at the transnational level by promoting the exchange of culture between artists and professionals;
- the **Media sub-programme** refers to the audio-visual industry, including film, theatre, series, documentaries, etc. It supports professionals in enhancing their skills in this field:
- the **cross-sectoral strand** supports the development of policies through cooperation among Member States and encourages the establishment of national Creative Desks.

TOTAL PROGRAMME BUDGET 2021-2027:

€2.4 billion

Co-funded by the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Erasmus+

WHAT IS IT?

This programme represents the emblem of the EU's mission towards education, including both formal and non-formal educational activities. It focuses on a various range of fields such as youth, sport, and culture and it aims to promote and contribute to sustainable growth, social cohesion and active EU citizenship.

FOR WHOM?

The program is available for individuals and organizations from EU Member States, third countries associated with the Programme and other Partner countries.

Apply if you are...

- located in an EU Member State or third country associated with the programme

The Erasmus+ programs create cultural opportunities for schools, universities, libraries, museums and cultural institutions, promoting an exchange of good practices, learning opportunities and training.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Erasmus +

WHICH ACTIONS?

- **Key Action 1:** mobility programs and exchanges (online and offline) for individuals that aim to enhance soft skills, employability, learning performances, active participation in society; language and cultural competencies;
- **Key Action 2:** cooperation among institutions and organizations to result in the development, transfer and/or implementation of innovative practices at organisational, local, regional, national or European levels;
- **Key Action 3:** it provides support to policy cooperation at the EU level, contributing to the improvement of previous policies and the creation of new ones. This programme accompanies the EU in the creation of reforms in the fields of education, training youth and sport.

TOTAL PROGRAMME BUDGET 2021-2027:

€26.2 billion

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Horizon Europe

WHAT IS IT?

Horizon Europe is the successor of Horizon 2020, carrying on the dedication and interest of the EU towards scientific research and innovation. The overall goal is to affirm Europe as a leader in different fields of research, innovation, sustainability and new technologies.

FOR WHOM?

There are different eligibility requirements and funding rules, according to the field addressed: 1) research and Innovation Acrion (RIA); Innovation action (IA); Coordination and Support Action (CSA).

Interested applicants can consider contacting the National Contact Points established in every Partner or associated countries participating to the program.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Horizon Europe

WHICH ACTIONS?

- **Pillar 1 - Excellent Science:** as foreseen by the name, this sector involves the development of skills and advancing knowledge in the scientific field;
- **Pillar 2 - Global Challenges and European Industrial Competitiveness:** This pillar supports the research related to social challenges in its broader meaning. Indeed, under **Cluster 2 - culture, creativity and inclusive society,** this opportunity is particularly fruitful to enhance sustainability, job creation and the condition of experts in the field. For instance, digitalization can be used as an instrument to promote, safeguard and preserve cultural heritage or this sector can contribute in developing solution for sustainable tourism.
- **Pillar 3 - Innovative Europe:** It not only invests in broadening innovation in Europe but also to strengthen the triangle of education, innovation and research.

TOTAL PROGRAMME BUDGET 2021-2027:

€95.5 billion

Co-funded by the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Connecting Europe Facility (CEF)

WHAT IS IT?

CEF creates a bridge on the fields of transport, energy and the digital sector. It supports the Europeana initiative, which aims to enhance digital transformation in the cultural heritage field. The Europeana initiative allows participants to apply for projects that address a general area or a specific cultural heritage sector such as libraries, museums, galleries.

FOR WHOM?

The Europeana research grants programme is open to cultural heritage and/or research institutions, comprising universities and foundations.

Institutions must be located in one of the EU Member States or Iceland, Norway, and the UK.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Connecting Europe Facility (CEF)

WHICH ACTIONS?

The Actions under this program cover the three areas of Transport, Energy and Digital.

The cultural field can benefit from it, considering the CEF focus on:
- Address challenges and opportunities related to the reuse of digital cultural heritage in research;
- Help build up the digital capabilities of cultural heritage professionals involved in cross-sectoral projects;
- Encourage collaborations between cultural heritage and the research sectors

TOTAL PROGRAMME BUDGET 2021-2027:

€33.71 billion

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
InvestEU

WHAT IS IT?

The InvestEU Programme supports sustainable investment, innovation and job creation in Europe.
This funding accompanies companies with long-term funding and supports EU policies thought for mitigating the economic and social crises. It brings together the European Fund for Strategic Investments and 13 other EU financial instruments from the previous funding period. Among these instruments, the Cultural and Creative Sectors Guarantee Facility (CCS GF) will be continued under InvestEU.

FOR WHOM?

There is NOt a call for proposals, but interested applicants should contact their potential investors (such as banks: CCS Guarantee Facility:)

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
InvestEU

WHICH ACTIONS?

The fund covers the following four areas:

- Sustainable infrastructure
- Research, Innovation and Digitalisation
- Small and medium-sized companies (SMEs)
- Social investment and skills

The **Cultural and Creative Sectors Guarantee Facility (CCSGF)** is under the European Investment Fund and managed on the European Commission's behalf.

Considering the challenges SMEs and businesses face in the cultural and creative sectors, this fund allows them to access affordable financial debts for their projects and activities.

Indeed, it aims to mobilize a budget of €372 billion of public and private investment through an EU budget guarantee of €26.2 billion to support sustainable investment, innovation and job creation in Europe.

TOTAL PROGRAMME BUDGET 2021-2027:

€372 billion

RE-CULTURAL HERITAGE

Co-funded by the European Union

EUROPEAN UNION PROGRAMMES
Cohesion fund (CF) and European Regional Development Fund (ERDF) (including Interreg)

WHAT IS IT?

The goal of the ERDF is to support regions in the EU to promote equal development. Indeed, Member States whose Gross National Income (GNI) per inhabitant is less than 90 % of the EU average and which support projects in the field of Trans-European Transport Network (TEN-T) are the target of the Cohesion Fund.
It aims to boost economic, social and territorial cohesion through the support of economic recovery, job creation, innovation and sustainability.
ERDF supports cross-border, transnational and interregional cooperation.
Among the aims, ERDF will support culture, sustainable tourism and cultural heritage.

FOR WHOM?

- All the EU regions are eligible for the ERDF.
- the Cohesion Fund concerns Bulgaria, Czechia, Estonia, Greece, Croatia, Cyprus, Latvia, Lithuania, Hungary, Malta, Poland, Portugal, Romania, Slovakia and Slovenia.

ERDF and CF are subject to the Common Provisions Regulations.

Co-funded by the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
Cohesion fund (CF) and European Regional Development Fund (ERDF) (including Interreg)

WHICH ACTIONS?

The funds are destined for making European regions **smarter, greener, more connected and more inclusive** to their citizens, intersecting with the needs of the cultural sector.
The Cohesion Fund mainly focuses on the **environment and transport infrastructure**.

The ERDF funds mainly focus on promoting a transition to a greener and **carbon-neutral economy**. Additionally, a part of the fund is dedicated to **sustainable urban development** with precise actions against economic, environmental and social problems in urban areas.

ERDF investments can help the cultural heritage in terms of accessibility to funds for stakeholders working in this field and strengthen its resilience, and sustainability and promote social inclusion and innovation.

TOTAL PROGRAMME BUDGET 2021-2027:

€63.4 billion for CF
€226 billion for ERDF

Co-funded by
the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
European Social Fund Plus (ESF+)

WHAT IS IT?

Jobs, social inclusion, education and training are the priiorities of ESF+.

The fund's goal is to provide support to the Member States affected and living the consequences of the pandemic, thus fostering a skilful, resourceful workforce and turning the challenges of COVID-19 into an opportunity of growth and transition to a more sustainable society.

The ESF+ Managing Authority in each EU Member State or region has the responsibility of providing the ESF+ to beneficiaries according to the specific needs of each territory, operating under a shared management approach.

FOR WHOM?

- ESF+ is subject to the Common Provisions Regulations;

- ESF+ is mostly delivered under shared management and managing authorities organise calls for projects adapted to their specific needs.

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the European Union

RE-CULTURAL HERITAGE

EUROPEAN UNION PROGRAMMES
European Social Fund Plus (ESF+)

WHICH ACTIONS?

European Social Fund Plus' actions depend on the particular Member State's need and economic competitiveness.

Between 2021 and 2027, the amount allocated to Member States and local authorities will entail **shared management.** This funding will be used to support the implementation of the principles outlined in the **European Pillar for Social Rights**, specifically through initiatives focused on employment, education and skills, and social inclusion.

ESF+ can help Member States affected by COVID-19 consequences through the creation of opportunities for better **employment, education (and upskilling) and social inclusion of vulnerable groups** (also as a tool to fight against discrimination through cultural activities).

TOTAL PROGRAMME BUDGET 2021-2027:

€99.26 billion

RE-CULTURAL HERITAGE

BEST PRACTICES
CREATIVE EUROPE

Rastlos

Under the sub-category of media, the Creative Europe fund has been used for the action "**Development Single Project Cinema**/Television/Digital platform".

The project was implemented by the *COLOR OF MAY (Germany)*, co-produced by Wady Film (Luxembourg) and Incipit Film (Italy) for the cinema. between the 12th of May 2020 and the 11th of November 2022. The fund allocated amounted to *50.000,00 €*.

The drama narrates the story of Bernard (29) that finds out that his father has cancer that can be deadly without surgery.

The new extreme situation resurfaces feelings of childhood and fear of loss.

RE-CULTURAL HERITAGE

https://mnemosyne-proj.org/features

Orfeo and Majnun

Participating Countries:

Belgium;

the Netherlands;

Portugal;

Poland;

Austria;

France;

Malta.

Budget:

1,999,868

Combing different forms of art, Orfeo and Majnun aim to address various social, cultural and urban challenges.

It involves communities, professional and citizen artists, as well as groups at risk of social exclusion.

RE-CULTURAL HERITAGE

https://www.orfeoandmajnun.eu/orfeo-and-majnun/#project

HERITAGE**PRO**

The project *HERITAGE-PRO - Training For Heritage Professionals and Craftspeople* was developed between 2018 and 2021 by six European partners from 5 European countries.

Budget:
€350,000

- two partners from Germany;
- Spain;
- Austria;
- Sweden;
- Belgium.
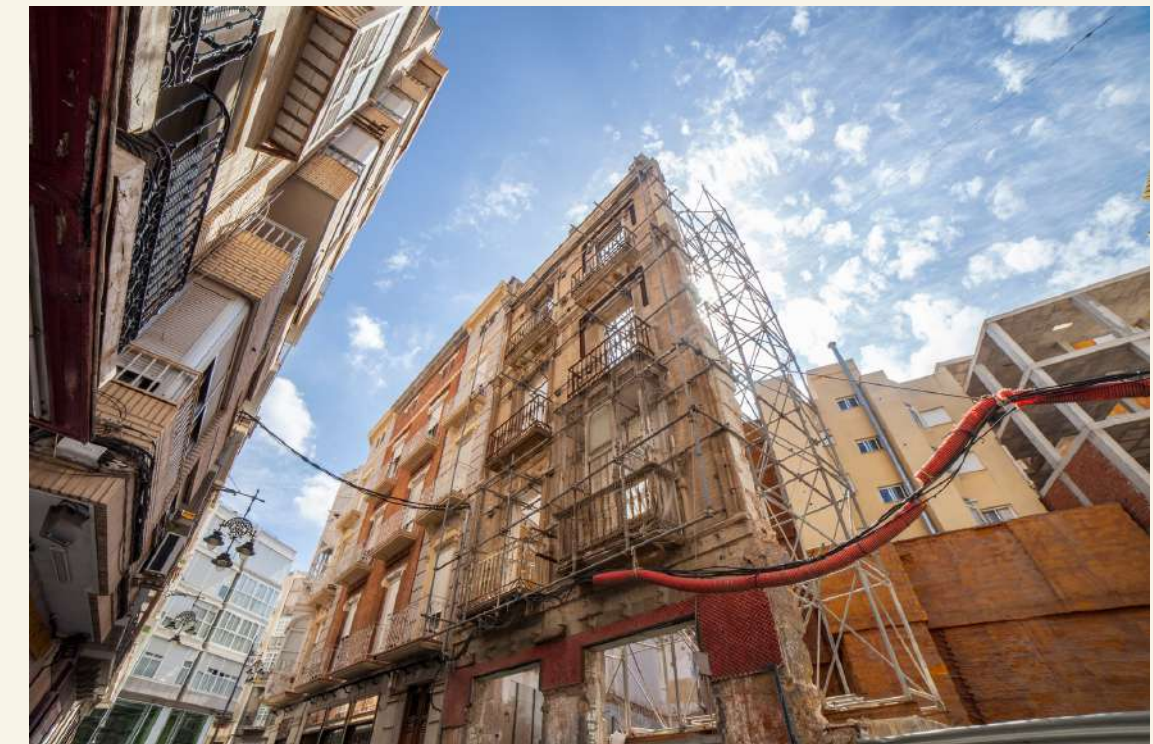
The project responded to the need of developing interdisciplinary training for professionals of different disciplines towards sustainable management and preservation of cultural heritage. It also created guidelines for heritage managers and developed a multilingual training kit (with checklists, templates, and recommendations) to better implement cultural heritage projects step by step.

Co-funded by
the European Union

RE-CULTURAL HERITAGE

https://heritage-pro.eu/

BEST PRACTICES ERASMUS+

The project **IndyLan:** *Mobile Virtual Learning for Indigenous Languages* was developed between 2019 and 2022 under the Key Action "cooperation for innovation and the exchange of good practices".

Budget:
€211.847,00

- Spain;
- United Kingdom;
- Finland;
- Norway

Moving the first steps from a previous project on designing an app for the linguistic and cultural inclusion of newly arrived migrants and refugees, the project extended its scope to include **languages** that are often **not covered or less spoken about**. Additionally, considering the critical status of many **Indigenous languages**, the project aimed at their promotion and protection.

IndyLan created **an app** to teach more about the cultures and languages endangered and to contribute to their **promotion, revitalization and relevancy**.

RE-CULTURAL HERITAGE

HORIZON EUROPE

RURITAGE
Heritage for Rural Regeneration

In every corner of the world, rural areas face economic, social and environmental challenges that cause unemployment, disengagement, depopulation and marginalization or put at risk the cultural, biological and landscape diversity.

The 4-years project aimed to support local heritage for regional and community development. Through SIA framework (Systemic Innovation Areas), the project has identified potential rural areas of cultural heritage.

RE-CULTURAL HERITAGE

https://www.ruritage.eu/

CEF (CONNECTING EUROPE FACILITY)

Europeana is a platform at the EU level that aims to promote the digital transformation of cultural heritage.

After COVID-19, many countries that relied on tourism saw a decrease in their income. Through a digital cultural platform, tourism is still possible thanks to digital technologies such as immersive, virtual and augmented reality and 3D.

The platform presents a vast digital collection of artefacts, music, sound files, images of cultural heritage buildings and sites.

RE-CULTURAL HERITAGE

https://www.europeana.eu/en

BEST PRACTICES

● *Cohesion fund (CF) and European Regional Development Fund (ERDF)*

FORTRESS REINVENTED

The project was developed between 2017 and 2019 with the goal of promoting the **tourism potential of historical fortifications** in the cross-border area of Bosnia and Herzegovina, Adriatic Croatia and Montenegro.

"*Innovative Approach and Digital Contents in historical fortification monuments*" was firstly motivated by the need to diversify tourism offers in the areas, but also as an innovative approach to cross-border tourism. The cooperation promoted the sustainable and digital *revitalization of cultural and historical heritage.*

Among the results:

- digitalization of tourism (live-streaming technology, touch-screen, etc.);
- 120 individuals trained in the management and maintenance of cultural sites;
- cross-border cooperation for harmonized development of tourism.

RE-CULTURAL HERITAGE

BEST PRACTICES
EUROPEAN SOCIAL FUND+

Include and Activate

Budget:
€1,000,000

Through cultural activities and trainings, the project supported by ESF+ (2014-2020) aimed at fostering social inclusion of vulnerable individuals (i.e. individuals with impairments, or facing social obstacles such as serving a sentence).

Experienced guides and mentors guided the participants in activities based on **creativity and culture** aiming at developing skills and competencies that will eventually facilitate the process of integration into society and subsequently gain access to the labour market.

YOU
BELONG
HERE

RE-CULTURAL HERITAGE

https://www.jakrs.si/en/reading-promotion-in-slovenia/include-and-activate/
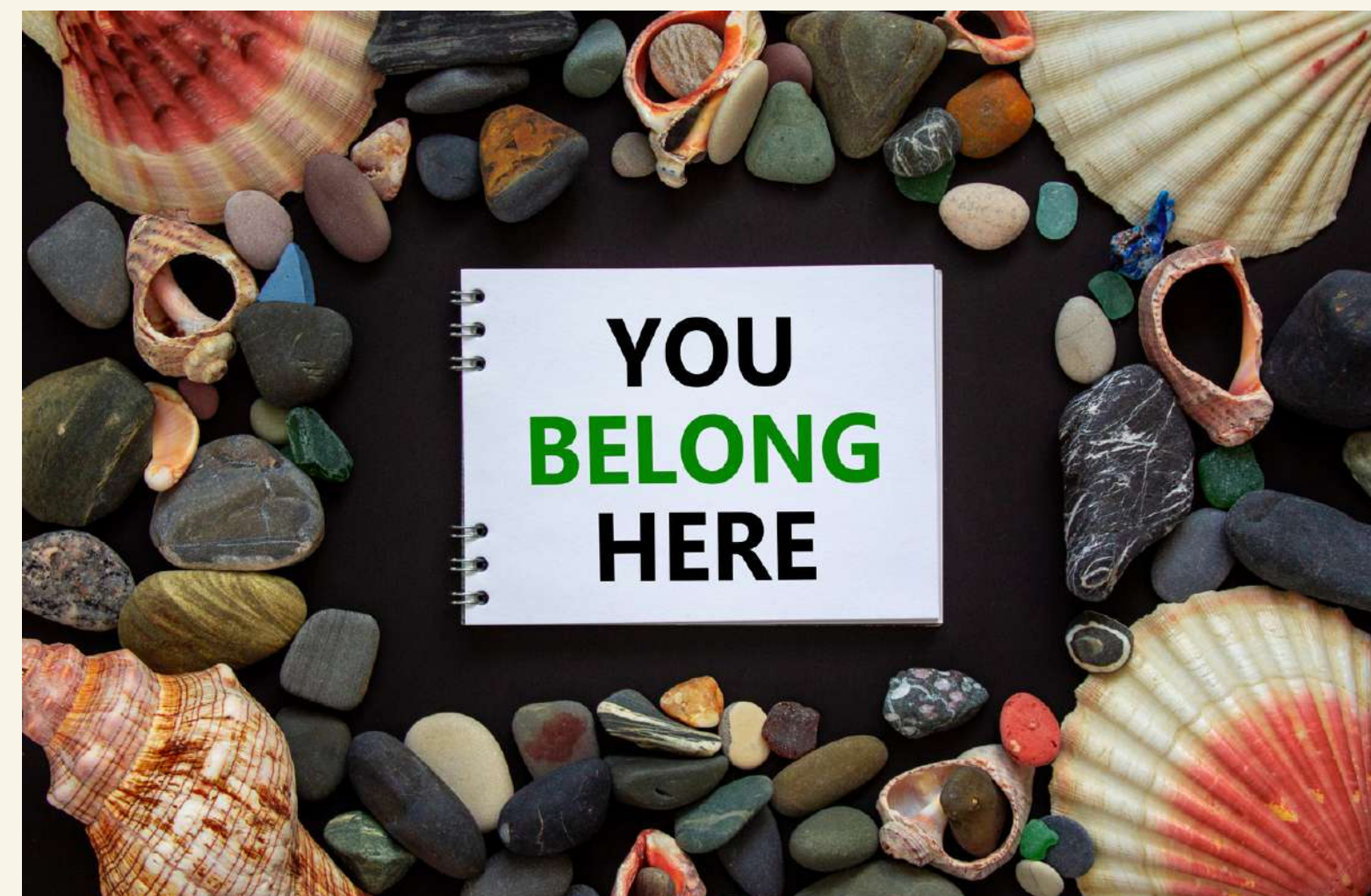
Re-cultural heritage

In conclusion:

Different definitions and legal instruments have been put into place to promote a more sustainable usage of cultural heritage.
One of the key factors in the conservation, preservation and promotion of cultural heritage is its financial sustainability.
Adequate funding is essential to maintain and protect society's history and identity. But not only: it represents a chance to stimulate economic growth, social inclusion and innovation.

ANY QUESTION ?

RE-CULTURAL HERITAGE

● TEST YOUR KNOWLEDGE

BASIC

1. Article 9 of the Faro Convention is related to the sustainable use of cultural heritage (**T**)

2. Which of the following best defines financial sustainability?
a) The process of generating maximum profit for a company without considering social and environmental impacts.
b) **The process of allocating and protecting scarce resources while ensuring positive social and environmental outcomes, as well as intergenerational equity.**
c) The process of prioritizing short-term financial gains over long-term social and environmental well-being.

3. Fill in the blanks
durability/ Economic/ Instrumental / Financial
_____(**economic**) sustainability is related to _____ (i**nstrumenta**l)cultural values, while _____ (**financial**) sustainability refers to the intrinsic values of culture per se ensuring its _____ (**durability**) due to the available finances.

4. Cultural heritage is not threatened by events such as armed conflict and natural disasters such as earthquakes. (**F**)

5. Among the categories defined within the concept of financial sustainability there are:
1) revenue identification;
2) alignment and support of the mission;
3) administration and reporting;
4) All of them are true.

6. 26 % of properties around the World are on the World Heritage in Danger List. **(T)**

7. What are the revenue inputs into cultural heritage sites?
a) Pricing, licensing, and advertising. Pricing, promotion, and sponsorship.
b) Pricing, promotion, and sponsorship.
c) Pricing, donation, and subsidizing.

8. Dangers to cultural heritage can be categorized as 'factual' or 'potential' depending on the nature of the threat. **(F)**

9. Which of the following is NOT a condition for ensuring financial sustainability of cultural heritage sites?
a) financial dependence from institutions and government
b) Providing education and knowledge about finances.
c) Having an environment that encourages future financial planning.

10. Include and Activate is an example of good practice **(T)**

ADVANCED

11. Preparatory assistance aims to prepare or update Tentative lists, prepare nomination files, and qualify for Conservation & Management Assistance. **(T)**

12. Two of the additional factors that help to balance tourism and culture are:
a) promotion and pricing;
b) technical assistance and pricing;
c) interpretation and pricing

13. Which one of the following is NOT an European funded program?
a) World Heritage Fund
b) Cohesion Fund
c) Horizon

14. InvestEU foresees a yearly-call-for proposals. **(F)**

15. Under Pillar 2 of Horizon Europe, Cluster 2 is dedicated to culture, creativity and inclusive society. **(T)**

QUESTION

What kind of European financial program do you expect to apply for and/or obtain?

◆ **RE-CULTURAL HERITAGE**

MODULE 3

SUSTAINABLE TOURISM BASIC

RE-CULTURAL HERITAGE

INTRODUCTION

◆ The purpose of this module is to explain concepts related to sustainable tourism, provide steps to practice sustainable tourism and to share good examples within the field.

The module *3* aims to teach how:

▶.1

- *the concepts of sustainable tourism can be used to protect and promote Europe's cultural heritage.*

▶.2

- *sustainable tourism policies can help to balance the economic benefits of tourism with the preservation of cultural assets.*

▶ .3

- to integrate sustainability with tourism

▶.4

- to minimize the environmental impact of tourism activities through sustainable tourism practices.

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What is Sustainable Tourism

According to The World Tourism Organization **sustainable tourism** is: "tourism that takes full account of its current and future **economic, social and environmental impacts**, addressing the **needs of visitors, the industry, the environment and host communities**." So it is not only about creating environment-friendly practices but also designing the process of the tourism to accomodate locals and the heritage comes along with it. It is also known as ecotourism and green tourism.

Sustainable Tourism:
- is **not** for profit maximization
- is an **intersectional design practice**
- includes **local solutions** and community engagement
- aims to **preserve cultural and natural aspects** of the place

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What is not sustainable tourism?

Overtourism

Overtourism is a phenomenon characterized by the **excessive influx** of tourists to **specific destinations**, resulting in **adverse impacts** on the visited locations. For examples Venice and Barcelona dealing with the effects of overtourism.
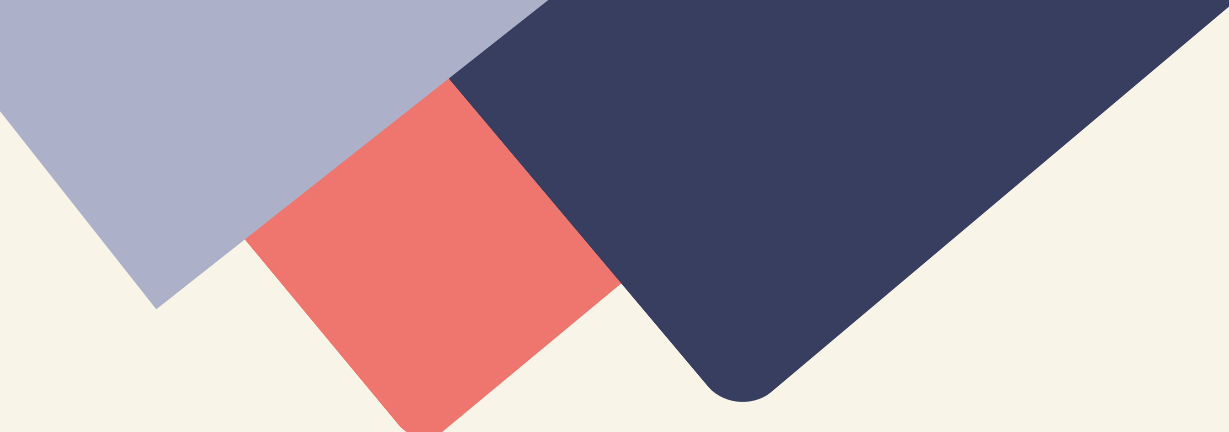
Photo by Levi van Leeuwen on Unsplash

Mass tourism

Mass tourism is a phenomenon characterized by the organized movement of a considerable **number of tourists to highly sought-after vacation spots** for leisure activities. This phenomenon is distinguished by the utilization of standardized packaged goods and **widespread consumption**. In conceptual terms, this form of tourism encompasses standardized leisure offerings and experiences that are bundled for the purpose of catering to a large number of tourists. Macchu Pichu and Cappadocia can be given as an example.

Lars Fortuin | Dreamstime.com

RE-CULTURAL HERITAGE

Overtourism and Mass tourism causes problems such as:

- Increased prices of accomodation, general goods, services for local tourist and community

- Damage and destruction of the cultural heritage sites

- Monopolization of certain areas excluding local and small-scale business

- Obstructing and even threathining the preservation of intangible heritage

- Causing harm to the environment with excessive usage of energy and natural resources and by producing waste

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The importance of sustainable tourism

As we see the effects of the **climate crisis** prevalent in <u>Europe</u> and in the world, sustainable tourism emerges as the gateway for preserving and promoting cultural heritage while respecting the planet.

Sustainability

It promotes responsible resource management, minimizes negative environmental impacts, and supports the well-being of local communities. By adopting sustainable practices, **tourism can contribute to environmental conservation** and **social** and **economic sustainability**

Cultural Heritage

Sustainable tourism is critical to the **preservation** of cultural assets. It promotes **mutual understanding, respect**, and **appreciation** for other cultures while also creating economic opportunities in local communities. By adopting a sustainable tourism model, we protect and promote cultural traditions and historic sites.

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the European Union

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The Data

181.1 bn USD

is the market size of sustainable tourism industry

Despite a decrease in global travelers, the sustainable tourism sector is poised for growth in the years ahead.

%5

In 2016, tourism-related transportation was responsible for a significant five percent of **global carbon emissions**. The alarming prediction is that CO2 emissions from transportation related to tourism are expected to surge and make up a staggering **5.3 percent** of all human-caused emissions globally **by 2030**.

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Statista Research Department

The Data

Travelers seek ways to feel connected with local culture and give importance to local communities

66%
want to have authentic experiences that are representative of the local culture

59%
want to leave the places they visit better than when they arrived

27%
actively familiarize themselves with the local cultural values and traditions of their destination in advance of their trips

25%
would be willing to pay more for travel activities to ensure they are giving back to local communities

Screenshoot from Booking.com, '2022 Sustainable Travel Report'

%81 of surveyed travelers stated that they believe sustainable travel is important

Statista Research Department, 2022

Co-funded by the European Union

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Capacity-building of local communities

Community members become **active participants** and benefactors of sustainable tourism development **when they are equipped with the required knowledge, skills, and resources.** Capacity-building projects enable residents to participate in decision-making processes and take control of their cultural and natural resources. Communities can improve their skills in areas **such as sustainable resource management, entrepreneurship, cultural preservation, and hospitality services** through training programs, workshops, and mentorship. Sustainable tourism becomes a vehicle for economic empowerment, cultural revitalization, and community resilience through increasing local capacity, _ensuring that the benefits of tourism are preserved within the community_ and sustainable development goals are met.

RE-CULTURAL HERITAGE

Intersectional Design
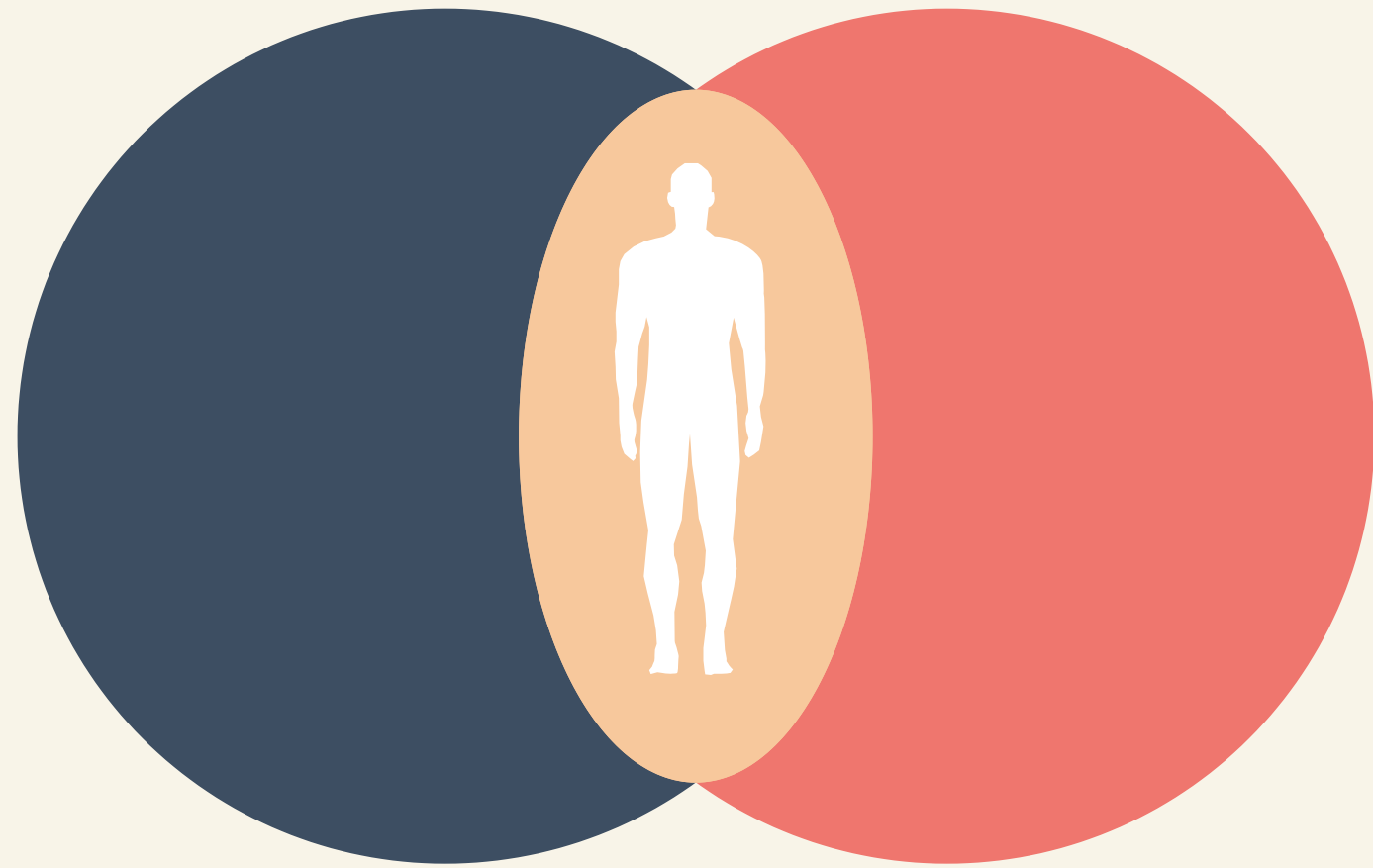
In the context of rural development, intersectional design thinking refers to applying an **intersectional lens** to the design and implementation of development efforts in rural regions. It entails recognizing and addressing the *unique challenges and opportunities* that individuals and groups encounter in rural settings, as well as taking into account the **intersecting identities and social categories** that form their experiences.

Intersectional design thinking in rural development highlights the need to move beyond a one-size-fits-all approach and **consider the varying requirements, opinions, and aspirations** of different groups within rural communities.

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Authentic Experiences

As the previous data suggested, travelers wants to try authentic experiences. Curating experiences is a key when it comes to **attracting visitors**. There are many ways to do it sustainably:

1. Showcasing local culture

What are the unique features of the local culture? What can you offer different? Diversity is the element of what makes interesting to travel. You can start by **highlighting** the distinctive **natural landscapes, biodiversity, historical sites, and cultural heritage** of the location. Creating compelling stories that engage visitors with the rich history, cultural heritage, and core values of the destination based on that is the next step. **Storytelling** can **captivate emotions** and **establish a profound bond** with the location, hence attracting visitors.

2. Immersive Experiences

Creating events that encourage interaction between tourists and the place's culture is an invitiation to attraction. These may include: **ecological culinary routes, cultural festivals, farm-to-table experiences, touristic journey maps, biodiversity hiking** and more. What is important is that the engagement of visitors and giving them a chance to actively participate.

3.Using tecnology

Ivie, the official city guide app of Vienna, is offering self-guided walk tours to its users. The guide highlights city's diversity: Otto Wagner Guide, Beethoven Walk, Modern Architecture Guide, Sisi Guide and lot more. Like this example, using **applications, websites, VR's and AI's** could contribute to accentuating visitor experiences. We will cover more on this on **Module 4.**

RE-CULTURAL HERITAGE

How to design a sustainable tourism practice

Applying these six steps may assist places of interest to practice sustainable tourism while respecting the local cultural heritage.

1. Identify the available local resources

This step involves identifying the natural, cultural, and community resources available in the designated place. It includes recognizing the unique features, attractions, and assets that contribute to the local identity and potential for sustainable tourism development.

2. Analyse the capacity

Conduct a comprehensive analysis of the destination's infrastructure, resources, and capabilities to determine its capacity for sustainable tourism. This assessment helps understand the existing tourism facilities, transportation networks, accommodation options, and services available to support sustainable tourism initiatives.

3. Identify stakeholders

Identify and engage relevant stakeholders involved in or affected by sustainable tourism development. These stakeholders may include local communities, tourism businesses, government agencies, NGOs, cultural organizations, and residents. Understanding the interests, concerns, and perspectives of each stakeholder is essential for effective collaboration and decision-making.

4. Create a need-based assesment

Carry out a thorough assessment of the local community's needs and goals, taking into account cultural, economic, and social issues. This assessment assists with recognizing the community's specific issues, opportunities, and goals in regard to sustainable tourism improvement.

5. Avoid unmet claims and greenwashing

Ensure that sustainable tourism practices are transparent, authentic, and credible. Avoid making exaggerated or deceptive statements regarding sustainability efforts. Maintain ethical standards and provide tourists accurate information while refraining from actions that mislead or harm the environment, culture, or the local population.

6. Create an action plan

Based on the facts and analysis gathered, create a detailed action plan or transition plan. This outlines the specific goals, objectives, strategies, and actions required to promote sustainable tourism and the protection of cultural assets. It should comprise timelines, responsibilities, and indicators for tracking progress and assessing the effectiveness of the initiatives.

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Guideliness for Sustainable Tourism

Respect the Environment:

- **Reduce** waste generation while **encouraging recycling** and proper garbage disposal.
- Utilize **energy-efficient** technologies and promote responsible energy usage in order to conserve energy.
- Avoid activities that disrupt ecosystems to **protect natural habitats and biodiversity**.
- **Encourage** the use of renewable energy sources and environmentally friendly transportation solutions.

Encourage Responsible Tourism:

- Encourage tourists to behave responsibly, such as **respecting** local cultures, customs, and **natural resources.**
- Support **locally produced**, sustainable goods and work to minimize wasteful purchasing patterns.
- Educate visitors on the significance of reducing their environmental effect and respecting local communities.
- Inform tourists about sustainable travel and ethical considerations.

RE-CULTURAL HERITAGE

Support Economic Sustainability:

- Promote **fair and equitable** distribution of economic benefits generated by tourism.
- Advertise the products and services of **local businesses**, including small and medium-sized enterprises.
- Encourage tourism **investments that are socially and environmentally responsible** and align with local economic priorities.
- Develop tourism activities that provide **different employment options.**

Cooperate for Sustainable Development:

- Encourage **collaboration and partnerships** among stakeholders, including government agencies, NGOs, businesses, and local communities.
- Exchange **knowledge**, **experiences**, and **best practices** with other locations and organizations.
- Advocate for **sustainable tourism policies** and regulations at the **local, regional, and national levels.**
- Continually assess the results of tourism and **make adjustments** as needed to ensure positive outcomes.

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◆ **RE-CULTURAL HERITAGE**

MODULE 3

SUSTAINABLE TOURISM ADVANCED

Financial Modeling

As we have discussed in module 2 sustainable tourism also requires **financial sustainability**. Sustainable tourism financial modeling involves creating comprehensive financial plans and projections that evaluate the **economic feasibility** and **long-term sustainability** of initiatives with an emphasis on environmental and social factors. It analyzes _revenue streams, cost structures, investment needs, and financial risks._ The modeling helps stakeholders make **informed decisions**, **secure funding, attract investors**, and **assure economic viability** while meeting environmental and social goals. It comprised of:

Revenue Projections:

Estimating and predicting potential revenue sources, such as tourism expenditures, ticket sales, lodging fees, and ancillary services. This requires analyzing market trends, visitor profiles, and demand patterns to accurately forecast future income streams.

Cost Analysis:

Identifying and evaluating the costs associated with sustainable tourism operations, such as infrastructure development, marketing, staff salaries, conservation efforts, and waste management. It is also essential to evaluate the financial impact of sustainability measures, such as renewable energy installations and waste reduction initiatives.

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Investment Evaluation:

Conducting a thorough evaluation of the investment required to implement sustainable tourism practices. This entails evaluating the costs and benefits of employing eco-friendly technologies, implementing cultural heritage preservation initiatives, and encouraging community engagement.

Risk Assesment:

Identifying and evaluating the financial risks and uncertainties associated with sustainable tourism initiatives is the objective of risk assessment. This may involve evaluating market conditions, regulations, natural disasters, and community dynamics. It is essential for financial sustainability to develop strategies to mitigate these hazards.

Financial Viability Analysis:

Using financial indicators such as return on investment (ROI), net present value (NPV), and internal rate of return (IRR) to assess the financial feasibility and viability of sustainable tourism projects. These indicators aid in determining the project's profitability and its ability to generate long-term returns.

RE-CULTURAL HERITAGE

Four Aspects of Sustainable Tourism

Housing Options

Relying on already-existing alternatives is more eco-friendly than constructing new ones. The effects of careful maintenance are often long-lasting. Tourist accommodations that require new construction should prioritize using local labor and materials whenever possible.
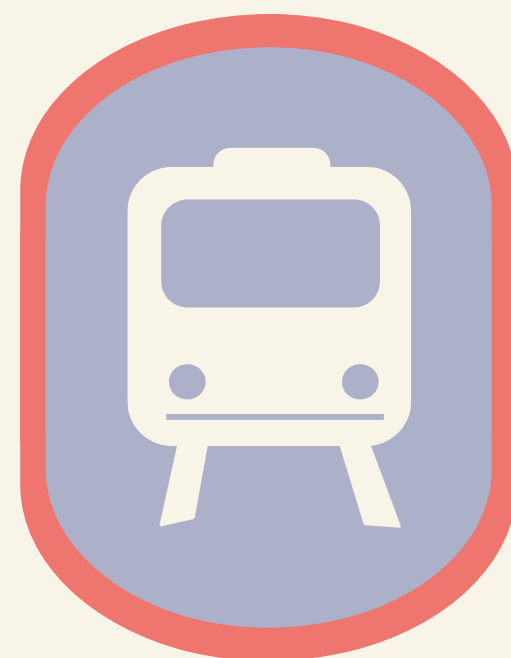
Transportation Method

Public transportation, such as buses and trains, is a sustainable option, and carpooling can also be encouraged while flights has a significant environmental impact. Walking excursions and bike paths are also among the most environment-friendly options.

Energy Resources

Renewable energies that are compatible with the resources of the location should be emphasized, whether for transportation, housing, or cultural heritage sites. Although renewable energy technologies could be costly; investing in energy-efficient technologies will compensate in the coming years.

Food Choices

If possible, local food options should be sourced from organic and biological agriculture and prepared by locals who have passed down culinary traditions.

RE-CULTURAL HERITAGE

PRACTICAL EXAMPLE: BAMBOO HOUSE

This bamboo house located in Bali, is a good example of sustainable tourism in the context of housing.

Because:

- Using bamboo for construction which is **local** to the area
- The **community is engaged** in every process
- **Supporting** local artisans and artist
- Exterior part is fully **naturally sourced** meaning low ecological footprint

RE-CULTURAL HERITAGE

PRACTICAL EXAMPLE: EXPERIENCE TRAINS IN SLOVAKIA

The websie of 'Za horami Za dolami' showcases **Banska Byristica**'s historical railway lines. They encourage the usage of public transport, the **historical trains of the region** in this case, while **engaging travelers with the local community, stories of people and interesting places**.

As they say: "As if by waving a wand, you will be transported in time to the past: to the history and hard work in the hammers on Horehroní, to unusual incidents from the mining underground, important events during the SNP and to the times when no one could be sure that robbers would not rob him.

The routes included: The mining express, The Horehron express, The glass express, The bandit express, Express 34 tunnels

taken from https://www.zahoramizadolami.sk/

RE-CULTURAL HERITAGE

PRACTICAL EXAMPLE: OLLERO ECO LODGE

Ollero Eco Lodge is a local **family-owned** vacational retreat in Rovaniemi, Lapland, Finland following eco-friendly practices.
It recruits an electricity supplier that uses **100% renewable energy** sources such as wind and biogas.
The igloo is **energy efficient**, with **solar and biofuel** powering led lighting, Wi-Fi, and mobile communication. The igloo is kept warm by the low-consumption renewable biodiesel. It has high-quality low-energy windows and insulation.They utilize from energy-saving lights to lowering energy use.

Eco Lodge also provides to its guest surpassed **traditional activities** and **authentic experiences.**

Taken from olleroecolodge.com

RE-CULTURAL HERITAGE

PRACTICAL EXAMPLE: <u>SLOW FOOD</u>

"Slow Food is a global, grassroots organization, founded in 1989 to prevent the disappearance of local food cultures and traditions, counteract the rise of fast life and combat people's dwindling interest in the food they eat, where it comes from and how our food choices affect the world around us."

Slow food come across as a great example how tourism can incorporate sustainable food choices within the industury. The organization **educates people** on food and taste, preserves **biodiversity, advocate for good, clean and fair food** and comprised of **local and national, international networks** supporting each other.

◆ **RE-CULTURAL HERITAGE**

MODULE 3

SUSTAINABLE TOURISM BEST PRACTICES

RE-CULTURAL HERITAGE

Bohinj Lake

Lake Bohinj was the first Slovenian tourism attraction to obtain platinum status in the **Green Scheme**, and its diverse animal and plant life is safeguarded by strict programs and organizations.

The Bohinj Destination Management Center created **a sustainable tourism destination** in Slovenia by managing the Lake and surrounding territory. The Bohinj Destinations Management Center implemented based on this place's natural and cultural potential and the **2030 Agenda's sustainable development goals**. It promoted tourism, arts and crafts, and the hospitality industry locally and regionally.

Today, **eco-friendly** hotels, villas, cottages, and campsites on the lakeshore are available for rent. Summer and winter free public transit using **green mobility cards** is promoted by the region. All travelers, especially families, can **cycle** the area's adjacent settlements. Bohinj is **accessible by train** and other public transit, including regional bus lines. The railway helped increase tourism in Bohinj and opened up many previously inaccessible sites, prompting the creation of a tourism association.

RE-CULTURAL HERITAGE

Bohinj Lake

https://mnemosyne-proj.org/features

Swimming, kayaking, boating, fishing, hiking, climbing, paragliding, and winter cross-country and downhill skiing are all popular. To fund repair and upkeep, some mountain trails charge admission.

The Triglav National Park Information and Education Center in Stara Fuzina hosts **training, education, and community events**. Local souvenirs and gifts are sold there.

In summer, tourists can use upon purchasing **Bohinj Card**, which includes free transport by bus, free taxi to various parts of Triglav National Park and by train, free parking, free panoramic boat ride on Lake Bohinj, free tickets for attractions Savica Waterfall, Mostnica Gorge, all three museums, St. John the Baptist Church, free pass for use of e-bikes. **All discounts aim to reduce carbon emissions, boost public transportation, and promote local producers and culture.** The Triglav National Park Quality Mark certifies quality, tradition, and sustainability for local manufacturers. Food and arts and crafts producers, hospitality workers, and other service providers in Triglav National Park and the Julian Alps Biosphere Reserve, which joined the UNESCO MaB network, receive the TNP Quality Mark. The Triglav National Park Quality Mark is used to identify products and services that meet quality standards for environmental, nature, biodiversity, and cultural heritage protection.

RE-CULTURAL HERITAGE

Bordeaux

Bordeaux is a port city on the Garonne in Gironde, Southwestern France. It is the Gironde prefecture and capital of Nouvelle-Aquitaine. Bordeaux, a **UNESCO World Heritage site** with 257,000 residents, is cosmopolitan.

Bordeaux's main industry with 7000 chateaux, is wine tourism. 75% of Bordeaux vineyards are **certified sustainable** by the CIVB (Bordeaux Wine Council). Bordeaux's sustainable vineyards focus on soil health (**organic plant treatment**), energy consumption (**solar panel, innovative cellar design**), and **carbon neutrality** throughout production. There are many **eco-friendly wine tours**. Wineries and vineyards are visited by foot or **electric vehicles** (small trains, bicycles, segways). Some châteaux offer **eco-friendly activities like picnics, nature paths, and winegrowing.**

Bordeaux was awarded recognition of **European smart city** in 2022 for pioneering sustainable wine tourism. **Local, ethical, and second-hand shops** abound in Bordeaux and its surrounding area. The Bordeaux Tourist Office shop sells **regional products to boost the local economy**. The city has a tram network, bike paths, river taxis, electric scooters, and segways. Bordeaux integrates facilities and applications in addition to green transportation. The integration enables travelers and locals find **freetaps**, **waste sorting, unsold dinners, eco-friendly hotels, and eateries**.

RE-CULTURAL HERITAGE

Bordeaux

Bordeaux's additional activities Sailing, catamaran, paddle boat, hiking, and boat tours are available on the Médoc lakes. Hiking from Darwin to La Maison Éco-citoyenne, **where environmental awareness courses are held**, and the treasure trail Échappée Bière, which takes players to **heritage sites** and local breweries, are other ways to explore the city. These initiatives **promote ecotourism, local economic growth, and environmental and cultural preservation.**

RE-CULTURAL HERITAGE

Re-cultural heritage

In conclusion, our investigation into sustainable tourism has covered a variety of essential topics. We emphasized the significance of sustainability and cultural heritage preservation, along with exploring the role of intersectional design thinking and authentic experiences. We emphasized the significance of capacity development within local communities and the use of financial modeling to determine the viability of a project. In addition, we discussed the promotion of responsible tourism practices, such as encouraging responsible visitor behavior and sustainable products. By integrating these principles, we can nurture sustainable tourism, preserve natural and cultural resources, and create positive experiences for tourists and local communities.

ANY QUESTION?

RE-CULTURAL HERITAGE

● TEST YOUR KNOWLEDGE

BASIC

1. Which one is not used for sustainable tourism?
a) Green tourism
b) Masstourism
c) Eco Tourism

2. Sustainable tourism aims to:
a) Exclusively focus on economic benefits
b) Preserve natural and cultural heritage
c) Promote mass tourism development

3.
sustainable/skills/active
Community members become _____ participants of _____ tourism practice when they are equipped
with required knowledge, _____ and resources.

4. Sustainable tourism is a local practice (T)

5. In the data section, what was the percentage of people who said sustainable travel is important to them?
a) %59
b) %81
c) %95
d) %42

6. Intersectional Design does not include unique challenges and opportunities. **(F)**

7. Greenwashing is an acceptible practice when it is done for the benefit. **(F)**

8. Which one is NOT suggested in the 'how to design a sustainable tourism practice' section?
a) Identifying stakeholders
b) Creating a profit-based analysis
c) Identifying available resources

9. Which one is part of creating authentic experiences for visitors?
a) Marketing products
b) Driving routes
c) Storytelling

10. Informing visitors on the significance of reducing their environmental impact and respecting local communities is an important aspect of sustainable tourism.   **(T)**

ADVANCED

11. Fill in the blanks
financial model / analysis / income

To ensure the financial sustainability of a sustainable tourism project, it is essential to conduct a comprehensive _____ of revenue and expenses. This analysis involves examining the various sources of _____ and assessing the associated costs, such as operational expenses, marketing expenditures, and investments in sustainability initiatives. By accurately identifying and estimating these financial elements, stakeholders can develop a robust _____ that outlines the project's financial viability and potential return on investment.

12. Traveling by plane is a sustainable transportation method. **(F)**

13. Why Bohinj Lake is a good example?
a) There are eco-friendly accomodation and transportation methods available
b) It has eco-friendly local products and involve local people
c) Both are correct

14. Naturally sourced materials could be used in construction **(T)**

15. Bordeux promotos eco-tourism **(T)**

QUESTION

How can you make your organization environmentally sustainable? How can you move forward to take greater account of ecology?

◆ **RE-CULTURAL HERITAGE**

MODULE 4

Make use of digital and communication tools to spread cultural heritage BASIC

INTRODUCTION

◆ The purpose of this module is **acquiring valuable digital skills**, this includes the abilities to **find, evaluate, use, share and create content** by using electronic devices.

The module *4* aims to teach how:

▶.1
- *To develop **innovative competences** of the participants **in participative cultural heritage management,**.*

▶.2
- To understand through **real examples** how to engage people

▶ .3
- *To **disseminate in an attractive way** and create meaningful content for social media*

▶.4
- To create an **interactive website** that will draw the attention of the user

▶.5
- To **understand** how **digitalisation helps** to share cultural heritage

RE-CULTURAL HERITAGE

The importance of digitization

The creative, **media, arts** and **culture sectors** have increased their use of **digital resources.** Mainly for TWO reasons:

a

To **keep up with** society moving to **virtual platforms**; **evaluations, publications** and **researches that** are meant to **disseminates** knowledge, stimulate enquiry and aid understanding **as times changed,** have become **online documents**.

b

Due to **space issues**; many institutions don't have room to display all their collections, so the **use of technology and digitisation is necessary to enrich their exhibitions.** Also it helps to add specific information and enrich the journey of the visitor

RE-CULTURAL HERITAGE

www.bates.edu/museum/art-not-seen

● How to spread cultural heritage

A)SOCIAL MEDIA

Starting a social page for a cultural attraction sure will increase its popularity. The most used one are:
1.Twitter
2. Instagram
3. Facebook
4. TikTok

B) PURPOSE-BUILT PLATFORMS

The implementation of tailor-made platforms fosters the propagation of intellectual assets.
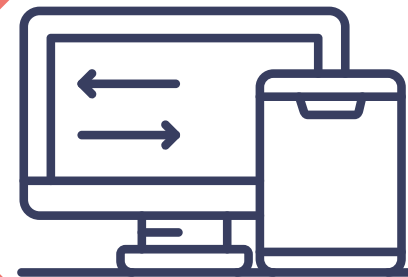
C)DEDICATED WEBSITES

The most innovative technique to globally disseminate information is the creation of a website.

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RE-CULTURAL HERITAGE

www.universityofnebraska.com

● Introduction to Social Media Strategies

THE MOST IMPORTANT

Storytelling is indispensable for a successful social strategy.
By **enhancing the historical background** and t**he human capital** involved
in the cultural heritage we **promote** its **communication.**

FOR A SUCCESFULL CAMPAIGN

To affirm their **virtual identity**, more and more cultural **institutions are using** the contribution of **influencers.** There are various examples of famous personalities who have lent their face to culture: **like Chiara Ferragni for the Uffizi**, or **Beyoncé** who filmed a music video **in the Louvre.**

WHAT WOULD YOU DO TO IMPROVE YOUR VIRTUAL IDENTITY?

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https://theobjective.com/

●Social Media Strategies: Facebook

THE MOST IMPORTANT

Facebook is among the powerful social media platforms that can be strongly used to establish a **strong relationship with cultural audience**. The content should have some **visual heritage materials** e.g. funny videos and other contents relevant to your site.

FOR A SUCCESFULL CAMPAIGN

in order to make one's virtual identity more present, it is important to share and upload videos itself to the Facebook page and not the link to it. Moreover, Hashtags on Facebook platform is not the appropriate choice when posting, so avoiding them and tagging relevant pages on Facebook pages will be more effective. Furthermore, do not forget that the content you post is **building your brand's personality**.

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(Ibrahim, 2022)

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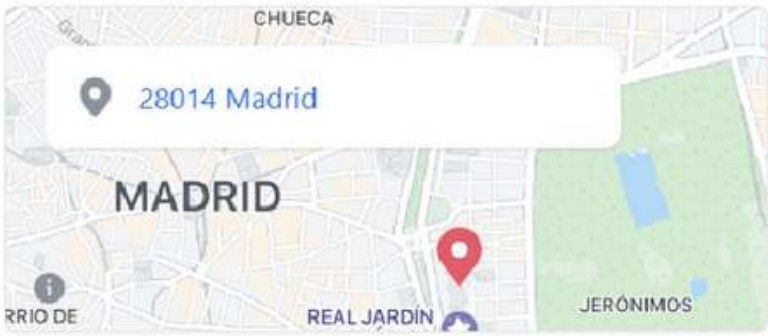
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Museo Nacional del Prado ha publicado un vídeo en la lista de reproducción **Vídeos en directo desde el Museo del Prado**.
20 h · 🌐

El retrato de María Tomasa Palafox, "La XII marquesa de Villafranca pintando a su marido" (1804), de Goya

Vídeo en directo con David García López, profesor de Historia del Arte en la Universidad de Murcia y director del simposio "El nacimiento de la Historia del Arte en España", que se celebrará en el Museo del Prado los día 9 y 10 de marzo. "La XII marquesa de Villafranca pintando a su marido", de Goya, se expone en la sala 62 del #MuseodelPrado
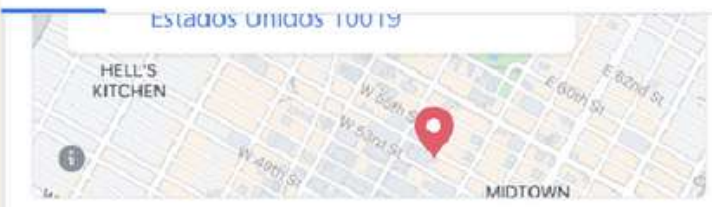

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Estados Unidos 10019

HELL'S KITCHEN

MIDTOWN

ⓘ The Museum of Modern Art connects people from around the world to the art of our time. We aspire to be a catalyst for experimentation, learning, and c... Ver más

ⓘ Sun–Fri, 10:30 a.m.–5:30 p.m.
Sat, 10:30 a.m.–7:00 p.m.

Monday mornings from 10:30 a.m. to 1:00 p.m. are reserved exclusively for members and their g... Ver más

👍 A 2 206 068 personas les gusta esto

☑ 2 396 924 personas siguen esto

📍 1 434 053 personas han registrado una visita aquí

🌐 http://www.moma.org/

🕐 **Cerrado ahora**
10:30–17:30 ▾

LUN · **MAR** · MIÉ · JUE · VIE · SÁB · DOM

MoMA The Museum of Modern Art ✓
10 h · 🌐

Doc Fortnight is back! Join us for MoMA's festival of non-fiction film in theaters from February 22 – March 2.

In its 22nd edition, #DocFortnight presents some of the most timely, thought-provoking, and formally adventurous new work from around the world.

Opening the series this Wednesday, February 22, is "Nam June Paik: Moon Is the Oldest TV." Coinciding with the launch of the MoMA exhibition "Signals: How Video Transformed the World," in which Paik's work will be on vie... Ver más

Screenshot from their own docial media page

●Social Media Strategies: <u>Instagram</u>

THE MOST IMPORTANT

Among the other social platforms is Instagram that creates a space for sharing photos and videos, therefore the **audience is strongly related to visual contents** as it gives **authentic and experiential information**

FOR A SUCCESFULL CAMPAIGN

Adding your **heritage sites locations**, **Hashtags**, and **captions** are important. Captions should tell engaging or meaningful historical stories. Sharing one or two daily posts on Instagram is the most preferable.

RE-CULTURAL HERITAGE

(Ibrahim, 2022)

themuseumofmodernart ✓ "Life and death are entan[gled]. Death is in everything. Life and death are two complem[entary] forces." — Meret Oppenheim

At #MeretOppenheim's first residence in Paris, the arti[st] several drawings that served as inspiration for projects realized years later. In one drawing the artist imagined [an] oversized figure, a personification of nature that looke[d] with indifference at life and death.

26 years later she made a sculpture of this staring figu[re] carving and painting a large piece of wood to serve as support for its copper face.

Last chance! See #MOMyExhibition before it closes on [February] 4.

moca ✓ · Folgen
Beyoncé · SUMMER RENAISSANCE

moca ✓ Tala Madani: Biscuits (@talamadani), Garre[tt Bradley:] American Rhapsody (@garrettgarrettbradleybradley[)], Judith F. Baca: World Wall (@judy_baca) are now on [view and] open to the public! 🥳

Catch the exhibitions at The Geffen Contemporary [through] through February 19, 2023.

#TalaMadani #GarrettBradley #JudithFBaca #Art #ContemporaryArt
Bearbeitet · 22 Wo. · Übersetzung anzeigen

rivusaltus ❤️
19 Std. · Antworten

truleehall Amaaaaaaaazing!!!❤️❤️❤️💦
22 Wo. · Gefällt 1 Mal · Antworten
    Antworten ansehen (1)

gregorysiff ✓ 🌊🌊🌊🌊🌊
22 Wo. · Gefällt 3 Mal · Antworten
    Antworten ansehen (1)

artist_sascha_dahl 👌

GARRETT BRADLEY: AMERICAN RHAPSODY

Come visit MOCA Geffen!

TikTok
@moca

Original-Audio

moca ✓ The sun has finally returned to LA! Come celebrate at MOCA Geffen! 🙂 ☀️ 🙂

Judith F Baca: World Wall, Garrett Bradley: American Rhapsody, Tala Madani: Biscuits, and Long Story Short are all free and open to the public courtesy of Carolyn Clark Powers. #ArtForAll
Bearbeitet · 4 Wo. · Übersetzung anzeigen

trooramagazine Would love to visit!
4 Wo. · Antworten · Übersetzung anzeigen

nofac3.binch I saw Tala Madani's Shitty Disco once and fell in love
4 Wo. · Antworten · Übersetzung anzeigen

freehumanity Epic show
4 Wo. · Antworten · Übersetzung anzeigen

secretworldofsarahmac What is the name of the artist who has the miniature green and white mountain scene in your collection?
4 Wo. · Antworten · Übersetzung anzeigen

poetryconsults 🙌🙌🙌 very interesting!!

Gefällt 1.003 Mal
JANUAR 19

discoveries and contemporary art.

From exquisite Buddhist sculpture like this statue to a textile label, musical instruments, and a precious Cartier brooch, swipe to see some of the highlights on display, and meet the team behind the project 👉

Head to the link in our bio to learn more about the South Asia Gallery, and plan your next visit.

Gefällt 4.935 Mal

●Social Media Strategies: Twitter

THE MOST IMPORTANT

Twitter is a social platform that used for publishing **micro contents**. In order to keep the success it is vital to avoid weak messages in your posts. Tweets which emphasize that the user is a human being and not a robot are essential along with offering the essential data about the historical asset
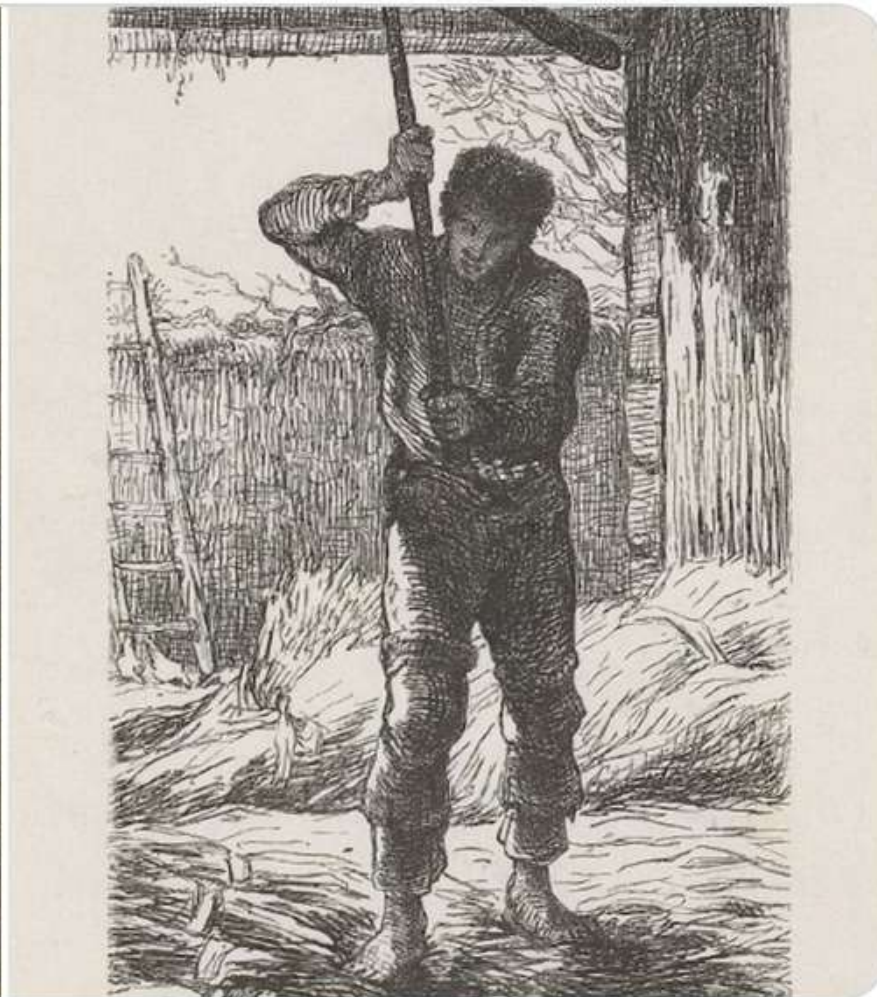
FOR A SUCCESFULL CAMPAIGN

Try to **create your own Hashtags or use the existing ones** in order to simply find the trending topics. Developing an 'editorial calendar' with your events, exhibitions or new excavations is important to decide in advance what content to tweet. **Tweeting 3-5 tweets per day is the most recommended.**

RE-CULTURAL HERITAGE

(Ibrahim, 2022)

Museo del Prado ✓ @museodelprado · 16. Feb.
#ExpoZóbel en el Museo del Prado. ¿Cómo admirar la pintura de los grandes maestros sin ser una víctima pasiva de su fascinación? La respuesta de Zóbel fue a un tiempo simple y enormemente sofisticada: estudiarlos para comprenderlos, y luego, reinventarlos
museodelprado.es/actualidad/exp.

🔗 museodelprado.es bescher

Museo del Prado ✓ @museodelprado · 16. Feb.
¿Cómo es el almacén de marcos del Museo del Prado? #TikTok
tiktok.com/@museodelprado..

nal Gallery ✓ @NationalGallery · 2 Std.
st us, or is this demon wearing a cactus? 🌵
l Sobrino Ralston, Acting Associate Curator of 1600-1800 ngs, tells us more about the devil at Saint Michael's feet.
n the full film here: bit.ly/3ZZQ24R

Museo Re
#Despiert
constitutiv
Nouveaux
material pr

· 1h
ne rural museums turn up half

reland
oh @metmuseum and 2
enge (albeit slightly late...)

tter

es nine works of
oss the UK, insp
oy, and peace:

Van Gogh Museum ✓ @vangoghmuseum · 18. Feb.
Van Gogh made this painting after seeing a black-and-white image of a work by the French painter François Millet. Van Gogh learned a lot from copying, and 'What's more, it will give me a studio decoration for myself or another', wrote Vincent to his brother Theo. 🖼️

Van Gogh Museum ✓ @vangoghmuseum · 18 Std.
Ever wondered which materials Van Gogh painted on? He s
painted on prepared cardboard, which cost less than half a
cheapest ready-for-use canvas. He liked using cardboard f
studies, in which he experimented with a new style, as he d

💬 6   🔁 113   ♡ 929   📊 56.108   ⬆️

he beauty of the earth, the glory of the skies"

Screenshot from their own docial media page

● **Creating engagement in websites**

THE MOST IMPORTANT

The designing of an u**ser-friendly and informative website** is crucial so it is interesting for a global audience. This has to be **creative** allowing the users to spend more time using it and enjoy its historical content.

FOR A SUCCESFULL CAMPAIGN

The webpage should accomplish with a series of r**equirements:**
Make the navigation easy to follow
Use videos and rich images
Use clear call-to-actions
Follow the rule of "less is more"
Use eye-catching colors

Co-funded by
the European Union

Go-Globe. (2021, November 27).
Shannon (2015, October 12)

●Practical example of a Website

For instance, as a museum it's crucial to promote and market the museum to potential visitors, to provide information about the museum, its collections, activities, exhibits and to engage and educate visitors about the museum and its mission.
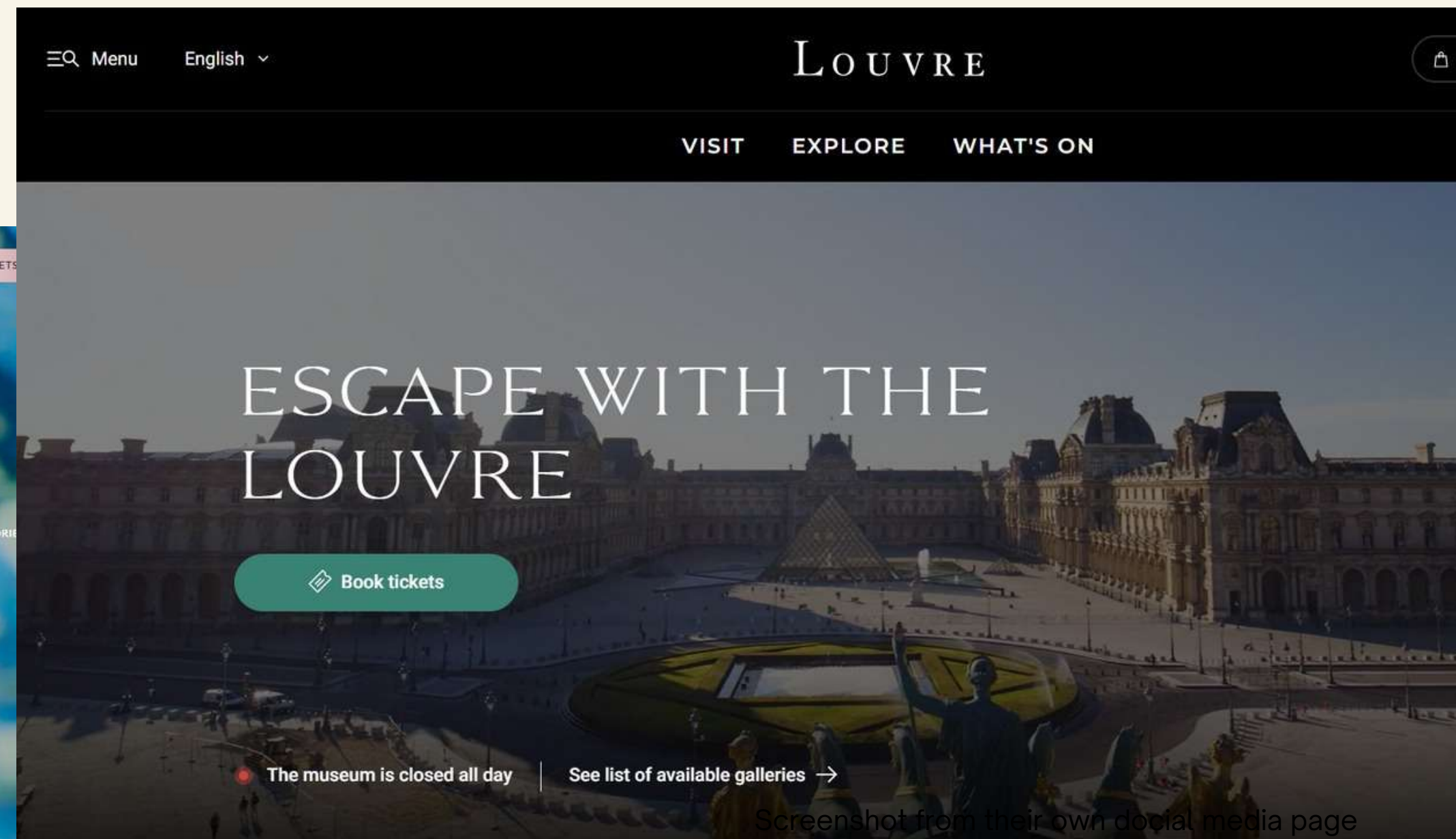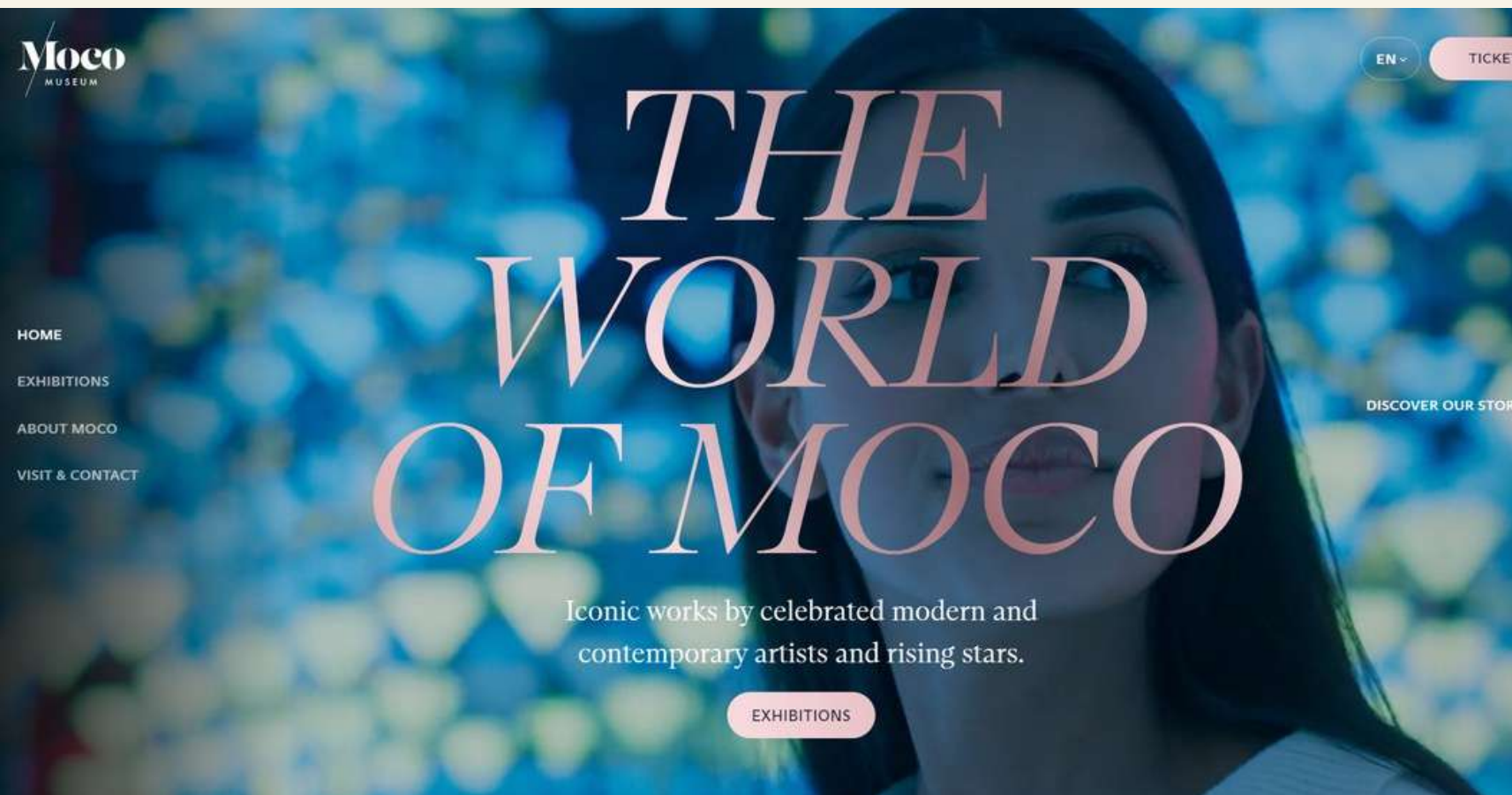
Screenshot from their own social media page

8 of 10 Museum _

PRESENTS THEIR DIGITAL COLLECTIONS ON SOCIAL MEDIA

Our cultural heritage acts as a glue between the past, the present and the future, helping people to learn about their own history. This is why it is so important that it is accessible to everyone at all times. **Unfortunately, only 45% of museums have a written digital strategy** in which they clarify their online objectives and put in place the right technology and processes to achieve them.

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RE-CULTURAL HERITAGE

https://unesdoc.unesco.org/

Do you think covid influenced the digitalization process?

80% of Museums

HAVE THEIR COLLECTIONS PUBLISHED ON THEIR OWN WEBSITES

About **80%** of the museums presenting their exhibitions online **also publish their digital collections on online platforms.** More than 35% of these museums also upload their digital collection to **Europeana: the European digital cultural platform.** It enables responsible, sustainable and innovative tourism. It can inspire people to discover wonderful cities and landscapes, historical sites and hidden gems throughout Europe. **It has a vast digital collection of artefacts**, music, audio files, **images of cultural heritage** buildings and sites **and a nascent collection of 3D images.**

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RE-CULTURAL HERITAGE

Social Media Strategies: TikTok

THE MOST IMPORTANT

TikTok is currently the **most used social media by teenagers**, this create a huge opportunity to engage these target group. However, to do so, it is important to understand the type of content that resonates best.
This platform is charachterized by **short-form content** (most **videos** averaging around just **15-25 seconds**.)

FOR A SUCCESFULL CAMPAIGN

Popular TikTok content among teen audiences includes funny dances to popular music filmed with friends, snappy videos involving outfit changes or extreme makeovers.
The key to success on TikTok is creating content in these categories that feels relatable to them. They need to want to share what they are seeing with their friends.
2 main elements are needed:
It is essential that a sense of authenticity shines through in their branded content.
   • They want to see their own ethnicity and unique interests represented. This means that diversity is more important than ever

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RE-CULTURAL HERITAGE

● Social Media Strategies: TikTok

PRACTICAL EXAMPLES:

In this example, we have a TikTok video. Here we are presented a relatively short video with little to no details, we don't get much information about it, only that is currently being restored and by whom.

In the background, a song was added that melodically doesn't go well with what the video is supposed to pass over. Furthermore, no connection to the public was made and no interest instigating facts were brought up.

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RE-CULTURAL HERITAGE

Extracted from Museo del Prado's Tiktok account

● Social Media Strategies: TikTok

PRACTICAL EXAMPLES:

In this second example, we have a creative and culturally enriching video. Here the TikTok editor managed to combine a typical Spanish dance, Flamenco, and a visit to the Museum del Prado in a fun way by inviting a professional Flamenco dancer.

Unfortunately, there is a clear lack of information about the painting in the background and about the Flamenco dancer.

Extracted from Museo del Prado's Tiktok account

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the European Union

RE-CULTURAL HERITAGE

● Social Media Strategies: TikTok

PRACTICAL EXAMPLES:

This last example presents us a creative and well made TikTok video. Here, a famous director, Tim Burton, was invited to partake in it.

This made the video have character and charisma, since the director relates to the piece of art The Garden of Earthly Delights (c. 1480-1505) by Hieronymus Bosch, that has personally played an important role in his life and he. This is a strategical way to connect the famous director to the painting.

Tim Burton
ve por primera vez
"El jardín de las
delicias" del Bosco

#MuseodelPrado

Extracted from Museo del Prado's Tiktok account

RE-CULTURAL HERITAGE

Social Media Strategies: TikTok

KEYWORDS(COLLOQUIA L ACRONYMS)

POV: A "Point Of View" style video refers to a trend in which the video shows the viewer's point of view of a certain situation

FYP: As the name suggests, the content creator uses hashtag #fyp or #foryoupage to make their videos show up on your homepage based on your personal algorithm, thereby getting more views.

CEO: the person in question is considered the best at what they do. People sometimes use this ironically, but sometimes they actually mean it.

WONDERING HOW TIKTOK EVEN WORKS?

Joining a new social media channel can be challenging and frightening so here we've added a QR-code that grants you access to a thorough guide on how to set up a Tiktok account and use the app in general

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RE-CULTURAL HERITAGE

Go-Globe. (2021, November 27).
Shannon (2015, October 12)

● Using technology to storage cultural heritage

What is the **problem**?

Due to **space issues,** many institutions don't have enough room to display all their collections like they's like to. These have valuable pieces that could be shown to the public but they end up not being able to do so due to lack of physical space

Which is the **solution**?

Techonolgy and digital tools could help us spread cultural heritage. The s**pace available on the Internet is inmesurable**, and everyone can make use of it.
It is as easy as using a **QR code** in which all the information is made available

Use the **QR code**

By scaning the QR code above you will be redirected to a webpage where it is throughly explained how to create your own QR codes

RE-CULTURAL HERITAGE

https://theecmconsultant.com/digital-archiving/

How to digitize historical sites

USE YOUR ITC SKILLS

● ONLINE HISTORIC SITES

Sometimes in order to digitise an historic place, more information about what occured is needed as it happened with the reconstruction of the **Plaza del Pueblo Viejo of Belchite**. The restoration was possible thanks to the collaboration of many citizens who shared their memories, **experiences**, emotions and **photographies**. Thanks to them now **we can share** the Plaza del Pueblo Viejo of Belchite's story with the world

https://theobjective.com/

The MNEMOSYNE system

In the last few years, there have been a growing number of technologies developed to attract the attention of more and more visitors.The last one is MNEMOSYNE systems at the forefront of detection and re-identification technology.

The table display is a large touchscreen device.

It **detects people in the vicinity of works of art during a museum visit.**

When it happens the table sends the interest profile to the user interface software that **exchanges the data with the recommendation system to load all the multimedia** content that will be displayed for this user.

RE-CULTURAL HERITAGE

https://mnemosyne-proj.org/features

The Ghent Altarpiece

In the crypt of the cathedral **you will travel deep into the past with** the help <u>of an Augmented Reality</u> device - you can choose between glasses or a tablet - and experience the eventful history of the Ghent Altarpiece as if you were there yourself. **As a highlight of the tour you will have a face to face encounter with the one and only Ghent Altarpiece.** It was made in order to:

make the experience as accessible as possible for visitors:

AR guided tour in nine languages

 short (30 minutes) and long (60 minutes) AR tour experience

as personalised as possible

a children's AR tour

AR tour for people with a visual impairment.

RE-CULTURAL HERITAGE

https://mnemosyne-proj.org/features

The Mediterranean Diet Virtual Museum

The Virtual Museum of the Mediterranean Diet is a project for the collection and digitisation of memories related to Mediterranean food habits ; it's objectives are:

to improve knowledge of the benefits of the Mediterranean Diet
to create an international network of cultural operators in this field
to give the industries working in this field a cultural and European basis.

In the Museum you can find testimonies of 'pioneers' who have discovered and studied the Mediterranean Diet; from stories of grandparents from Campania, to scientists and artists who preserve and restore its social value through their work.
There are more than 150 video interviews, collecting valuable testimonies about this universal heritage.

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RE-CULTURAL HERITAGE

htthttps://www.mediterraneandietvm.com

The town of Belchite

Another example of how technologies served us it's in "**El pueblo de Belchite**". Embracing the newest inventions on technical and archeological field, **through the use of images, stories and old plans of the city** the **virtual-reconstruction of the "la plaza nueva" was made.**

RE-CULTURAL HERITAGE

https://www.unizar.es/artigrama/pdf/33/2monografico/07.pdf

Re-cultural heritage

In conclusion:

Thanks to the latest technological advances, we now have the possibility to make personalised visits to museums all over the world and, above all, to visit places near and far from the comfort of our homes. In essence, immersing ourselves in the digitisation of culture is the best thing to do; following progress without hindering it is what has brought us to these results.

In order to achive these results we need to engage the user either using attractive social media or an attractive and easy to use webpage

ANY QUESTION ?

RE-CULTURAL HERITAGE

● TEST YOUR KNOWLEDGE

BASIC

1. Why is it relevant to include digital resources
a) To solve the problem of few spaces available
b) To use them as a tool for dissemination
c) Both are correct

2. The creative, media, arts and culture sectors have increased their use of digital resources **(T)**

3. Fill in the blanks
Storytelling / historical / communication
_____ is indispensable for a successful social strategy.
By enhancing the _____ background and the human capital involved in the cultural heritage we promote
its _____.

4. Facebook is among the less powerful social media platforms. It should not be used to establish a strong
relationship with cultural audience. **(F)**

5. Twitter, Facebook, Instagram or LinkedIn are examples of:
a) **Social media**
b) Dedicated websites
c) Purpose-built platforms
d) VR Technology

6. The implementation of tailor-made platforms neglect the propagation of intellectual assets. **(F)**

7. The designing of an user-friendly and informative website is crucial so it is interesting for a global audience **(T)**

8. The audience is strongly related to visual contents as it gives authentic and experiential information
a) Facebook
b) **Instagram**
c) Twitter

9. The use of hashtags is not recommended on:
a) **Facebook**
b) Insstagram
c) Twitter

10. The Mediterranean Diet Virtual Museum is an example of good practice **(T)**

ADVANCED

11. Fill in the blanks
digitise / reconstruction / restoration / citizens / photographies
Sometimes in order to _____ an historic place, more information about what occured is needed as it happened with the _____ of the Plaza del Pueblo Viejo of Belchite. The _____ was possible thanks to the collaboration of many _____ who shared their memories, experiences, emotions and _____.

12. The use of QR codes is still useless for what cultural heritage concerns (F)

13. Which is the average duration of a TikTok video?
a) 55-65 seconds
b) 15-25 seconds
c) 35-45 seconds

14. POV refers to a trend in which the video shows the viewer's point of view of a certain situation (T)

15. It is better not to use famous people on your social media as they are not part of the cultural heritage (F)

QUESTION

Which social media are you using to promote your organization?

◆ **RE-CULTURAL HERITAGE**

MODULE 5

Conservation and Valorisation of Tangible Heritage

BASIC

INTRODUCTION TO TANGIBLE HERITAGE

◆ The purpose of this module is to understand the importance of the conservation and valorisation of the Tangible Heritage, and share strategies through real examples to achieve it.

The module *5* aims to teach how:

▶.1

- *Tangible Heritage, and the* importance of its valorisation and conservation

▶.2

- Cultural Management

▶.3

- *FSMA success Stories. Strategies to Tangible Heritage conservation.*

▶.4

- Challenges about Cultural Heritage

RE-CULTURAL HERITAGE

Heritage

The Heritage can be classified by NATURAL or CULTURAL Heritage, according to its nature.

CULTURAL HERITAGE

it is the set of historical assets, transmitters of a certain "previous way of life", and therefore indisputable "foundation" of our current society.

They constitute one of the most precious values of our current society, considered for their great interest, one of the most demanded tourist and cultural resources.

Due to their concise materiality, we can classify them into **Tangible Heritage**, as a strong material manifestation that can be felt, such as architecture, sculpture and painting, for example, and **Intangible Heritage**, as an intangible manifestation normally associated with customs and traditions.

RE-CULTURAL HERITAGE

Tangible Heritage

Tangible Heritage can be classified into INNOVABLE and MOVABLE

MOVABLE

Tangible movable heritage includes archaeological, historical, artistic, ethnographic, technological, religious objects and those of artisanal or folkloric origin that constitute important collections for science, art history and the conservation of cultural diversity. They are all those transportable or movable objects that function independently of any architectural structure and that have their own value. Movable property includes works of art such as paintings and sculptures, engravings, lithographs, pieces of metalwork and ceramics, pottery, furniture, scientific and technological artifacts, books and manuscripts, coins, objects for personal use, etc.

INNOVABLE

Tangible immovable heritage is made up of places, sites, buildings, engineering works, industrial centers, architectural complexes, areas of vernacular architecture and monuments of relevant interest or value from the architectural, archaeological, historical, artistic or scientific point of view. , recognized and registered as such.
They are works or human productions that cannot be transported from one place to another, because they are in inseparable relationship with the terrain.

https://en.unesco.org/sites/default/files/natlaws/law_27-2018_official_english_version_0.pdf

Other Tangible Heritage

DIGITAL HERITAGE

Digital heritage. In the Charter on the preservation of digital heritage UNESCO, October 15, 2023, in its first article:

Digital heritage consists of unique resources that are the result of the knowledge or expression of human beings. It includes resources of a cultural, educational, scientific or administrative nature and technical, legal, medical and other types of information, which are generated directly in digital format or converted to this from already existing analog material. They can be texts, databases, still or moving images, sound recordings, graphic material, computer programs or web pages, among many other possible formats.

RE-CULTURAL HERITAGE

https://www.unesco.org/en/legal-affairs/charter-preservation-digital-he

Other Tangible Heritage

NATURAL HERITAGE

In the Convention on the Protection of the World Cultural and Natural Heritage (1972), in its second article, it is called "natural heritage": Natural monuments made up of physical and biological formations or groups of these formations that have exceptional universal value from an aesthetic or scientific point of view. The geological and physiographic formations and strictly limited areas that constitute the habitat of threatened animal and plant species, which have exceptional universal value from an aesthetic or scientific point of view. Natural places or strictly delimited natural areas that have exceptional universal value from the point of view of science, conservation or natural beauty.

RE-CULTURAL HERITAGE

https://whc.unesco.org/en/conventiontext/

Other Tangible Heritage

CULTURAL LANDSCAPES

According to UNESCO, cultural landscapes represent works that "combine the work of man and nature", including a diversity of manifestations of the interaction between man and his environment. In the Operational Guide for the Implementation of the World Heritage Convention, the following categories were defined:- Clearly defined landscapes, designed and created intentionally by man. These include parks and gardens.- The evolutionary (and organically developed) landscapes resulting from social, economic, administrative, and/or religious conditions, which have developed jointly in response to their natural environment. These can be classified into:- fossil/relict landscape, in which the evolutionary process came to an end- continuous landscape over time, which continues to have an active social role in contemporary society, together with the traditional way of life.- Associative cultural landscape of religious, artistic or cultural aspects related to elements of the environment

RE-CULTURAL HERITAGE

https://whc.unesco.org/en/culturallandscape/

Why is important to Conserve Tangible Heritage

PATRIMONIUM

The term "patrimonium" constitutes a collective asset, "land and house", whose temporary owner assumes the maintenance, guaranteeing its indivisibility to transmit it to his descendants.
Encompassing everything that previous generations have left us.

Its knowledge is the previous and vital step for its conservation.

Heritage constitutes a key element of the identity and historical evolution of our societies. It is the basis on which humanity builds its collective memory and identity, it is what makes us identify with a culture, with a language, with a specific way of living.

Heritage is the set of movable, immovable and intangible assets that we have inherited from the past and that we have decided is worth protecting as part of our social and historical identity.

RE-CULTURAL HERITAGE

(Querol, p. 11:2020)

Why is important to Conserve Tangible Heritage

UNESCO Paris Convention

Convention Concerning the Protection of the World Cultural and Natural Heritage

Each of the Member States in the 1972 UNESCO Paris Convention recognizes that the obligation to identify, protect, conserve, rehabilitate and transmit to future generations the cultural and natural heritage located in its territory rests primarily on it.

It will seek to act towards this goal through its own efforts and to the maximum of the resources at its disposal, and if necessary, through international assistance and cooperation from which it may benefit, especially in the financial, artistic, scientific and technical aspects. .

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RE-CULTURAL HERITAGE

●Heritage Management

DEFINITION

Heritage management is the set of actions aimed to enhance the heritage value, ranging from initial knowledge and planning to specific attention and ultimate dissemination of the asset.

Depending on whether any of these particular aspects are addressed, or the overall set of actions, we will speak, respectively, of partial or comprehensive asset management.

RE-CULTURAL HERITAGE

Cultural Heritage Management

The systematization of comprehensive heritage management entails the following chronological order:

1.-Initial stage, focused on specific knowledge, sometimes developing detailed research. It is about knowing to execute the next planned improvement (successive steps)

RE-CULTURAL HERITAGE

●Cultural Heritage Management

STEPS

2.- Intervention planning stage. Preparation of a specific intervention project, which contemplates what to do and how to implement the enhancement of the studied heritage. It is one more stage of documentation and processing of files. We could say that this contemplates the financial processing, if necessary, and as a final point, the achievement of authorizations and permits for execution.

RE-CULTURAL HERITAGE

●Cultural Heritage Management

STEPS

3.- Execution stage, which can range from the application of mere conservation and maintenance tasks to the deep restoration of the property. Normally it depends on the specific state in which the property to be intervened is located, and even on the updating of its future uses, especially in property of a real estate nature.

RE-CULTURAL HERITAGE

●Cultural Heritage Management

4.- Final stage, which requires the orderly dissemination of the good, through the publication of books or brochures, also using the press, both written and audiovisual and radio, as well as the use of the so-called state-of-the-art digital social networks, creating, for example, small videos and news or more elaborate progressive Web Apps, as required by the asset being intervened.

RE-CULTURAL HERITAGE

◆ **RE-CULTURAL HERITAGE**

MODULE 5

Conservation and Valorisation of Tangible Heritage

ADVANCED

●Cultural Heritage Challenges

Awareness and education

The first step lies in creating a collective awareness about the vital importance of saving our heritage. This heritage is not only a set of monuments and cultural treasures, but a fundamental part of a territory, of a landscape, and is closely linked to the community that inhabits it. Temples, castles, bridges and art collections are not only elements of our past, but they are our shared history and memory. A town without memory is destined to be forgotten.

Clearly, our fundamental objective should be to generate greater awareness throughout society, and perhaps the most effective starting point is to target the younger generations, involving them from an early age in the formation of their cultural perception.

RE-CULTURAL HERITAGE

Cultural Heritage Challenges

Smart Management

Another crucial challenge we face is the efficient management of our heritage, as well as the valuable social, cultural and natural resources present in each region. To address this effectively, it is essential to start by gaining knowledge. We cannot allow ourselves to remain stuck in mere tradition or in routine maintenance due to inertia. We need a long-term vision, a strategic plan that allows us to clearly evaluate whether our actions are having the desired impact and if they are effective in achieving our objectives.

If we simply maintain our assets without strategic direction, we end up wasting valuable time and resources. We stay halfway and never manage to ensure that our heritage, together with the people and the environment that surrounds it, becomes in itself a driving force for sustainable development and community progress.

RE-CULTURAL HERITAGE

Cultural Heritage Challenges

Digital divide

Currently we have the necessary tools to effectively monitor the actions we carry out in relation to our assets. There are technological solutions that allow us to evaluate the state of our assets in real time and analyze what measures can be implemented, as well as the costs associated with them. These tools are at our disposal, but it is essential to commit to their implementation and work to create global solutions that can be applied in other territories and regions.

The standardization and accessibility of these technological solutions can be a key part of heritage becoming a matter of common interest for all. This is not only about preserving memory and history, but also about considering it as a valuable resource both in the present and in the future. By working together on common policies and solutions, we can ensure that heritage is a shared inheritance that enriches all of society.

RE-CULTURAL HERITAGE

●Cultural Heritage Challenges

Reconciliation of efforts

Due to the enormous amount of heritage assets, it is impossible and unsustainable for administrations to manage it all. Heritage should be everyone's issue. We must act, lead by example and get companies and civil society to collaborate, establishing public-private links.

It is also necessary to facilitate the situation, through a patronage law that favors those who invest in heritage, those who are committed to turning our past into a part and guarantor of our future, as is the case in some European countries.

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●Cultural Heritage Challenges

Sustainability

The management and preservation of cultural heritage is not such a difficult task when we consider that the return of the investment is up to 26 euros per euro invested, according to recent data. This highlights the importance of not only valuing cultural heritage from a historical and cultural point of view, but also as a profitable and sustainable investment.

It is essential that we are aware that well-managed cultural heritage can be a significant economic driver by boosting tourism, creativity and social cohesion. By working together and following a well-defined roadmap, we can rebuild our future without losing sight of our past, ensuring that cultural heritage is a valuable resource that benefits present and future generations.

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MODULE 5

Conservation and Valorisation of Tangible Heritage
BEST PRACTICES

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BEST PRACTICES

1.- Advanced courses on conservation and restoration of cultural assets, organized by the FSMA

Since 1998, anta Maria de Albarracín Foundation, from April to October, organizes conservation and restoration of cultural heritage courses.

It is an eminently practical training, financed by the public administration (INAEM) through which the capacities of the participating students (graduates in conservation and restoration) are developed.

The training offer consists of **seven successive courses**, eminently applied, on the conservation and restoration of different cultural assets such as fabrics, documents, bindings, metals, easel painting, altarpieces and even preventive conservation.

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1.- Advanced courses on conservation and restoration of cultural assets, organized by the FSMA

These courses allow the development and theoretical-practical specialization of professionals in the sector, thanks to the support of public institutions and local agents.

The especially practical training involves the restoration of a wide variety of movable property (to date, around 1,500 pieces have been intervened, with more than 1,800 participating students); It also involves improving the cultural content of the exhibition spaces (museums), most of which are configured and managed by the foundation itself.

In this way, **education in heritage conservation reverts to the local community, and directly promotes sustainable cultural tourism, contributing to the economic viability of the foundation thanks to the income generated by the museums tickets' sales**. With this action, the professionalization of the founding entity in heritage restoration has also been achieved, creating, since 2005, a **Restoration Center**, which intervenes in different localities of the Autonomous Community of Aragon and neighboring territories, spreading the "good work" around to heritage, generating employment and resources for the economic guarantee of the institution.

Good examples are the systematic interventions carried out in the Maestrazgo region of Teruel, and those addressed comprehensively, in interesting monuments in the neighboring province of Guadalajara, such as the 16th century chapels of the churches of de Motos and Rueda de la Sierra.

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2.- Restoration of the most important heritage complex in the city of Albarracín, for cultural purposes: From the old episcopal palace to the cathedral of Albarracín

Different public properties have been rehabilitated from the Foundation's Restoration Center, expanding the professional capacities of the participants in the scheduled restoration projects, following the foundation's purposes and the prior approvals of its board of trustees.

The public heritage is thus regenerated, allocating it to new cultural uses, which gradually complete the extraordinary cultural endowment of the city, guaranteeing its subsequent attention also by the Foundation.

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2.- Restoration of the most important heritage complex in the city of Albarracín, for cultural purposes: From the old episcopal palace to the cathedral of Albarracín

In this way, the old bishop's palace is transformed into a place for Meetings and Congresses; The houses of Santa María and *Pintores* are rehabilitated as cultural residences, the church of Santa María is transformed into an auditorium, its cathedral and castle into visitable spaces within the so-called *Albarracín, Espacios y Tesoros*.

The city is being equipped with a series **of cultural infrastructures**, whose foundational activation generates, in its subsequent management, an exceptional cultural distinctiveness, which has managed to position this Aragonese historical cultural complex. To date, more than 30 heritage buildings in the city have been intervened, partially constituting the 13 cultural infrastructures served by the foundation, generating employment and orderly projection for the historic complex of Albarracín.

It is like an onion that grows through consecutive years of cultural intervention, until it constitutes the formidable cultural assembly that the town has today: Every year a new rehabilitation for cultural purposes that increases the endowment of the city, and therefore, the possibilities of harmonious development of Albarracín..

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Santa Maria Church

The Church of Santa Maria (16th century) is one of the most important monuments in the city, attributed to the architect Quinto Pierres Vedel.

The restoration of this church is one of the most important of those undertaken by the Santa María de Albarracín Foundation, with which the "monument" was recovered, providing it, on the other hand, with the necessary services for its preferential musical use.

The phases of the comprehensive restoration of the cathedral have consisted of the Restoration, choir, floors, first, then, all the mural painting (ceilings and vaults and walls), main altarpiece in a later phase and finally, the chapel del Pilar, which contained canvases, altarpiece, and mural painting.

In 2022, the Chapter House will be adapted as a storage and cataloging space for all movable property (textiles, canvases, metalwork, etc.)

This comprehensive restoration has been possible both thanks to the work of the Foundation's Restoration Center and the restoration courses, since the students, throughout these 26 years, have been restoring movable property belonging to the cathedral collection.

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3.- Cultural activation of the restored heritage, and consequently of the historical complex of Albarracín.

The systematic improvement of the public heritage of Albarracín entails the partial provision of unbeatable cultural infrastructures, the activation of which requires the programming of different cultural events (courses, seminars, exhibitions and concerts), with which to adequately position the unique heritage of Albarracín.

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3.- Cultural activation of the restored heritage, and consequently of the historical complex of Albarracín.

it adequately restores first, and then culturally projects both the concrete rehabilitation, with its new cultural use, and the historical complex of Albarracín in its entirety. One of the most unique facets of heritage management is its orderly cultural dissemination, which leads to the participation of around 4,000 people annually in the development of its cultural program, also including meetings and congresses of other social groups and organizations, which, supported by In the facilities and services offered by the foundation, they also request that their events be held in a place as special as Albarracín. (Remember that Albarracín is a small town in Aragón, with just 1,000 inhabitants).

Culture is the fundamental basis for the most logical projection of Heritage, guaranteeing its orderly enjoyment and dissemination, avoiding tourist masses, and deseasonalizing the mere tourist use of the place.

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4.- Cultural itineraries: the Route of Cave Paintings in the Protected Space of Albarracín

A few kilometers from the city of Albarracín, we find the Albarracín Cultural Park, which is part of the Protected Landscape of the Pinares de Rodeno, declared in 1995 by the Autonomous Community of Aragón.

This figure of Cultural Park was coined by the Autonomous Community of Aragon, with the intention of promoting the development of certain areas with very interesting rock traces, in an exceptional environmental context. In this Protected Landscape, we find spectacular formations of Triassic sandstones and conglomerates of a characteristic reddish color, colonized with important extensions of resin-bearing pine, and a large number of shelters of Levantine art, with cave paintings, schematic and incisive manifestations, associated with the first prehistoric occupation of the territory, and also declared, in its entire Levantine arc, a world heritage site.

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Re-cultural heritage

In conclusion:

Tangible heritage constitutes a key element of the identity and historical evolution of our societies.
For its Conservation and Valorisation, Cultural Management strategies are necessary. During 25 years Santa Maria de Albarracín foundation has developed a methodology , Cultural management, that conveys in success stories for the cultural assets conservation, valorisation and dissemination.

The cultural heritage challenges we are facing will require our attention and reflection.

ANY QUESTION ?

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● TEST YOUR KNOWLEDGE

BASIC

1. Which of the following Is not in the context of tangible heritage
   a) Paintings
   b) Music
   c) Books

2. They are all those transportable or movable objects that function independently of any architectural structure and that have their own value.
   a) Movable tangible heritage
   b) Tangible immovable heritage

3. Fill in the blanks
   transmit / house/ patrimonium /
   The term _____constitutes a collective asset, "land and _____", whose temporary owner assumes the maintenance, guaranteeing its indivisibility to _____ it to his descendants.

4. Tangible heritage is not Cultural heritage **(F)**

5. Digital heritage, is not cultural heritage **(F)**

6. Cultural landscapes represent works that "combine the work of man and nature" . **(T)**

7. Each of the Member States in the 1972 UNESCO Paris Convention recognizes that the obligation to identify, protect, conserve, rehabilitate and transmit to future generations the cultural and natural heritage located in its territory rests primarily on it. **(T)**

8. The second phase of the Cultural management is
a) Initial stage
b) Intervention planning stage
c) Execution stage

9. Heritage management is the set of actions aimed to enhance the heritage value, ranging from initial knowledge and planning to specific attention and ultimate dissemination of the asset. **(T)**

10. Execution stage, which can range from the application of mere conservation and maintenance tasks to the deep restoration of the property. **(T)**

ADVANCED

11. Sustainability is one of the challenges that the Cultural Heritage is facing **(T)**

12. Education and awareness is not an important tool for Cultural heritage **(F)**
.
13. Due to the few amount of heritage assets, it is possible and sustainable for administrations to manage it all. (F)

14. There are technological solutions that allow us to evaluate the state of our assets in real time and analyze what measures can be implemented, as well as the costs associated with them. (T)

15. Education in heritage conservation can revert to the local community, and directly can promote sustainable cultural tourism. (T)

QUESTION

What tangible heritage, near to you, could be conserved and valorised? What strategies would you suggest to achieve it?