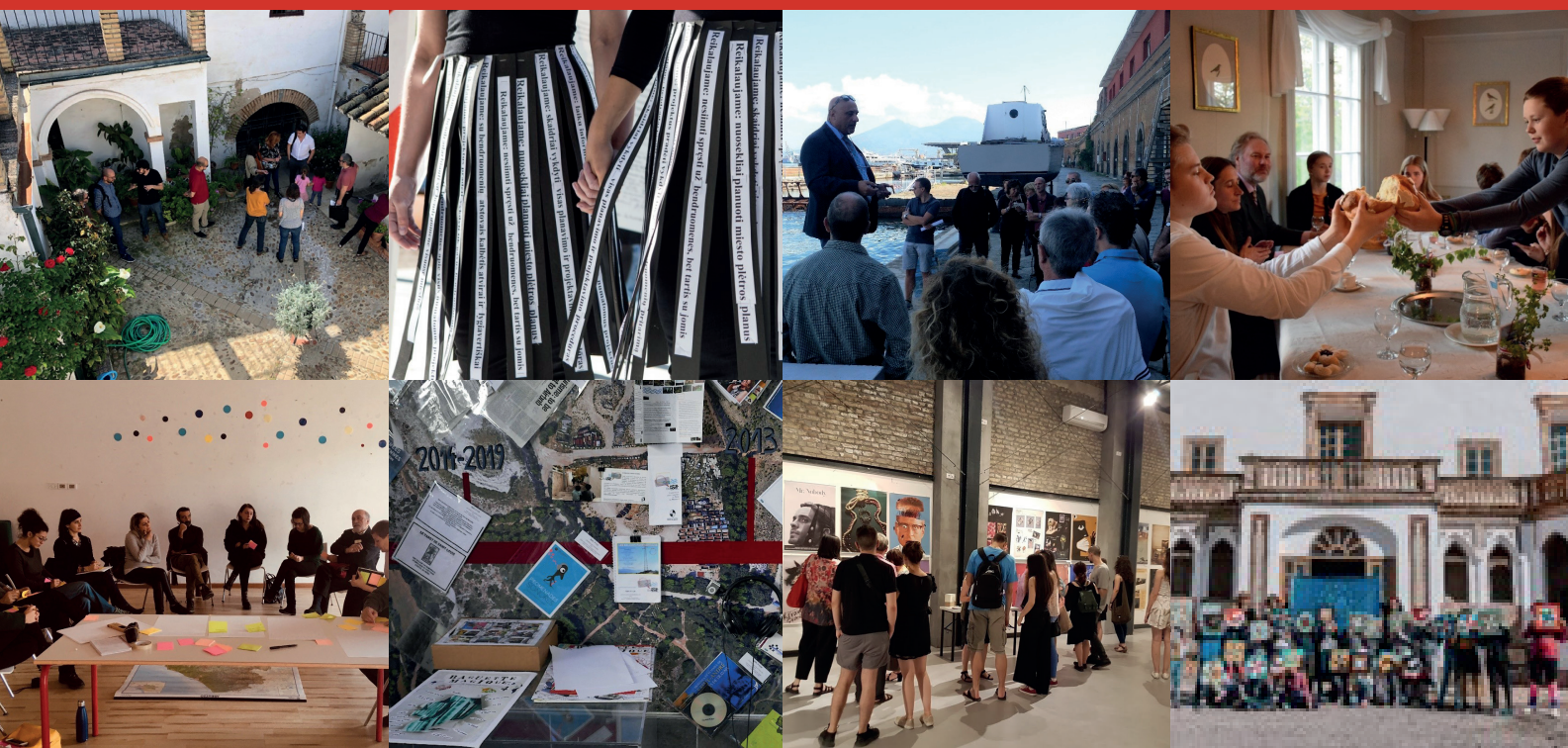# PEOPLE, PLACES, STORIES
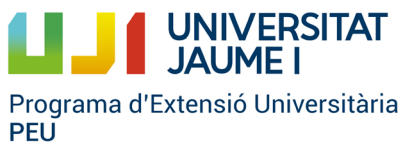## *Faro Convention inspired experiences*

July 2021, Strasbourg

A joint publication by
The Patrimoni project –
PEU, Universitat Jaume I
(Castellon de la Plana, Spain)
and the Council of Europe

UNIVERSITAT JAUME I
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PEOPLE, PLACES, STORIES
Faro Convention inspired experiences

A joint publication by
The Patrimoni project – PEU
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Table of Contents

Introduction:
People, places, stories

The *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*, also known as the Faro Convention, adopted in 2005, opened a whole new chapter in the way we relate to cultural heritage. For the Organisation, it is an innovative Convention addressed not only to the governments of member States, but also to civil society, emphasising that both should be actively involved in the management of our common cultural heritage.

While many of the existing standards and instruments place an accent on top-down approaches, the Faro Convention clearly favours bottom-up actions and initiatives developed by civil society and heritage communities who value cultural heritage through the meanings it represents to them. Here, the concept of the "value" of heritage for society as a whole is highlighted, building on previous approaches that have focused rather on the protection and preservation of cultural heritage.

As a result, a whole new horizon opens up, weaving connections between heritage, social cohesion, economic development, sustainable development goals, landscape and the environment, tourism and many other topics, which will be illustrated in this publication through the various initiatives being run by the heritage communities. Many are part of the Council of Europe's Faro Convention Network – another way in which the Council of Europe supports civil society organisations active in the field of culture and heritage at European level. The Network is a place where heritage communities in the member States can come together, exchange their knowledge and experience and create new synergies and joint initiatives.

In this way, the Faro Convention contributes to one of the main pillars of the Council of Europe, namely democratic participation, in the specific domain of cultural heritage. The importance of participation through heritage can be traced back to the *1954 European Cultural Convention*, a cornerstone for co-operation in Europe based on mutual understanding, reciprocal appreciation of cultural diversity and the active exercise of cultural rights in democratic societies. This Convention introduced the powerful idea that Europe can be best united through culture and shared European values.

Developing democratic participation and social responsibility is actually one of the four principles of the Faro Convention, showing how citizens can exercise their democratic rights through culture and heritage. Furthermore, the increasingly significant role that heritage communities play in cultural life reinforces the Council of Europe's aim to encourage the development by member States of participatory and inclusive frameworks and policies for managing cultural heritage sites at national, regional and local levels.

The empowerment of citizens and heritage communities and joint action in the cultural heritage sector by civil society and authorities at different levels are some of the main goals pursued by the Council of Europe's Faro Action Plan which aims to translate the Faro Convention principles into practice by promoting the (re)definition of values and meanings of heritage for the benefit of society as a whole.

As stated by the Council of Europe's Secretary General, Ms Marija Pejčinović Burić, in the foreword to the new Faro Convention brochure: "The Faro Convention reflects an evolution in our thinking about the role of cultural heritage in Europe. This evolution continues and the Council of Europe is proud to play its part".

Foreword by Jaume I University of Castelló, Spain: Building heritage communities

The concept of the "heritage community" in the Faro Convention gives people the legitimacy and opportunity to develop heritage governance by civil society. Heritage communities are based on the concept of cultural heritage as a developer of connections and links that allow the construction of new narratives from which to start heritage management processes. The subjective perception of heritage by individuals and groups broadens the concept of heritage and incorporates their every-day life and experiences to reflect on what the community considers as heritage. It also raises the need to determine, through consensus and agreement, those elements on which the heritage projects are to be built.

Usually a heritage community is made up of a group of people who jointly initiate and develop processes of reflection, action and reorganisation of a territory, aimed at keeping the cultural heritage meaningful. Its members have the autonomy to move within it and interact with it, from it and for it from shared civic spaces which invite reflection on the cultural heritage. Furthermore, a heritage community is linked to a territory that can be both physical and virtual, and to a heritage that its members can recognise as their own, which can serve as a starting point for its protection and promotion. It requires common stories, whose multiple narratives illustrate the richness of heritage perceptions. It also requires shared experiences, common agreements and language, and parallel visions that they share in a territory.

As an initiative that develops based on a whole series of specific social, cultural and territorial factors, each heritage community is unique. Even so, some of the common traits that we find in heritage communities refer to the importance of the process and the co-management of designing these communities, based on horizontality, participation, sustainability and inclusion.

Heritage education, understood as a hybrid socialisation process that combines the formal, non-formal and informal spheres, is essential to establish projects that unify citizens around heritage.

The identification by citizens not only with heritage, but also with the project and purpose of the heritage community, is key to generating a sense of belonging and guaranteeing the continuity of the heritage initiatives and projects over time. In this respect, the involvement of young people is one of the most important challenges for most heritage communities and is closely related to project makers' concerns about the present and future of these initiatives.

A significant change in this sense is the evolution of the role of public and private institutions in enhancing active participation of heritage communities in the co-design of a new framework for civic governance in cultural heritage.

The development of spaces for meeting and exchange in which people who make up the heritage communities can share practices and generate knowledge that can be transported to other places allows for the improvement of the quality of the connections between people. It enables the creation and development of heritage community networks that bring European citizens together around their heritage.

We do hope that the following selection of cases and stories from the different heritage communities will provide inspiration in defining future innovative initiatives and projects.

The Nolla community, a mosaic of Faro Convention good practices

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Key Words: *Nolla's mosaic / dissemination /education / community / intangible / industrial heritage*

Abstract

In 2003, we created ARAE Patrimonio y Restauración (Heritage and Restoration). Having just finished university and being eager to improve the world, our team has always taken a multidisciplinary approach to its work and merged different disciplines even in small architectural projects.

In addition, our work methodology ranges from traditional architectural projects – comprising plans and descriptive memory – to dissemination campaigns covering all phases of our work. We also work on other activities that run in parallel to architectural projects and include other professional sectors and citizens that would not otherwise have been involved in the recovery of the heritage we work on.

The advent of the technological revolution and the new methods for knowledge, communication and information exchange have made the promotion of heritage easier and, most importantly, have woven networks between places and people who would not otherwise have become involved. Key concepts here are Augmented Reality (AR), social networks, crowdfunding and citizen participation, etc.

After the physical restoration and protection of the architectural heritage, the ultimate goal of our heritage work is to "return heritage" to society, which must claim it, preserve it and transmit it to future generations.

The Faro Convention, with its twenty-three articles, sets out most of the principles we work on at ARAE Patrimonio y Restauración. We have been working in a Faro community for more than a decade. It is the Nolla community, the legacy of a mosaic factory. We will now review it from the angle of Faro's provisions.

Introduction (aim, definitions and principles)

When we were commissioned at the beginning of 2010 to study a ruined property in the municipality of Meliana (Valencia) which had belonged to the town council for the previous decade, we never imagined that we were going to "uncover" the heritage jewel of the region.

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It can be said that the history of the Valencian Orchard over the past two centuries has been plural, and in this respect, the emergence (in Meliana in the mid-19th century) of an industry like the Nolla ceramic factory in a mainly agrarian landscape and social environment is a good example of what we are talking about. The company provided work for a large share of the local population, making significant changes to the social habits of the era, as well as to the landscape. It was also an engine of the Second Spanish Industrial Revolution, and its fame brought Meliana international recognition.

The reasons the new industry was placed in the middle of the orchard area were the desire to take advantage of a pre-existing "alqueria" (farmhouse) and the fact that the main communication routes were a few kilometres from the house. This sixteenth-century alqueria became the prestigious part of the factory, where the most important clients were welcomed. All the rooms were decorated in the most colourful and complex of Nolla's mosaic designs, and even high-ranking European bourgeoisie came to stay overnight thanks to the achievements of businessman Miguel Nolla.

After more than a century's connection with the industrial production of mosaics (as one of the leading showrooms of the time), the Palauet Nolla was completely abandoned for more than 40 years and had been forgotten by everybody, which dramatically accelerated its decay. In 2010, Meliana's municipal corporation, which was concerned about the building and the likely loss of an extraordinary collective historical heritage asset, called for immediate action to be taken.

We decided that the first stage should be to produce a comprehensive study of the Palauet Nolla, looking at all the various facets. Despite its great historical, artistic, architectural, industrial and, indeed, social value, no comprehensive work had been done on this landmark of the Huerta Norte de Valencia. The study would aim at in-depth knowledge of the building and its history, as well as analysis of its present state and the development of general guidelines for its conservation and reuse. It should be pointed that just 10 years ago, Nolla mosaics were the great unknown in the community of architectural ceramic experts and had even been forgotten in the society that manufactured them and launched them worldwide 150 years ago.

Figure 1. Palauet in 2010 and today. Photo: author

Our contract work for the Meliana consistory ended in May 2011. The aim of the study was not just to produce scientific or academic documentation on the building, but to provide an extremely practical tool incorporating all the existing information about the monument for the purpose of making an appropriate proposal for action.

Obviously, the study addressed a large number of different and complementary fields, each representing a facet of this extraordinary and complex building. Given these circumstances and wishing to carry out as in-depth and accurate work as possible, we formed a multidisciplinary team with the specific characteristics required in this particular case.

The study also sought to serve as a tool for disseminating the relevant values and raising awareness among the authorities and the public about the need to preserve this exceptional building that was in real danger.

We discovered not only the value of the building itself but also the social, industrial, artistic and architectural value of the production of ceramics there just over a century ago. These ceramics, which had been distributed all over the world and had covered the floors of major European palaces, had sadly come to be completely forgotten.

From the angle of the scientific community, Nolla mosaics had not been studied. From the angle of local heritage, the Palauet was unknown to the vast majority of the present-day population of Meliana and the neighbouring communities, and the ceramic floors that cover most of the houses in the villages of Horta Nord were not recognised as fine materials produced by their ancestors. From the angle of society, these unique floors are to be found in cities such as Barcelona (in the Eixample district and in modernist buildings), Santander and Salamanca, as well as in far-off countries such as Argentina, Cuba and the Philippines. But you cannot love things you know nothing about.

In line with our professional methodology described above, the study (which could have been finished in the contractual document with the Meliana consistory) therefore really only started off a process.

Acknowledgment of the quality of the work produced came with the European Heritage Award Europa Nostra 2012. This award provided an undeniable boost for the whole process that followed.

We carried out general dissemination and awareness-raising work to counter the ignorance about the mosaics and stop the disappearance of the floors owing to the lack of sensitivity of some owners, architects involved in heritage projects and builders, as well as among the authorities (often owners of buildings with Nolla floors, not always preserved): heritage is good for everyone, and we must all protect it for future generations.

The contribution of cultural heritage to society and human development

The principal goal for the project team was achieving collective awareness, not only by involving institutions but also by transmitting the value of heritage to the general public.

Dialogue has been a guiding strand at all stages in the process. As many of the measures presented in this article have affected several fields of knowledge through various media, the Nolla ceramics and the Palauet Nolla works have been transformed into a powerful citizen movement involving social participation for the recovery, protection and recognition of this unique tangible and intangible heritage.

We have created an awareness-raising and protection project, moving from the local to the national and European level. It has consisted of many specific and complementary measures, in which social participation has played a fundamental role, especially as regards children's involvement, in line with the Faro Convention.

It is necessary to involve all stakeholders because the process concerns territorial recovery. Environment, heritage and quality of life were decisive in the Palauet Nolla becoming a source of opportunity for different fields: recovery of vital elements of Valencian architectural heritage, the value of the historical memory of the municipality of Meliana (reinforcing social cohesion) and the reutilisation of industrial architecture (through sustainable use) as an alternative for rural (northern Valencia orchard), social and economic regeneration.

Shared responsibility and public participation

The activities included in this community project were mainly concentrated in 2015, the 150 anniversary of the ceramic factory's opening (1865). The highest profile features of the project that year were therefore a Falla, the first congress, the exhibition and the scientific publication.

Many of these activities required organisation that went beyond the management of the ARAE Patrimonio y Restauración architecture studio. In addition, the dimension of community networks and participation required an organisational identity to incorporate the essential objectives for the project. For this reason, and because the community had to start out with strong foundations and strengthen social cohesion by fostering awareness of shared responsibility, the Nolla Ceramic Research and Dissemination Centre (CIDCeN) was established. It was presented to the public at the González Martí National Museum of Ceramics and Decorative Arts. The CIDCeN non-profit association was set up with very clear objectives: the dissemination, promotion and protection of the intangible heritage of architectural ceramics known as Nolla mosaics and the restoration and reuse of the Palauet Nolla for social purposes.

The main part of the community project involved information and dissemination to all kinds of audiences. The activities were therefore planned in various settings, from popular festivals to academic fields, with the aim of achieving a high profile in the media (press and television), as well as on social networks and in the scientific and academic spheres. The activities enabled a large section of society to learn about ceramics. People who lived with them on a daily basis without paying attention to them were now able to look at the ceramics with a different feeling, and with knowledge of what they represented. In so doing, they recovered the pride in ownership of this unique heritage.

The impact in the press and social media, the emergence of the citizen platform and the support, dissemination and protection in terms of new initiatives, as well as the specific involvement of public and political institutions, all marked a real turning point.

Citizen movements quicky developed around each of our initiatives, so the influence of each of the activities was quickly absorbed by local society and institutions.

The Convention encourages us to recognise that the importance of objects and places themselves is not significant in terms of cultural heritage. They are actually important because of how the population associates with them, the values represented by people and how those values are understood and transmitted to others.

The participatory responsibilities were spread over various areas as follows:

► In order to develop rational and rigorous discourse about the history and importance of this heritage, further research work was necessary. There are still many lines of study, and other measures such as research, dissemination and use of the relevant potential to develop promising projects in various research fields will continue to be required.

The two Nolla congresses (www.congresonolla.wordpress.com) both brought together key contemporary research figures from the architectural ceramics field, helping to synthesise current knowledge and formalise the basis for future research.

The first congress was held in Meliana in April 2015 and the conclusions were compiled in the first monography about Nolla mosaics and the history of the Palauet. The CIDCeN association had editorial responsibility for the publication. The second Nolla congress was held in Barcelona in 2017, with a large group of experts from all over Spain (Seville, Cartagena, Madrid, Valencia and Barcelona, etc.).

► However, not only the scientific community was involved. It was necessary to enable society to rediscover its heritage, appreciate it and be proud of it so as to stimulate its conservation. The exhibition on "Nolla's legacy 1865-2015 – 150 years of the mosaic factory" staged in the González Martí National Museum of Ceramics and Decorative Arts gave thousands of people the opportunity to come into contact with and discover the main aspects of the history and success of this heritage. The exhibition from 7 October 2015 to 6 January 2016 attracted just over 38 000 visitors. It was subsequently staged in Onda

(Castellón), Meliana (Valencia), Cartagena (Murcia), Esplugues de Llobregat (Barcelona), Villena and Monóvar (Alicante).

▶ Approaching their common heritage is not something a community always does. Heritage players (whether professionals or individuals) are aware of their role in cultural heritage but are not the majority in society, so it is necessary to make people part of the heritage closest to them.

To achieve this goal, we decided to take part in a Falla (traditional festival in Valencia, declared Intangible Cultural Heritage of Humanity in 2017). The invitation by PinkIntruder (Miguel Arráiz and David Moreno) to collaborate in preparing the Falla Nou Campanar was something we could not turn down.

Tens of thousands of Valencia citizens and tourists were able to view Nolla mosaics as an artistic piece, providing direct access to our message and a unique opportunity for dissemination (press releases, television, radio, art and design publications), all of which helped to publicise our involvement in preparing the Falla called "Ekklesia" – and also Nolla ceramics – all over the world and at various levels in society.
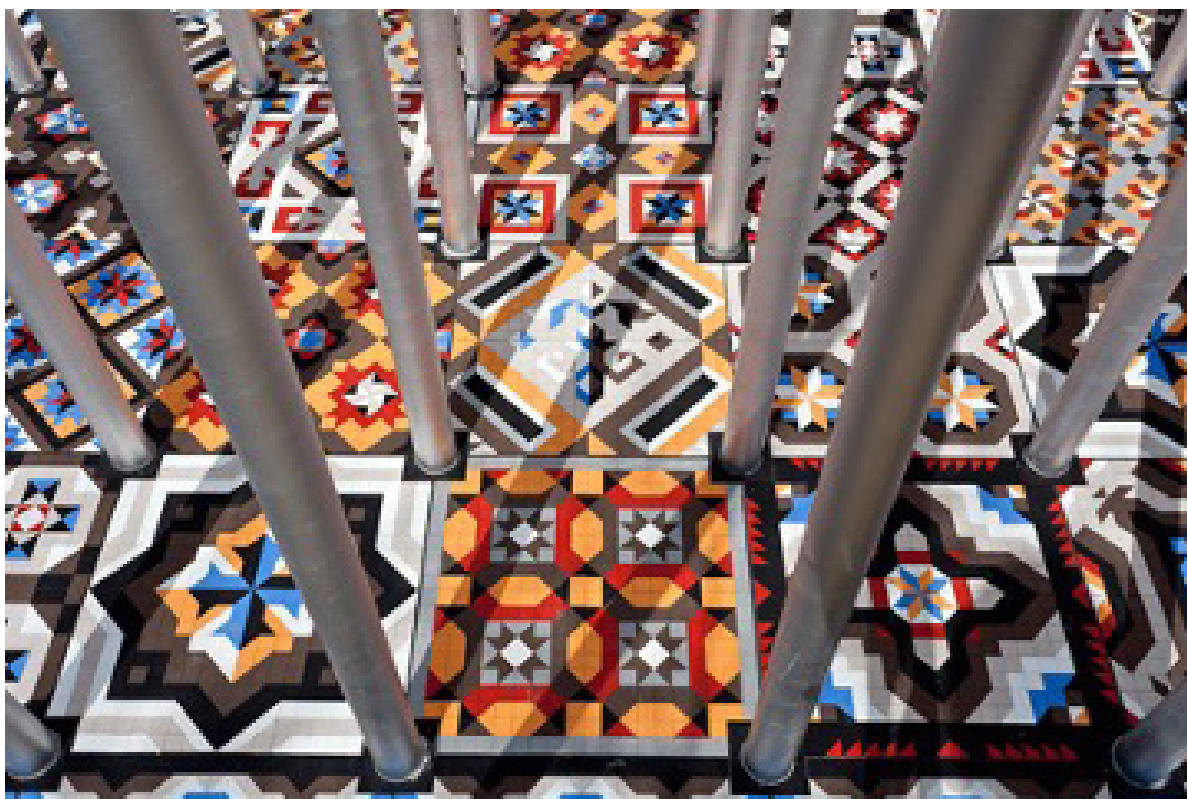
Figure 2. Detail of the Falla Nou Campanar floor (2015)

▶ Given that it is necessary to facilitate the inclusion of the cultural heritage dimension at all educational levels, our team has always worked in the field of heritage education. In our various activities, we therefore could not forget family workshops. Children must play a major role, as they constitute not only the future of society, but also a key link with the adults around them.

▶ We have developed several workshops, involving the aesthetic aspect, geometries and colours. These workshops have taken place in conventional environments and have been used as an integration tool, including work with children at risk of social exclusion. We have been developing workshops of this type periodically for more than five years.

Figure 3. Nolla mosaic workshop in Palauet Nolla. Photo: author

With the help of illustrators and educationalists, we have produced a series of booklets to support understanding of the history and interesting facts about Nolla mosaics. One of them will serve as the explorer booklet for visitors to the Palauet Nolla.

Figure 4. Teaching booklet. Photo: author

► With the goal of encouraging initiatives which promote quality of content and aiming to secure diversity of languages and cultures, we have launched educational walking trails. These enable us to establish contacts and disseminate this historical-artistic and cultural heritage for tourists, the curious and lovers of culture from a different point of view. Visits to the centre of Valencia are held periodically with the guide company CaminArt, Camins de Cultura i d'Art. Conferences and visits given through official associations or in Culture Council sectors have boosted information access.

Figure 5. Tourist visits to historic Valencian houses. Photo: author

► We have created digital and artistic content relating to cultural heritage taking care not to convert it into an object to the detriment of the preservation of this existing heritage. For this reason, new products have been developed for sale to the general public: the "Mosaico Nolla" collection has been produced in collaboration between CIDCeN and the design store Atypical Valencia.

Follow-up work

Since the turning point generated by the Europa Nostra 2012 award, we have done follow-up work concerning Nolla ceramics activities and heritage legacy, keeping all heritage stakeholders informed. We have used social networks to generate more sustained and dynamic action. But we do not just communicate: the public are encouraged to get involved, with crowdfunding proposals, exhibitions, conferences, excursions, etc. This can be illustrated with the #PostureoNolla campaign, where photos of some Nolla floors have been shared for years, with the added detail of photographing the author's feet at the same time (providing a scale parameter and image customisation).
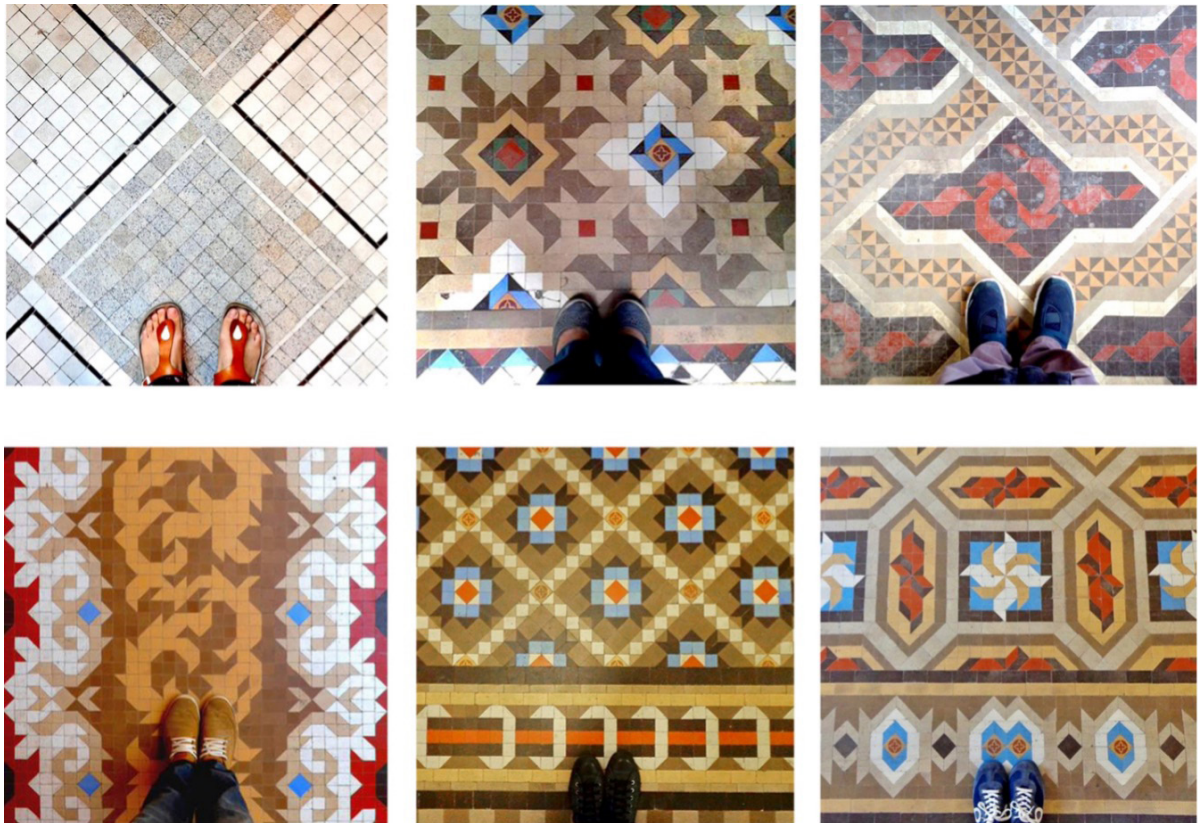
Figure 6. Examples from social networks with the hashtag #PostureoNolla

To own a Nolla mosaic has been a matter of pride for individuals again since the moment when society understood that the floors are not only a material good but also the expression of forgotten know-how. This nostalgia and the new trend in terms of returning to all things "vintage" helps to spread our message, which is being heard and understood increasingly widely.

In future, Nolla mosaics will no longer go unnoticed. A significant share of the population are aware of them –recognise them – and have realised their value and now take part in protecting them. Moreover, thanks to these dissemination efforts, many people have discovered, to their surprise, that this extraordinary heritage was very familiar, much more so than they imagined, because they have it in their own homes.

Most importantly, we have also observed a gradual increase in awareness among public and cultural institutions. Now they protect and restore, whereas in the past they did not mind destroying the mosaics. These good practices are the first step in ensuring the success of our project for recovery and protection.

After the long way they have come, the Nolla community needed to take stock and list the targets reached and present them to the citizens involved. There is discussion about the future of the Palauet Nolla and the new uses that society needs. Together with the Meliana Council, we have therefore developed a common information system, accessible to citizens, in order to assess commitments and obligations. In other words, we firmly believe that public heritage governance enables the necessary mechanisms to be developed so that, once heritage conservation has been ensured, the heritage can be valued and acknowledged in a manner accessible to all sections of society, through the whole variety of experiences, and in management programmes as a further resource for cultural tourism.

On 21 and 22 October 2017, "Open Palauet Nolla" was held as a participatory seminar on the Palauet Nolla. The event was designed as a participation tool for the city, involving people through participatory actions and activities concerning the Palauet Nolla and Nolla mosaics. It boosted dissemination efforts and raised awareness about the importance of the neighbourhood in building the Palauet's future. It was a weekend full of activities (participatory workshops, children's workshops, conferences

and a guided tour of the Palauet) because we believe that the role of citizen initiatives is fundamental in the recovery of the common heritage.

The event involved a combination of participatory workshops – for adults and for children –designed to bring the population closer to the Palauet and Nolla mosaics from several points of view: visit the Palauet and discover the building (in the restoration phase), learn about the relevance of the material and the importance it used to have around the world, analyse the environment of the Palauet and propose improvement measures and, lastly, make proposals for future activities. The whole participatory process made for a fun and engaged event. In addition, we presented an AR smartphone app showing what the Palauet will look like upon completion of the restoration work.

Finally, the past year has been crucial in terms of enhancing co-operation in follow-up activities with the Council of Europe, promoting the common European heritage, in addition to some further recognition of multilateral and cross-border activities and creating co-operation networks.

As local correspondents of the European Heritage Days, we applied in response to the call for European Heritage Stories, which involves a storyteller (entity, organisation or natural person) sharing a European cultural heritage project with the rest of Europe. In our proposal we look back and assess the sustainable use of heritage, in terms not only of supporting conservation but also of promoting the use of tradition-based materials, techniques and skills, and exploring its potential for contemporary creativity.

Figure 7. Meeting of mosaiqueros (former workers and current restoration work-
ers) from the "Nolla's mosaic – A Heritage to Preserve" project. Photo: author

Our story: the most remarkable and representative Nolla craft is that of the "mosaiqueros", who were specialised in laying the tiles that made up the infinite range of possible compositions. The perfection with which they laid the mosaics without any joints means that restoration by non-specialist operators is extremely difficult today. Unfortunately, the craft was lost with the closure of the factory, and nowadays the number of former mosaiqueros is low.

As a result of the efforts to recognise the importance of recovering the mosaiquero's craft, we have developed a comprehensive cultural programme aimed at society, heritage lovers and experts in the field. Each of the activities concerned deals with the personality of each one of the historical figures from the 19th century who visited or lived in this historic building, the mosaics factory showroom, from King Amadeo de Saboya, through literary figures like Blasco Ibáñez to the Hohenzollern and Romanov families. "Nolla's mosaic. A heritage to preserve" has been chosen to be part of the joint programme of the Council of Europe and the European Commission.

The programme of events includes the creation of teaching materials about the craft of the mosaiquero, a micro-stories competition (#Nollastories), a mosaic-focused food festival, activities with schools, meetings of old/new mosaiqueros, meetings of international experts on mosaics (seminar/conference), a concert, a sound installation, etc.

Figure 8. Presentation of "Nolla's mosaic. A Heritage to Preserve" at the Palais de l'Europe, Strasbourg.
Photo: author

This cross-border dimension of the Nolla heritage community was complemented by the Nolla presence at the Venice Biennale in 2020. The Palauet restoration works were supplemented by an audiovisual work. Several interviews with all those involved, in photo and video format, were recorded by Milena Villalba and Santi H Puig. The Spanish pavilion under the slogan 'Uncertainty' hosted a hundred proposals of emerging studies, with the selected Nolla 'Showroom' representing all the traditional crafts. The presence at the Venice Biennale was rounded off with "Renaixement", by Miguel Arráiz, who reprised the 2017 falla (built by the Pink Intrudercollective).The project showed how he brought the traditional cultural representation from Valencia (the Fallas) to the Nevada desert, with a sample Nolla mosaic, for the Burning Man festival, in an example of tradition exploring its contemporary potential, as indicated in Article 9 of the Faro Convention.

In line with the Faro Convention, the collection of activities in the Nolla community project responds to the need for the whole of society to participate in the process of defining and managing cultural heritage and highlighting the importance of heritage education.

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Genius Loci: urbanisation and the imagination of civil society

*Edmund CARROLL**

Abstract

A case study about creative public action taken by the Žemųjų Šančiai community in Kaunas, Lithuania to tackle aggressive urbanisation. This article sets out the historical context, defines key terms and outlines the approach used; it articulates how community arts became a catalyst for action and examines how creative approaches energise bottom-up and top-down activism. The principles of the *Framework Convention on the Value of Cultural Heritage for Society (FARO)* are used to understand how the community sought to safeguard its unique historic urban landscape and heritage. The action started out as a direct response to plans for a new road along the river but developed into a wider, public-interest and self-government campaign. The failure to achieve a result in terms of dialogue at municipality level became a driving force in the push for participation 'with' rather than power 'over' communities in urban planning.

The community of Šančiai found numerous creative ways to protest against the new road project. Photo: Author

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*   Ed Carroll is a community artist and researcher whose work with others is captured by the Portuguese saying, "a network of vibrant strings makes radiant knots". He is a founding member of Žemųjų Šančių bendruomenė, a community association in Kaunas, Lithuania (www.sanciubendruomene.lt) that actively contributes to the Faro Convention Network.

Background[◆]

In April 2019, Kaunas Municipality published plans for a new road project (hereafter RP) in the Šančiai district (pop. 21,097) of Kaunas along the banks of the River Nemunas. The issue addressed in the case study is the reduction of what the Faro Convention calls the interaction between people and place through time to "considerations of market value, and the whims and visions of private and real estate developers" (Samalavičius, 2016, 103).

The Kaunas Municipality City Plan (2013, 3.4.3) recognises the importance of the urban heritage: specific historical urban structures typical of particular periods are marked as protected functional symbols of the city. The "shore" streets of Lower Šančiai (City Plan 2013, n.37, 43) are a case in point, with the Plan recommending that a blueprint be drawn up "for the urban and architectural formation of the Žemieji Šančiai district" (Kaunas City Plan 2013, n. 53).

Located close to the historic centre, the Šančiai neighbourhood *(*TLE, 1988, 156) began to develop in the second half of the 19th century. Between the world wars, newly established factories drew labourers from the countryside who in turn bought plots of land and built single-story wooden houses (Lukšionytė, 2011, 129-140). A distinctive feature of the neighbourhood is its unique layout, with twenty "shore" roads sloping downwards to the river.

The protagonist in the story is Žemųjų Šančių bendruomenė (hereafter ZSb), a grassroots association and civil society group, formed in 2014. In the course of a research study entitled City (Re) Searchers: Experiences of Publicness (2011-2014), creativity, art and culture became a central part of the association's work. Community art also featured in another ZSb initiative entitled "Cabbage Field", which was recognised as an example of good practice by peers from the international Award UCLG -Mexico City - Culture 21.[1]

Ranged against ZSb are Kaunas City Municipality and United Kaunas, which holds the majority of seats in the city council and is led by the mayor, V. Matijošaitis. United Kaunas is a centre right, liberal grouping that is "not a political party but driven by a vision to make Kaunas grow"[2] (LRT interview, 2019-12-27). In 2018 its councillors were re-elected and in 2019 V. Matijošaitis won a second term as mayor.

Methodology and key terms

The approach taken in this case study is archival, charting the community's battle with the Municipality over the period from April 2019 to August 2019. Documentation compiled includes: (i) community activity and member reports; (ii) film and photographic documentation; (iii) letters to/from Kaunas Municipality and (iv) press and TV coverage.

Four public actions are recounted: planning, community art, municipal response and campaigning. In the course of its activities, the community consulted the few opposition councillors in Kaunas (members of the Conservative Party) including *J.* Šiugždinienė and *E. Gudišauskienė* as well as *G. Skaistė, a member of the Lithuanian parliament*. The community also raised its concerns about the RP directly with the Prime Minister (2019-04-30), the Minister of the Environment (2019-05-08 and 2019-08-28), the Minister of Health (2019-05-02) and the Minister of Transport and Communications (2019-06-20).

An email exchange in the form of a short questionnaire was sent to 15 active participants in the public actions. Eight participants provided feedback regarding (i) their motivation, (ii) their experience and (iii) the outcome of their participation in the public actions against the RP.

1   See United Cities Local Government case study, Cabbage Field, in 2017, which can be accessed here: http://www.agenda21culture.net/sites/default/files/files/good_practices/kaunas-def-eng.pdf

2   The rhetoric of city growth is a form of 'copycat Westernism' explored by Krastev and Holmes in chapter 1 of their book entitled The Light that Failed: Why the West is Losing the Fight for Democracy (2020). For a really useful treatment of political discourse in Central and Eastern Europe see T. Kavaliauskas (ed.) (2020) Europe Thirty Years After 1989: Transformations of Values, Memory, and Identity.

Two key terms are frequently repeated, so a short explanation is in order:

(1) *Genius Loci* is the idea of safeguarding the "resources inherited from the past with which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions" (Faro, Art. 2).

(2) *Public action* describes an act of assembly and creation of participative democratic space in which the defence of public interest becomes necessary.

Planning cycle

Every month a group of more than twenty-five residents gathered in the public library. As roles and responsibilities became clearer, smaller action groups began to meet at more regular intervals. Meetings were open to the public, with a core organising group as well as others who dropped in and out of the process. Actions and tactics came about by talking things through. Community development and art takes time, to conceive, plan, organise and instigate actions in which others are invited to take part (Matarasso 2019, 57). The processes outlined below happened without funding. The community with its active residents, artists, architects and legal counsel invested time and energy – its cultural capital – to co-create these events.

Table 1. Planning Cycle

Date	Activity
18 April 2019	Impromptu gathering of neighbours
24 April 2019	*ZSb* association meeting to organise *Our Nemunas* and *Deliberation*; RP becomes recurring monthly topic
25 April 2019	Workshops and logistics to deliver public actions
24 May 2019	Crafting the *Declaration of the Communities* and *Opinion of the Communities*
26 June 2019	Organising the *March for Democracy*
31 July 2019	Organising *Nemunas Unites Us* - Canoe trip along the Nemunas
15 Sept. 2019	Anti-road candidates put forward for the election of ward "Elders"

Source: ZSb activity report 2019

The above list of activities cannot fully capture a process which involved many meetings so that people could get to know each other and reach a consensus. It also entailed a great deal of follow-up work that was carried out individually, yet underpinned by a shared spirit of solidarity. Actively involving people to have their voices heard in the conception, contracting and completion of the whole process is what enables community art to contribute to social transformation (Matarasso 2019, 185). As is often the case in projects of this kind, the result is not known in advance (Matarasso 2019, 52-53). People's motivations (email to members, April 9, 2020) were: (i) to be more active in local democracy; (ii) to protect the unique cultural and natural heritage; (iii) to safeguard the identity of the neighbourhood and (iv) to ensure that urbanisation benefits people. Art workshops helped to create scenarios, make the props, design the posters and prepare the ground; guerrilla actions like painting on pavements; tree planting and erecting barricades to block access to cars were all part of the process. Local resident R. Jančiauskienė recalled: *"The self-organising done by the Ž. Šančiai community was impressive; all the planning meetings had advice from various professions (architects, lawyers, cultural workers) who put forward rational arguments against the municipality's RP."*

To sum up, community art makes real the idea first proposed by the American urban writer Jane Jacobs (1961, 238) that *"cities have the capability of providing something for everybody, only because, and only when, they are created by everybody"*. Interestingly, she used the word 'created' which is associated with the faculty of imagination, one that was brought to bear by the community for its community arts practice.

The case study zooms in on the community art features of the action. Other approaches discussed and taken by the community also merit further investigation beyond this paper, namely the procedural and legal routes taken in relation to the UNECE Convention on Access to Information, Public Participation in Decision-making and Access to Justice in Environmental Matters (commonly known as the Aarhus Convention). Community art complemented and animated these routes, adding a percolating, living culture and heritage formed through the imagination of "professional and non-professional artists, who come together as equals, and create processes, products and outcomes that are not prescribed in advance" (Matarasso 2019, 51). Table 2 outlines the Community Art Cycle, with a brief description of each activity.

Table 2. Community Art Cycle

Date	Activity
27 April 2019	#1 *Our Nemunas*: 700 people join hands in a symbolic act of protest
27 April 2019	#2 *Deliberation*: 200 people took part
30 April 2019	#3 *Protest* during the public presentation of the project in the Municipality
15 May 2019	#4 Community *Declaration* action and signing by 18 associations
23 May 2019	#5 Installation: *Opinion of the Public* International Neighbours Day 2019
18 June 2019	#6 Declaration - *Sustainable Urban Development and Involvement of Communities in Urban Planning* – presented to the Municipal Council
29 July 2019	#7 *March for Democracy*: led by Rhythms of Resistance collective.
15 August 2019	#8 *'Nemunas Unites Us'* a floating sculpture of 40 canoes with 70 people.

Source: ZSb activity report 2019

Various moving and still images referenced herein give a glimpse of what it was like to take part and, through their work, V. Gelūnienė, T. Kuriazovas, D. Batulevičius, D. Petrulis and *others* helped publicise the process.

#1 Our Nemunas: Seven hundred people gathered to demonstrate their collective opposition to the RP. The protesters created a one-kilometre social sculpture and joined hands. Afterwards, they added their signatures to a petition against the RP.

Watch: https://vimeo.com/382375404

2019-04-28 #1"Our Nemunas". Photo: Darius Petrulis

#2 Deliberation: Social sculpture helped stage the public deliberation too. A 4-metre high, brightly coloured Chair symbolising community power was assembled, displaying the architectural plans for the RP. For two hours, two hundred people discussed their different hopes for the riverbank.

Watch: https://vimeo.com/333296616

2019-04-28 #2"Deliberation" Photo: Author

2019-07-29. #3 Architect A. Karalius speaks at public meeting. Photo: Author

#3Protest: Community members, dressed in black, gathered and marched hand in hand into the Grand Hall, carrying placards. The exchanges were loud, vocal and boisterous during the public presentation. In addition, a small group met separately with the Prime Minister and mayor during an election campaign event.

Watch: https://vimeo.com/389676330

2019-07-29. #4 "Declaration". Photo: Author

#4"Declaration": Protesters staged a performative action on Civil Resistance Day, a day of national commemoration. The Chair became a notice board for signing the Declaration, which was drawn up after consulting the Kaunas Communities Centre and also the Central and Lampėdžiai communities. *"Excluded from the planning processes, their opinions are ignored, and their competence to self-manage is diminished"* [Declaration extract].

Watch: https://vimeo.com/338112937

2019-06-18.#5 Opinion of the Public: Neighbours Day action Photo: D. Petrulis

#5Public Opinion: International Neighbours Day 2019 provided an opportunity to install a satirical portrait salon, with a life-size cut-out of the mayor holding a bin bag marked 'public opinion,' ready for disposal. In effect, the installation became a photo opportunity for groups wishing to express their opinions.

Watch: https://vimeo.com/338112937

2019-06-18. #6 Declaration: Performance action. Photo: Marius Vizbaras

#6Declaration submitted: Artist Inga Galinytė and community member Vilma Ragauskienė showed off two community-made pleated skirts featuring extracts from the Aarhus Convention before leading the community into the Municipality chamber. They then approached each councillor individually, tore pleats from their skirts and handed over lines from the Convention.

Watch: https://vimeo.com/343594455

2019-07-29. #7 Rhythms of Resistance. Photo: Author

#7March for Democracy:

100 drummers from the international samba collective "Rhythms of Resistance" led the March for Democracy along a 3 kilometre stretch of the river Nemanus.

Watch: https://vimeo.com/379585450

2019-08-15.#8 Nemunas Unites Us action E. Vanagaite INIT TV interview. Photo: D. Petrulis

#8' Nemunas Unites Us involved an ecological trip with 40 canoes that drew attention to the public's right to a transparent and public process of decision making. Many community members used the canoes to display placards and wore swan hats to highlight the embankment's role as a winter feeding ground for swans and ducks.

Local resident R. Namikiene recalled: "What made the Nemunas road actions so memorable? Everyone living here said NO with all their hearts." R Jančiauskiene added that if the city went ahead with the RP, it would be *"turning its back on the benefits that the river brings to its inhabitants."* In June, the Kaunas Regional Chamber of Judges (Karalius, 2021) instructed Kaunas Municipality to review the general plan of the Kaunas territory. The mayor, however, reiterated his intention that work on the RP would start soon (Radio News, 2020-06-24). Despite the position taken by the mayor, the Department of Environment presented the community with the Genius Loci Award for the 'the best urban work of 2019', in acknowledgement of the national importance of Šančiai's urban heritage and direct access to the river front (2020-07-12).

Municipality cycle

Kaunas Municipality's response to the public actions is outlined in Table 3.

Table 3. Municipality Cycle

Date	Activity
30 April 2019	Public meeting about NRP and presentation by developer UAB Simper
1 May 2019	20 warning notices posted adjacent to riverside properties
16 June 2019	Ad hoc meeting with the deputy mayor following submission of Declaration
30 June 2019	Mayor takes an impromptu walk along the river to view the route of the RP
13 November 2019	Invitation to meeting about RP from Kaunas City Management Dept.

Source: ZSb Activity report 2019

Significantly, instead of engaging in dialogue with the community, Kaunas city council's response was to falsely accuse community members of seizing land. The aggressive stance taken by the mayor was followed by the erection of 20 signs and threats of legal action even though jurisdiction in the matter lay with the State Land Agency, a public institution. Six months later, the Agency reported that no violations had occurred (Correspondence 2019-12-11).

At a press conference after the community submitted the *Declaration* to the Council, the deputy mayor *R. Šnapštienė* told press and TV reporters she wanted dialogue with communities. There and then, she invited representatives to meet with her. Phone numbers were exchanged and a follow-up meeting arranged with ZSb. In the event, however, no phone calls were made and no meetings took place. Ms Šnapštienė told reporters that she was in the process of meeting community groups across the city but no invitation was ever extended to *ZSb*. In December 2020, Ms Šnapštienė resigned from her position as deputy mayor.

In November 2019 ZSb received an unexpected call from the Municipality and its Management Department. The community was invited to a meeting about the RP in 2 days' time. Ten minutes before the meeting was due to start, just as three representatives of the community were about to enter the Council building, they received a call to say that the meeting was cancelled. Four months later, Kaunas Municipality sent the following notification to ZSb (KM, 2020-03-10):

> *"(On) 12 April 2019 plans for the reconstruction of the Nemunas embankment were submitted for a public hearing… On 17 June the Municipality decided not to accept the plans based on its own analysis and evaluation of the comments and suggestions of interested parties received during the public hearing on the plan".*

After 9 months, therefore, during which it repeatedly ignored the community's letters requesting updates, even as it went through the motions of communicating with the public by spending vast sums on adverts in the local press, the Municipality finally acknowledged the reality of the situation on paper.

Campaigning cycle

Social change and cultural democracy also need campaigning to convince people and win hearts and minds. Community art helps animate a campaign for a "bottom-up, people centred approach" (Rome Charter, 3). It is what makes community art a renewable resource for communities "where people, not profits, are its central focus and purpose" (Matarasso, 2019, 74). The RP campaign attracted local people and captured the attention of the press and TV. Table 5 outlines the campaigning cycle:

Table 4. Campaigning Cycle

Date	Action
1 May 2019	**Mobilising:** Badges, stickers and placards for the RP campaign
9 June 2019	**Advocacy:** Posters displayed along the route of the Kaunas Marathon
13 July 2019	**Advocacy:** Press conference about community involvement in decision making held in the Lithuanian Seimas Conference Hall
3 August 2019	**Mobilising:** *Anti Road Project* poster displayed on Juozapavičiaus Avenue
28 August 2019	**Advocacy:** Meeting with the Environment Minister.
6 September 2019	**Advocacy:** Presentation at the national 'Butent!' festival *Do I have power in the affairs of my city?* Birštonas
20 September 2019	**Mobilising:** Nomination of candidates for eldership campaign
23 December 2019	**Advocacy:** 2020 calendar dedicated to RP actions published

Source: ZSb Activity report 2019

It is not necessary to go into the details of the "mobilising" efforts as these have already been covered above. In terms of advocacy, the campaign found broad support among local opposition and national politicians as well as environmental and community activists, but met with a hostile reception from the Municipality. In July 2019, a seminar with the Ministry of the Environment took place in the Lithuanian parliament, during which many communities and environmental groups spoke about a pattern of unsuccessful efforts to defend the public interest.

Campaigning, therefore, helped to broaden the narrative from a single community's problem to a self-management one that is familiar to communities across Lithuania. J. Šiugždinienė argued that Lithuanian municipalities do not have an established tradition of talking to and properly informing citizens, or a sincere desire to do so (Press conference-07-13). This is echoed by comments from various community members:

R. Jančiauskienė (email correspondence 2020-04-11):

> "There is unfortunately no goodwill on the part of the Municipality and the opinion of the communities does not matter. The entire municipal apparatus serves business interests exclusively."

V. Ragauskienė addressed her comments to the whole of Kaunas (Press interview, 2019-05-15):

> "Democracy is the power of the people. We are only talking about listening to communities that represent citizens. The mayor and his team… are public servants."

E. Vanaigaitė (Press conference, 2020-04-30) told reporters:

> "We can't solve problems in a fragmented way; we have to make a fully detailed urban plan of Šančiai. What is required now is to start planning for a new phase of public action that sets out a community vision."

Ž. Chlostauskas (email correspondence, 2020-04-11) looks to the future:

> "What has changed I do not know yet, but I very much hope that things will change and that we will have democracy some day, and that all our efforts will not be in vain."

J. Tuleityktė (facebook post, 2021-03-06) recalled that:

> "The street project continues to be pushed by the Municipality despite:
> - 5,000 signatures against the RP;
> - two years of consistent civic actions urging Kaunas City Municipality to comply with the Aarhus Convention;
> - a court case in which residents won against the municipality."

R. Visocnik (Init TV report. 2020-08-28), a lawyer specialising in the principles of self-management suggested:

> "The problem we have is that when the public is completely cut off from participating in city affairs, we end up with what is basically an autocracy; and that autocracy is only growing stronger in Kaunas."

A way forward

What next after a 9-month struggle during which the two sides failed to move closer and radically conflicting views emerged on how to contribute to local development (Faro, art 7)? Is it enough that people's sense of belonging and shared responsibility for the environment in which they live has deepened?

Carol Bebelle, a co-founder of the Ashé Cultural Art Centre in New Orleans, sums up the difference between 'power over' and 'power with' as follows: "If you're not at the table, you might be on the menu".[3]

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3   See https://www.ensembletheaters.net/sites/default/files/files/StropnickyNOLAPaper_Final.pdf She explains in another interview, "We've got to use our ability to be at tables, to make things happen. Some of it is education, some is advocacy, and some is being in people's faces. Some is giving people alternative paths when they don't know how else to be and where else to go." See https://public.imaginingamerica.org/journalcontent/2013/1/1/7/index.html

Yes, local people were galvanised, for a while, into a politically coherent community united in solidarity against the RP. Yes, a collective cultural action tapping into the power of the imagination made it possible to practise culture as a right. Yes, these actions drew on the creative capital of local people through do-it-together processes and helped to reveal more co-operative, unifying and democratic forms of citizen participation.

Community art engaging with public space had to confront "complicated conflicts and differences that lie within public life" (Gielen & Otte, 2018, 277). It is a process that has unravelled, unpicked and, as the Faro Convention Network highlights, made the invisible people, places and stories visible – but not necessarily real or permanent! It stands as a testimony from witnesses whose time might be out of joint, but whose fearless practice still haunts the present (Critchley, 1999, 156) by asserting the cultural right of a community to participate in making their own future. With the Chair, the social sculpture, the public deliberation and the Declaration, the capacity to be heard in public was effectively resuscitated. The community's stance was also endorsed by Kaunas Regional Architectural Council which recommended that the RP should not proceed because the proposals lacked an architectural component and offered no scope for improving recreational areas (KRAC, 2019-06-19). Almost two years later, in March 2021, the Municipality announced a new, truncated road project. [4]

In piecing together the sequence of events, it can be helpful to draw on two theoretical perspectives that have emerged from within the Baltic Sea region. Specifically, the research examines the spectrum of participation, from community bonding to bridging with power holders, and to direct participation in city governance. Vilnius-based sociologist Jolanta *Aidukaitė has examined* grassroots mobilisation at the micro level in Vilnius. Her work looks beyond other interrogative studies which argue that mobilisation in urban areas does not take place because of:

▶ weaknesses in civil society and non-participatory culture (Trabucco, 2017, p.258);

▶ an excessively (party) politicised process, in which the local community only serves party interests (Jurga Bučaitė-Vilkė 2019. 139);

▶ community inertia – a consequence of totalitarian regimes;

and

▶ passive participation as a result of the individualisation of Lithuanian society since the 1990s (*Aidukaitė*, 2018, 181-182).

Her findings suggest that, without bonding, i.e. local ties that bind people together *within* the community, the latter cannot act effectively together. She draws on the work of the American sociologist Mark Granovetter (*Aidukaitė*, 2017, 177-179) to argue further that communities also need to develop a capacity for bridging:

"Why do some communities organise for common goals easily and effectively, whereas others seem unable to mobilise resources, even against dire threats? Because the more local bridges (per person) there are in a community and the greater their degree, the more cohesive and capable a community is of acting in concert"

It is only by criss-crossing between its own members and institutions of representative power that social change can take effect and the community be sustained.

A second perspective draws on the work of Lublin-based academic, Katarzyna Radzik-Maruszak, who has focused on the culture of the municipal administration and the slow-changing culture of the top-down approach. She highlights the need to bring about a shift from established procedural mechanisms towards a governance (steering) process.

"Citizens …(are) a group that has a legitimate, institutionalised right to have a say in governance" (Radzik-Maruszak 2015, p.88).

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4   The new cycle of public action can be followed on /https://sanciubendruomene.lt/en/genius-loci/

From 2012 to 2015, some systemic attempts were made to enable participation planning in Lublin Municipality.

> "Citizen involvement (…) is a means of enhancing the efficiency and effectiveness of public governance by tapping into the experiences, demands, and ideas of different user groups" (2013, 160).

> "Too often, local governments regard participation as a one-way street, that is, they communicate their policies and decisions to their citizens rather than being attentive to bottom-up initiatives and opinions" (2015, p.99).

Visually, what can be drawn from these perspectives can be illustrated as a triptych in which the first *panel* of bottom-up mobilisation is connected to a third *panel* of top-down governance by a central *panel*, which is the responsibility of self-governance and the binding force of culture. Here community art is not about using culture *in* or *for* sustainable communities but enabling culture 'as' sustainable communities. (Deissin et al. 2015, p.29)

Conclusion

To conclude the case study, the community has now reached a point where it is able to articulate and work towards a set of future actions. Firstly, the absence of dialogue and any process of conflict mediation highlight that self-government is built on subsidiarity, because the closer people are to a political decision, the more responsibility they should take. For example, between the European Commission and Member States there is a subsidiarity control mechanism[5] in place to deal with conflict. It is a three-card system:

- ▶ green (go) when a new decision is deemed ok,
- ▶ orange (warning) indicating where a problem may arise; and
- ▶ yellow (stop) when a decision should be stopped or reversed.

Such an administrative mechanism could help greatly to resolve community conflicts with local authorities.

Secondly, the community's new three-year plan (2020-2023) entitled "Genius Loci: urbanisation and civil society" seeks to resolve the local problem of uncoordinated and non-democratic urbanisation, creating conditions for direct participation of citizens in democratic processes, strengthening and enabling active citizenship for urban development. The objective is to deliver increased citizen participation in civic activities; stronger civil society capacity and greater sustainability. The key goals are fairly standard ones:

(i) active engagement of citizens in decision-making;

(ii) creation of a virtual community space enabling civic processes and

(iii) increase in the number of users of digital tools, promoting public participation in civic activities.

The devil, as always, will be in the details.

Thirdly, François Matarasso coined the phrase 'without help, without permission' to signify an emerging cultural trend of communing, where grassroots public actions with limited funds find creative ways to invest their own capital in their neighbourhood. Such actions have to develop new models of social and cultural economy to support self-government. Community member Rasa Jančiauskienė *(*mail correspondence 2020-04-11) is optimistic:

> "The term self-government is derived from the words "self management", and is guaranteed in the Lithuanian Constitution. The community over the last year united us and has become a very important role model for other Lithuanian communities, where similar invasive urbanisation processes are taking place. Culture helps people to imagine. The law, systems and institutions will soon catch up."

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5   See   https://ec.europa.eu/info/law/law-making-process/adopting-eu-law/relations-national-parliaments/subsidiarity-control-mechanism_en

Fourthly, the tensions between civil society and the Municipality cry out for a public-social partnership. This will be a focus of campaigning in the run-up to the municipal elections in 2022, but it will not come about any time soon. The ZSb may lodge a collective complaint with the Council of Europe about violations of its cultural rights. Vita Geluniene (Portal SA. 2020) argues that the Municipality has to stop treating community as an object and start addressing local people as rights holders who feel responsible for what they have in common. Her perspective echoes the views of the Special Rapporteur on Cultural Rights, Karima Bennoune (2016. A/HRC/31/59 para 9):

> "It's not to protect culture or cultural heritage per se, but rather the conditions allowing all people, without discrimination, to access, participate in and contribute to cultural life in a continuously developing manner".

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Towards a heritage community. PAX – Patios de la Axerquía, urban rehabilitation strategy and social innovation

Gaia REDAELLI*

Abstract

The depopulation and gentrification of our historic city centres, especially those that combine heritage value and high tourist interest, is affecting not only the tangible but also the intangible heritage, the form of conviviality that characterises the Mediterranean city. In order to prevent loss of identity and urban and social homogenisation, we need to open innovative channels of co-operation between administrative authorities and civil society, to join forces and work together. The heritage community concept enshrined in the Council of Europe's Faro Convention – "a heritage community consists of people who value specific aspects of cultural heritage which they wish (…) to sustain and transmit to future generations" – opens up new paradigms. The PAX – Patios de la Axerquía – experiment seeks to lay the foundations for the creation of a heritage community as a bottom-up strategy for urban rehabilitation and social innovation in the historic centre of Cordoba as a laboratory of local solutions to global problems.

Mediterranean urban culture

Europe – past and present – is the sum of different identities that share the same space and time-scale. Ortega y Gasset defines it as "the European equilibrium", a dynamic reality in search of "the unitary character of Europe's magnificent plurality" (Ortega y Gasset, 1966). As an alternative to an idea of Europe as a sum of states, which makes it difficult to recognise a union of people and communities with their similarities and differences which enrich the common project, perhaps our present and our future lie in a "Europe of Cities and Citizenship" (Redaelli, 2014), a model that brings our history up to date, based on the *Polis* of ancient Greece, the cradle of European urban culture. Because in the Mediterranean tradition, *Polis*, or City, and State coincide: "the starting point of Plato's Republic – the search for an ideal society – is neither utopian nor particularly platonic; it is the very idea of the city, the state, society that every Greek man carried within him as if it were the most evident thing in the world". That is how Ortega y Gasset, that pioneer of today's debate over a European identity, pits the idea of Nation against that of Polis.

In territorial terms, the "metropolis" – which in many cases coincides with the capital of the Nation-State – is an urban conglomeration that grows and spills into the surrounding area and generates satellite neighbourhoods, zoning, spreading to engulf the land – indifferent to the culture of the places. The network city, on the other hand, made up of medium-sized nuclei, takes on a multipolar *poly-centric* structure of cities with their own identities, based on their cultural values and specificities. In social terms, the word *poli-tical* derives from the same Greek root – *polis*: because in ancient

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Greece the city was the only state entity, and in it every citizen was political, exercising politics as a right to collective decision-making in the *agora*, a public space where people debated, in public, and took decisions about the future.

Basically, it is about the "right to the city", Henry Lefebvre's 1967 definition of which was recently enlarged upon by David Harvey thus: "far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanisation." (David Harvey, 2012)

PAX and Mediterranean. Photo: PAX

In the European context, therefore, polycentric urban areas like Andalusia in the south of Spain – a city of cities – have an important role to play in the Europe of the coming decades. Remote from the seat of economic power, Andalusia is the centre of new and imminent relations because of its history and its geographical location, which make it a bridge for connections on the continent's southern Mediterranean borders with the Maghreb and North Africa, a cultural, economic and social challenge for Europe in this millennium.

But how do these global dynamics affect local cultures? How decisive are the effects of globalisation for the homogenisation of our cities, for our loss of cultural identity and our ability to fulfil our "collective desire"? And how much does the global economy or climate change affect our heritage, especially in high-value cities like those of southern Europe? Can Mediterranean urban culture – friendly, compact, inclusive, sustainable, accessible, amiable – be an answer to global dynamics?

The social value of heritage

In order to appreciate the strict relationship between "heritage" and "city", or as we said earlier "the right to the city", it is important to note that the concept of *historic urban landscape*, adopted in 2011 by UNESCO, extends beyond the actual buildings to include the broader urban, social and economic context, as it is "aimed at preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces while recognising their dynamic character, and promoting social and functional diversity."

On the other hand, the concept of *intangible cultural heritage* is gradually being brought in. According to the Paris Convention (2003), it means "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."[1]

Heritage is not just architecture alone, it may be an urban setting like a historic centre or an area of high heritage value. It is not just a matter of stones and buildings, however, but also of people and how they interact, that is, the intangible heritage without which the tangible heritage loses its meaning. Yet phenomena like depopulation or gentrification that affect our historic city centres, especially the more attractive ones, with the greatest heritage value, are affecting not only the built heritage but also the way people live together in the *polis*. Gentrification is a process of expulsion of the inhabitants of a neighbourhood and their replacement by others with more purchasing power. Defined in the 1960s by the sociologist Ruth Glass, this is now one of the most decisive factors in the transformation of our cities, especially the historic centres. When, in addition to one social group being displaced by another, the use made of the site also changes, from residential to tourism, this produces a special form of gentrification we call touristification, which affects the whole urban area: its buildings, its shops, its way of life. Venice is no doubt the best example of these phenomena, which are increasingly affecting life in other cities, too, especially around the Mediterranean (Settis, 2014).

The PAX collective in the realisation of an installation for the XV International Architecture Biennale in Venice. Photo: Sergio Flores

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1   The texts can be found on the UNESCO web page: Convention for the Safeguarding of the Intangible Cultural Heritage 2003, and Recommendation on the historic urban landscape, including a glossary of definitions, 2011.

That is why the "Faro Convention", which establishes the relationship between heritage and its social value, is a significant step by the Council of Europe towards understanding the social value of heritage, above and beyond its commercial value, and the role played by the communities who live there. Faro points out new paradigms concerning the concept of heritage: on the one hand it explains that it is not just a matter for the public authorities but closely related to the people who give it life; it also points out that the cultural heritage is not a relic of the past, but an opportunity for the future, in more inclusive societies also based on the cultural values they share; and thirdly it invites us to explore new ways of managing heritage, with the participation of the people, to resolve any contradictions that may arise, for example, between the cultural value of the heritage and its commercial or tourist value.

PAX, the neighbourhood of AXERQUIA. Photo: PAX

Among the definitions it proposes, the Convention renews the definition of *cultural heritage* and introduces that of *community heritage*: "cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions", and "a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations".[2]

In the throes of the Covid19 pandemic, another global phenomenon that affects us at the local level and obliges us to readjust the balance between tourism and culture, there are some questions we will all have to answer. What role does heritage have to play as a vector of sustainable development in a city model of proximity and inclusion? What strategies of collective resilience can withstand this unusual situation that demands new urban paradigms? To what extent can the heritage community help to restore relations – human, economic and environmental – in the City and Society, especially once the emergency has passed?

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2   Article 2 of the "Framework Convention on the Value of Cultural Heritage for Society", Faro, 27/10/2005

Image of the PAX Astronauts House before the construction. Photo: Gaia Redaelli

Cordoba, urban heritage community laboratory

Cordoba is a city of 330 000 inhabitants in the south of Spain that boasts four inscriptions in the UNESCO World Heritage List, more than any other city. After the Grand Mosque was declared a World Heritage site in 1984, a large part of the surrounding historic centre was added to the list in 1994. Much later, in 2012, UNESCO declared the Fiesta de los Patios in Cordoba part of the Intangible Cultural Heritage of Humanity, and finally, in 2018 the Caliphate city of Medina Azahara was added to the list of World Heritage sites.

As a bridge between Europe and the Maghreb, on the one hand because of its history, as capital of Al-Ándalus first and then of the Omeya Caliphate, and on the other because of its geographical location near the Strait of Gibraltar and the Mediterranean, Cordoba is developing a highly interesting role in the burgeoning dynamics of relations between Europe and the neighbouring countries, especially in the Mediterranean arc.

In the case of cities like Cordoba, with its highly significant historic centre, the concept of historic urban heritage goes hand in hand with that of tangible and intangible heritage, with its fabric of

traditional dwellings around courtyards or patios, and a community way of life applauded by UNESCO itself in 2012. In the patios, as a physical space, there is a way of life, i.e. a social form, the two being strictly interdependent; the sheer number of them, moreover, adds a collective dimension to this historical urban landscape.

In recent years, however, even this historic centre is being deserted, at first because of the rising cost of housing and the outward expansion of the city, and more recently because of the tourist boom, with the intervention of investment funds to develop tourism in this traditional housing, a type of community archaeology well suited to such use. While the pandemic, like elsewhere, has slowed down this process, the city will no doubt have to find ways to revive its social, economic, urban and environmental dimension based on its heritage as a common good.[3]

Historical photo of the tenement house Montero 12. Photo: PAX

In the spirit of Faro, goal 11 of Agenda 2030, "Sustainable cities and communities", points the way to achieving greater social, urban, environmental and economic resilience, from local to global dynamics, from economic crisis to climate change and the health emergency. Key strategies include access to housing in sustainable buildings, developing public transport and green areas, reducing pollution and disaster risks in urban areas and, above all, the need for consensual, inclusive urban planning, with a special effort to protect and save the cultural and natural heritage.

In this context, PAX – Patios de la Axerquía was born as a collective initiative in Cordoba in 2018, as an urban rehabilitation and social innovation strategy in the heritage sphere. Led by a group of people from architectural and anthropological backgrounds, it is an urban regeneration scheme to

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3   Cf. International symposium "Heritage as a common good. The culture of public space", directed by Gaia Redaelli and organised by the Cultural Delegation of the *Diputación de Córdoba* in December 2018 on the occasion of European Year of Cultural Heritage: https://heritagecomobiencomun.home.blog/

make use of the empty patio houses in the historic centre of Cordoba.[4] Re-using the existing city and its tangible and intangible heritage value attached to the traditional houses in a city centre undergoing gradual depopulation and gentrification was the motive behind this urban cultural strategy to bring the patios back into use for essentially residential purposes through social innovation and co-operation.

Visit of the Council of Europe to the PAX Astronauts Cooperative. Photo: Carlos Anaya

The purpose and uniqueness of PAX – compared with other co-operative experiences as an alternative to ownership and renting – is that it intervenes in a high-value heritage environment, updating the conviviality that characterises the Mediterranean city, and proposes to establish itself as a neighbourhood co-operative that networks each housing, technical and rehabilitation co-operative and the cultural entities that spring up around the initiative, for example by generating itineraries for visiting the rehabilitated patios.

The strategy works in co-ordination with various public and private entities and, above all, with the neighbourhood associations and other interested groups: to define a way of living together around the patio, that is to say the intangible value that brings them together (i); to identify the traditional home as tangible heritage material more in keeping with people's needs (ii); to set up a housing co-operative (iii); to acquire the houses or persuade the owners to let us use them (iv); to implement the project and rehabilitation in a contemporary form with due regard for their architectural value (v); and to finance the project in co-operation with ethical financial partners (vi).

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4   PAX – Patios de la Axerquía is an association founded jointly in 2018 by Gaia Redaelli, president, Jacinta Ortiz, secretary, Carlos Anaya, treasurer, which works with various bodies, such as the Instituto Andaluz de Patrimonio Histórico, the Instituto de Estudios Sociológicos Avanzados del Consejo Superior de Investigaciones Científicas, the University of Cordoba, the University of Seville, the Escuela de Economía social, Faecta and Cordoba City Council. PX devotes special attention, in terms of research applied to the territory, to collaboration with neighbourhood associations especially Axerquia and Galea Vetus, other sociocultural associations and citizens' groups interested in heritage rescue and the residential use of Cordoba's patios: www.patiosaxerquia.eu
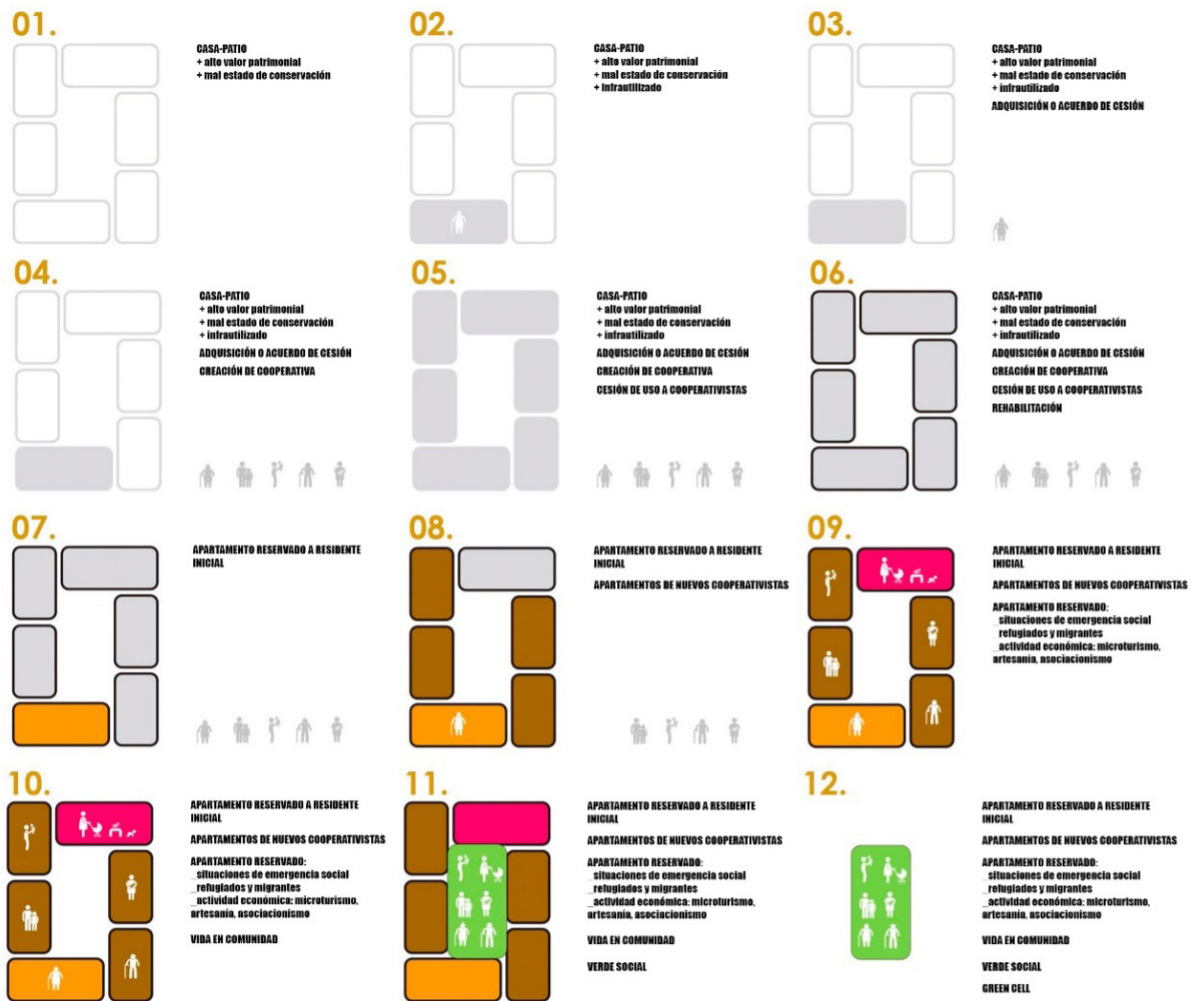
Reuse Scheme patio house. Photo: PAX

PAX is a multidimensional ecosystem: the environmental dimension, densifying the city and promoting the "green" patio network – *green-cell* system – with revegetation and reduced energy consumption;[5] the economic dimension, through the inclusion of the social economy and local groups as protagonists in the design and implementation of the project, to promote social enterprises as a basis for a local micro-economy; the sociocultural dimension, with the development of co-operatives open to new ways of living, where recovering community spaces is central and guarantees the survival and authenticity of the patio heritage; and the technological dimension, as the process develops tools for training in restoration using traditional materials.

In helping to create a "heritage community", PAX has forged ties between administrative authorities, university, associations and citizens, determined to share in a common challenge in keeping with the Faro principles and Agenda 2030: finding ways to recover the tangible heritage of traditional housing in the historic centre of Cordoba through the intangible heritage of its citizenry, striking a balance between local culture and global dynamics. [6]

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5   In collaboration with PAX, between 2017 and 2020 researchers from the University of Seville monitored bioclimatic conditions in the patios in the Axerquía neighbourhood, finding temperatures there from 6 to 12 degrees cooler without any artificial cooling, demonstrating the resilience of this type of housing in the face of climate change.

6   On the relationship with Faro and Agenda 2030, see the videos: "Redactivate, Instituto andaluz del patrimonio histórico", interview with Gaia Redaelli, at https://www.youtube.com/watch?v=r4a2NnPapVE, and "PAX Patios de la Axerquía. Innovación social aplicada a la regeneración urbana en ámbito de alto valor patrimonial", at https://www.youtube.com/watch?v=rVJzfYd6luk
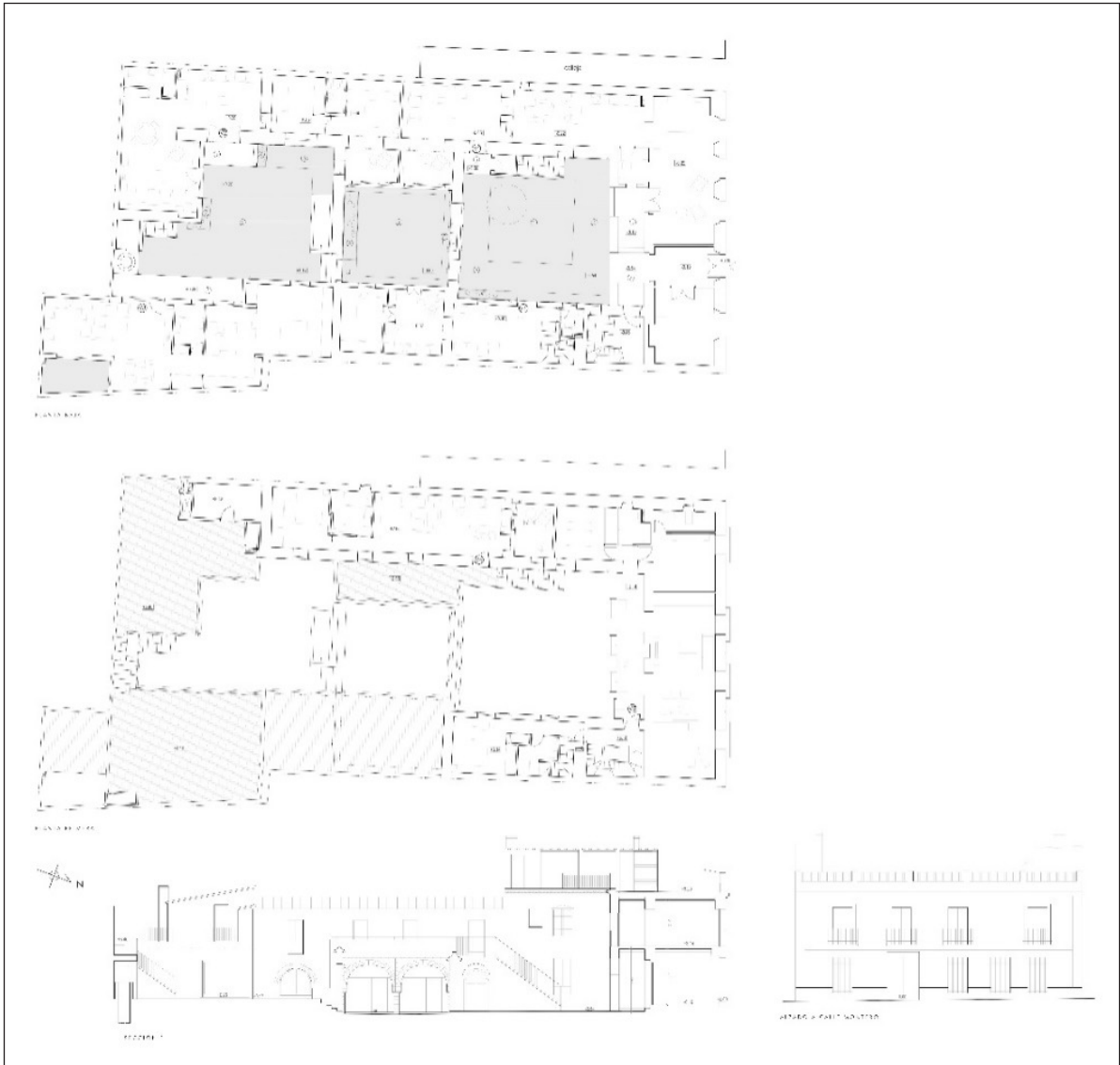
Plans and sections of the Montero street for the first PAX cooperative.
Authors: Gaia Redaelli, Jacinta Ortiz, Carlos Anaya

The initiative has already achieved various successes, at both local and global level. As part of the initiative, an initial group of six families is in the process of recovering a fine 18th century building in the heart of the Axerquía neighbourhood. The house, which has won several prizes in the Fiesta de los Patios, used to house 18 families and was vacated in summer 2019. It was acquired by the PAX Astronautas co-operative and is now being restored as part of the PAX initiative. The building concerned is symbolic of the city and exemplifies what PAX is trying to do.[7] On the one hand, the renovation work, in which careful attention is paid to understanding the building, is revealing layers of history, as if bearing witness to the passing of time, while its architectural beauty, with three patios in a row, makes it look more like a landscape than an urban space. And on the other hand, the group of six families who have joined the project recognise the community value held in these walls, not only because this is one of the houses that have won most prizes in the history of the Fiesta, but for the conviviality, the way of sharing life, which is one of the main motivations that led these families to join the project. Their intention, like that of the sisters, Isabel and Pilar, who sold them the building instead of accepting a higher offer from an investor who wanted to turn it into a hotel, is to enhance this community value and this way of life that takes them back to their childhood and can now live again, in the care of new generations.

7   For more information about this intervention, see Redaelli G., (2019) and Anaya C. (2020)
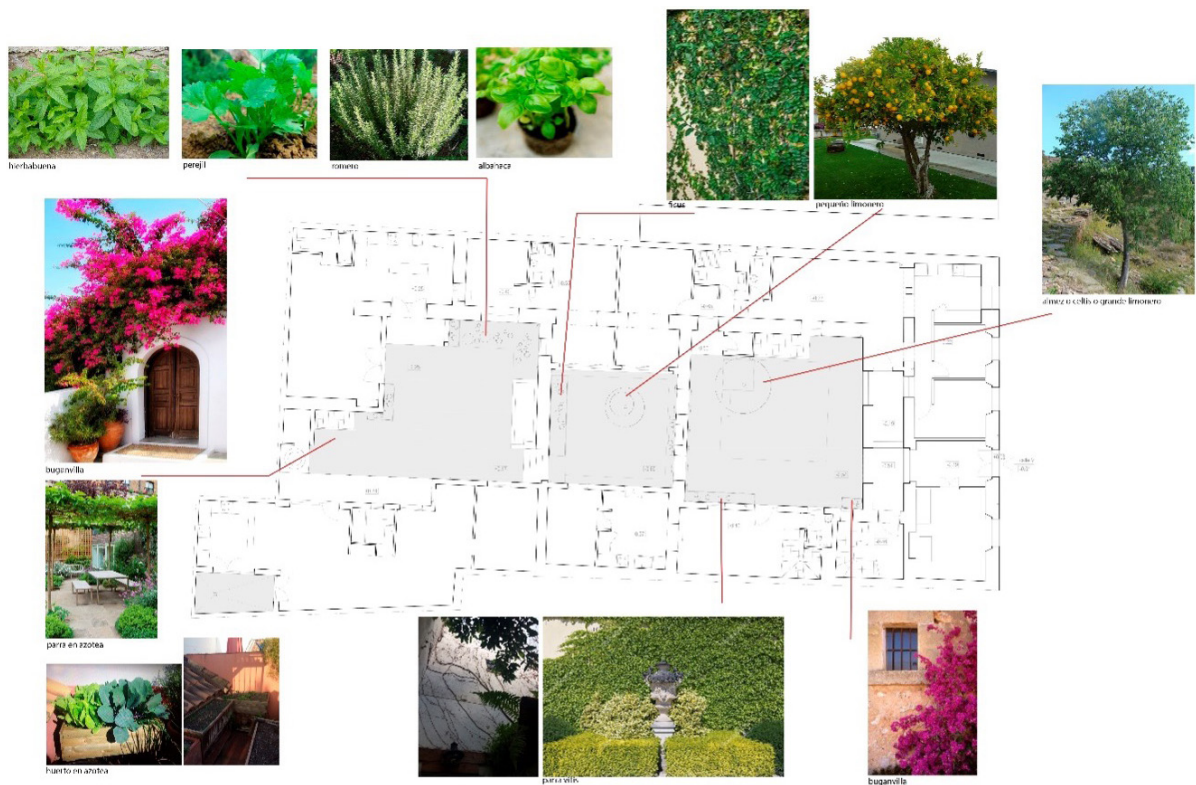
Ecology of the courtyard. Montero Street project for the first PAX cooperative.
Authors: Gaia Redaelli, Jacinta Ortiz, Carlos Anaya

Other citizens' groups, at various stages, are joining the strategy, which is not restricted to the Axerquía neighbourhood in Cordoba but open to other, similar neighbourhoods and cities. Among other research projects, the strategy is being studied by the "Digital Research Infrastructure for the Arts and Humanities" – participating in the working group "Digital Practices for the Study of Urban Heritage" – and a project financed by European funds, focusing on the analysis and development of participative methods related to various aspects of heritage management.[8]

At the international level, PAX has joined the Faro Convention Network, and in 2020 it succeeded in having the patios of Cordoba classified as protected heritage by the World Monument Fund, a not-for-profit body which, in this case, has made itself available to facilitate governance between the administrative authorities and civil society to recover patios for the purposes of the initiative. Recently, PAX has entered an acceleration phase to turn itself into an urban regeneration and social innovation start-up, a development that could prove particularly useful in identifying and promoting these innovative tools of shared responsibility for the heritage as a common good, based on the case of Cordoba as the urban laboratory of a heritage community capable of identifying and implementing a "shared ideal" for the city.

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8   PAX is part of the project "LAPat: Laboratorio Abierto del Patrimonio Cultural de Andalucía", whose task is to analyse and develop participative methodologies in various areas of heritage management (documentation, enhancement, training, intervention or restoration), under the leadership of the Instituto Andaluz del Patrimonio Histórico de la Consejería de Cultura y Patrimonio de la Junta de Andalucía.

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The making of a heritage community: the LAB-8 project and its impact in the L'Aquila reconstruction process

*Valeria PICA**

Abstract

The LAB-8 project supported local administrations in strengthening the sense of belonging in areas affected by the 2009 earthquake as part of an effort to make the villages more accessible.

The project, divided into two macro areas, aimed to improve awareness of the value of cultural heritage and track the progress in terms of reconstruction.

The first macro area was divided into two actions fostering new models of communication. The outcomes have been a video game entitled *Memories* to promote a different approach for youngsters and families, and a set of intergenerational workshops on heritage education.

The second area of intervention of the LAB-8 project focused on reconstruction from a social and economic development perspective. The outcomes were a study day during which comparisons of the Reconstruction Plans were made, and residencies where artists and designers sought to rethink public spaces.

LAB-8 proposed urban regeneration projects designed to make the villages more accessible and attractive for all.

Revitalisation of places through people and stories

The revitalisation of places that have lost their identity in recent times can progress to the recomposition of places, people and stories that form their backbone, the most intimate and - at the same time - most exposed part because it has been marked by profound changes. The territorial and community dimensions intersect, creating ideal opportunities to experience a new form of sociality and providing the necessary impetus for a healthy, sustainable balance of economic and cultural development. Any innovation directed at bringing about economic improvements also needs to pay close attention to the wellbeing of the people who live in those places and represent them. The relationship a community builds with the environment in which it operates creates added value, and that added value is also shaped by social and identity-related factors that will determine the long-term success of any entrepreneurial initiative, which otherwise risks becoming merely an exercise in style.

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Experiencing the winter landscape. Photo: author

The regeneration of places, especially fragile and fragmented ones of the kind found in the inner area of the Abruzzo Region in Italy, involves an economic and relationship-based process in which residents play a central role. Community participation is crucial and can be considered an intangible asset in tackling both the current challenges and those likely to arise in the near future. Understanding that one is part of a regeneration process, and that every single story can be considered a constituent element of a community map, makes the people who live in this area unique and fundamental for forging a new narrative of places, a new collective identity and, above all, raises awareness in taking responsibility.

Each transformation involves a challenge that is purely cultural because, as Venturi and Zandonai explain, "a territory, whatever it may be, can be conceptualised both as a space and as a place. The difference is now clear: the space is a geographical entity, while the place is a socio-cultural entity" (*Dove. La ricomposizione di luogo che ricompone impresa e società*, EGEA, 2019). If the same reasoning is extended to the concepts of *polis*, *urbs* and *civitas*, we realise to what extent a proper balance between *polis* (understood as participation in political life), *urbs* (the built city) and *civitas* (the city of souls) is lacking. *Civitas* is a place, while *urbs* is a space and failing to consider these elements as essential parts of a single process of reasoning can impoverish all economic development activities.

The LAB-8 project aims to combine the enhancement of tangible and intangible cultural heritage in the 11 municipalities in Homogeneous Area 8 of the so-called "crater" with infrastructure development to make the villages accessible and welcoming. The main goal of the project is to create a co-ordinated and modern tourist offering for which a sizeable investment is needed in terms of

professionalisation in the sector. All that can obviously have a positive impact on the quality of life of the residents and, in particular, on the perception of the place where they live by triggering processes of active protection and promotion of the local area. To raise awareness of the value of local cultural heritage, two initiatives have been launched which directly involve residents in a constructive dialogue with outside experts and professionals who can help to forge a new narrative.

Intergenerational exchanges

Firstly, intergenerational workshops were held in the various municipalities to collect information and stories about traditions and aspects of community life which activated dormant memories closely linked to the territory; and secondly, residencies were organised with artists and designers to co-design part of the reconstruction and revitalisation of the villages through artistic actions. These actions provided useful tools for knowledge, analysis, evaluation and sustainable use of the villages and local area by developing new skills and proposing innovation models that encourage restocking through redevelopment activities in support of new cultural needs. The main areas identified as requiring special attention are appropriate use of technology and the development of skills in the field of communication about tangible and intangible heritage, together with a re-definition of the image that the villages wish to create and convey to residents and tourists in the near future. These are the most important elements of the project proposal, whose macro-objective is to improve the quality of life in the municipalities in Homogeneous Area 8 in order to build communities more rooted in the territory and more aware of the historical, artistic and monumental value of their own cultural heritage.

Meeting local communities. Photo: author

The model for creating a heritage community is clearly set out in the Faro Convention which recognises such communities as consisting of "people who value specific aspects of cultural heritage

which they wish, within the framework of public action, to sustain and transmit to future generations" (Art. 2). The Faro Convention also recognises the knowledge and use of cultural heritage as rights of the individual who can freely participate in the cultural life of the community and enjoy the arts. It is essential, however, that the value and meaning of places be recognised and shared; specifically, it is important to establish the reasons why some elements are relevant, and to reaffirm these, or understand that they have changed and have a different value. One interesting point to emerge from the intergenerational workshops was that there is widespread acknowledgement of the importance that each village holds for each community, but at the same time an inability to see all of them as a territorial community. LAB-8 has suggested thinking along regional rather than municipal lines, and from the initial data gathered, it has become increasingly evident that what is a missing is a system: the "bright stars" that can be observed do not yet constitute a "constellation."

Informal interviews with local stakeholders. Photo: author

In other words, while examples of excellence are certainly to be found at a monumental, environmental, landscape and gastronomic level, no organic, functional system can currently be built around them. If places of shared value and meaning are interpreted as devices that facilitate social and entrepreneurial recomposition, then we can take a fresh approach and start the regeneration of what already exists with a new image; as a result, the space is also no longer linked to single performances but to the relationship between people, whose centrality stems from the value that the individual confers on things. Places can also become devices for social innovation by providing a launchpad for multifunctional activities; they are useful for redesigning the needs of the community and capable of creating use value by reactivating conversations with and within the community itself.

Seminars with local communities. Photo: author

The analysis carried out in the intergenerational laboratories also produced other data relating to the frequency of certain recurring words (fig. 1) which identified feelings widespread among the various communities and which may not have been shared yet: among the most interesting findings is the frequency of the word *aggregation*, signifying the need to feel like a new community, while the word *earthquake* is much less frequent, which probably indicates a desire to move forward, although 2009[1] is still seen as a watershed for a narration in "before and after" accounts. The words *community*, *responsibility*, *territory*, *paths*, *associations*, *transhumance*, and *good air* also occur very frequently, as distinctive features of the Homogeneous Area 8 as a whole.

Exchanges with artists and designers

As for the second action, namely the residencies with artists and designers, the LAB-8 project has adopted participatory processes and made use of professionals with previous experience in the field of public space design who have brought in artists to share their vision. The work done with administrators, experts, entrepreneurs, artists, artisans and local communities has given rise to interesting experiences that mark the start of a process of change. The site-specific visits in the various municipalities and the public meetings held to discuss and listen to stories, opinions and different yet interconnected perspectives provided the group formed by Sara Basta (artist based in Rome), Angelika Burtsher, Daniele Lupo (Design Studio Lupo & Burtscher of Bolzano) and Nasrin Mohiti Asli (Design Studio Collettivo Orizzontale of Rome) with a broad overview, enabling them to take a systemic approach and suggest some actions that could be launched in the near future. Todd T. Brown (artist based in Fontecchio), Cecilia Canziani (curator based in Rome), and Margherita Morgantin (artist based in Milan) also helped organise the residencies, contributing to dialogue with the local community.

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1   On 6 April 2009, the city of L'Aquila experienced a massive earthquake that almost destroyed the urban fabric and whose social repercussions are still being felt today as the city has not been totally restored yet.
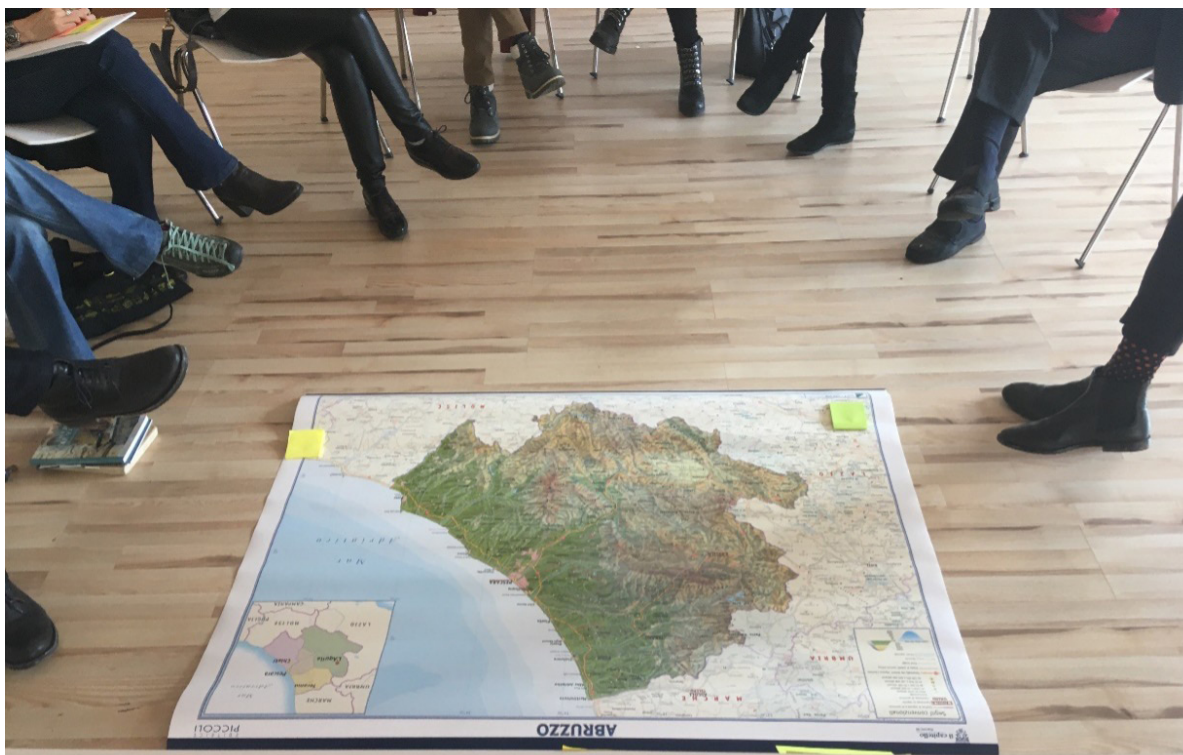
Workshop with artists and local communities. Photo: author

Two workshops were held on the development of the villages through artistic action. The main theme was the characteristics of the local area and its potential, with efforts being made to identify topics that could bring out one or more common narrative elements to be developed as a minimum common denominator for Homogeneous Area 8. Participants in the workshop were asked for information on the resources they thought were already present, potential resources, and the stories that capture the collective identity of the area. The exercise yielded the following initial findings:

Resources	Potentialities	Stories
► Nature	► Gastronomy	► Pastoralism
► Authenticity	► Renovated Houses	► Transhumance
► Saffron	► Tourist Offering	► Towers
► Traditions	► Slow Tourism	► Cultural Landscapes
► New Citizens	► Community	► Italic Settlements
► Medieval Villages	► Space	► Highwaymen
► Oral Culture	► Crafts	► Braccio Fortebraccio[2]
	► Proximity to Highways	► Work in the Fields
	► Little Industry	► Perdonanza[3]

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2 Braccio Fortebraccio da Montone (1368-1424) was an Italian warlord. He was prince of Capua, Count of Foggia and Montone, Grand Captain of the Church, and Grand Constable of the Kingdom of Naples. Through his feats, he almost succeeded in creating a state in central Italy in the fifteenth century. He died in L'Aquila and memories and stories of his deeds still linger on in many villages in the surrounding area.

3 The Perdonanza (Celestinian Pardon) is a historical-religious event held every year in L'Aquila on 28 and 29 August. Pope Celestine V instituted the celebration in 1294 with the issue of the Papal Bull *Inter sanctorum solemnia* (also known as the Bull of Forgiveness), with which he granted plenary indulgence to anyone who confessed and repented, from the evening of August 28 to the vespers of the following day, and had devoutly visited the Basilica of Collemaggio. The event, which in 2021 will take place for the 727th time, is therefore a precursor of the universal Jubilee of the Catholic Church established by Pope Boniface VIII in 1300 and now goes hand in hand with numerous other civic and historical events, that take place throughout the last week of August.

Conclusions

An initial analysis of the LAB-8 results shows that economic development is perceived as possible only if it also leads to social and cultural development; without the latter, the actions undertaken in the field will end with the project, and will have no real impact on the territory. If attention is focused on *what*, but not *how*, that is to say the goal, not the process; on *how much*, but not on *who*, namely, profit but not people, the exercise will be in vain. If, on the other hand, a common process is set in motion and resources (human as well as economic ones), objectives, programmes (and not just projects) are shared, then there will be a more sustainable and lasting future for the areas in question. We should start collecting dreams and desires in a sort of emotional community archive to build a new narrative that is also useful for entrepreneurship, because while there is undoubtedly a need for economists, there is equally a need for dreamers, artists and creative people to give meaning and shape to an overall, shared vision, one that has still to be defined.

Heritage Hubs: Practising the principles of the Faro Convention through transnational heritage education

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Key words: Heritage education, transnational learning, young people, Europe

Abstract

The Heritage Hubs project brought together 10-16-year-old children from Finland, Serbia and Spain to share examples of their cultural heritage via digital platforms and to interpret the cultural heritage of others in face-to-face interaction at home and abroad. Many of the principles of the Faro Convention were at the core of the Heritage Hubs goals and activities. The project's purpose was to support transnational and cross-cultural learning from and about cultural heritage, and to enable young people to define and voice what they regard as important cultural heritage. This approach emphasised the diversity and richness of cultural heritage and provided the pupils with an opportunity to discover cultural similarities and common values at European level, and to recognise other unifying factors stemming from shared European backgrounds.

Introduction

Heritage Hubs was a two-year project linked to the European Year of Cultural Heritage 2018, co-funded by the Creative Europe programme of the European Union. The project brought together 10-16-year-old children and young people from Finland, Serbia and Spain to share examples of their cultural heritage via digital platforms and to interpret the cultural heritage of others in face-to-face interaction at home and abroad. The project was co-ordinated by the Association of Cultural Heritage Education in Finland[1] in partnership with La Fundación San Millán de la Cogolla[2] in Spain (Faro Convention network member since 2017), the Urban Development Centre[3] in Serbia and VITECO E-learning solutions[4] in Italy.

Heritage Hubs was inspired, in particular, by the principles of *the Council of Europe Convention on the Value of Cultural Heritage for Society* (Faro Convention 2005). The project was designed in accordance with the novel concept of cultural heritage based on the meanings and uses that people attach to objects and places, and the values they represent.[5] The Convention underlines the value and potential of cultural heritage as a resource for sustainable development, emphasises the importance of cultural heritage for improving people's quality of life and defends their rights to establish links with the cultural heritage of their choice, while respecting the rights of others. It also stresses the need for the whole of society to participate in the process of defining and managing cultural heritage and emphasises the importance of heritage education in promoting dialogue between cultures and religions.[6]

These principles of the Faro Convention were at the core of the *Heritage Hubs* goals and activities. The project's purpose was to support and make possible transnational learning from and about cultural heritage; to enable children and young people to define and voice what *they* regard as important cultural heritage; to enhance the role of cultural heritage in the everyday lives of young people; and to increase respect for the cultural heritage of others. This approach emphasised the diversity and richness of cultural heritage and its various aspects, opening it up as a resource for individual and societal well-being. It also stressed understanding of cultural heritage as a personal and communal *relationship* towards heritage and encouraged the transnational sharing of what is valuable in heritage. Both the activities and the general approach of the project provided the pupils with an opportunity to discover cultural similarities and common values at European level and to recognise other unifying factors in their daily lives.

Heritage Hubs school pilots

*Heritage Hub*s school pilots were organised in 11 primary and secondary schools in Finland, Serbia and Spain in 2018–2019, during two main phases coinciding with the school terms. The school pilots reached 360 pupils and 55 teachers directly. During autumn 2018, pupils familiarised themselves with their own heritage and produced digital presentations of their chosen heritage topics. The second phase, in spring 2019, was about experiencing, interpreting and presenting the cultural heritage of others during exchange visits. The school pilots included teacher training and a number of heritage workshops with pupils, organised by the project staff and teachers at the schools taking part. A *Heritage Hubs* teaching pack was also created at the start of the project to support the participating teachers through the different phases of project implementation. Further support was provided by the project team throughout the project, both in-house and through distance support. The participating schools were urban and rural, represented different educational systems within the countries and included minorities, such as the Swedish-speaking community in Finland.

The starting point of *Heritage Hubs* was to actively engage children and young people in defining what cultural heritage is, what cultural heritage they personally regard as important and, on this basis, to choose a heritage phenomenon to share with others. Their choices include, for example, sports, dances, music, traditional delicacies, folk traditions and festivals, as well as local sites recognised as important elements of small-town identities or as sites of adventure. Overall, the pupils' selections of cultural heritage topics reflect their daily lives, living environments and general areas of interest. They also illustrate the versatile and changing nature of cultural heritage and the various types of cultural heritage that young Europeans regard as important today.

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5   Council of Europe Framework Convention on the Value of Cultural Heritage for Society, https://www.coe.int/en/web/culture-and-heritage/faro-convention
6   *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*, Faro 27.10.2005, preamble. In List of Council of Europe Treaties, No. 199, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680083746

*San Millán de la Cogolla School pupils visiting the monastic library at Yuso Monastery
(La Rioja, Spain) with the Father Prior. Photo: Mariola Andonegui*

The teachers had pedagogical freedom to work with the chosen topic as they saw fit. The main methodology was project-based learning, taking place either as part of formal education or as extracurricular activities. The pupils explored their chosen topics further, for example, through online research; consulting original documents; visiting heritage sites, museums, monuments and theatres; and taking part in events and celebrations related to the topic. In some cases, heritage makers also visited schools to share their expertise with pupils. First-hand experiences of heritage and strong teamwork were at the core of the project implementation activities.

Based on information collected and their own experiences, the pupils produced heritage videos and created PowerPoint presentations, photo albums, books, etc., which they shared on the project's Sharing Heritage platform[7] and YouTube channel.[8] Each school group familiarised itself with its partner school's presentation and used other sources to further explore the chosen heritage phenomena in preparation for the final interpretation event, which took place during school exchange visits in spring 2019. The schools approached heritage interpretation in various ways and the interpretation events ranged from small- to larger-scale events. While some groups preferred to simply present a repetition of the partner school's heritage, others added their own twists to the interpretation, or interpreted the topic through comparisons with examples of their own heritage. A variety of creative formats and approaches were used in the interpretation activities, including, for example, the use of national costume, the composition of original music, drama, food tastings and sports events.

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7   *Heritage Hubs* Sharing heritage platform, https://heritagehubs.eu/sharing-heritage/
8   *Heritage Hubs* YouTube, https://www.youtube.com/channel/UCePPezW4Dvs0yr_TG5O6CEg/videos

Finnish and Serbian pupils break slavski kolač during Serbian slava tradition interpretation event at Kirkkonummi, Finland. Photo: Association of Cultural Heritage Education in Finland

The school visits were also an opportunity for the hosting pupils to share and present their own heritage to the visiting pupils (visits to heritage sites, museums, local cultural experiences, food culture, etc.) and for the visiting pupils to experience in person the heritage, cultural habits, traditions and daily life of their peers.

The Faro principles in *Heritage Hubs*

One of the main objectives of *Heritage Hubs was* to aim for longer-term effects by devising a heritage education methodology based on the experiences of project implementation in schools as well as a theoretical model which the school pilots were based upon. The theoretical model starts out from the benefits of storytelling and multimediality in learning on the one hand, and, on the other, the storytelling and multimedia nature of heritage itself. A provisional teaching pack was created as guide material, providing a collection of tools for teachers and pupils to employ in their heritage projects and introducing the idea of transmedia storytelling as a heritage learning and sharing approach. The pack contained a set of three booklets (*Teachers' Handbook*, *School Theme Guide* and *Digital Tools Guide*), and three exemplary video explainers[9] illustrating a variety of heritage along with the digital tools to share it.

The Teachers' Handbook set the basic structure for the school pilots based on the two main phases of project implementation (see section 2). The Handbook sets out a model for heritage education based on three dimensions of learning from heritage: *learning about heritage*, *sharing heritage* and *interpreting heritage*. The Handbook relies heavily on the experience and individual approach of the teacher and offers a set of questions to inspire discussions and spark creativity rather than setting learning procedures and imposing rigid frameworks. *The School Theme Guide* contains a non-exhaustive list

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9   *Heritage Hubs* video explainers, https://www.youtube.com/watch?v=k6a4eMryI_o&list=PL9XNL0xXFW5LQg2xzq3 XaVJ_k3gd2Y1_m

of examples of heritage. As definitions of heritage differ in various contexts, particularly taking into account legislation and the difference between cultural property recognised and protected by law and heritage that is not legally recognised, no distinction is made between movable and immovable, or tangible and intangible heritage, except, indirectly, when it comes to using different senses to explore it. *The Digital Tools Guide* is a list of online, free-of-charge and easy-to-use applications generally used for learning purposes and applicable for sharing heritage.

In order to capture as much of the participants' experience as possible and to be able to evaluate the applicability of the proposed didactic approach for transnational heritage education, multiple data-collecting formats were employed, adjusted to each implementation context and the available resources. The survey data were analysed to assess the overall experience of the pupils and teachers, and specifically to understand their social and cultural habits, their behaviour related to learning, and their understanding of heritage. The school log and teachers' reports were useful for comparison of performed dynamics and differences in approach between the countries and schools. Apart from the general learning preferences and habits, the analysis of the survey results provided significant insights into the overall project experience. The following sections examine these survey results with reference to the principles of the Faro Convention.

Heritage education in schools: first-hand experiences of cultural heritage in varied learning environments

> *"[...] facilitate the inclusion of the cultural heritage dimension at all levels of education, not necessarily as a subject of study in its own right, but as a fertile source for studies in other subjects."*[10]

There is clear acknowledgment by *Heritage Hubs* pupils that heritage can be a useful resource for learning various subjects in school. Along similar lines, Article 13 of the Faro Convention emphasises the inclusion of cultural heritage at all levels of education as an interdisciplinary source supporting cross-curricular learning. However, *Heritage Hubs* pupils showed less inclination towards having heritage introduced as a school subject on its own. In general, the figures reflect the results of the Special Eurobarometer on Europeans and cultural heritage (2017).[11] In the barometer, 88% of respondents in each EU Member State agree that Europe's cultural heritage should be taught in schools. This calls for future actions in heritage education to focus primarily on the resource value of heritage as an aid to learning various subjects, rather than introducing heritage as a subject in its own right.

The survey responses captured in interviews related to learning indicate that the pupils preferred varied learning environments (e.g., local heritage sites, museums, science centres, nature or outside the classroom). Specifically, 59% prefer learning outdoors to learning in the classroom or online and 67% would rather learn in groups than individually. The pupils also appreciated variety in learning materials and resources. These findings highlight the usefulness of heritage as a tool in project-based and object-based learning. Accordingly, the importance of first-hand experiences of cultural heritage was very evident. Physical perception of cultural heritage – how it tastes, smells, feels, looks and sounds – was fun and meaningful, and helped pupils to better grasp otherwise abstract ideas of cultural heritage. For many, cultural heritage was something old and static, with limited relevance to their everyday lives. However, through direct engagement with their own and others' cultural heritage, the pupils' noticed the presence of cultural heritage in their daily lives, as well as its versatility and constant evolution. With reference to the principles promoted by the Faro Convention, the *Heritage Hubs* results indicate that when children and young people experience cultural heritage first-hand, they are more likely to appreciate it and take responsibility for its maintenance and preservation. When people understand, admire and experience things, they are also more likely to foster them in future.

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10 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 13.

11 European Commission (2017), *Cultural Heritage. Special Eurobarometer 466*, https://europa.eu/cultural-heritage/toolkits/special-eurobarometer-europeans-and-cultural-heritage_en.html

Spanish pupils visiting remains of the Roman imperial palace of Felix Romuliana in Serbia. Photo: Mariola Andonegui

These results also point to another important conclusion: more valuable learning experiences happen in direct social interactions, in tangible environments and through physical practice. One of the experiences remarked upon most by *Heritage Hubs* participants involved the communal and social aspects of cultural heritage. The participants enjoyed exploring cultural heritage *together*, learning about cultural heritage from one another – whether locally, nationally or internationally – and presenting their own culture to their foreign friends during school visits. They perceived and experienced the benefit of having fun with heritage. Encounters with (and sometimes learning craft traditions and expertise from) older generations (grandparents, community elders, etc.) and heritage practitioners, as well as networking with other schools, added depth to their personal experience. In the project, cultural heritage became a new link between individuals, groups and communities, locally and from further afield.

Challenging established concepts of cultural heritage

> *"It includes all aspects of the environment resulting from the interaction between people and places through time."*[12]

One of the critical aspects of the *Heritage Hubs* experience was understanding the breadth of cultural heritage as a phenomenon. The different notions of heritage held by the participants at the beginning of the project illustrate the inclusiveness of the heritage definition in the Faro Convention.[13] Compared to those in Spain and Serbia, the pupils in Finland seemed to have a much wider understanding of cultural heritage to begin with. While not all Finnish pupils realised that cultural heritage could include recent phenomena, they were open to new readings and to having their pre-established ideas challenged. However, based on their feedback, Serbian and Spanish pupils were more inclined to think of cultural heritage as something old and grand, and, in some cases, phenomena that supported established national narratives. For example, Stafettkarnevalen is a popular annual relay race event that has been attended by Swedish-speaking schools in Finland since 1961. Some Serbian pupils initially struggled to frame it as cultural heritage, however, because of its relatively recent, modern roots, and because it is a sporting event. This was also the case with floorball, which Finnish pupils

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12   *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 2.
13   Ibid.

introduced as their heritage choice to Spanish pupils. These attitudes can in part be understood as consequences of national legislation and prevailing notions of heritage in the local communities, as well as of the strong presence of many historical layers of tangible heritage in the Balkans and Spain. Coincidentally, in 2020 Europeana launched the Europeana Sports campaign to explore how sport shapes our sense of self and our sense of Europe, and to highlight the role of sports as an integral part of European cultural heritage.[14]

Serbian pupils in Grocka presenting their interpretation of Stafettkarnevalen to their Finnish friends. Photo: Urban Development Centre

Heritage Hubs participants' established ideas about heritage were challenged through exploration of the heritage shared by their foreign peers, and by direct engagement with their own and others' cultural heritage during school exchange visits. Instead of perceiving cultural heritage as something old, grand and static, with limited relevance to their lives, the pupils experienced its living, versatile, fluid and constantly evolving nature. Importantly, they noticed the presence of cultural heritage in their daily lives and ordinary activities. The results indicate that personal experiences of heritage are valued by European children and young people and lead them to challenge established ideas – in this case about the nature of cultural heritage. These results highlight how *Heritage Hubs* conforms to the principles of the Faro Convention in terms of involving everyone in defining cultural heritage and of appreciating the value different communities and people attach to cultural heritage with which they identify.[15] The results also indicate that young Europeans are flexible and adaptive, and equipped with a positive outlook and attitude towards their rapidly changing societies. *Heritage Hubs* introduced new ideas of cultural heritage based on the meanings that participants' peers attach to certain cultural phenomena.

Cultural heritage as a resource for cultural understanding, respect, and empathy

"Everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe."[16]

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14 Introducing Europeana Sport, https://pro.europeana.eu/page/europeana-sport
15 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 12.
16 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 4.

One of the original project hypotheses was that when children and young people learn about one another's cultural heritage, they discover cultural similarities at the European level, and such discoveries increase cultural openness and respect for other cultures and their heritage. The project did arrive at this result, but the route to it was not as direct or straightforward as anticipated. In fact, when the pupils were presented with opportunities to immerse themselves in the daily lives of their peers from other countries, and to experience their cultural traditions, habits and heritage first-hand, they paid more attention to differences than similarities. However, these differences largely came down to small and mundane differences in ordinary lives.

In surveys conducted before and after exchange visits, participants were asked "How different do you think the culture of this country is in comparison to your own?", with four possible answers: it is very similar; there are many similarities; there are some similarities; it is completely different. Amongst Finnish participants, responses before the visits largely fell in the middle two answers ("some similarities", "many similarities"), with a small number in "very similar" and "completely different". After the visits, answers were still predominantly clustered around the middle two but there were no "very similar" answers and the "completely different" answers had doubled, clearly indicating a shift in perception towards identified differences. The cause of this had a lot to do with the finer details of daily life that they had not considered prior to the visits: whether shoes are worn indoors; meal and bedtimes; meal content; social habits; residence construction and layout; home decors; and school buildings. In exchange visits where the partner schools were in Serbia and Spain, however, a shift in the opposite direction was observed, largely because participants became aware of their shared Greco-Roman historical and cultural roots.

These shifts in anticipation and perception of cultural similarities and differences were almost universally accompanied by growing recognition of the importance of the plurality of cultural expressions and increased respect for cultural differences. Simultaneously, all participants learned of the many things that they had in common and that generated kinship. Examples of shared interests and experience from which participants were able to identify unifying similarities came from sports teams and star athletes, sportswear and fashion brands, entertainment figures and trends, and electronic games. However, similarities were not just found in the products of globalised corporate and entertainment culture, but also in the personal experience of life, as one survey response indicates: "[…] at the core we are all the same, even if we don't take our shoes off when we get home and in other countries they do, even if we eat sweet for breakfast and in other countries they have savoury […], we all have the same worries and joys. We all have some kind of history that connects us, and that is a wonderful thing to learn about".

Additionally, while there were some differences in the direction of the shift of perception of cultural similarities, all participants reported a change in their understanding of those differences and similarities after the visits to partner schools. The results indicate that socialising with different nationalities and encountering diverse cultural heritage was a powerful experience. Stepping out of one's comfort zone and into somebody else's shoes was, at times, emotional and overwhelming. Participants reported overcoming many pre-existing cultural prejudices, while increasing respect for their peers and their culture and heritage. The teachers reported that the whole process of getting to know, interpreting and sharing heritage was a massive learning curve during which the pupils – and teachers – learnt a lot about themselves and their own cultural identities through learning about cultural heritage and practices in other countries. Both teachers and parents also noted the emotional growth of the young participants during the project.

These *Heritage Hubs* results tie in with the Faro Convention, in particular Article 7 concerning the promotion of transnational and cross-cultural heritage education as a valuable resource for promoting dialogue between cultures, by drawing attention to cultural similarities and connections, by fostering mutual understanding and respect between different communities and ethnicities, increasing cultural tolerance and supporting cultural sustainability.[17]

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17   *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 7.

Spanish pupils visiting Belgrade Fortress together with their Serbian hosts.
Photo: Aleksandra Nikolic (Urban Development Centre)

Sharing heritage with the help of digital technology

"The Parties undertake to develop the use of digital technology to enhance access to cultural heritage and the benefits which derive from it [...]."[18]

Article 14 of the Faro Convention emphasises the need to develop the use of digital technology to support access to cultural heritage.[19] In *Heritage Hubs,* digital technology was critical in bringing about the main elements of the heritage education methodology. The model proposed by the project relies very much on multimedia and blended learning, in line with the multimedia character of heritage itself. As part of a digital approach to learning, an online platform was created for the pupils to share their heritage and to enable a wider public beyond the project participants to access this cultural heritage. However, as in many projects involving e-learning in any form and scope, the issue of the usefulness and usability of online learning platforms became evident. The platforms still need to be adapted and improved to better suit learning processes, alongside the separate challenge of adapting online learning to the many, specific features of heritage education. The further development of digital literacy also needs to be addressed, as this was more of an issue for some young participants than was expected.

On the other hand, actual digital formats, primarily video production, were found to be an approach that was particularly suited to heritage education. The pupils reported that making their own videos was exciting, fun and motivating. Through the videos, they could express their own voices and ideas of cultural heritage and highlight the liveliness, diversity and regeneration of heritage. The production process (choosing the topic, storyboarding and writing the script, shooting and editing the

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18 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 14.
19 Ibid.

video, etc.) was a collaborative process that required teamwork and offered all participants opportunities to actively engage and participate in the process. Video production also made it necessary to think and make decisions about how to express what heritage is, what is important and why.

Spanish pupils in Madrid performing and filming a recreation of a painting as part of their heritage video. Photo: María Luengo, Colegio Estudio

Manual for Cultural Heritage Education

"...exchanging, developing, codifying and assuring the dissemination of good practices [...]."[20]

Data collected, project implementation experiences and dialogue and exchanges of ideas between the participating heritage education professionals gave rise to the *Heritage Hubs Manual for Cultural Heritage Education*.[21] Given the need for tangible outputs as a means to disseminate good practice, as expressed in the Faro Convention, the Manual supports practical application of the proposed heritage education methodology and is designed as a flexible tool for independent use by teachers and heritage educators. The methodology presented draws on the initial theoretical model and didactic approach introduced in the provisional pack, filtered by feedback and experiences from project implementation in schools. It introduces *Learning from heritage* as a theme that connects the different sections of the manual and consists of sections on *Learning about*, *Interpreting* and *Sharing heritage*. This model relies on the idea that heritage is both an important subject in itself and also a valuable learning resource, and that learning happens through different forms and approaches to communicating heritage. On a meta-learning level, it also functions as a social communication resource, where learning about other cultures through heritage becomes the process of understanding common cultural roots, along with the background and evolution of cultural differences and similarities.

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20 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 17.
21 *Heritage Hubs Manual for Cultural Heritage Education*, https://heritagehubs.eu/results/

The Heritage Hubs Manual for Cultural Heritage Education has been published in English, Finnish, Serbian, Spanish and Swedish

The *Heritage Hubs* methodology presented in the Manual is rooted in blended learning, as demonstrated by the combination of virtual and real-life experiences and interpretations of heritage, and in using various digital, classroom and outdoors learning options. It also supports the use of transmedia storytelling as being highly applicable in heritage education. The methodology consists of a number of proposed activities focused on learning about, interpreting and sharing heritage, mostly conceived as group activities relying on varying proportions of digital and face-to-face learning. It also contains *Recommendations for Cultural Heritage Education*, based on the collective experience and observations of the heritage specialists and teachers involved in the project, as well as participant feedback and other data collected.

Conclusions

As previously noted, *Heritage Hubs* was a powerful and deeply emotional experience. Sharing and interpreting cultural heritage entailed stepping out of comfort zones and into somebody else's shoes, and these kinds of experience have the potential to introduce meaningful changes in individuals and communities. One of the experiences remarked upon most by *Heritage Hubs* participants involved the communal and social aspects of cultural heritage. The social aspects are emphasised in the Faro Convention, starting with the definition of heritage and particularly through the articles relating to the power of heritage as a driver of social cohesion and a resource for inter-cultural reconciliation.[22]

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22 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Sections II and III.

This aspect added a further layer to participants' personal experiences of cultural heritage and made the learning experience particularly meaningful and memorable. Commenting on the benefits of the project for the pupils, teacher Laura Pérez (IES Villegas, Spain) said that *Heritage Hubs* raised interest in cultural heritage not only among participating pupils and teachers, but also among their families and neighbours. As a consequence, cultural heritage became a new link between pupils, teachers, families, local communities and beyond.

Spanish and Finnish pupils sharing the stilt dance with Anguiano dancer, in La Rioja, Spain. Photo: Association of Cultural Heritage Education in Finland

In addition to the valuable personal experiences, *Heritage Hubs* has also produced numerous lasting, tangible outputs: specifically, the *Manual for Cultural Heritage Education* and the *Recommendations for Cultural Heritage Education*, produced in five languages. The Manual offers a heritage education methodology full of activities and practical tips to address and use heritage in education in a blend of formats and procedures. The Recommendations provide education and heritage professionals with ideas about the effective integration of cultural heritage and intercultural dialogue into their daily work, how to make cultural heritage accessible and inclusive and how to promote the agency of young people in cultural heritage processes. The next steps in heritage education are to reach out to teachers and educators in order to "strengthen the link between cultural heritage education and vocational training".[23]

The educational methodology applied in *Heritage Hubs*, based on participation and involvement of young people in the complete heritage process, was found to be an excellent tool for achieving the aims of the Faro Convention not only among the participants but also in their social environments. On the one hand, the results encourage the development and practice of cultural heritage education in order to utilise cultural heritage as a common resource, shedding light on shared meaning and uniting young people across national and other borders. On the other hand, the process fosters wider understanding of cultural heritage as a diverse, multivocal and living resource that enables and

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23   *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2005), Article 13.

generates creativity, while promoting well-being and sustainable development in society. Through their choices and actions, young people in Europe today decide what significance cultural heritage has in their lives, what stories and traditions they want to carry forward, what heritage they want to renew and what kind of new cultural heritage they will create for the Europe of the future. Their active participation in and opinions about cultural heritage are necessary to secure the plurality and diversity of identities and cultural expressions at local, national and European levels, as well as to construct a more sustainable present and future for Europe and beyond.

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Faro Convention Network Process: Proposed Indicators for Heritage Community Self-Assessment

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Eleonora GIOVENE DI GIRASOLE**

Faro Convention and heritage communities

Cultural heritage, under the approach of the most recent international conventions and recommendations such as the "Council of Europe Framework Convention on the Value of Cultural Heritage for Society" (Faro Convention),[1] the Communication of the European Council, "Council conclusions on participatory governance of cultural heritage"[2] and the "Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century",[3] is deemed relevant for its role and capacity in building a sense of belonging, of local identity and cohesion[4], in enabling the creation and strengthening of social capital[5] and also as a fundamental tool for sustainable development.[6]

The involvement of local communities, achieved through a networking process and engagement of different institutions interested in the local context, spreads new awareness of the cultural heritage's role in local and community development, understood as the ability of citizens to recognise their identity in that heritage as their own, as commons, and consequently to co-operate in its conservation.[7]

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1 Council of Europe, Council of Europe Framework Convention on the Value of Cultural Heritage for Society; https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680083746, 2005.

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The Faro Convention promotes a participatory cultural regeneration process based on synergy between institutions, citizens and associations. The latter is defined in Article 2 as "heritage communities" made up of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and to transmit to future generations".[8]

This paper analyses the "Faro Process", a Faro Convention tool, through which heritage communities can join the "Faro Convention Network". The analysis shows a lack of assessment tools relating to the "Self-management process" to enable heritage communities to assess their initiatives concerning the Convention's principles and track improvements in them over time.

Identifying specific indicators explained through an appropriate rating scale can support an assessment process geared towards improving decision-making and monitoring changes over time. An evaluative approach can help build an interactive sharing process that facilitates implementation of the "learning organisation" model, thereby increasing the level of cultural, creative and social productivity.[9] The proposed methodology was tested for the Friends of Molo San Vincenzo Heritage Community's experience, in Naples, Italy.

The Faro Process and the Faro Convention Network

As from 2005, to better interpret the policies of the Faro Convention and to link them with the priorities selected, the Council of Europe created a framework setting out the main principles (included in the Faro "Action Plan") and criteria, which have evolved over time.[10] The development of the Faro Convention owes much of its success to the Faro Convention Network (FCN), which "consists of groups of practitioners and facilitators of community-based actions in towns and territories in the Council of Europe member States who go through a process of valuing their local heritage assets in line with the principles and criteria of the Faro Convention".[11] Through the "Faro Process", divided into 15 steps (Figure 1), host communities can therefore join the FCN, which supports them with active dialogue and mutual interest between the members and the Council of Europe Secretariat.[12]

In this process, the guide to the "Self-management process"[13] is particularly relevant. It includes explanations for heritage communities about implementing "Self-assessment" (step 4) and subsequent "Self-monitoring" and "Self-evaluation" (steps 8 and 14).

In the "Self-assessment" phase (based on selected principles and criteria), each heritage community should determine its position in relation to the required level and its contribution to developing and implementing the action plan. The process aims to support the heritage community's awareness of the results achieved and keep track of improvements in the initiatives over time, in line with the Faro Convention principles and criteria.[14] The self-assessment, corresponding to step 4 in the Faro Convention Network process, is based on 12 criteria,[15] with five score levels for self-assessment to compare the baseline measure with the desired level and to help with drawing up an action plan focusing on the performance of heritage communities, public institutions, the private sector and facilitators. These criteria are defined to assess the collective efforts made in line with the principles of the Faro Convention and pinpoint three main issues in terms of "Who?", "How?" and "What?".

8   Council of Europe, Council of Europe Framework Convention on the Value of Cultural Heritage for Society; https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680083746, 2005.

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11 Council of Europe Faro Convention Network (FCN), Available online: https://www.coe.int/en/web/culture-and-heritage/faro-community#portlet_56_INSTANCE_5mjl2VH0zeQr (accessed on 1 March 2018).

12 Ibid.

13 Council of Europe, Steering Committee for Culture, Heritage and Landscape (CDCPP), Council of Europe Framework Convention on the Value of Cultural Heritage for Society - the Faro Action Plan 2016-17; 2016.

14 Council of Europe FCN principles and criteria, Available online: https://www.coe.int/en/web/culture-and-heritage/fcn-principles-and-criteria (accessed on 1 March 2018).

15 Council of Europe Steering Committee for Culture, Heritage and Landscape, Available online: https://rm.coe.int/16806a487d (accessed on 1 March 2018).

	Criteria	Heritage Community	Public Institutions	Private Sector	Facilitator
Who?	1,2,3,4 - Presence and engagement	1	2	3	4
How?	5 - Consensus on an expanded common vision of heritage				
	6 - Willingness of all stakeholders to cooperate (local authorities and civil society)				
	7 - A defined common interest of a heritage-led action				
	8 - Commitment and capacity for resource mobilisation				
What ?	9 - Readiness of the group to engage in the process of developing diverse narratives based on the people and places				
	10 - Aspirations towards a more democratic socio-economic model				
	11 - Commitment to human rights principles in local development processes (respect for dignity and multiple identities)				
	12 - Improved democratic participation and social inclusion of all inhabitants				

Source: Council of Europe Faro Convention Network (FCN), Available online: https://www.coe.int/en/web/culture-and-heritage/faro-community#portlet_56_INSTANCE_5mjl2VH0zeQr (accessed on 1 March 2018).

Figure 1. The Faro Convention criteria and self-assessment

With a scale from 0 to 5, the self-assessment of the 12 criteria is used to draw a graph for each of the three main questions, "Who?", "How?" and "What?". These assess the "criteria for presence and engagement", the "criteria for implementation" and "criteria for outcomes", respectively. After defining the action plan and the self-monitoring and assessment process, this grid should enable the heritage communities to assess their progress every two years and share them with the FCN.

In this process, the rating scale from 0 to 5 does not seem to reflect the various specific features as regards an overall judgment in terms of verifying the extent to which the criterion considered is pursued. Taking account of the need to improve the quality of the assessment process in terms of analysing the components that characterise the critical aspects and the potential of a heritage community, a selection of indicators relating to the three main criteria was identified.

Each indicator was evaluated through a five-point Likert scale, capable of portraying the relevant attitude or behaviour by collecting a high number of statements on the topic/subject analysed. The responses can therefore help to identify areas for improvement and understand the crucial components that characterise the processes observed.

Proposed indicators for heritage community self-assessment

This study involves reflection on indicators and the related assessment scale to clarify and describe the criteria selected and make the self-assessment process capable of measuring variations over time and comparing the different processes from an objective point of view.[16] The use of indicators facilitates understanding of the criteria and produces comparable data.[17] Analysis of the relevant indicators developed for the criteria selected can be incorporated in the self-assessment grid. At the same time, for each indicator, a description of performance, as an expression of a semantic definition, has been linked with each point on the Likert scale, making self-assessment easily applicable and direct, in line with the spirit of the Convention.

In particular, for the criteria relating to "Who?" (Table 1), the scale from 1 to 5 has been linked to a subdivision based on the quantity and typology of the players in the following four categories: heritage community, public institutions, private sector and facilitator. Score "value 1" indicates that there are no participants, while "value 5" denotes the presence of a protocol or other formal agreements. For the "How?" and "What?" criteria, indicators have been developed for the purpose of evaluating the performance of a heritage community (HC), public institutions (PI) and the private sector (PS).

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16   Cerreta, M.; Giovene di Girasole, E. Towards Heritage Community Assessment: Indicators Proposal for the Self-assessment in Faro Convention Network Process. Sustainability 2020, 12, 9862, doi:10.3390/su12239862.

17   Making Strategies in Spatial Planning; Cerreta, M., Concilio, G., Monno, V., Eds.; Springer Netherlands: Dordrecht, 2010; ISBN 978-90-481-3105-1.

For the assessment, "value 1" indicates "no action", and "value 2" denotes the realisation of and/or participation of the various players in knowledge and comparison initiatives, individually or on a co-ordinated basis, to clarify "acknowledgment and understanding of the existence of diverse narratives on a given heritage asset". In this case, the relevant indicator is the realisation of and/or participation in events, meetings, initiatives, etc. "Value 3" indicates participation in events and initiatives to build a "shared vision for action", i.e., the search for a common strand to develop a shared vision on the cultural heritage asset in focus.[18]

The indicator chosen is the signing of a memorandum of understanding, manifestos, etc., for a shared vision for action. "Value 4" denotes participation in building "common point of action-projects" through the joint presentation of regeneration projects (conservation, successful implementation, knowledge) developed by the members of the community, together with the community members, including the development of specific projects to be implemented by the community members, with a particular emphasis on social inclusion, education, local economic development and anti-discrimination measures.[19]

Table 1. Indicators for the criteria relating to "Who?".

Criteria: "Who?"	
Indicators	**Value**
1. Presence of an active civil society (heritage community) that has a common interest in a specific heritage. A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.	
None	1
Presence of 1 to 5 persons	2
Presence of more persons and stakeholders (entrepreneurs, associations, etc.) or academics	3
Establishment of an association with a formal process that includes these players	4
Membership of the Faro Convention Network	5
2. Presence of people who can convey the message (facilitators)	
None	1
1 facilitator	2
More facilitators	3
Presence of a multidisciplinary group of facilitators that take care of regeneration of the specific cultural heritage	4
Presence of a group of facilitators that is formally responsible for regeneration of the specific cultural heritage	5
3. Engaged and supportive political players in the public sector (local, regional, national institutes and authorities)	
None	1
Only 1 of these political players: local, regional, national institutes and authorities	2
Only 2 of these political players: local, regional, national institutes and authorities	3
Only 3 of these political players: local, regional, national institutes and authorities	4
All of these political players: local, regional, national institutes and authorities, and conclusion of a protocol agreement/memorandum of understanding on regeneration	5
Note: political players must be actively involved (e.g., municipality, region, local state authority, holding institutions (national or regional level), Council of Europe, etc.).	

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18   Council of Europe Steering Committee for Culture, Heritage and Landscape, Available online: https://rm.coe.int/16806a487d (accessed on 1 March 2018).
19   Ibid.

Criteria: "Who?"	
Indicators	Value
4. Engaged and supportive stakeholders in the private sector (businesses, non-profit entities, academia, CSOs, NGOs, etc.)	
None	1
Only 1 of these stakeholders: businesses, non-profit entities, academia, CSOs and NGOs	2
Only 2 of these stakeholders: businesses, non-profit entities, academia, CSOs and NGOs	3
Only 3 of these stakeholders: businesses, non-profit entities, academia, CSOs and NGOs	4
Conclusion of a memorandum of understanding on regeneration between businesses, non-profit entities, academia, CSOs and NGOs	5
Note: private stakeholders must be actively engaged.	

The indicator chosen is approval of shared enhancement projects and/or actions. "Value 5" indicates the realisation of shared enhancement projects and/or actions by the heritage community. The semantic definitions expressed by the five values described can be identified for each indicator and represent the basis for the assessments of the eight criteria relating to "How?" and "What?" (Tables 2 and 3).

The self-assessment based on the indicators described responds to the 12 criteria according to common parameters and can be objectively represented in three graphs that show performance relating to "Criteria for presence and engagement", "Criteria for implementation" and "Criteria for outcomes" (Fig. 2-4).

Table 2. Indicators for criteria relating to "How?".

Criteria: "How?"			
Indicators	Value		
5. Consensus on an expanded common vision of heritage			
Semantic definition	HC	PI	PS
No consensus	1	1	1
Participation in events to clarify the different visions on the CH	2	2	2
Signing of memorandum of understanding on common heritage visions	3	3	3
Approval of projects or actions for shared regeneration of the CH	4	4	4
Implementation of actions or shared projects	5	5	5
6. Willingness of all stakeholders to co-operate (local authorities and civil society)			
Semantic definition	HC	PI	PS
No co-operation	1	1	1
Co-operation limited to the realisation of joint events	2	2	2
Signing of memorandum of understanding, manifestos, etc.	3	3	3
Co-operation to define projects or actions for shared regeneration of the CH	4	4	4
Co-operation to implement the project or actions for regeneration of the CH	5	5	5
7. A defined common interest of a heritage-led action			
Semantic definition	HC	PI	PS
No interest	1	1	1
Participation in events to present the different visions on heritage-led development actions	2	2	2
Signing of memorandum of understanding, manifestos on a common vision on heritage-led development actions	3	3	3
Participation in the definition of actions, policies or projects involving heritage-led regeneration	4	4	4
Implementation of actions, policies or projects involving heritage-led regeneration	5	5	5

Criteria: "How?"			
Indicators			**Value**
8. Commitment and capacity for resource mobilisation			
Semantic definition	**HC**	**PI**	**PS**
No engagement or capacity	1	1	1
	No engagement or capacity	No engagement or capacity	No engagement or capacity
Provision of funds, knowledge, experience and skills	2	2	2
	Volunteering for events and exhibitions	Economic or logistical support for events and exhibitions	Economic support, knowledge, experience and skills for events and exhibitions
Definition of or participation in fundraising for conservation of the CH	3	3	3
	Initiation of crowdfunding initiatives for the conservation of the CH	Tax reduction, (lottery for monuments) or similar for the conservation of the CH	Economic support, knowledge, experience and skills for the conservation of the CH
Definition of and participation in funds for CH regeneration actions and projects	4	4	4
	Initiation of crowdfunding initiatives for regeneration of the CH	Granting of long-term funding for regeneration actions and projects	Economic support/ knowledge, experience and skills for regeneration actions and projects
Development of a common strategy to mobilise resources for heritage regeneration experience and skills	5	5	5
	Involvement of experts with significant experience and different skills	Involvement of experts with significant experience and different skills	Involvement of experts with significant experience and different skills
Cultural Heritage [CH]; Heritage Community [HC]; Public Institution [PI]; Private Sector [PS]			

Table 3. Indicators for criteria relating to "What?".

Criteria: "What?"			
Indicators			**Value**
9. Readiness of the group to engage in the process of developing diverse narratives based on the people and places			
Semantic definition	**HC**	**PI**	**PS**
No involvement	1	1	1
Organisation of events to present diverse narratives based on the people and places	2	2	2
Definition of reports, research, etc., to clarify the diverse narratives based on the people and places and identify a shared vision	3	3	3
Approval of shared regeneration projects (action projects) involving a shared vision and narratives based on the people and places	4	4	4
Implementation of shared regeneration projects (action projects) involving a shared vision and narratives based on the people and places	5	5	5

Criteria: "What?"			
Indicators	**Value**		
10. Aspirations towards a more democratic socio-economic model			
Semantic definition	**HC**	**PI**	**PS**
No aspirations	1	1	1
Participation in meetings aimed at increasing inclusion and participation in the relevant choices	2	2	2
Definition of protocols articulating the wishes expressed by the whole community and sustainable economic models	3	3	3
Definition of projects that respect the wishes expressed by the whole community and sustainable economic models	4	4	4
Implementation of projects that respect the wishes expressed by the whole community and sustainable economic models	5	5	5
11. Commitment to human rights principles in local development processes (respect for dignity and multiple identities)			
Semantic definition	**HC**	**PI**	**PS**
No action	1	1	1
Organisation of, or participation in, events to develop knowledge of the cultural heritage of all cultural communities	2	2	2
Definition of memorandum of understanding, manifestos, etc., that consider all the relevant knowledge and viewpoints	3	3	3
Definition of shared projects that include all the knowledge and viewpoints represented.	4	4	4
Implementation of shared projects that include all the knowledge and viewpoints represented.	5	5	5
12. Improved democratic participation and social inclusion of all inhabitants			
Semantic definition	**HC**	**PI**	**PS**
No action	1	1	1
Organisation of, or participation in, campaigns, events or actions for the involvement of all inhabitants	2	3	2
Definition of memorandum of understanding, manifestos, etc., that express a shared vision for action built on the social inclusion of all inhabitants	3	3	3
Definition of projects that express a shared vision for action built on the social inclusion of all inhabitants	4	4	4
Implementation of regeneration projects that express a shared vision for action built on the social inclusion of all inhabitants	5	5	5
Heritage Community [HC]; Public Institution [PI]; Private Sector [PS]			

The Heritage Community of Molo San Vincenzo

In the context of the Faro Convention, the heritage community of the "Friends of Molo San Vincenzo" (FMSV) association has been established in Naples in the south of Italy.[20]

The Molo San Vincenzo (Figure 2) is the main external defence site of Naples harbour. Despite its historical, cultural and architectural value, it has remained closed and abandoned due to the presence of the Italian Navy, which restricts access to the area in practical terms. The Molo San Vincenzo

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20 Friends of Molo San Vincenzo, Available online: https://friendsofmolosanvincenzo.wordpress.com/ (accessed on 1 March 2018).

is divided into two parts. One end of the dock is owned by the Navy. From the heliport onwards, the dock is owned and managed by the Central Tyrrhenian Sea Port Authority (AdSP).

In 2012, the "The Sea and the city" conference held by the CNR IRISS research group highlighted the issue of Molo San Vincenzo and the efforts to return the dock to its port uses and other functions. In 2015, the Propeller Club, Aniai Campania Association of Engineers and Architects, CNR IRISS and the Community Psychology Lab of the University of Naples Federico II took up the cause of the Molo San Vincenzo and founded the Friends of Molo San Vincenzo.[21]

The main aim of FMSV is to create a public space and promote access to the sea through the reactivation and enhancement of the site in co-operation with institutions, the urban community and entrepreneurs in the maritime sector. In co-operation with these players,[22] the focus has been on trying to involve stakeholders sensitive to culture-led regeneration of the pier.[23] The research and experiments developed and applied to the pier have transformed it from an "invisible" and "disputed" place into a heritage asset which the community is familiar with, while triggering dialogue and interaction between the competent institutions for its enhancement. The first step involved identifying and involving motivated local players (associations, citizens, institutions, etc.). To this end, FMSV held a series of events, also in collaboration with various institutions (Navy, Municipality of Naples, AdSP Port Authority, etc.) and associations (Lega Navale, Associazione Vivoanapoli, etc.), to raise awareness of the Molo and detect the potential for change identified by citizens and other stakeholders involved. Since the first visit held as part of the "May of Monuments" event in 2015, there have been numerous guided tours (including across the Navy Base), sporting and cultural events.

Figure 2. The Molo San Vincenzo: Heritage Walk 2017. Photo: author.

21 Clemente, M.; Giovene di Girasole, E. Friends of Molo San Vincenzo: heritage community per il recupero del Molo borbonico nel porto di Napoli. In Il valore del patrimonio culturale per la società e le comunità, la convenzione del Consiglio d'Europa tra teoria e prassi; Pavan Woolfe, L., Piton, S., Eds.; Linea Edizioni: Venice, 2019; pp. 173–189; Giovene di Girasole, E.; Clemente, M. Processi per la valorizzazione collaborativa dei cultural commons nel porto di Napoli. In I bacini culturali e la progettazione sociale orientata all'heritage-making, tra politiche giovanili, innovazione sociale, diversità culturale; Cerami, F.R., Scaduto, M.L., De Tommasi, A., Eds.; Casa Editrice All'insegna del Giglio, 2020 ISBN 978-88-9285-006-4.

22 De Nito, E.; Tomo, A.; Hinna, A.; Mangia, G. Collaborative Governance: a successful case of public and private interaction in the port city of Naples. In Hybridity and cross-sectoral relations in the delivery of public services; Savignon, A., Gnan, L., Hinna, A., Monteduro, F., Eds.; Emerald Group Publishing Limited: UK, 2018 ISBN 1787431916; Evans, G.; Phyllida, S. A review of evidence on the role of culture in regeneration. London Department for Culture, Media and Sport (www.cult.gov.uk), 2004.

23 Evans, G.; Phyllida, S. A review of evidence on the role of culture in regeneration. London Department for Culture, Media and Sport (www.cult.gov.uk), 2004.

Among the initiatives implemented, two are particularly relevant: the "Heritage Walks", one of the instruments of the "Faro Convention", and the "Port Baby Walking Tour", with the involvement of schools. To share goals, build values and define shared rules, FMSV tried to stimulate active participation and shared commitment through joint actions that also help highlight all the protagonists' points of view. FMSV held numerous conferences and round tables to mediate positions and interact with stakeholders, decision-makers, associations and citizens.

To transform shared values, objectives and rules into action leading to a Common Action Plan, five international collaborative design workshops ("Cities from the Sea: City-Port System and Waterfront as Commons"), were held, with the participation of architects, urban planners, economists and psychologists. The outcomes of the workshops were summarised in a masterplan for enhancing the pier that was submitted to the Central Tyrrhenian Sea Port Authority (AdSP). The first two steps laid the foundations for the third, namely the realisation of projects to enhance the pier that prompted the establishment in 2019 of a "Technical Table" (co-ordinated by Massimo Clemente, Director of CNR IRISS and Past-president of FMSV), under the "Table of interinstitutional consultation ", involving AdSP Mar Tirreno Centrale, the Ministry of Defence, the Navy Staff and Logistics Command, the Municipality of Naples, the Superintendence of Cultural Heritage, the Agenzia del Demanio (State Property Agency) and Cassa Deposits and Loans. The aim of the forum is to clarify the critical aspects and opportunities and bring together the various institutional, economic and social players concerning possible shared solutions for the dock's enhancement and use.

The Molo San Vincenzo regeneration process run by the FMSV heritage community has been analysed on the basis of "step 4 self-assessment" of the "Faro Convention Network self-management process".[24] With regard to the first question relating to "Who? Presence and engagement", the self-assessment produced the following results (Figure 3): the heritage community, the facilitators, the stakeholders and the private sector were rated "good", while the public institution was rated "medium".
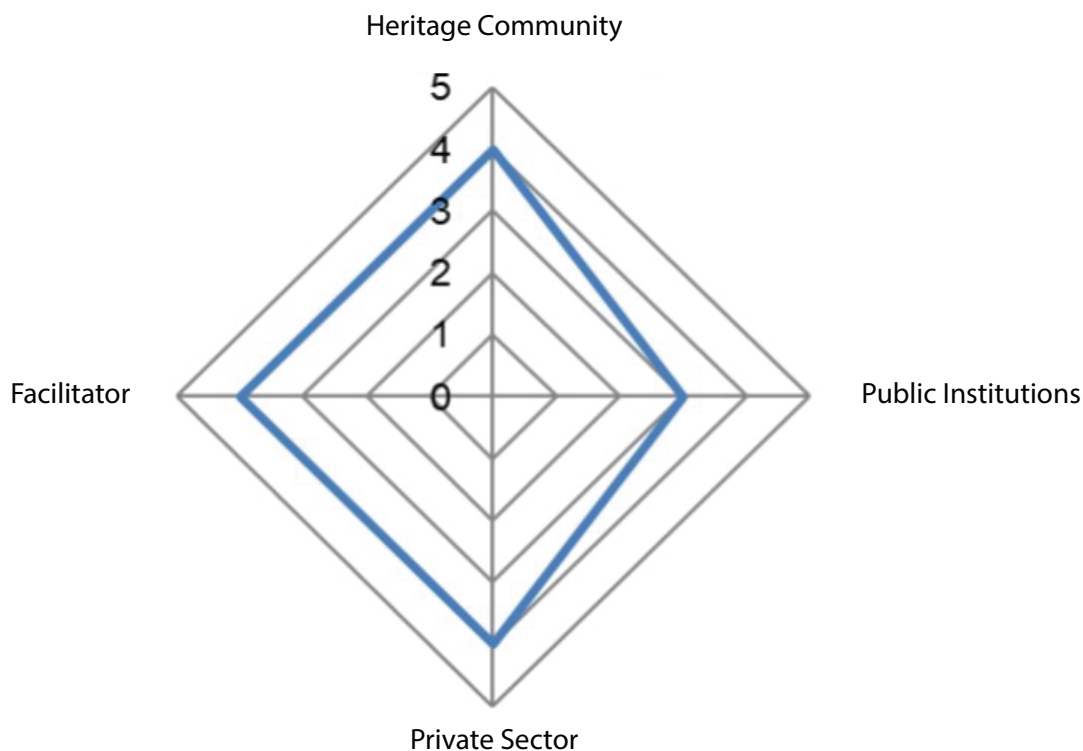

Figure 3. Results for "Who? Presence and engagement". Photo: author

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24   Cerreta, M.; Giovene di Girasole, E. Towards Heritage Community Assessment: Indicators Proposal for the Self-assessment in Faro Convention Network Process. Sustainability 2020, 12, 9862, doi:10.3390/su12239862.

This result shows that the FMSV association's role is to involve different players and the urban community, thereby promoting dynamic and continuous engagement in the process of enhancement. This suggests that the FMSV association must open itself up, develop new ways to involve citizens, keep the interest in Molo San Vincenzo alive, increase opportunities for new, useful measures to promote co-operation and improve awareness of the role cultural heritage can play for the city. With regard to the second question, "How? Criteria for implementation" (Figure 4), the assessment produced low scores owing to the absence of a co-ordinated programme of events and activities, as well as to the lack of a shared vision of heritage. The assessment of co-operation relating to criterion 6 also concerns action and outcomes of this kind ("fair"). It can be said that the private sector has performed better because – with public support – it took the first steps in providing funds for the dock regeneration and drawing up agreements that allow for the use of the dock as regards the security measures required by the presence of a military base. It is necessary to continue in this direction by setting out common rules and objectives upon which regeneration projects can be built.
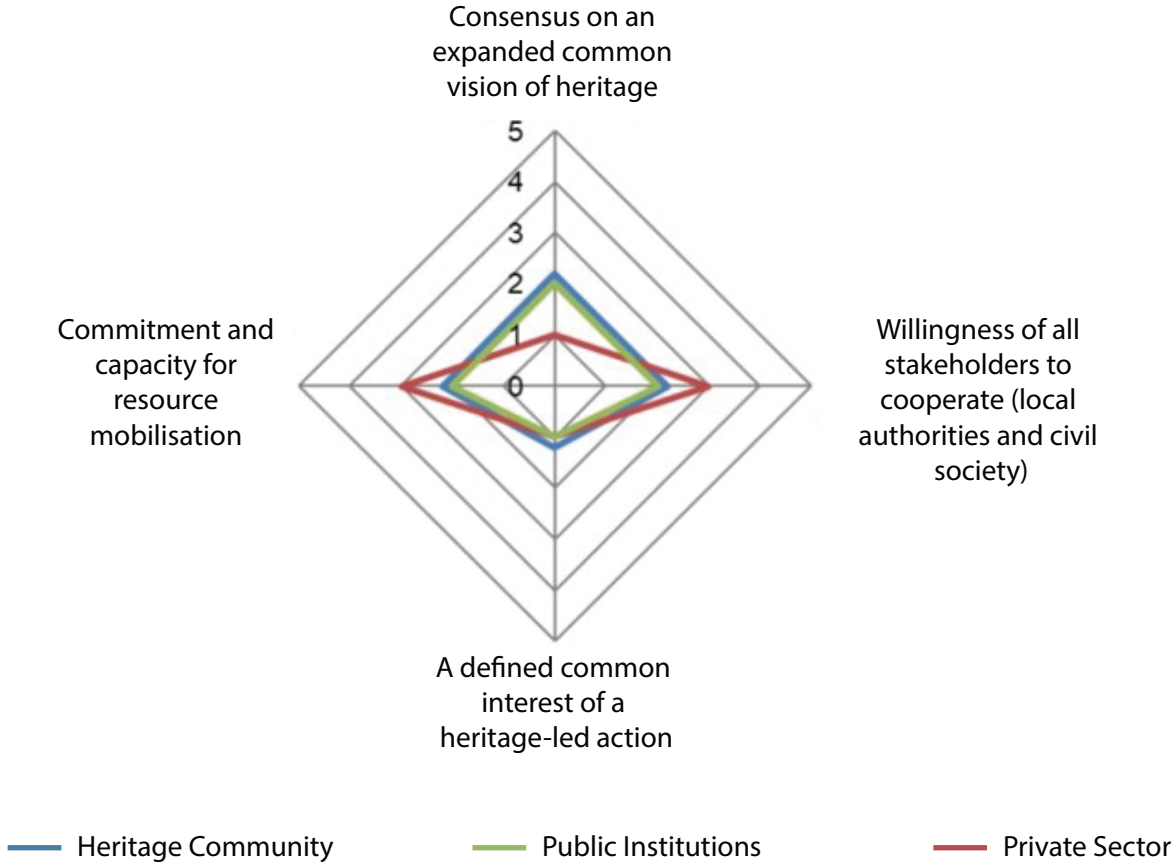
Figure 4. Results for "How? Presence and engagement". Photo: author

Regarding the third issue, "What? Criteria for implementation" (Figure 5), the assessment for the criterion, "Readiness of the group to develop diverse narratives based on the people and places", showed that the heritage community ("fair") and the private sector ("good") scored better than the public institution ("none"). This is because the first two players have developed various initiatives involving the production of reports and studies – thanks to CNR IRISS and the Community Psychology Lab of University Federico II – while the public institution has put no visible effort into developing diverse narratives based on interactions in terms of the people and places.

Figure 5. Results for "What? Criteria for implementation". Photo: author

Legend:
— Heritage Community   — Public Institutions   — Private Sector

Conclusions: possible experimentation with the FCN

Based on analysis of the literature and of recent European documents that identify cultural heritage as "cultural commons", and recognising the decisive role of the Faro Convention and its tools for the promotion and participation of the community in c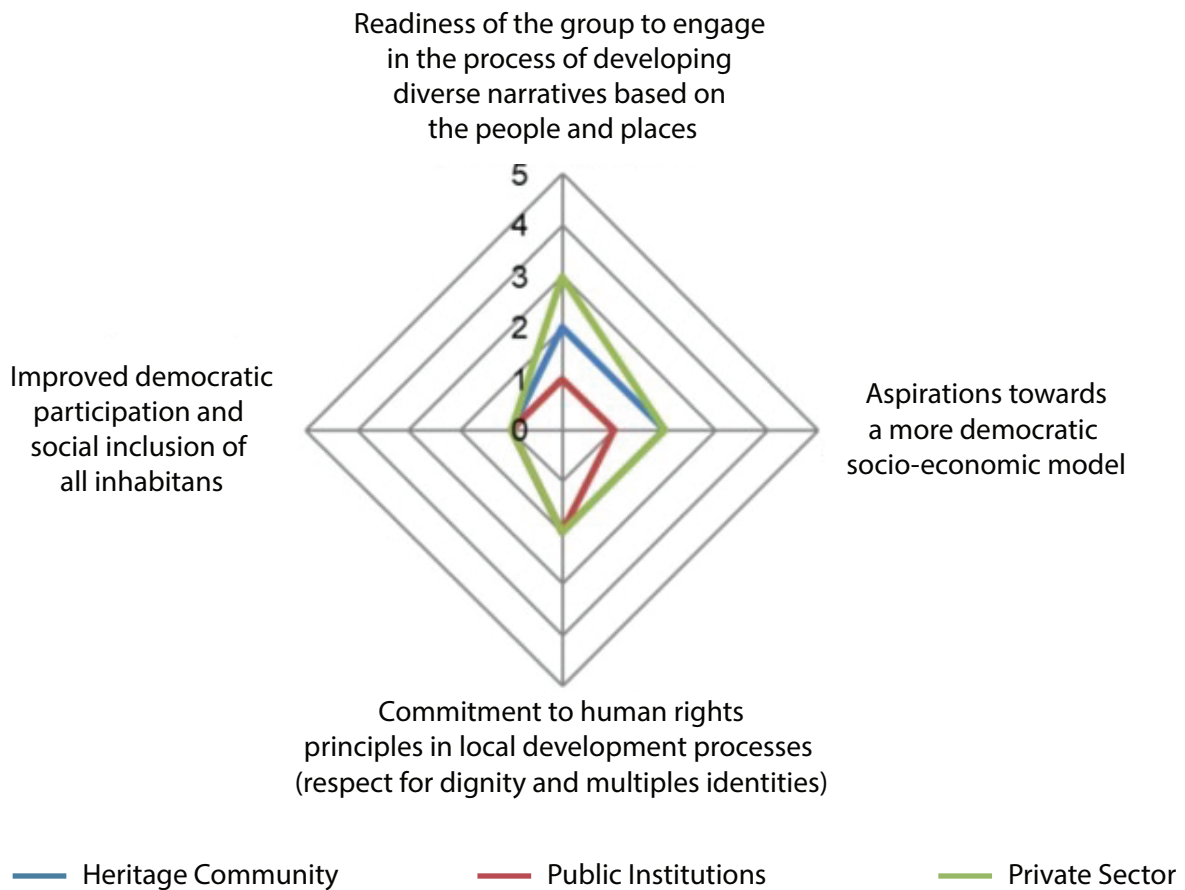ultural heritage enhancement,[25] this study helps to integrate the self-management processes in terms of developing specific indicators. In this connection, through exchanges with the Council of Europe Programme Office in Venice and the Council of Europe Culture and Cultural Heritage Division, it has been highlighted how the self-assessment process is relevant for redefining and redesigning the relations between players working on the heritage and between those who are involved in its governance. The self-management process tool is therefore vitally important since it supports both the ex-ante and ex-post phases of evaluation. It is also a powerful tool through which the community may reflect on the project, sharing the results with other stakeholders. The identification of specific indicators for the self-management process makes the initial evaluation less subjective and more effective. As argued above, they are beneficial in terms of assessing variations over time. Assessment is necessary not only for the purpose of "measuring" but also in order to learn from experience – it is a valuable tool for building an interactive process of mutual learning and sharing. In this sense, the decision to develop some indicators can be a starting point for achieving common understanding that is conducive to deliberative dialogue and comparison between different perspectives.

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25 Clemente, M.; Giovene di Girasole, E. Friends of Molo San Vincenzo: heritage community per il recupero del Molo borbonico nel porto di Napoli. In Il valore del patrimonio culturale per la società e le comunità, la convenzione del Consiglio d'Europa tra teoria e prassi; Pavan Woolfe, L., Piton, S., Eds.; Linea Edizioni: Venice, 2019; pp. 173–189.

The proposed indicators for the self-assessment process can be essential in empowering the FCN by strengthening solidarity and co-operation and developing comparisons among its members with a view to discussing the different experiences. At the same time, testing the proposed indicators on the example of FMSV has demonstrated their usability and enabled the progress of the project to be analysed and critical suggestions to be made for future actions of FMSV. The case study also suggested a tool that should be the subject of further comparisons and discussion. "Self-assessment" comprises the following players: businesses, non-profit entities, academia, CSOs, NGOs and the private sector.

The trial of the indicators on FMSV has shown how this category could produce unduly high values because of the presence of many different players. Additionally, this category is of dubious validity since, for example, approaches differ between businesses and academics. These should be assessed separately to recognise the different contributions each has made or can make in the various phases. The use of indicators from the heritage community could also help the "Review by the Secretariat and the FCN" produce more precise feedback and recommendations for developing an action plan for the heritage communities. After initial experimentation of the methodological approach for the purpose of assessing the process initiated by FMSV, the future development of the research, in collaboration with the Council of Europe and the FCN, should be further tested by other heritage communities so as to compare different experiences and improve the quality of the decision-making and results.

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Power of imagination, a story of living heritage - two perspectives on Almaški kraj

Ivana VOLIĆ*
Violeta ĐERKOVIĆ**

Abstract

This is the story of two colleagues who gradually became friends thanks to the *Almašani* citizens' initiative. Ivana is a culture and tourism researcher and Violeta is a sociologist. They are both activists in the field of culture, tourism and community building. They met in Novi Sad, a city they both lived in at the time. Violeta was a founder and member of the Almašani association and Ivana was an assistant professor at a local university. Together, they started thinking about and working on future scenarios for the revitalisation of Almaški kraj[1], an old neighbourhood of Novi Sad, Serbia. One viable scenario, in their eyes, was to connect places, people and stories of one of the oldest parts of the city. Such a scenario would be in line with the Faro Convention values of the right to heritage, participation in use and interpretation of heritage, and respect for diversity of heritage narratives.

This paper sheds some light on the endeavours of Ivana and Violeta to explore and create a dynamic community of Almaški kraj. The paper illustrates what Almaški kraj means to them personally, and how they used different collaborative and participative methodologies to engage with the neighbourhood's heritage. Their engagement has both empirical and practical value. The common denominators in all their activities are a people-centred approach and sensitivity to diversity of values, attitudes and aspirations of the Almaški kraj heritage community.

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1   Almaški kraj (Almaš suburb) is an area within the City of Novi Sad. It is a semi-urban/semi-rural neighbourhood, with an irregular street grid and individual houses with gardens. The neighbourhood is a protected urban heritage zone. This area is a small and very specific part of the city centre, dating from the 18th century, surrounded by modern structures and resisting aggressive influences from outside. The local inhabitants are organised and united around the objective of preserving their environment (Europa Nostra, 2014).

Violeta and Ivana at Almaški kraj, September 2018, Foundation Novi Sad ECOC 2022 archive

Ivana Volić

A place to get lost in, that is what Almaški kraj was to me as a girl attending a high-school which bordered on the Almaški kraj neighbourhood. I always enjoyed strolling around the narrow streets of this area; it gave me a feeling of a world long gone. Entering Almaški kraj was like sneaking into an old movie. There, I felt a strong presence of another time and place. Besides the scenery, the smells were the component that made my attraction to Almaški kraj even stronger. Those smells were so intense and familiar that they would instantly trigger my childhood memories. The smell of chicken soup and the smell of apple cinnamon cake transported me to my grandmother's kitchen and I instantly felt that here I could find peace and grounding.

By the end of the 1990s, after Yugoslavia disintegrated, Almaški kraj endured the changes that followed a period of political transition in Serbia. During that period, towns and cities were recovering from the consequences of civil war and the NATO bombing of Novi Sad. At that time Almaški kraj was not a priority on the political agenda in terms of protection and restoration; therefore, the area had been excluded from large restoration projects. The maintenance of age-old houses was the responsibility of their owners. Most of the property owners could not afford to take care of heritage that was some several hundred years old. Deterioration was inevitable. To me, as a young person, this deterioration had a degree of charm. The old houses looked authentic and beautiful in their patina. However, there was something else happening at that time – old straw-roofed single-storey houses with gardens had been knocked down one by one and new multi-storey buildings had been built in their place. This caused a certain disruption to the urban fabric of the area. The sharp edges and long shadows of these new buildings were now looming over the narrow streets of Almaški kraj.

A view of Almaški kraj, January 2018. Photo: Vladimir Zubac

At the beginning of the first decade of the 21st century, as a part of the city's new urban plans, it was announced that a road would run directly through Almaški kraj. This announcement triggered a collective action of people living in, or just loving, Almaški kraj. They named themselves "Almašani" and registered as a citizen's association. After several years of dedicated work, the Almašani association managed to stop the road project that would have caused the destruction of precious old heritage. This intervention was the first successful citizen's initiative in Novi Sad's recent history, at least with respect to urban and spatial planning. I admired this initiative, which inspired me to engage in collective actions for better common futures.

15 years after the first civil initiative for the preservation of Almaški kraj, many things have changed. Almaški kraj has now been legally protected and listed as part of the city's overall heritage. Awareness-raising activities about the value of heritage have been taking place more frequently. The heritage community that once consisted of only the few members of the Almašani association has expanded to include hundreds of interested individuals, not only residents of Almaški kraj, but also people from other parts of the city. People from all walks of life now visit the newly renovated old silk factory "Svilara", which acts as a cultural centre bringing local people together and showcasing arts and creativity. Many actors, such as schools, universities, theatres and citizens' associations jointly create cultural activities in this area, making it a dynamic and vibrant city space.

In spite of the many changes in Almaški kraj, the old winding streets that I once used to visit still exist. Many old houses still possess their charm. The spirit of the place has not changed much; the Sunday lunch smells are still in the air. Likewise, local passers-by still greet you by saying "Dobar dan!". The buildings erected in the 1990s and during the first two decades of the 21st century are still standing there; however, their shadows are not so threatening anymore. These modern buildings remind us of what could have happened, had the road through Almaški kraj been constructed. Also, these new buildings represent a testimony of citizens' activities for the right to their local heritage. These activities give us all hope that similar steps in heritage protection could also be pursued elsewhere.

Our endeavours in Almaški kraj

As a tourism academic, I had always been thinking about ways of connecting my students with Almaški kraj. I included a study visit to the area, as part of my Tourism Resources course, for example. In addition, as a researcher interested in tourism and culture, I have always sought to contribute to researching, documenting and presenting heritage elements of an area. When Novi Sad was selected as European Capital of Culture (ECOC) in 2021, Almaški kraj was then recognised as one of the city areas with significant cultural potential. This presented a wonderful opportunity for highlighting the qualities of Almaški kraj. Violeta and I started collaborating with the ECOC team in order to create a heritage community in Almaški kraj and this collaboration brought us closer together as colleagues and friends.

Our team developed a project called 'Heritage walks'. The project was aimed at reinterpreting Novi Sad's cultural heritage and emphasising its diversity by referring to personal stories and interpretations of the past and reflections about the present. Contrary to the official historical narrative of Almaški kraj, which presents us with "great" events and people, we found it to be of utmost importance to uncover the unofficial, personal stories and trajectories of ordinary people. The identities of these ordinary people are all different and each of them is equally important for sustaining the social structure of a place. The direct participation of citizens in presenting heritage, mainly in the form of walks, was one of the key principles of the 'Heritage Walks' project. Telling one's stories and listening to others' stories was deemed invaluable for facilitating mutual understanding with and among the local residents. The stories were intended to connect people of different backgrounds and ages. In the longer term, heritage walks were intended to be shared with visitors who wanted to discover colourful personal narratives of Novi Sad's residents.

Almaški kraj was a pilot area in the city of Novi Sad where the heritage walks project was initiated. The project consisted of three phases. The first phase included three focus groups with residents, experts and artists. The experts provided factual information about the area, pointing to its historical and cultural importance. The aim of the focus groups with the residents was to uncover personal experiences and life stories of people living in Almaški kraj. The third focus group involved artists who had been working in the area or who had chosen Almaški kraj as a place of inspiration. Analysis of the three focus groups' transcripts revealed that the common denominator for all three groups was the backyards. Almaški kraj's backyards connote peace and tranquillity in the midst of an urban environment. Almaški kraj's backyards are those where vegetables and fruits were once grown and eaten.

Study visit with Almašani association founders, Marijan Majin and
Aleksandar Cvetković, January 2018. Photo: Vladimir Zubac

The second phase of the heritage walks project encompassed two events that took place in the backyards of Almaški kraj:

1. "Divan" was an event aimed at networking with members of the heritage walk initiative in Marseille, France. Virginie Lombard, a member of the Hôtel du Nord cooperative, was invited to share her southern French experience of developing and hosting heritage walks in Marseille's northern districts.

2. "Discovering the backyards of Almaški kraj" aimed at opening private backyards to the public. This event engaged Novi Sad residents' imagination about life in backyards that are usually closed to public viewers. For this occasion, three backyards of Almaški kraj hosted several events – a theatre play, a music show with traditional instruments, a few movie projections, circus performances and storytelling activities. It was important to emphasise the participation of local residents, artists and neighbours who collectively created the content of these events.

A theatre play in one of the backyards held for the "Discovering of the Almaški kraj back-yards" event, September 2018, Foundation Novi Sad ECOC 2022 archive

The third phase consisted of issuing a call for applications for the heritage walks project to be funded by the Foundation Novi Sad ECOC 2021. Surprisingly, although keen interest in heritage narratives was expressed during the preparation phase, Almaški kraj residents did not respond to the call for applications. Despite this lack of commitment, the "Discovering the backyards of Almaški kraj" event was highly valued by the residents of Almaški kraj and Novi Sad. Opening back-yards for a day enabled people to sneak into the nooks and crannies of long hidden city spaces. The interplay of architecture, nature, arts and new media opened up citizens' imagination about heritage use and interpretation. I left Novi Sad about two years ago but my connection to the city and Almaški kraj has remained unchanged. My regular chats with Violeta and occasional visits to the area keep me up to date on any changes in Almaški kraj. The silk factory (Svilara) has become a lively spot for culture, a vibrant place of creativity and arts where neighbours and residents of

other neighbourhoods hang out, play or exchange ideas in a relaxed atmosphere. In the end, this is what we sought to achieve in the first place: fostering social cohesion, bringing people together in one place and sharing stories and ideas.

Violeta Đerković

For me, Almaški kraj is not just a place. In fact, merely considering it a place would be a poor description of what it is. Above all, Almaški kraj intimates a warm feeling of elusive but close beauty; beauty with visible marks of time, past experiences and agedness, as well as marks of residents' vibrant life, actions and devotion to their neighbourhood. A sense of belonging, as being a part of something long standing and ephemeral at the same time, is a sense you can ascribe to very few places in your life. You do not have to be born in a place to deeply relate to it; I was not born in Almaški kraj. However, in order to feel connected to a place, you need to take your time, feel emotions, energy, actions and devotion for the place.

To me, Almaški kraj has always been intriguing and inspiring. While observing its narrow streets and houses, I have always imagined the personal and family histories of the people who live behind the neighbourhood's wooden windows and decrepit doors. Walking around this hidden gem of the city is like having a conversation with Novi Sad's history. It is also like participating in an outdoor theatre performance whose actors are peeking from behind old-fashioned gates, laughing somewhere in the treetops and holding serious conversations in their funny eighteenth century clothes. Or maybe simply trying to call in their cats.

My favourite part of such an imaginary performance is the conversations between people from different periods, even different centuries. For example, I once imagined one of the most famous Serbian children's poets, Jovan Jovanović Zmaj, born in Almaški kraj in the nineteenth century, holding a conversation with Svetislav Ivan Petrović, a similarly famous actor in the era of black and white movies of the 1930s. Their chat goes like this: "Dear Ivan, what do you think about my children's poetry? Is it possible for it to be transposed into your strange motion pictures? I am a bit worried about Laza (one of the most famous characters in a children's poetry of the former Yugoslavia) and wonder whether he will be able to stay still long enough to make that, what do you call it - a movie?". "Dear Mr Zmaj" (which reads as Dear Mr Dragon in Serbian language), says Petrović, "one of my wonderful colleagues, Marlene Dietrich, knows how to handle such kids, don't worry, we will arrange everything. And now please taste this amazing apricot; our lovely Mrs Hadži wouldn't mind, her father is very proud of this orchard in front of his house and he likes it when people admire them; so please, please do not hesitate to help yourself...".

Stories, stories, stories…

Almaški kraj is full of interesting stories that describe the way in which the City of Novi Sad was developed. This area has remained one of the city's secrets, or as architects prefer to call it – *genius loci* (*spirit of the place*). During three centuries, all those stories have somehow stayed in the collective memory of the inhabitants, sometimes even with a pinch of creative invention in the original tale. Anyway, in terms of past and old memories, who is to say who is authorised to judge what is an original tale and what is not? What really matters is the power that may inspire locals or any kind of creatives. And this is exactly what has happened here. Among those who had been inspired was a group of my friends who gathered around the Almašani association and, of course, myself. A few abandoned places located in the heart of the neighbourhood as a symbol of a former time were particularly interesting to us. One of these places was an old silk factory. The derelict building that looked like a sleeping beauty was a centre of city development a century ago. Until a few years ago, this place had been falling apart. However, it somehow continued to inspire people. We "dreamed a dream" about how to revive this place, which had such powerful symbolic meanings. It is important to point out that the abandoned silk factory was the first industrial plant in the city of Novi Sad, and that silk production represented one of the most important branches of the local economy at that time.

Silk factory before renovation, September 2017. Photo: Jasmina Kočovska

We often heard stories about beautiful women who had worked here and about their health problems caused by the use of dangerous chemicals in the silk colouring process. We also remember hearing plenty of love stories between girls who had worked here and boys who would wait for them in front of the factory… Not to be forgotten that the mulberry tree plays an important role in those stories, because the region of Vojvodina was once full of white mulberry trees where silkworms lived and produced their precious silk thread. In the backyard of my family house, there was one old white mulberry tree on which I used to climb as a child. My father told me stories about this magical process of natural silk thread production. He described it so vividly that I was even able to picture the process in my mind.

However, all these pictures, stories and flights of imagination focused somehow on one place. Everyone from the Almašani association had their own book of stories, but all together we had a clear idea about how to reshape this place into a place of culture that would serve the next generations. In the beginning, this challenge seemed like a game, and the phrase *homo ludens* would illustrate well what we were doing. We looked like a group of adults playing a game

because we had plenty of time. But, as time passed by and our aspirations became increasingly clear, palpable and strong, we started to believe that our dream might come true. In fact, it took about ten years of hard work, including lobbying, project writing and community building, among other things for our dream to become a reality! Or to put it another way: the rest is now history.

Silk factory after renovation, October 2019, author Violeta Đerković

Today, the silk factory is one of the most popular and most vibrant cultural spaces in the city of Novi Sad. In two and a half years, more than 70.000 people visited "Svilara"[2] to see more than 1000 cultural events. More than 350 foreign artists have worked here, in our former "sleeping beauty". Instead of demolishing the remains of the old factory, we have witnessed a miracle. We now have a new centre of cultural life for the whole city and beyond. Many young families visit our neighbourhood, which has rapidly become an attractive place for living. In front of Svilara a new square has been created – a central point where locals gather and where children play. None of this would have been possible without the recognition of the value of cultural heritage; it is not just heritage itself, but heritage for us, for the people who live and work here. In our case, heritage has been a powerful conduit for social cohesion, a source of inspiration and a tool for community development.

For the last three years, within the European Capital of Culture framework, many foreign artists have chosen Almaški kraj as their research topic and a source of creation. These artists have been inspired by the area in the same way we locals once were. Furthermore, these artists have also found inspiration in our own attitude towards our heritage.

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2   Serbian word for silk factory and the official name of the cultural centre.

Event in the silk factory, November 2019, author Violeta Đerković

The feeling one gets by just looking at something long dreamed about for years leaves one speechless. On the spot of the sleeping beauty now stands a glorious, very much alive, modern, perhaps a little bit hipster, cultural centre. It is a space full of people, creativity, art, life and joy. And all that is the result of the power of cultural heritage to inspire, gather and mobilise people who respect, appreciate and love their heritage.

Community event in the silk factory, February 2020, author Violeta Đerković

It is as simple as that.

Bringing heritage community archives to life

*Prosper WANNER**

*Prosper WANNER**

The starting point …

21 February 2020 saw the inauguration of the exhibition by the artist, Mohamed Fariji, *Archive Invisible #3 Faire semblant Faire archive*, based on archives from the **Hôtel du Nord residents' co-operative. Held on the occasion of the Manifesta 13 Marseille biennial contemporary art festival, the cycle of eight *Archives Invisibles* exhibitions covered archives from community initiatives in various neighbourhoods in** Marseille. Their non-institutional memories and genealogies were exhibited so as to tell a different story from the "mainstream" narrative about the city. With these events, the Manifesta team aimed to reactivate these narratives and seek recognition for them as a common heritage that all too often is invisible and goes unnoticed by institutions.

Mohamed Fariji, the driving force behind the community museum in Casablanca, was invited to produce an artistic event based on the Hôtel du Nord archives. The Hôtel du Nord co-operative arranged two heritage walks and an agora meeting about archives from the angle of the Faro Convention. This framework convention of the Council of Europe focuses on the value of cultural heritage for society and the role of individuals in heritage processes. Four initiatives from Georgia, Lithuania, Serbia and Spain, which are members of the Faro Convention Network, were invited by Hôtel du Nord and the Council of Europe to take part in the inauguration of Mohamed Fariji's exhibition, in the "*GBA du bas, GBA du haut"* walk in the city centre, the "*Remonter la mer"* walk towards the northern districts and in an agora meeting on visible and invisible traces and tales of communities.

Apart from this invitation by Manifesta, how to deal with archives is now becoming an issue for the Hôtel du Nord residents' co-operative, which on 24 November 2020 will have been in existence for ten years, the statutory period for keeping private archive material or records. From that date onwards, it will legally be able to start destroying its archive material or instead choose to preserve it and pass it on. It discussed the issue at its 19th general meeting on 2 October 2020. It concerns both the archives and records of the co-operative and those collected by its members when they produce heritage narratives and share them in the form of heritage walks, soundwalks and creative or other works. In turn, it raises the question of the use of public and private archives when building and transmitting these heritage narratives. The Hôtel du Nord co-operative is not the only member of the Faro Convention Network that has recourse to, produces and compiles archives. Other initiatives carry out archival activities that give rise to participatory collections, exhibitions and publications.

Preparation of the *Archives invisibles* exhibition led the members of the Hôtel du Nord co-operative to look more closely at what archives were and raised a whole series of questions about archives: *What archives should be collected? How should selections be made? How should archives be indexed and shared? Why should they be preserved and how?*

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*   Faro Convention Lead expert and representative of Les oiseaux de passage initiative
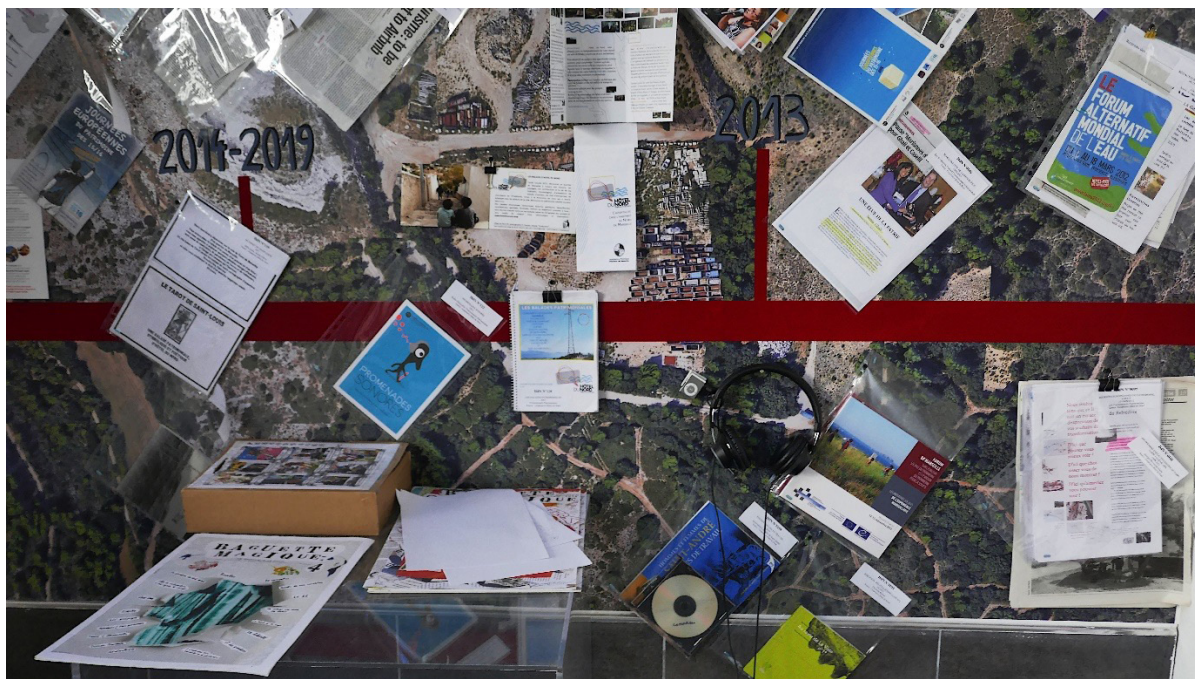
Hôtel du Nord: Manifesta biennal, Marseilles 2020. Photo : Dominique Poulain

Searching for answers …

With the support of the Council of Europe, these issues were looked at in depth through a series of interviews with individuals responsible for initiatives that link archives and the Faro Convention. Samia Chabani, a member of the Hôtel du Nord co-operative, is director of an association (Ancrages), which she set up to help ensure the recording of migration history in the national heritage. Its guide for the holders of private migration archives in the Provence-Alpes-Côte d'Azur (PACA) region both sets out the policy issues relating to the inclusion of private archives in public archives and also explains the procedures for making contributions to public archives. Its task in preserving migration archives in co-operation with the Bouches-du-Rhône département archives was identified by the Council of Europe in 2013 among the 14 initiatives highlighted during the international forum on the Faro Convention. Another founding member of Hôtel du Nord, Christine Breton, honorary heritage curator and doctor of history, was head of the European integrated heritage task force that operated in northern Marseille from 1995 to 2013 in connection with the Faro Convention. She involved the public archives closely in her work there and archives from the task force were presented in the exhibition, *Archives invisibles #3*. Sophie Etienne, who founded the Marseille adult education association, Didac'Ressources, is active in combating all types of discrimination, including those concerning Wikipedia. The association is active in the "***Wikidroits humains***" **project** and improves Wikipedia pages with content relating to human rights in partnership with the Office of the UN High Commissioner for Human Rights.

Other individuals provided further food for thought on the basis of their experience with projects such as the Nantes Patrimonia wiki heritage project run by the city of Nantes and for which the Faro Convention serves as a reference framework; the national oral heritage portal, which includes over 85 000 archives produced by the 138 members of the Federation of Traditional Music and Dance Artists (FAMDT); the project run by the principal heritage curator in the Bouches-du-Rhône département archives with the members of Hôtel du Nord; and feedback from the Marseille company,1=2, which markets Arkotheque, one of the leading public archive management solutions.

Given the wide-ranging nature of the issues raised, the various interviews and research activities could not claim to be exhaustive. They provided initial avenues for reflection and action with a view to holding a one-day seminar on follow-up to *Archives Invisibles* on the occasion of the general

meeting of the Hôtel du Nord co-operative. For the co-operative, the aim of the seminar was to consider whether its archives should be disposed of, deposited in the public archives, recorded on Wikipedia or should serve as a kind of compost or fertiliser for other heritage communities.

What is an archive in France? How are they preserved? Who is responsible for them? Who can use them for what purpose?

Archives are defined by law as "*all documents produced in the course of an activity*". Accordingly, any document becomes an archive document as soon as it has been created. They may be produced by natural or legal persons using various media (paper, film, photos or electronic). The keeping of the archives or records produced in the course of the activity of public law bodies is a statutory requirement. Private archives or records (companies, associations, individuals, media outlets, etc.) have to be kept for a limited period for statutory reasons such as administrative supervision. The length of time they have to be kept depends on the type of document.

Archive management is a profession. Archives or records are often kept on fragile media such as paper, which is sensitive to light, heat and humidity. Their preservation demands specific techniques depending on the relevant medium. The public disclosure of archives also involves specific techniques such as indexing, digitisation, reproduction and depositing in archive rooms or posting online. These techniques involve significant costs for both private and public bodies. Archive material often has to be entrusted to professionals if it is to be properly preserved. A public archives service or records service usually guarantees the long-term survival of the documents and proper disclosure rules. Private archive companies also exist.

Digitisation enables the more fragile documents to be preserved more effectively and facilitates access to those which are in greatest demand. Only a small share of archives are digitised. Archive digitisation is slower than the arrival of new material needing to be preserved, which means constant choices have to be made. Physical exhibits of archives are often accompanied by virtual forms of display. These can be used, for example, by teachers to help prepare school visits. They supplement physical exhibits and ensure that traces of the material remain accessible online. Some exhibits are only virtual. Other virtual methods include viewers, thematic search engines, quizzes and, more rarely, "serious" games or escape games. The development of an institutional archive site costs €10 000 to €15 000 and maintenance amounts to around €2 000 a year.

Under the decentralisation legislation, decisions on the preservation, digitisation and use of public archives and records are a matter for the state represented by archivists and local authorities. Département councils are responsible for the collection and management of département, municipal and regional archives. The relevant directors come under the Ministry of Culture and operate in liaison with local elected representatives. The latter only rarely seem to become involved in decisions about archiving or digitising material, except in political cases (for example, the preservation of the archives of the Communist Party). In contrast, the use of archives – exhibit and publication – is always subject to authorisation by the elected representatives. Ultimately, any examples of the sharing of responsibilities depend solely on the assessment of the relevant public institutions, which in legal terms remain the only competent decision-making bodies.

Free access to public archives records is a right. The ones which are consulted by far the most frequently are those used to access family history. Département archives websites have an average of 50 000 to 60 000 visits a month, 80% of which concern civil status. The archives are under a statutory requirement to provide consultation rooms. These are used mainly for genealogical research (family history or proof of nationality) and, to a lesser extent, by notaries and researchers. Public archive material may be digitised at users' request and at their expense, this being a feature provided on some websites. Users are sometimes involved in the indexing of archives, for instance, in the case of parish records where written documents and postcards have to be re-transcribed and the locations identified. Some websites include features inviting users to take part in online indexing.

Private individuals or bodies are not statutorily required to collect, preserve, process or disclose their archives or records beyond the deadlines relating to administrative supervision of their activity.

The material may occasionally be "*processed for archiving purposes in the public interest*", for scientific or historical research purposes or statistical purposes. For instance, the French government keeps national employment archives for the purpose of preserving and making full use of archive material relating to economic and social activity that is of historical interest. Individuals can put forward their archive material and lay down the relevant conditions. They are not involved in the decision-making. The relevant private archives are sometimes added to public archives in the form of donations (donor) or deposits (depositor) if the individuals wish to retain ownership. In both cases, the conditions governing the disclosure of the material may vary: free access, prior authorisation before consultation or restricted consultation. The deadlines concerned are laid down in agreements.

Non-institutional archive keeping exists in various forms. Some archives existed well before the French Revolution. Some have their own websites and/or consultation rooms. New information technology has paved the way for the creation of wikis (Wikipedia, Wikidata, wikis) with which individuals can develop their own archiving systems. For instance, Wikipedia gives access to the "discussions" for each of its pages to enable users to understand how consensus is built around the public pages. Some material is managed by the private sector alone for image reasons (promotion of a brand, for instance), economic reasons (commercial use of archive material) or political reasons (independent management of archives). **The member associations of the** FAMDT came into being after 1968 in connection with English-language culture and folk movements. The archives concerned are therefore a resource for "vernacular musicians" who work with the material and ensure that it continues to be passed on. Others involve more regionalist interests, such as Bretons seeking music for Breton dances. In such cases, there are almost no ties with official département archives. The archiving was initially purely functional and possibly involved only recording the first couplet of a song to get the theme, as the words were of no interest and the tapes were expensive. Urban artists of this kind were "moved by individuals" and recorded their environment more and more frequently because of the reduction in the cost of recording.

Why should heritage communities worry about archives?

The archiving initiatives based on Faro seem to be more interested in the issue of the disappearance of archives than in archives that are preserved. The disappearance or effacing of archives can take many forms such as refusal to keep archives, forgetting to keep archives, partial archiving or when traces of minority experiences are submerged in the mass of archive material. The disappearance of archives is regarded as a factor in a process of things becoming invisible. One of the slogans of the Faro Convention Network is "*making the invisible visible*". This choice stems from the adoption of the Faro Convention by heritage communities, elected representatives and public institutions, considering that little or no account is taken of certain narratives in public action, with they themselves describing the narratives as dissonant (Forlì, Kaunas), conflictual (Marseille), invisible (Pilsen), minor (Castillon) or minority (Viscri, Paris, Venice). The "mainstream" narratives are described as the narratives of "winners", the "rich", "central government" or "marketing" (tourism, gentrification). While the disappearance of archives makes a narrative invisible, it does not erase it completely. However, it makes it more difficult to use the narrative as a source of mutual understanding, re-humanisation of relationships and reformatting of our relations that characterises the Faro process.

Respect for diversity of interpretations is one of the three strands of the Faro action plan on narratives. It refers to Article 7 of the convention, on "Cultural heritage and dialogue". Under this article, public authorities are encouraged to ensure "*respect for diversity of interpretations [and] establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities*". Such respect derives from the human right to participate in cultural life (Article 27 of the UDHR). The Faro Convention provides a framework for exercising this human right, which is inseparable from other human rights, democracy and the rule of law.

This desire for *transparency and access* to sources was one of the reasons behind the establishment of the archives at the time of the French Revolution. The archives of the debates of the National Assembly of representatives of the people ensured transparency by enabling all citizens to understand "the spirit of the law" through access to the reports of the deputies' debates. This transparency

and the free consultation of the archives were a response to the previous practice of state secrecy. Free access to documents became a civic right: "*all citizens may request in all places of deposit, on the days and at the times set, the disclosure of the documents they hold*."

At the same time, the assembly approved the destruction of archives and records that bore witness to the old order such as, for instance, all genealogical titles or those "*bearing the shameful mark of servitude*". **Some were preserved as "*traces of so many insults to human dignity*" that could serve the purpose of public education. The "value" of archives as heritage assets for society was multifaceted from the outset and involved choices having to be made about their destruction or preservation. In particular, archival records became the basis for historians' work. Both historians and individuals make use of archive material to find out about history or their history and to interpret and share it.**

The wide range of archival sources accordingly gives rise to diversity of interpretations. In connection with public action, the Ancrages association collects private archive material on the issue of migration. It seeks to foster greater diversity and complementarity of sources so that in future historians are able to write a comprehensive and objective history of migration. The aim is to avoid as far as possible the opening up of a divide between social reality and the purely administrative understanding of it. The association collects private archive material to ensure its inclusion in public archives along with administrative archive material.

Contributions to public archives by the heritage communities that are members of the Faro Convention network seem to be relatively infrequent. At best, public institutions can encourage private bodies to donate or deposit their archive material. Other communities seem to be more active here, for instance some LGBTIQ communities which are becoming "resource communities" for museums and archive centres which wish to address the issue. Co-operation by members of the FAMDT with public archives is a relatively new and still minority trend. Although Ancrages and Christine Breton, both members of Hôtel du Nord, do significant collection work in liaison with the public archives service, the Hôtel du Nord co-operative makes little contribution to the public archives in spite of the major heritage collection work it has been doing for 10 years. Yet the risk of private archives being lost seems significant. According to a survey conducted in 2008 by Samia Chabani, the founder of Ancrages, in which 60 migrant associations from Bouches-du-Rhône took part, over 40% of them did not recognise the historical interest of the documents they produced.

This may also be the result of "cultural bias". Teachers, who played the main part in collecting sound archives in **Occitanie in the 1980s, refused to collect traces of Occitan. Wikipedia has also demonstrated the cultural biases produced by the contributors themselves, which may be reflected in forms of discrimination. The press has reported the case of a Nobel prize which was awarded to a team of researchers, of whom only the woman member did not have a Wikipedia page. Several private** LGBTIQ archive projects, including some which refer explicitly to the Faro Convention, warn about certain types of silence and of "invisibilisation" by the community itself.

Another way of remaining invisible is not using archives. The heritage communities do not seem to make much use of public archives and instead build up their own archive material or make use of works or press articles where archives have already been interpreted. The members of Hôtel du Nord are not fully aware of the work of the Ancrages association. The indexing of Hôtel du Nord's archives for the *Archives invisibles #3* exhibition was carried out on the sole initiative of Christine Breton, a member of the co-operative and a heritage curator. The Bouches du Rhône département archives have little record of requests by members of the co-operative. While requests do arise during heritage walks, they are often not followed up (for instance, finding out about the history of a building). The Nantes greeters, who model their work on the approach of the Hôtel du Nord and the Faro Convention, are not involved in the Nantes Patrimonia project. The member associations of the FAMDT initially kept their archives outside of institutions, with some actually regarding their archives as their "treasure". As is apparently the case with many researchers, the communities make greater use of archives that have already been interpreted – *books, press articles, scientific journals* – than archives themselves. The reason would appear to be that archives are seen as "austere and impenetrable" (it takes time to find an archive and then interpret it), whereas heritage communities

prefer live or recorded accounts that are more immediately accessible. A work on the importance of details published in the context of the experimental integrated heritage task force headed by Christine Breton referred to the importance of comparing the narratives collected with archives, as a "detail" could sometimes bring about dialogue between interpretations.

The deletion or destruction of archives is also part of the right to be forgotten. This right to be forgotten, or the right to deletion, rectification or objection, is guaranteed under the General Data Protection Regulation (GDPR) and the French legislation on information technology and freedoms. The supervision of archives can lead individuals to prefer their deletion once the statutory retention periods have expired. This right to be forgotten raises the issue of the arrangements for democratic decision-making on archive preservation.

Efforts to prevent the deletion of archive material are key issues in post-conflict "truth and reconciliation" commissions. Archives are among the most important material used in proceedings designed to restore victims' dignity (South Africa, Chile, Argentina and Canada, etc.). The association of public collection curators in France proposed adding the "conflict value of heritage" to the Council of Europe's heritage indexing system. They published the proposal in a publication in their Exos collection. A decision on the "value" of an archive is a narrative in itself.

A final form of the deletion or disappearance of archives is linked to the inability to foresee their value. This point, which was raised during the interviews, is linked to what Paul Ricoeur called "the arrow of futureness" or Walter Benjamin referred to as then and now. In other words, the value of an archive is only realised in the light of current issues. *Briolage farm songs that were regarded as unimportant at the end of the 19th century have become worthy of interest again in our relationship with nature. Contemporary artists are producing material from archive sound material which archivists have tried to clean up beforehand. A 45-minute improvisation of no particular artistic value has become a source of inspiration for a network of contemporary improvisers. In the 19th century, tax records were not kept in the archives because they were thought to be of no interest, whereas they would now provide valuable information about living standards at the time. The list of examples seems endless. Archives are important for imagining the future. This value is expressed in living archives. Lack of use, which means there can be no potential encounters between a past and a present, can even make a well-preserved archive invisible.* Forgetting material rather than filing it in 60 km of archives (the length of the Bouches-du-Rhône département archives) may paradoxically make it easier for it to be reactivated in due course by a heritage community. *Who can decide today what value an archive will have in the future?*

Keeping archives and heritage in general alive is central to the Faro processes, which seek to keep heritage assets alive so that they are not merely preserved or turned into museum stock. In Venice, the Faro Venezia association organises heritage walks on invisible narratives for Venetians, including political and institutional leaders, so that they can expand their imagination about the city and contemplate its future. The Faro project carried out at Venice Arsenal came up against the strength of the mainstream tourist narrative, which has a strong influence on residents' ability to think about the future of their city. In Marseille, the communities tell the story of "Marseille through its northern neighbourhoods" to change the perception of those areas, which are in the midst of industrial redevelopment and where the map seems to be blank for people thinking about their future. The FAMDT associations help to preserve songs and dances through their constant reinterpretation and updating.

What can a framework convention like the Faro Convention offer archive processes?

Archives are simultaneously sources for supervision, transparency, understanding, interpretation transmission and creative activity. Choices about the profile or visibility of an archive are taken at several stages: decisions to archive (preservation), decisions to digitise (accessibility) and decisions on use (interpretation). These decisions determine whether or not an archive is preserved or disappears.

Several initiatives indicated that lack of dialogue about the choices concerning archives, a subject covered by Article 7 of the Faro Convention, can generate conflicts. The inauguration in November 2019

of an exhibition on the police and Marseille residents (*Police ! Les Marseillais et les forces de l'ordre*) in the Marseille municipal archives triggered much criticism, which was reflected in graffiti, demonstrations and articles in the media. Grassroots criticism was not integrated as a narrative in the exhibition, which was inaugurated a year after a person taking part in a demonstration in Marseille was shot dead by the police.[1] In Nantes Patrimonia, narratives concerning the Slave Trade and the Revolution are still very sensitive. In public areas, Nantes has chosen to "accept without stigmatising the heritage of its history" by keeping streets named after persons linked to the slave trade while adding explanatory signs.[2] In Marseille, certain archives proved "sensitive" when it came to filing the local records of the Communist Party and of a migrant rights' association.

Heritage communities and other individuals sometimes use wiki sites like Wikipedia and Wikidata to archive and share material outside institutions. Wikipedia defines itself as an egalitarian participatory encyclopaedia that is open to everyone. Wiki systems maintain that they are independent of institutions. Wikipedia's approach is to present the different points of view and encourage the parties to reach a consensus. All authors have the same rights in terms of modifying pages. Although the platform promotes the expression of different points of view, in the final analysis, it would seem that the most active group manages to impose its narrative by constantly rewriting the other paragraphs and producing more and more pages on its version of matters. Some pages which are "rejigged" too often are locked and only users who have been registered for at least three months or have submitted more than 500 contributions can submit content. In several countries, people monitor Wikipedia pages on politicians to sound the alert in the event of censorship. The limitation of the horizontal management of responsibility which Wikipedia claims to operate seems to be offering a narrow interpretation of the role of politics in archive management. Wikipedia proposes that the final choice should depend on a consensual vote rather than a majority vote which would tend to strengthen the interpretation that was most widespread in a given population group. In practice, political choices always seem to involve a balance of power that materialises differently.

At present, the choice seems to be between "all public" and "all private", with the sharing of responsibilities between a "vertical balance of power" favourable to institutions and politics and a "horizontal balance of power" favourable to the most "active" group. Faro can provide a framework for moving towards shared responsibility for archives.

The specific feature of the archive initiatives under Faro, both private and public, is the desire to act in the context of public action. The Nantes heritage wiki reflects "*residents' desire to bring life to the city, hand in hand with Nantes heritage experts*".[3] #Archives invisibles seek recognition as a common heritage. Ancrages has carried out activities on behalf of the département archives. Christine Breton has proposed that the Hôtel du Nord archives be included in the département or municipal archives.

Such co-operation can take the form of monitoring private archives and issuing alerts in cases where the communities are familiar with the relevant environment and the significance of the material, etc. At present, this function would appear to be performed largely by researchers who are already aware of the significance of the archives. Although apparently relatively unique, the co-operation between the Ancrages association and the département archives has played a part in the inclusion of private material in the archives. Nantes Patrimonia provides opportunities for putting forward archives. Their approach is to accept an entire stock, with the establishment of the stock being an information itself. Member associations of the FAMDT co-operate here by making their collection and processing tools available: the association digitises the sound archives, while the département archives digitise the images, with each having a copy. However, this co-operation may also come up against its own limits, as in the case of the sound heritage portal. The database is "too cumbersome"

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1   Article in La Marseillaise: http://www.lamarseillaise.fr/culture/expos/79568-la-police-dans-tous-ses-etats-aux-archives-de-marseille.
2   Nantes, urban memorials: http://memorial.nantes.fr/le-memorial-dans-la-ville/.
3   Day-to-day management of the website is performed by the Heritage and Architecture Directorate in close liaison with Nantes Archives.

for the musicians and "too DIY" for archivists. The purposes of research are not the same from pure research to creative activity. The processes remain exceptional and experimental.

What do heritage communities add to archiving processes?

One of the other specific features of the Faro approach seems to be seeking to contextualise archives rather than interpret them. People are left to interpret them freely depending on the background information given to them or which they already have. Documents and objects are important for a community when they are contextualised. Without the narratives of their owners, archives would say nothing about the links and histories they embody. The heritage communities create forms of contextualisation of the archives shared: mobile structures, artistic protocols and choices of the places crossed through. Heritage walks are themselves forms of archive contextualisation and are accepted as such. The "migration museum" initiative presented in the Netherlands at the time of the Faro Forum gave prominence to the contextualisation of the archives collected (sound, furniture, lighting, wall displays, videos, etc.).

At the FAMDT, when soundtracks became cheaper, the associations were able to keep more extensive soundscapes, which means that it is now possible to contextualise individual songs or dances. A peasant dance might have had a social function in the 1940s, then a representative function later on and ultimately a performance function. Ways of dancing are also explained by the build of people's bodies at the time, musical influences, the types of clothes worn and the choices in terms of musical interpretations. The context in which an archive is compiled can also have an influence: if a written transcription of somebody's testimony is to be properly understood, it is necessary to know whether it was gathered directly in writing, recorded or filmed, as individuals behave differently depending on the case.

Nantes Patrimonia's desire to build up an "as-is" archive collection also reflects the importance of this contextualisation. The actual building of the collection is a narrative in itself. In the context of the *Archives invisibles*, Hôtel du Nord spoke of "reactivating" archives so that their being exhibited was not an end in itself but an opportunity to generate a dynamic process. Hôtel du Nord adopts a non-museum approach to archives. *Museums* are seen as places where objects are fixed or frozen, in other words, places where visitors know nothing at all about the process by which the relevant objects were produced. Contextualisation of archives is designed to make them "come alive" and set them in motion.

Hôtel du Nord: Manifesta biennal, Marseilles 2020. Photo : Dominique Poulain

What experiments would the Faro Convention make possible?

The Faro network goes by the principle of not separating interpretation from implementation of the Faro Convention. It brings together initiatives undertaken in this connection on the interpretation and implementation of the Faro Convention. The convention was presented by its authors, including Daniel Thérond at the Council of Europe, as a genuine paradigm shift. It is therefore interpreted and implemented in experimental frameworks linked to a specific context. The Faro Convention network brings together initiatives that involve civil society and try out new types of co-operation with public institutions and elected representatives: residents' co-operatives (Marseille), community co-operatives (Rome, Fontecchio), Patio co-operatives (Cordoba), community art (Kaunas), virtual communities (Georgia), social contract (Viscri) and cultural route (Forlì). Each of these experimental activities enriches the process of interpreting and implementing the Faro Convention.

Putting these innovative processes in living archives could help disseminate methods of action and imaginative policy concepts that could feed into present and future action by other heritage communities. This is all the more important since some Faro Network activities that were highly experimental have come to an end: the Pilsen activity ended following the departure of its backer and the Forlì and Venice initiatives were discontinued following changes in the municipal councils.

The commons approach lends itself to planning for the "compostability" of projects. Like recycling through composting, under the commons approach, activities are seen from the outset as being capable of being reused by other processes, thereby preventing the loss of experience acquired in sometimes unique contexts (European capitals of culture, European programme). Accordingly, archiving is not regarded as "canning" once an initiative has ended, but as the active transmission of the commitment of a community, whether still active or completed: this means not waiting until they are completed before asking the question as to whether archives should be shared. This process would make it possible to have the initiatives follow on directly from the movements that went before them, e.g. co-operative movement, community art, etc.

Accordingly, the archives of the members of the Faro Convention network form a living heritage of ongoing experimental processes with a view to their being reused by other initiatives. Each Faro initiative could adopt a record management approach (to use archivists' terminology) to its own archives from now on with a view to the medium term (sharing its experience) and the long term (providing material for historians' work).

According to Jacques Derrida, effective democratisation can always be measured by the essential criterion of "*participation in and access to archives, their constitution and their interpretation*". Heritage communities can help to make archives more diverse by taking part in the collection of material, encouraging donations to or deposits in public archives or issuing alerts to public archives. They can also make greater use of public archives when building their narratives, especially in the form of heritage walks, while respecting the diversity of interpretations.

The Hôtel du Nord co-operative held the seminar on its archives on 3 October 2020. Samia Chabani from the Ancrages association spoke about public archives, Sophie Etienne from Didac'Ressources about Wikipedia and the Sançia heritage community in Lithuania sent a prototype "Faro toolkit" containing archival compost produced during a day of protest against the building of a road along a riverside. The members decided not to choose between these three methods but to link them up as effectively as possible and continue their discussions in an active process. A date was set to move forward from the next practical example of where the co-operative is going to "climb the hill" to produce stories. Each step by the *millepattes* (millipede), the name of the group of residents who help build stories in the co-operative, will be covered in an experimental archiving project. Join us again in 2021 for more details.

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Cinema as a knowledge tool in building value around heritage: A festival for Faro

Adriano DEVITA*

Adriano DEVITA*

Premise

This article was born out of a specific occasion: a meeting with organisations representing various European heritage communities that took place in Venice on 3 December 2019. The Faro Venezia association used the occasion to stage a review of short films on the theme of enhancement of heritage in association with the Italian office of the Council of Europe.

This review was curated by myself and Patrizia Vachino. There was not much time for extensive research and careful selection of the videos to be presented, but the exercise did at least demonstrate the high level of interest that exists in harnessing the value of heritage through cinema. We are talking about amateur productions, made with passion and often, too, technical prowess, but which overall point to a lack of basic culture in the field of cinema and visual languages.

It is precisely this combination of enthusiasm and the need to develop specific skills that opens up a potentially important field of intervention for heritage communities. Widespread improvements in their mastery of cinematographic languages would greatly increase their influence in the social and cultural context in which they operate.

Cinema and knowledge

In the beginning, cinema was seen as an entertainment tool, and only later recognised as an art form on a par with the more traditional ones. Cinema as a knowledge tool, however, has remained stuck in the "ghetto" category of educational films for school or business use, and is only rarely perceived as an instrument of knowledge in itself.

One frequently detects, too, signs of a barely-concealed contempt for visual culture among well-respected scholars who, steeped in the alphabetic culture, see in visual production a profound threat to the cultural models that have guided their human and professional education process.

In Italy this sense of epochal threat was explicitly theorised by the linguist Raffaele Simone twenty years ago in his book: "The third phase: forms of knowledge that we are losing" (Simone, 2000). Back then, we were not yet ruled by our cell phones and access to the internet was limited and slow. This fear of loss of cognitive ability is more alive today than ever and is constantly being rekindled. Consider the writings of Maryanne Wolf (Wolf, 2018), a neurolinguist, who talks about the loss of the "cognitive patience" necessary to develop high-level intellectual skills. Even in the field of political science, a conservative political scientist such as Adam Garfinkle (Garfinkle, 2020), a pupil of Henry Kissinger and adviser to George W. Bush and Condoleezza Rice, wonders today whether the loss of the capacity for "deep reading" may encourage the emergence of more primitive forms of government than advanced democracies.

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* "I am a concentrate of the following: psychology, cultural anthropology, heritage, cinema. I work with the dreams of others, but sometimes they are dangerous. If they catch you, you're done for"

Some experiences and reflections take us in a different direction. It is a little-known fact that psycho-therapists often use cinema as a case study for training their students and also as an aid in various types of therapeutic interventions, cinematographic narration being much richer and more effective than simple written notes, which were the only way to record consultations with patients in Freud's time. This suggests that – in some contexts at any rate - audiovisual knowledge is superior to alphabetical knowledge as a cognitive environment[1].

Then there are the philosophers. Philosophy being an environment, like mathematics and psychoanalysis, where it is still possible to elaborate a thought free from economic constraints and the slavery of immediate practical utility. It may seem strange because cinema is an industry and the economic constraints it places on authors are considerable. Thanks to digital equipment, however, low-cost productions are always an option, there is a worldwide circuit of independent festivals and even the majors sometimes produce complex films because quite a few people want them.

Big names in the philosophical arena include Gilles Deleuze (Deleuze, 1925-1995) and Slavoj Žižek (Žižek, 2012; Flisfeder, 2012), who have devoted considerable attention to cinema, even if everyone is indebted to the filmmaker and philosopher Jean Epstein (Epstein, 2000; Baldassari, 2015) who conceived of cinema as a cognitive machine in the 1930s. Epstein insists on the concept of "photogé-nie," giving it a completely different meaning from the usual one. Photogénie is not simply "looking attractive" in a photo, but a specific cognitive quality of the moving image. Photogénie can reveal aspects of the world and the human soul that we could not otherwise grasp. Epstein talks about "photo-electric psychoanalysis" and goes even further, arguing that the machines that produce the film are "minds" in part independent of the intentions of those who operate them. Epstein cites as an example of this "the tears of dread, the terror of actresses who see themselves on the screen for the first time and do not recognise themselves, a primitive experience of photogénie" (Brenez, 2012).

Street Film Projection in Venice. Photo: Francesc Pla

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1   "The central issue is not their intelligence, nor, more than likely, even their lack of familiarity with different styles of writing. Rather, it may come back to a lack of cognitive patience with demanding critical analytic thinking and a concomitant failure to acquire the cognitive persistence, what the psychologist Angela Duckworth famously called "grit," nurtured by the very genres being avoided. Just as earlier I described how a lack of background knowledge and critical analytical skills can render any reader susceptible to unadjudicated or even false information, the insufficient formation and lack of use of these complex intellectual skills can render our young people less able to read and write well and therefore less prepared for their own futures." Maryanne Wolf, Reader, Come Home: The Reading Brain in a Digital World- https://www.goodreads.com/author/quotes/167825.Maryanne_Wolf

From these formulations to the notion of "dispositif" (Baudry, 2017; Marrone,2018) it is but a short step. Widely employed by Michel Foucault and other French philosophers, such as Guy Debord and Pierre Bourdieu, this concept is taken up by Gilles Deleuze in the context of cinema. It is a nuanced one because it includes the whole of everything that has to do with cinema: ideas, people, the production system, methods of use, advertising, cinemas, technology, professions, screenings, new media. What matters here is that the cinema-dispositif defines an extensive system of power capable of profoundly influencing our minds, our perception of the world and therefore also our behaviour. Consider, for example, the formidable effort that Hollywood put into recruiting American rural youth and sending them to Europe to fight in the Second World War, something they would never have dreamed of doing otherwise. Without such a powerful symbolic weapon, it would have been very difficult to find enough soldiers willing to leave their homes and families. Consider, too, Leni Riefenstahl's documentaries in support of Hitler, or those of the Istituto Luce which contributed greatly to the popularity of Italian fascism.

The dispositif is opaque, however: we are never fully aware of its action and for this reason it poses a danger. Gilles Deleuze is illuminating on this subject:

> "An idea is very simple. It is not a concept; it is not philosophy. Even if it is possible to make a concept out of every idea. I am thinking of [Vincente] Minnelli, who had an extraordinary idea about dreams. It is a simple idea - it can be said - and it is engaged in a cinematographic process in Minnelli's work. Minnelli's big idea about dreams is that they most of all concern those who are not dreaming. The dream of those who are dreaming concerns those who are not dreaming. Why does it concern them? Because as soon as someone else dreams, there is danger. People's dreams are always all consuming and threaten to devour us. What other people dream is very dangerous. Dreams are a terrifying will-to-power. Each of us is more or less a victim of other people's dreams. Even the most graceful young woman is a horrific ravager, not because of her soul, but because of her dreams. Beware of the dreams of others, because if you are caught in their dream, you are done for". (Deleuze, 1987)

Slavoj Žižek highlighted the deep emotional aspects that cinema can evoke. Žižek brings the concept of perversion into play. The pervert can arouse the desire of the other and his pleasure is in the exercise of this power. For Žižek, cinema is the ultimate pervert art:

> The problem for us is not: are our desires satisfied or not? The problem is: how do we know what we desire? There is nothing spontaneous, nothing natural, about human desires. Our desires are artificial. We have to be taught to desire. Cinema is the ultimate pervert art. It doesn't give you what you desire, it tells you how to desire. (Žižek, 2012).

The examples are countless. Consider Joseph Losey's The Servant or Stanley Kubrick's Lolita or - better still - a famous scene from David Lynch's Wild at Heart, with Laura Dern and Willem Dafoe. In this scene Dafoe harasses Laura and nags her to have sex with him, but when she finally accepts he replies calmly: "No, thank you, I have to go. Maybe another time". He says so because his (perverse) aim was to be able to rekindle the desire that she also denied herself. Once that goal is attained by the seducer, all his motivation disappears. For Žižek, then, all cinema is perverse because it always tries to activate and satisfy that nucleus of "lack" that is constitutive of every human subject and that we always try to fill without any hope of succeeding:

> In order to understand today's world, we need cinema, literally. It's only in cinema that we get that crucial dimension which we are not ready to confront in our reality. If you are looking for what is in reality more real than reality itself, look into the cinematic fiction, the pervert art. (Žižek, 2012).

Cine Ideal, Madrid. Photo: Francesc Pla

Unexplored possibilities

Most likely the authors of the films screened in Venice on 3 December know nothing about this. The reflections on the possibilities of cinema, on the psychology of cognition, on philosophy, on psycho-analysis, are highly specialised fields of inquiry and not common knowledge. The availability of low-cost cameras, too, by no means implies the ability to use them to produce sophisticated works. The fact remains, however, that the widespread interest in cinema combined with the low cost of equipment creates a potentially very favourable context in the sense that there is a huge potential space to develop the skills of communities of practice so that they can use the cinematographic device to make culture.

The important point here is what is meant by "making" culture. Producing culture must be clearly distinguished from the more frequent "participating" in cultural activities organised by others. The distinction between *distributive* culture and *creative* culture is easy to grasp. The difference between being active and being passive is substantial. Looking at a picture and painting are activities that have almost nothing in common. The same applies to being an actor and watching a play as a spectator. Anyone who has ever organised a Heritage Walk will be well aware that there is an enormous difference between planning, documenting and organising one of these walks, and simply participating in a walk organised by others.

That is not to diminish the value of passive participation because passivity, that is, mental and emotional openness, is the very thing that allows us to "enter" an artist's creative world inside us. This mental and emotional openness also entails some psychological risks because often the psychic approach employed by a great artist confronts those areas of our existence that we call madness or *sacred* (Bateson, 1989). This is too complex a subject to be explored in depth here. I only mention it because passivity is also essential to triggering significant learning processes.

Making culture

What happens when we activate our ability to make culture? By "culture" here we mean activities that open the mind, increase our awareness, point to new ways of viewing the world and afford us a greater measure of freedom. The theme is endless but we can narrow it down by keeping the Faro Convention as our main point of reference: *"The Convention encourages us to recognize that objects and*

places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent" (Council of Europe, 2005).

Understood in its most radical sense, this declaration states that any artefact (for example the Parthenon, or St Mark's Basilica) is nothing but a pile of stones. Their relevance depends on whether some people and communities attribute meaning to them. Meaning is socially constructed by human beings. It does not exist in nature. It is a linguistic construction that belongs to the realm of the symbolic. Its existence depends on the language and the cultural system that expresses itself in that language. If we accept this premise, it becomes relatively simple to identify how heritage communities can produce culture:

They can inform and sensitise:

▶ Use existing knowledge and information to make distributive culture on heritage legislation, on good practices with respect to participatory democracy, on conceptual models, on real cases to be analysed and similar themes.

They can develop original ideas, methods, practices:

▶ It is a matter of producing culture in original forms concerning ideas and practices already present in the group. With this comes the ability to create new meanings or even trigger the ability to see things with a fresh pair of eyes. For example, it is possible to show how economic thinking has come to dominate assessments of worth, with far less weight being given to the properly cultural value of a place, artefact or action.

▶ Situations leading to the activation of citizenship can also be investigated here. Often these involve conflict between public authority and citizenship: situations of this type are usually studiously avoided by cinema on heritage, whose purpose is often to promote tourism or secure political support. But conflict situations bring out different conceptions of heritage clearly and, as such, are highly productive of knowledge.

They can take care of the heritage:

▶ Heritage care can take widely differing forms. They range from classic patronage, usually directed towards the restoration of well-known works of art, to sponsorships, and the emergence of original practices whose potential is not yet fully known, such as living labs, ecovillages or social innovation strategies.

▶ Volunteering plays an important role in care practices. This can create problems because sometimes volunteers compete with professionals, reducing their chances of obtaining employment contracts with decent pay.

▶ Reflection on the impact assessments of the various heritage care practices is also relevant. Impacts are the long-term effects of different possible courses of actions. To evaluate those impacts, it is very important to be able to develop evaluation criteria that are properly cultural and social because that is the nature of the priorities set in the Faro Convention. Any attempt to impose one-track economic thinking in order to evaluate heritage in exclusively monetary terms should be resisted[2.]

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2   In 1910 the first major exhibition of French Impressionists was held in Rome. The popular press at the time did not appreciate the novelty of the works and attacked the French artists, calling them "scribblers." The episode was recalled by Gennaro Sangiuliano, director of RAI 2, in an evening interview on the network he heads. Sangiuliano ended by noting – to approving laughter from the other guests - that today those same paintings are worth many millions of euros, a testimony to their true value. The criticism voiced by the newspapers in 1910, however, was based on aesthetic grounds (the Impressionists suck), consistent with the aesthetic nature of what was being proposed. The yardstick they applied was an appropriate one. By contrast, our modern-day intellectuals, in front of millions of viewers, used an economic criterion to judge the aesthetic value of the works. And laughed at the naivety and ignorance of the press back in 1910. Not one of those present seemed to be aware of this obvious inconsistency. It was a prime example of how one-track economic thinking works and the media device that supports it. (Interview in TG2 POST of 11 June 2020, with Manuela Moreno - journalist, Gennaro Sangiuliano - director of RAI 2, Andrea Martella - undersecretary to the Prime Minister with responsibility for Publishing).

They can develop specific skills

▶ Heritage Communities are contexts that activate informal learning processes of every kind. This type of "school" is very effective even if people are often not fully aware of their learning.

▶ Taking care of heritage involves multiple actors who develop co-ordinated and targeted actions. In heritage communities, there are often people who have all manner of specific professional skills: engineers, lawyers, architects, historians, anthropologists, economists. But that is not enough. In a good team, individual skills must be co-ordinated with each other and those that are lacking must be developed. It often happens, for example, that older people are not proficient in computer science and have poor audiovisual literacy skills. This can be true even of those who have a very high level of formal education. Also, specialists find it difficult to converse with specialists in different sectors and are inclined to compete with one another to be the "best" field.

▶ Heritage communities also have to develop a wide variety of relational and psychosocial skills, the so-called "soft skills": organisation, interpersonal communication, conflict management, negotiation, problem setting and problem solving, participatory consultation, decision making, and much more.

▶ They can also develop political skills. Heritage communities, after all, have to deal with local authorities and can act in many ways. They can be watchdogs to verify compliance with the legislation. They can demand transparency in public decision-making processes, collect data independently, process them, and present them to the media. They can call for participatory democracy procedures to be set in motion and put themselves forward as partners in projects co-ordinated by local administrations.

All these learning outcomes, once developed, can become training activities for others, as often happens in national and international non-profit networks, with a significant multiplier effect.

Cinema and heritage communities

At this point, it is clear that making cinema can present valuable opportunities for heritage communities for three main reasons. First, it is a communication channel that communities today cannot afford to overlook. Written research and in-depth texts are read by students and a handful of specialists, but video is a format that is accessible to all and very popular. If you want to propagate a culture of care and attention to heritage among the wider population, the use of video is essential.

Second, producing videos is an active process that involves the development of a series of important practical skills such as shooting techniques, sound, lighting, colour management, script writing, editing. In the information society, these types of knowledge are becoming basic skills (or citizenship skills), on a par with reading, writing, computer science, or a second language. In any case, they are highly sought after, including even in professions that do not have cinema as their primary focus.

Third, making films is an extraordinary training vehicle for schools. Students are always willing to make a film or documentary and this powerful motivation can be tapped to encourage three types of learning:

▶ Learning about the theme or content of the film, in our case, about the value of heritage;

▶ The language and techniques of cinema (film education and media literacy);

▶ Citizenship skills.

Finally, making and seeing cinema are activities that produce changes in the way we perceive the world and, of all the impacts that can be achieved, this one is perhaps the most important. Anyone attempting to make a documentary or short film for the first time has few models on which to draw. In practice, the most frequent response is to imitate the television format. The results, however, tend to be very limited and repetitive. Often they simply try to entertain and amaze, or are chiefly intended to promote tourism. In recent years, however, a huge worldwide circuit of independent festivals has sprung up. The variety of formats, the aesthetic and narrative choices, and the creativity

of the young authors who participate in these events are extraordinary. Heritage communities that decide to use cinema can discover these creative stimuli and use them to great effect.

We have already mentioned citizenship competences and some clarification is in order here. Nineteenth-century societies consisted mainly of people who were illiterate. As the system of social organisation became more complex, the need arose for basic schooling to develop evenly across the population at least the ability to read, write and count. Those who could not read or write gradually became an increasingly small minority. Today, however, the world has become hyper-complex and hyper-connected. Basic literacy is no longer enough to understand what is going on and to get by in the labour market. To meet the new educational needs, Europe has long sought to develop the concept of "citizenship competences" (MIUR, 2007; Council of the European Union, 2018) and policy guidelines for the education systems in the different member states. In their original, simplified form, as presented in 2007, these skills are:

1 - Learn to learn.

2 - Design.

3 - Communicate and understand messages of different kinds.

4 - Collaborate and participate.

5 - Act autonomously and responsibly.

6 - Solving problems.

7 - Identify links and relationships.

8 - Acquire and interpret the information.

Note that when a group of people engages in the design and production of a film, all these skills are required, to varying degrees. The learning processes that occur as a result are generally informal. Nobody studies a subject entitled "problem-solving" before embarking on making a film. If that person succeeds in making it, however, this shows that they possessed sufficient skill or managed to develop it along the way, learning on the job.

The goal of making a film often creates a powerful intrinsic motivation for learning. Skills develop because they are necessary to achieve the desired goal, rather than for some externally imposed reason, such as passing an exam. This way of learning, through the implementation of meaningful projects and learning-by-doing, is one of the most effective we know of.

A proposal for Faro

I believe that, at this point, it is clear that the languages of cinema and the cinematographic device offer enormous opportunities in terms of heritage care and as a tool and channel for giving a voice to the heritage community. This can happen provided that specific programmes are put in place to support the cultural and productive capacity of these communities. The costs involved need not be excessive, provided there is a clear and shared vision of the set of results to be achieved.

One important requirement, if these objectives are to be achieved, is to activate channels of continuous dialogue between heritage communities across Europe who intend to develop their video communication skills. One way to activate these channels and skills is to initiate an annual festival that makes the best productions visible to all. This festival should be hosted every year in a different country and provide adequate channels for discussion between authors, cinema experts, schools, authorities, and local stakeholders.

The heritage communities that intend to participate should be included in an annual support path that includes technical and, above all, cultural, training courses that allow attention to be focused on two areas:

▶ Language and film culture.

▶ The mechanisms required to produce films and distribute them.

The whole process should take place in two stages:

► A local pre-selection phase, at the level of the individual countries, to choose the best products from their heritage communities. This national pre-selection process ensures greater local motivation, and makes it easier to secure support from administrations, even at the level of small cities or regions.

► A European phase for the final review that can take place every year in a different country in order to create a truly European circuit for the entire project.

Based on a formula similar to the one that has contributed to the success and longevity of the Venice Biennale, this two-stage process aims to maximise the impact of the entire programme for as many citizens and heritage communities as possible. In this sense, indeed, the process of designing and producing the individual projects should be seen as even more important than the final result. Cinema is a collective work that also engages inexperienced people in learning activities of all kinds, which considerably increase their organised and conscious capacity for action in all areas of community life and active citizenship.

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The Faro Convention clearly favours bottom-up actions and initiatives developed by civil society and heritage communities who value cultural heritage through the meanings it represents to them. The subjective perception of heritage by individuals and groups broadens the concept of heritage and incorporates their every-day life and experiences to reflect on what the community considers as heritage. The present document presents a selection of cases and stories from different heritage communities that can provide inspiration in defining future innovative initiatives and projects following the principles contained in the Faro Convention.

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