

EUROPEAN LEVEL BENCHMARK STUDY ON INNOVATIVE CH VALORISATION AND RELATED PARTICIPATORY INITIATIVES (D.T2.1.1)

Value of cultural heritage

Version 2

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1. INTRODUCTION

The European Year of Cultural Heritage will take place in 2018. During that year, different events and celebrations will try to highlight the relation between heritage and European identity. The initiative aims to encourage exploration and celebration of cultural heritage, as well as reflection on how cultural heritage is related to the present condition of Europe. Furthermore, the initiative will also emphasize the notion that cultural heritage can integrate societies, stimulate job creation and welfare. Cultural heritage can also serve as a tool for improving transnational and global relations. It is for these reasons that Europe's cultural heritage obliges us to take part in its protection (EC 2017a).

An orientation towards the social value of cultural heritage corresponds to the more general contemporary vision of Europe as a transnational cultural space as seen, for instance, in a recent EC White Paper on the future of Europe:

We want a society in which peace, freedom, tolerance and solidarity are placed above all else. We want to live in a democracy with a diversity of views and a critical, independent and free press. We want to be free to speak our mind and be sure that no individual or institution is above the law. We want a Union in which all citizens and all Member States are treated equally (EC 2017b: 26).

A similar orientation that regards the qualities of transnational citizenship in Europe can be found in Council of Europe's (COE) description of the meaning of cultural routes, which are defined as a project that connect space, memory and mobility in the making of a European identity. Equality, cooperation and dialogue, diversity, commonality and multicultural coexistence, peace and inclusive cultural democracy- these are the declared values, which connect 31 linear and network routes spread across Europe. Knowledge and sharing of cultural heritage in a multicultural approach is said to be central in order to *'encourage mutual understanding and prevent conflicts, aiming to ensure all citizens a life based on justice and peaceful coexistence'* (Council of Europe (a)). The Santiago de Compostela Declaration from 1987 reminds us that youth is of special concern in the promotion of travel across sites of pilgrimage:

May the faith which has inspired pilgrims throughout history, uniting them in a common aspiration and transcending national differences and interests, inspire us today, and young people in particular, to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity (Council of Europe 1987).



The rich tangible and intangible cultural heritage connected with the cult of Saint Martin of Tours triggers many reflections on how to achieve more solidarity, hospitality and trust among the citizens of the globalised world. The legend of St. Martin - he cut his cloak in half with his sword to dress an unclothed beggar - has become the symbol of sharing in the process of European integration and outlines the need to reduce distances, overcome frontiers and lack of understanding, and to fill the gaps between cultures and generations. Moreover, in contemporary word Saint Martin has also become a symbol of mutual human relationship, collaboration, joy of being together, personal enrichment, empowerment, and seeing why we need each other, how to give things to each other and bring happiness to one another. He is also a symbol of a man who recognised the distress of a human being and allowed himself to be humanised by the gaze of the poor persons. Finally, he is a symbol of well-being and hope for the future when nobody will lack anything anymore (Kovač 2008: 19).

All these symbols dedicated to the famous European Saint are indirectly connected with the new meanings of cultural heritage as well. The new concept of cultural heritage is no longer understood as just the protection, restoration and presentation of selected monuments (churches, pictures, sculptures) or intangible elements (legends) of St. Martin, but the focus should be on understanding social practices among people who make heritage as well. Moreover, important issue is also the process of construction of the meanings and values which particular tangible and intangible cultural elements of Saint Martin embody, ways of their interpretation, attitude to the past achievements, etc. Special attention is also given to the recognition of the validity and usefulness of a multiplicity of values and ways of valuing. Heritage still presents the achievements from the past, but what we select from our predecessors depends on what we value in contemporary times. Therefore, values and ways of valuing are the most important issues in the process of heritage making.

There are many different values associated with cultural heritage. For example, ICOMOS¹'s Burra Charter identifies the social significance of heritage place/sites in terms of aesthetic, historic, scientific, social and spiritual value. The cultural significance of a place is understood to be '*embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects*' (Australia ICOMOS 2013: 2). However, when establishing the significance of a place, stakeholders and authorities must favour certain values over others. Thus, it is often the case that some values associated with cultural heritage are deemed more important and receive much more attention than others. As Marta de la Torre (2013: 160) puts it:

¹ International Council on Monuments and Sites.



‘Conservation is an engine of change. All the values of a place deserve to be protected and conserved. However, when establishing the significance of a place, stakeholders, and authorities must favor certain values over others. Those are then protected by designation and conservation, and de facto, officially promoted. They will be “valorized” and their importance will increase, and those that were considered less important or ignored will remain in the background and can erode’.

It is problematic that certain values of heritage are thought to be more important than others since heritage values are never homogenous and intrinsic (in the sense that the value of heritage is independent and external to social relations), but rather heterogeneous and socially produced. Institutional cultures and established forms of heritage expertise assume that historic, scientific and aesthetic values are more intrinsic aspects of heritage places, while social values expressed by contemporary communities are thought to be excessively contemporary, local, less clearly visible and transient. Expertise fails to capture the meaning of value with its dynamic, iterative and embodied qualities that characterize people’s relationships with the historic environment in the present. Social value of cultural heritage encompasses *‘the ways in which the historic environment provides a basis for identity, distinctiveness, belonging and social interaction. It also accommodates forms of memory, oral history, symbolism and cultural practice associated with the historic environment’* (Jones 2016: 2).

1.1. WHAT IS THE PURPOSE OF THIS DOCUMENT?

In the Benchmark study on innovative CH valorization and related participatory initiatives (D. T2.1.1), we focus on collecting good case studies that deal with CH valorization and which apply innovative and participatory approaches with a focus on ‘bottom up’ initiatives within the cultural sector, thematic routes and other similar project at the European level.

Selected case studies put attention on the relevance of social value for the Saint Martin of Tours Route, which was certified by COE as a cultural route in 2005. This network is assembled out of many European towns that are related to episodes of Saint Martin’s life and architecture that is relevant to the veneration of Saint Martin. The route covers more than 12 countries and stretches across 5000 kilometers of space. It is not merely cathedrals, churches and monuments that are important, but also the intangible cultural heritage, associated with the Saint Martin, such as myth, folklore, legends and traditions that should be taken into account. In terms of the Saint Martin of Tours Route, sharing is understood as a central value for contemporary global world - a moral obligation to open resources, knowledge and values in order to *‘preserve humanity in the face of the challenge posed by globalisation, demographic expansion and ecosystem damage’* (Council of Europe (b)).



The notion of sharing as a value cannot be overstated. As anthropologist David Graeber puts it, the obligation to share food and necessities ‘*is intrinsic to everyday morality in egalitarian societies (those not divided into fundamentally different sorts of being)*’. Sharing, then, is quite central to the idea of a democratic, transnational social and cultural citizenship in Europe.

1.2. STRUCTURE OF THE DOCUMENT

The following chapters are divided into two general parts. The first part (chapter 2) presents the challenges, problems and opportunities, connected to the valorization of St. Martin’s heritage, which were highlighted in the first Multimedia Training on Innovative Solution for CH Valorization (D.T.1.2.3) held in Ljubljana on October 2017. The second part (chapter 3) presents various case studies, which take into account the social value aspect of cultural heritage practices. Here we trace multiple opportunities of cultural heritage, which can act as a powerful response to current social and economic problems. The case studies are gathered according to the following topics:

- **Research** as a ‘bottom up’ tool of acquiring knowledge, analysis and awareness raising of the social and cultural meaning of tangible and intangible cultural heritage
- **Educational activities**, which can provide innovative ways of learning and accomplishing dialogue through living heritage
- **Promotion and dissemination**, which can strengthen social cohesion, enhance shared values and engage with transnational dimensions of European heritage in a forward-looking way
- **ICT activities**, which can increase access to cultural objects, enhance cultural democracy and attract various different groups, especially the youth
- **Sustainable development**, which can positively impact local cultural economies and help in the protection of tangible and cultural assets

Each sub-chapter presents the aim and scope of each topic and summarises the activities of the partners in the various projects.

1.3. CHALLENGES AND PROBLEMS IN PARTNER’S CITIES

The main purpose of the First Multimedia Training was to present the opportunities that cultural heritage practices can give in the framework of sustainable development, and



to discuss with partners their experiences, case studies, challenges, ideas, needs as well as the ways of how to valorise local heritage of St. Martin.

In the discussion, the partners reflected on the current status that the St. Martin's heritage has in their local communities, on the attitude that residents and other stakeholders have towards the local history, as well as ways on how heritage is managed, safeguarded and maintain. The discussion was led by a facilitator, who used the problem tree method to better trigger participants' reflection.

The participants highlighted the following problems and challenges:

- Weak communication and collaboration among the main groups of stakeholders, especially among authorities, experts, local residents and business.
- No clear idea on how to find a common way to connect all actors who work on St. Martin's heritage in order to improve cooperation.
- No coordination among different local visions.
- No clear vision on how to utilise the St. Martin's heritage and what heritage (tangible/intangible) to include.
- No public money and no possibility to build new forms of tourism to improve cultural initiatives and accessibility to historical sites.
- Weak knowledge among residents of St. Martin's heritage (some ignore the existing St. Martin's heritage).
- Low level of voluntary/cultural/social work in local communities.
- Low capacity of empowering local communities and involve them in a common vision to link past, present and future.
- Low capacity to transmit traditions from past to present.
- No clear idea on how to define a vision, which will not be too ambitious, but concrete and realizable.

The most important challenge that all partners have to work on is how to involve the youngest (15-18 years of age) in heritage practices connected with St. Martin to become active stakeholders in its presentation, interpretation and utilization.

After the discussion, partners already mentioned some idea to resolve the above-mentioned problems. Most of them will focus on activities for raising awareness of local residents on what St. Martin's heritage to incorporate, and how to interpret it from the young generation perspective. Some will put efforts on supporting the voluntary activities for improving relationships in the community. Some would like to build nice



and friendly places in local communities, where there will be opportunities for communication, creativity, to have fun, for learning, exchange different practices and experiences.



2. CASE STUDIES

The following case studies have been selected due to their compatibility with the core values that are central to the contemporary interpretation of CH at the European Commission (EC) level and, more specifically, to the meaning assigned to the cultural routes, which were launched 30 years ago by the Council of Europe (COE). Rather than focusing on expert-driven modes of significance assessment, which tend to focus on the historic and scientific value of heritage, the NPA project will focus on the social values of cultural heritage, which *'are fluid, culturally specific forms of value embedded in experience and practice. Some may align with official, state-sponsored ways of valuing the historic environment, but many aspects of social value are created through unofficial and informal modes of engagement'* (Jones 2016: 2).

2.1. INVENTORY OF CULTURAL HERITAGE

INTRODUCTION

Tangible and intangible cultural heritage can affirm shared values. The main question, however, is how can cultural elements be valorized in a sustainable way, and how are the meanings and values of heritage actually understood by various stakeholders and local communities. Interdisciplinary research is necessary in order to grapple with this question. A 'top-down' perspective imposing values is reductive and often distorted since such an approach does not take into account cultural expressions that are embodied in particular environments and communities, and which are associated with local cultural heritage.

A grounded, 'bottom up' approach requires experts to come into contact with local communities. In such a way, we are able to reflect on the meaning of the past, social memory, cultural expressions, human experience and the affective dimension of cultural landscapes. Social and cultural logics of local communities can be constructed from their histories, experiences and current practices, and sustainable guidelines can be provided for the future.

AIMS OF CREATING AN INVENTORY OF CULTURAL HERITAGE

- Achievement of an interdisciplinary knowledge of cultural heritage in order to become acquainted with different aspects of a local community culture and cultural landscapes
- Exploration of the social value of cultural heritage in community groups
- Development of participatory methods of heritage interpretation



Case Study	ACCORD - Archaeology Community Co-Production of Research Data
Topic/Aims	Inventory of cultural heritage
Partners involved	<ol style="list-style-type: none"> 1. Digital Design Studio of the Glasgow School of Art (Scotland) 2. Department of Archaeology, University of Manchester (England) 3. Archaeology Scotland (Scotland) 4. Royal Commission on the Ancient and Historical Monuments of Scotland (Scotland)
Description	<p>The ACCORD project was carried out between 2013 and 2015, and it sought to examine the opportunities and implications of digital visualization technologies, such as three-dimensional (3D) models of historic monuments and places. Despite their increasing accessibility, technologies such as 3D modelling and 3D printing have been reserved to heritage specialists and expert forms of knowledge so far, thus rarely addressing community-based social value of heritage sites. Consequently, <i>‘the resulting digital objects fail to engage communities as a means of researching and representing their heritage, despite the now widespread recognition of the importance of community engagement and social value in the heritage sector’</i> (ACCORD project).</p> <p>The project team aimed at addressing this problem through integrated research. The team worked with ten community heritage groups across Scotland, and co-designed and co-produced 3D records and models of archaeological sites and monuments that are significant for local communities. Visualization technologies, community engagement practitioners and heritage experts were crucial to this mode of integrated research. Community groups themselves used digital technologies in order to produce 3D objects, a practice which added value to heritage assets and, at the same time, fed into researchers’ understanding of the social value of heritage.</p> <p>The team organized two focus groups in order to explore social value attached to heritage places. In the first focus group, participants discussed the meanings and values associated with specific monuments, buildings and/or objects and examined feelings of attachment and belonging. In the second focus group, participants reflected on their experiences with using 3D visualization</p>



	<p>technologies, the forms of social, value, ownership and authenticity associated with them. The project team also used participant observation to examine how the practices themselves were involved in revealing, negotiating and transforming forms of social value.</p> <p>Existing social values attached to heritage were strengthened, while digital technologies also added new values to heritage places. Such an approach to community engagement with cultural heritage created a framework through which different forms of knowledge and expertise could be acknowledged, and diverse ways of looking after heritage places could be sustained. Furthermore, community groups were able to draw on the resulting digital datasets, which can be used for various purposes (informing the public, educational activities, tourism, etc.).</p>
Source	<p>https://accordproject.files.wordpress.com/2014/08/coproduction_shot_jon_1.jpg</p>
Contacts	<p>https://accordproject.wordpress.com</p>



2.2. EDUCATIONAL ACTIVITIES

INTRODUCTION



Heritage adds value to the common past. Sites of heritage are valorized and protected because of their meaning for the present and the future. Knowledge, experiences and cultural forms that were important to past generations are transmitted and appreciated because they can be useful for future generations.

Heritage enables us to learn from the past, and it offers an opportunity to attach the meaning of heritage to people’s lives and experiences. Thus, heritage is not simply a matter of presenting a static past. Rather, it can be a powerful tool to activate shared values, such as openness to change, embrace of cultural difference and multicultural coexistence, solidarity, freedom and collaboration.

The heritage of the past should not be dissociated from contemporary issues in Europe, such as racism, poverty and social exclusion. Yet sensitive sites also require sensitive interpretation, acknowledgment and mediation of multiple points of view.


The aim of interpretation in this context is not to instruct, but rather to provoke discussion in a non-aggressive manner. Heritage interpretation should *‘capitalize mere curiosity for the enrichment of the human mind and spirit’* (Tilden 1957: 8).

AIMS OF EDUCATIONAL ACTIVITIES

- Promotion of Europe’s multicultural, transnational diversity through educational activities
- Inclusion of local communities in heritage making

Case Study	Wir kamen und wir bleiben (<i>They came... and they stayed</i>)
Topic/Aims	Educational activities
Partners involved	1. Museum im Deutschhof (Germany) 2. Erzählwerkstatt für Menschen aus aller Welt (Germany)
Description	The project “They came... and they stayed” is a museum exhibition, created by Heilbronn’s Museum im Deutschhof in cooperation with the Erzählwerkstatt für Menschen aus aller Welt. The exhibition presents 1500 years of migration, connecting movements of people from the past with the contemporary situation. The project is oriented towards children and adults and engages people to explore their origins in an active way. Guided tours and workshops are used in order to bridge the past and the present, connecting the history of the ‘native’ population (i.e. those who were born in Heilbronn) with the history of those people who moved to the



	<p>city in order to create a new home. This case is particularly relevant in terms of Heilbronn’s history, a city which is itself linked with intensive migrant histories (50% of the population was not born in Heilbronn).</p> <p>The exhibition presents information about archaeological finds (graveyards, monuments) in a creative manner that is accessible to the younger population (especially children) by telling fictional stories from the 3rd to the 7th century. Furthermore, the exhibition is an example of ‘living heritage’ as people with migrant backgrounds provide family trees and details of the lives of their families, which are incorporated into the exhibition. Archaeological finds might not be the most engaging topic for children, yet they are able to engage with these important material traces of history by telling their own family stories.</p> <p>Therefore, story-telling is a crucial component of the exhibition and is generally useful in order to make cultural heritage participatory and more accessible to various groups. Story telling helps to organise and contextualize experiences and information as people tend to <i>‘think metaphorically, connecting facts to whole images that touch them and that make sense for them’</i> (Interpret Europe 2017: 8).</p>
Source	<p>http://webmuseen.de/sie-kamen-und-sie-blieben-heilbronn.html</p>
Contacts	<p>info@museen.de</p>
	



2.3. PROMOTION AND DISSEMINATION OF HERITAGE VALUES

INTRODUCTION


Cultural heritage is crucial if we wish to raise awareness and produce meaningful narratives on the value of transnational citizenship, cultural hybridity, integration, tolerance, non-discrimination, freedom of expression and appreciation of difference across national borders. In this sense, as Cornelius Holtorf notes, cultural heritage can provide opportunities for communities to *'to care for something fragile together and hence promote a sense of responsibility, persistence and respect for the knowledge and values of fellow residents or citizens. Social cohesion is thus advanced through the process of caring for the heritage, not through a celebration of any particular meaning it may have'* (Holtorf 2011: 13).

AIMS OF PROMOTION AND DISSEMINATION OF HERITAGE VALUES

- Strengthening social cohesion by putting to the fore important shared values, such as sharing and solidarity
- Engaging with transnational heritage and connecting European citizens
- Reflection on heritage in a forward-looking way

Case Study 1	HIMIS - Heritage Interpretation for Migrant Inclusion in Schools
Topic/Aims	Promotion and dissemination of heritage values
Partners involved	<ol style="list-style-type: none"> 1. Ce.S.F.Or (Italy) 2. I.P.S Marco Gavio APICIO (Italy) 3. Kastelbergschule Waldkirch (Germany) 4. Albert-Ludwigs-Universität Freiburg (Germany) 5. 30 Geniko Lukeio Kerkyras, Corfu (Greece) 6. Zespól Szkol nr 6 (Poland) 7. Red Kite Environment Ltd (UK)
Description	<p>HIMIS is a project that involves four schools in Italy, Greece, Poland and Germany. It is based on the technique of heritage interpretation. The project includes students with migrant background, as well as students from 'native' families, in the process of exploring cultural values, such as tolerance, non-discrimination, freedom of beliefs, equality and solidarity.</p> <p>Creative heritage interpretation is based on each school's distinct activities, such as heritage trails and guided walks. In some schools,</p>



	<p>it is teachers who select suitable heritage sites, yet in other schools it is the students themselves who propose which sites should be explored. For instance, students of the Wrocław grammar school chose the Aula Leopoldina university and explored the passage from religious rule to European enlightenment. Additionally, the visit of Wrocław's opera clarified for the students how social differences operate in the sphere of culture.</p> <p>A good example is also the work of a German comprehensive school, where seventh graders with migrant and refugee backgrounds work together in order to explore a common aspect of the city where they live: its industrial history. In this way, cultural particularities are transcended as industrial heritage activates important contemporary issues, such as work, gender equality, solidarity and social security of workers. In other words, cultural heritage is not used to forge common collective identities, but rather to promote social justice and social cohesion. This is particularly important in the context of a globalized world in which collective identities <i>'carry the risk of exacerbating existing divisions between various cultural or social groups and thus worsening existing problems'</i> (Holtorf 2011: 13).</p>
Source	http://himisproject.eu/en/home-page/
Contacts	http://himisproject.eu/en/contact-us/
	

Case Study 2	Festivity of Saint Blaise, the patron of Dubrovnik
Topic/Aims	Promotion and dissemination of heritage values
Partners involved	Ministry of Culture, Republic of Croatia
Description	Festivity of Saint Blaise, the patron of Dubrovnik is a festivity



	<p>organised on February 3 continuously since year 972 in the City of Dubrovnik, Croatia on the occasion of the celebration of Saint Blaise's day. Festivity was inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO).</p> <p>Festivity is based on the legend of the appearance of St. Blaise who helped the people of Dubrovnik to defend their town against Republic of Venice. It is annually attended by a large number of people, both residents of the city, as well as people from surrounding areas, other parts of Croatia and neighbouring countries, tourists, etc.</p> <p>The evening before the festivity of Saint Blaise in Dubrovnik, Croatia, the church bells in the city ring and white doves are released (as symbols of peace). Worshippers gather for a ritual healing of the throat to preserve them against illness. On the third of February, the official day of both saint and city, parish banner bearers flow into the city in folk costume for the centrepiece of the festival, a procession attended by bishops, ambassadors, civic leaders, visiting notables and the people of Dubrovnik.</p> <p>The festivity embodies many aspects of human creativity, from rituals to folk songs, from performance to traditional crafts.</p>
Source	<p>http://www.min-kulture.hr/default.aspx?id=5230 https://ich.unesco.org/en/RL/festivity-of-saint-blaise-the-patron-of-dubrovnik-00232</p>
Contacts	<p>pisarnica@min-kulture.hr</p>



2.4. ICT ACTIVITIES

INTRODUCTION

Information-communication technologies (ICT) show great potential for supporting the process of collaborative social production of cultural heritage. They act as tools for deepening engagement with cultural heritage as they can increase motivational factors - such as connectedness, membership, sharing and generosity - for engagement with cultural heritage. Speaking of cross-media interaction, for instance, Elysia Giaccardi and Leysia Palen write that the use of multiple media and technologies in heritage making can create socio-technical infrastructures which *'enable novel interaction between a local community and the authentic setting in which the artefact, site, or natural environment is encountered'* (Giaccardi and Palen 2008: 281-282).

Novel understandings of heritage, which are challenging strict boundaries between tangible, intangible, cultural and natural forms of heritage, emphasizes that tangible heritage can only be interpreted through the intangible (Munjeri 2004: 13). ICT can enable creative interaction of components of cultural objects, understood here as a multifaceted reality, assembled out of physicality, interpretation and ascribed value and support the process of social production of heritage, essentially a place-making process, composed of embedded knowledge and social relations. A salient feature of an engaged approach, such as cross-media interaction, is that cultural heritage is approached as living heritage, where ICT are used as infrastructure for cultural production and, most importantly, for *'(...) cultivation of shared and lasting values'*. *In this way, it is possible to move beyond thinking about heritage in terms of "object-augmentation"* (Giaccardi and Palen 2008: 295).

A user and activity-centered approach to heritage allows for participants to contribute to heritage representation, thereby adding a shared quality to common heritage. Such



an approach is not limited to traditional art museums because it can be also applied to other, less convenient spaces.

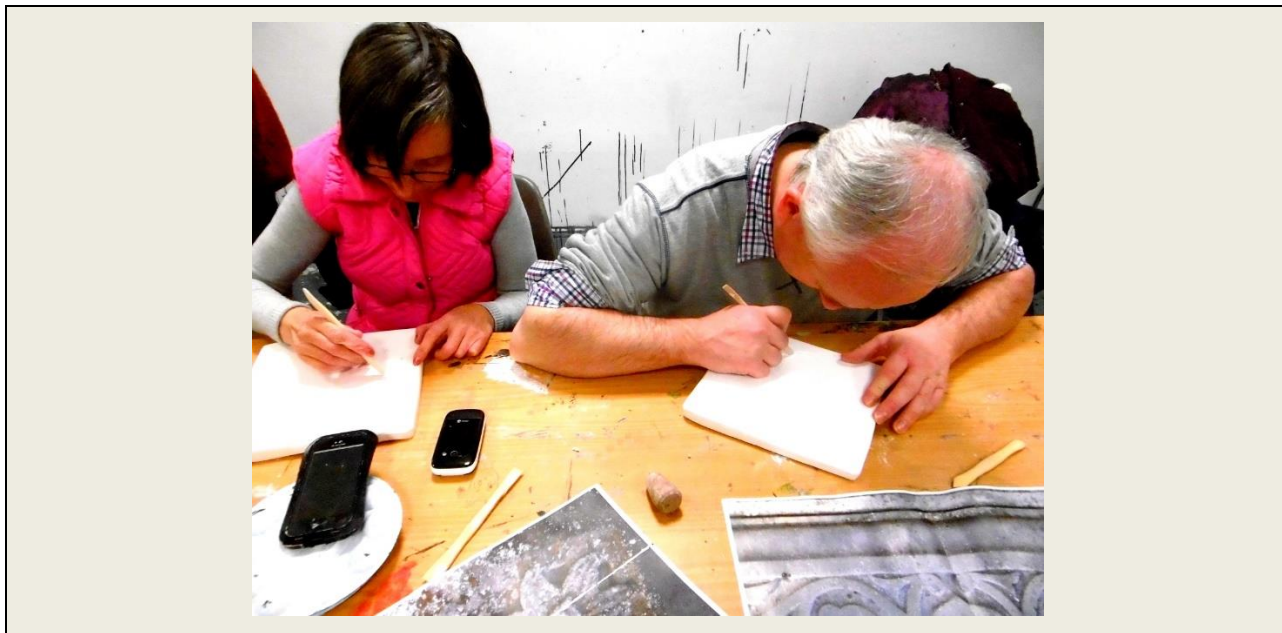
AIMS OF ICT ACTIVITIES

- Valorization of cultural heritage as living heritage
- Raising awareness of European shared values through participative heritage making
- Increasing access to cultural objects through use of ICT
- Attracting young people to cultural heritage

Case Study	SYMBOLS
Topic/Aims	ICT activities
Partners involved	<ol style="list-style-type: none"> 1. Avilés City Council - Municipal Foundation for Culture (Spain) 2. Communauté de Communes du Nebbiu (France) 3. Dundee & Angus college (Great Britain) 4. Genoa Municipality (Italy) 5. Limerick School of Arts & Design (Ireland) 6. Pogrebno podjetje Maribor (Slovenia)
Description	<p>SYMBOLS is a project of the European Cemeteries Route with its central value of multicultural diversity. The project promotes European cemeteries as places of life and historical memory, which consist of tangible (works, sculptures, engravings) and intangible (culture) heritage.</p> <p>The project came to life in 2004 because of the need to connect cemetery symbols with culture and history, and to strengthen knowledge and public awareness of cemeteries as cultural heritage. The activities of the project consist of artistic interpretations of symbols (exhibition), creation of a common database of symbols, as well as workshops with different target groups (such as young people and people with disabilities) and organization of seminars.</p> <p>A mobile guiding app has been developed as a replacement of traditional maps. The app is based on the ARtour platform and enables learning by moving. Users can create content by adding points on specific route locations. The platform explains sites to users, and is able to transform text into audio. Furthermore, the platform can also be accessed offline.</p>



	<p>Distinct approaches are used in order to target specific groups. Activities targeting young people have had highly positive responses. Key competencies were reinforced by working in groups, by developing competencies and digital abilities, researching, learning, through first hand experiences (for instance, study visits), searching for new artistic language in order to express concepts and by improving memorization through drawings and sketches (SYMBOLS (a): 28). Access to heritage sites has been accommodated for blind and partially sighted visitors through use of technology - apps and latest ICT solutions - which have tremendously increased engagement with heritage. Among the main technologies used in order to assist visually impaired people are: 3D printing techniques, which have enabled artistic, aesthetic and creative enjoyment of art; online tools, which incorporate text, audio, image enhancement and deconstruction, animation and raised images, soft technology devices, which bring digital to traditional print technologies, multisensory itineraries in which the visitors' work of art is stimulated through other senses through multidisciplinary didactic communication and multisensory systems (SYMBOLS (b): 30-31). Access and inclusiveness of heritage for people with impaired hearing is made possible by shifting from static displays towards facilitated experiences, customized visual materials and alternative methods of communication. The following forms of access to heritage are especially important: web hard of hearing projects, which tell stories of first-hand experience; cutting edge tools, which enable translation of content into sign language; live speech-to-text captioning, which converts the spoken word into visible text; educational involvement of deaf or hard hearing artists (SYMBOLS (c): 25-26).</p>
Source	<p>https://symbolsproject.eu/about-symbols.aspx</p>
Contacts	<p>N/A</p>



2.5. SUSTAINABLE DEVELOPMENT

INTRODUCTION

In 1987, the World Commission on Environment and Development defined sustainable development as *'development that meets the needs of the present without compromising the ability of future generations to meet their own needs'* (World Commission on Environment and Development 1987). Such a notion of development integrates environmental, economic, social and cultural goals. It has been recognized that globalization poses a threat to distinctiveness of the built environment and identities of places. Cultural heritage is extremely valuable in such a situation since preservation of heritage relates not only to preservation of the physical fabric of heritage, but also of cultural values, cultural diversity and economic development. As Indre Grazuleviciute-Vileniske (2006: 78) puts it:

Historic buildings and sites are generators of income, jobs and training opportunities, they contribute towards product differentiation of communities. Preservation of cultural heritage enhances import substitution, revival of city centers, heritage tourism, influences increase in property values. Historic properties stimulate small business incubation and are compatible with modernization and evolving needs of modern society.

Sustainable actions are often made difficult due to the pressures of market-driven competition, oriented towards mass production of cheap products, yet new forms of engagement with sustainable development show great potential for achieving different goals, such as promotion of cultural resources, ecotourism and support of farmers and small producers in peripheral spaces of Europe.



AIMS OF SUSTAINABLE DEVELOPMENT

- To valorize heritage in a sustainable matter and to the benefit of local communities
- To positively impact local communities by enhancing opportunities for sustainable, small-scale economic activity
- To protect tangible and intangible cultural assets

Case Study	AGORA
Topic / Aims	Sustainable development
Partners involved	<ol style="list-style-type: none"> 1. Cultural Organisation "Routes of the Olive Tree" (Greece) 2. Knowledge Broadband Services PLC (Greece) 3. Lotus Business Consulting PLC (Greece) 4. TALANTON Business Consulting and Marketing Services SA (Greece) 5. Nomades (Greece)
Description	<p>AGORA is a project of Route of the Olive Tree, which was inaugurated in 1998 and organized by the Euro Mediterranean Olive Tree Cultural Foundation, which is based in Messenia (Greece). Its activities are implemented in cooperation with a 20-persons Scientific Committee, the European Institute of Cultural Routes of the Council of Europe, the Ministry of Culture, the Greek, Mediterranean, and European Chambers of Commerce, the Greek Association of Olive Oil Tasters, Re.C.O.MED (Mediterranean Network of Olive Oil Cities), the Museum of Civilizations of Europe and the Mediterranean - MUCEM (France) and many other actors, universities and institutions in over 22 countries. For its activities, the Foundation has received many international awards and distinctions and has been officially recognized as «World Cultural Itinerary of Intercultural Dialogue and Sustainable development» by the UNESCO (2003) and «Great Cultural Itinerary» by the Council of Europe (2006).</p> <p>The route's itineraries are symbols of intercultural discovery, peace and dialogue. Furthermore, one of the chief aims of the route is the enhancement and international promotion of the "olive tree civilization" in order to create a balanced relation between heritage, tourism and sustainable development (Council of Europe (c)). The route extends across 20 countries (Europe, Middle East, Northern</p>



Africa), and symbolizes a very broad, transcultural space, shared by a heterogeneity of cultural identities and ways of life.

AGORA consists of a versatile interdisciplinary and operational team, which cooperates with the local members of the « Routes of the Olive Tree» network in more than 20 countries, including universities, NGOs, scientists and civil society representatives. The project, founded on principles of cultural diplomacy and volunteer work, is oriented towards the promotion of the Mediterranean culture of the olive tree with its many unknown regions. An important aspect is the valorization of labor of different actors - artists, producers, craftsmen - who actively contribute to the preservation of endangered cultural assets of olive tree civilization. Furthermore, the project seeks to discover opportunities for promoting Mediterranean craft and diet (which is recognized by UNESCO as intangible cultural heritage of humanity). This is especially relevant since small producers, jeopardized by the effects of global competition, are being increasingly pushed out, which is a threat to existence of traditional products and cultural economies. We need to take into account that 'postmodern tourism' is growing and that there is an opportunity to support small-scale, cooperative cultural economies since consumers are increasingly showing preference for products that reflect spiritual, aesthetic and affective values of heritage places, and the cultures which are inscribed in heritage. This differentiates tourist products, since through thematic tourism it is possible to satisfy categories of tourists who *'are not just seeking a trip but a cultural route in time and space, a path of discovery of unknown aspects of modern civilization'* (Expotrof 2014).

In 2017, the cultural itinerary of AGORA started from Greece and proceeded towards northern European cities in order to familiarize citizens with olive tree in the Mediterranean as an essential part of the European culture. The itinerary allows for encounters between travelers and merchants, providing a climate of friendship, cooperation and intercultural dialogue. In 2017, a two-day feast was organized in cooperation with local municipal authorities and, among other things, included:

- Cultural activities, such as exhibitions, Mediterranean music, film projections, workshops for children and young people, competitions;
- Gastronomic activities, such as food and wine tasting, demonstrations and cooking courses of Mediterranean cuisine, networking among producers, small distributors, gourmet food



	<p>stores and restaurants, and sale of selected products by participating producers;</p> <ul style="list-style-type: none"> • Info point, where conferences, roundtables, actions and initiatives took place. <p>The engagement of various cities in the AGORA project has been sealed by a gift - an olive tree - which symbolically incorporates municipalities and actors in the Routes of the Olive Tree. They are given place in the ‘Olive grove of solidarity’, which serves as a reference point for reflection and creation of Mediterranean culture, art and tradition. This shows that local governments, civil society actors and citizens can contribute to small-scale sustainable development, which can sustain cultural diversity and offset the negative effects of global competition.</p>
Source	<p>http://agora-med.eu/?page_id=119</p>
Contacts	<p>https://agora-med.eu/?page_id=1509</p>





3. CONCLUSION

The social value of cultural heritage is certainly relevant in terms of contemporary socio-economic challenges in Europe. Cultural heritage opens space not just for ‘consumption’ of cultural heritage, but also for multicultural, inclusive co-production of cultural heritage, a participative practice which cuts across national borders. It is becoming increasingly recognized that community engagement with cultural heritage is a powerful tool for empowering local communities, enhancing reconciliation in divided societies, promoting human rights, social justice and social cohesion. A community engagement approach to cultural heritage can help transcend cultural particularism and provide opportunities for communities to care and act responsibly for meaningful sites of heritage. Rather than a specific meaning attributed to cultural heritage, it is the process of caring for heritage that is central in community engagement (Holtorf 2011: 13).

In the benchmark study, we presented the challenges, problems and opportunities, connected to the valorization of St. Martin’s heritage and analyzed various cases in which social value of cultural heritage is central. We focused on key topics, such as research of tangible and intangible cultural heritage, educational activities, promotion and dissemination, the possibilities associated with ICT and, finally, the question of sustainable development. The cases in this benchmark study show that research is central to heritage because it is not possible to derive heritage values in a static way, without community engagement. We have shown that innovative educational activities can reach different populations (migrants, youth, etc.) and contribute to a sense of a common past that transcends cultural particularism. Heritage can work to promote and disseminate shared values and thereby enhance social cohesion. Engagement with transnational cultural heritage can connect European citizens and open space for reflection on issues that transcend national borders. Accessible ICT activities can enhance interest and participation by engaging different groups, such as young people and people with disabilities. In such a way, values like solidarity and sharing are presented not only as ‘ends’, but rather also as important ‘means’ in achieving cultural democracy. Finally, sustainable development shows great promise for protecting cultural assets and cultural economies in ways that can benefit local communities.



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