A catalogue of good practices

CULTURAL HERITAGE IN ACTION Sharing solutions in European cities and regions

#EuropeForCulture

The European Union
peer-learning scheme on cultural
heritage for cities and regions

October 2020

TABLE OF CONTENTS

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Mariya Gabriel

European Commissioner in charge of Innovation, Research, Culture, Education and Youth
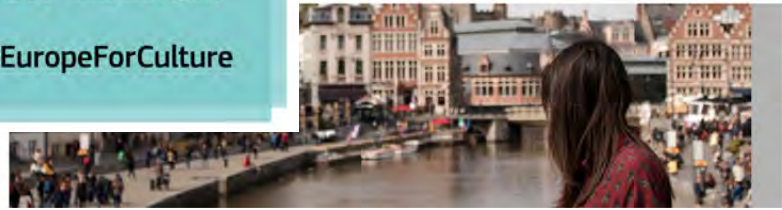
INTRODUCTION

Our European Cultural Heritage is unique. It is a bridge that connects our past, our present, and our future. It belongs to all of us. It is part of who we are.

That is why safeguarding and promoting Europe's cultural heritage is a priority for me.

Investing in cultural heritage is strategic for cities and regions; it supports greater social cohesion and citizens' participation. Some have been extremely involved in making bold investments in cultural heritage, and in ensuring long-term benefits. What can be learnt from their experience? Can best practices be transferred to other local contexts?

I am proud to present this catalogue of inspiring stories focusing on three main topics that are interlinked: Participatory governance of cultural heritage; Adaptive reuse of built heritage; Quality of interventions on cultural heritage.

The ideas here range from transforming defunct buildings into thriving centres of local expression and creation, marrying the creative and other sectors; to inclusive festivals that welcome diverse new populations into old local traditions; or reawakening the significance among locals of cultural practices on the brink of extinction. You'll find everything from giants and castles to the simple details of everyday life and the struggles of real people to survive and be understood.

This catalogue was developed as part of Cultural Heritage in Action, the new European peer-learning scheme on cultural heritage, financed by the Creative Europe programme. It is one of the key actions of the European Commission's Framework for Action on Cultural Heritage, supporting exchanges between large numbers of cities, regions and stakeholders.

Please enjoy reading this; I am sure you will be inspired by all these local and regional success stories!

Tampere

Vantaa

Saaremaa

Daugavpils

Central Scotland Glasgow

Central Danemark

Dublin

Lodz

Rotterdam Den Bosch

Oberhaussen

Ghent

Kortrijk

Leuven

Moravian-Silesian Region

Nantes

Weinviertel Ost Region

Roemerland Carnuntum

Budapest

Blaj

Val Grande National Park

Gorenjska Region

Bologna

Reggio Emilia

Sibenik

Plovdiv

Cantabria Region

Sintra

Sénia

Hermopoulis

The 3 cities Malta / Valetta

5

Blaj Cultural Palace

From ashes to cultural hub
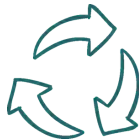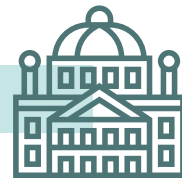
(RO)

BLAJ

21,000

Adaptive re-use of heritage buildings

Quality of interventions on cultural heritage

Challenge

The Cultural Palace was designed in 1930 for cultural events. It has been a cinema, museum, library and a broadcasting centre. Despite its importance, the palace was not listed among Romania's historical monuments.
In 1995 a devastating fire burnt down most of the building, which remained in ruins until 2013. The challenge was to find a balance between maintaining the building's authenticity while adapting it to meet the current cultural needs of the community.

Solution

The new design of the Cultural Palace had to reflect the recent tragic history of the building, and be a flexible space, easily adapted to different activities. The rehabilitation preserves the character of the building, while being sensitive to the current context, the cultural life of the community and the trauma of the fire and the long abandonment, which remain deep in the consciousness of the community.

How ?

1 During the 17 years of abandonment, the palace became a ruin. In 2013, a technical evaluation revealed its severe deterioration. As the palace represented a danger to pedestrians, the Municipality of Blaj determined that immediate intervention was needed to restore the building to current standards.

2 In 2013, the municipality initiated a project to rehabilitate the building. Thanks to historical research (including oral accounts from community members) and technical expertise, it was decided that the spatial and functional design of the palace would follow the original 1930s concept. The building was redesigned to incorporate a flexible multipurpose hall.

3 The interventions finished in 2016, including the structural consolidation of the building and the reconstruction of the roof, the refurbishment of the interior and exterior, the renovation of the main entrance doors, and the installation of new electrical, heating, sanitary and ventilation systems.

4 Once the building was put into use, the new image of the Cultural Palace was well received by the community, who greatly appreciated the resumption of cultural activities.

Budget/Financing

€ 2 million

- 70% was committed to structural reinforcement
- 30% to technical and finishing solutions. Half of the budget was provided by the city administration of Blaj, and the other half by the Alba County Council.

Management

- The initiator and promoter of this project, as well as the owner of the building, is the local administration of Blaj.
- The funds required for the project came from public funds of the municipality and the county.
- The project management was provided by the architectural bureau sc. Asiza Birou de Arhitectură srl.

Impact

- This has greatly improved the view of the surrounding urban landscape.
- The community has regained a public heritage building as well as the only multi-use cultural facility in the town.
- The place contributes to social and cultural life, encouraging social participation. It is a place of collective memory and for meeting and socialising.
- Local craftsmen were employed for all the reconditioning of the building, one of many economic benefits to the local community.

Links

Vlad Sebastian Rusu Architectural Bureau
EU architecture prize nominee in 2017
Video of the restoration of the Cultural Palace

Transferability

- Although unprotected or unlisted, heritage buildings should be revitalised with sensitivity and interest for local community's gain.
- This is an excellent example of what can be achieved with modern ruins elsewhere in Europe.
- Historic research is key.
- Where documentation is scarce, oral information from the community is valuable.
- Careful and sensitive approaches are crucial. Otherwise, the works can be more harmful than beneficial. Consider the reversibility of interventions - do as much as necessary and as little as possible.

Contacts

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A new life for Piazza Rossini

From a parking lot to a pedestrian green space

BOLOGNA

391,719

Quality of interventions on cultural heritage

Challenge

Bologna is known for its great cuisine, left-wing politics and high concentration of cultural heritage and high-quality cultural events. Culture makes up to 6% of the city's budget and is a powerful driver for the touristic sector.

Bologna is also home to the oldest university in Europe, nestled in the heart of the historic centre. The university area has long been considered a hybrid place made of disconnected open spaces where little to no interaction, even conflicts, happened between students, residents and passers-by, rich in hidden and often unknown cultural heritage treasures.

Solution

To solve conflicting issues, regenerate the urban fabric and strengthen the identity of the area, Bologna launched Five Squares, a six-day event to reconnect open public spaces and give them back to citizens in a shared and participatory process.

One of these spaces is Piazza Rossini, a public space of great historical and architectural value, which was transformed into a parking lot decades ago, in the middle of the university historical area.

Using participatory methods, listening to the wishes of citizens and co-designing with students, the municipality, its urban agency (FIU) and the University of Bologna installed a green carpet in the middle of the square instead of cars, a temporary installation conceived and designed with students.

How ?

Together with the University and FIU, Bologna transformed the university area into a living laboratory to co-design actions combining conservation of cultural heritage, innovation and environmental protection.

The idea of redesigning Piazza Rossini was born during the participatory laboratory 'U-Lab' implemented in the university area, which was attended by over 250 people and from which emerged the need to restore a social dimension to the square, revalorise it and its surroundings, enhancing the collaboration of all the local actors (institutions, associations, students, etc.), while paying particular attention to greening and lighting as design elements.

For too long prevented from gathering and socialising on the square, inhabitants can now experiment with new uses and rediscover and appreciate the details of the architectural treasures overlooking the square.

Additionally, as heat waves in Bologna are increasingly frequent and the city must adapt to present and future changes in the climate, the transformation of Piazza Rossini is a symbolic and demonstrative action to change behaviour and reduce temperatures in urban spaces.

Budget/Financing

€ 100,000

- 80% European funds through the ROCK project financed under the Horizon 2020 programme. ROCK (2017-2020) is coordinated by the municipality of Bologna.
- Half of the budget covered the Five Squares event, including Piazza Rossini's transformation, and half was reserved for the follow-up phase.

Management

The project has been promoted by the Municipality of Bologna, together with the Foundation for Urban Innovation, in charge of the operational implementation of the action together with the Architecture Department of the University of Bologna, and in collaboration with the Bologna Design Week and Unipolis Foundation.

A large ecosystem of stakeholders has been involved in the whole project: from the listening and co-design phases within U-Lab, to the experimentation on Piazza Rossini and the whole university area.

Transferability

- Use cultural heritage as an engine to work towards a common urban regeneration and development vision, involving citizens.
- Engage in active and serious listening in a cooperative manner. For meaningful interaction, have a third actor as a mediator between institutions and communities, who should be able to collect needs and expectations while coordinating a co-design process.
- Organise communication campaigns to promote local heritage. The best way to preserve heritage is to show the hidden treasures people possessed beforehand.
- Demonstrate your willingness to listen to citizens and to reflect their needs e.g. the approval of Bologna's municipal board to turn Piazza Rossini into a permanent pedestrian space.

Impact

The ROCK project in Bologna developed shared actions between those who live, attend and run the university area, mixing visions, knowledge and skills.

The temporary experiment and transformation of Piazza Rossini was largely embraced, with an average daily presence of over 27,000 and a peak of 36,000 visitors, monitored through crowd analysis sensors. People did not just go through the area but spent time in the square.

Despite a protest movement against the transformation, a large number of locals, local associations and social entrepreneurs endorsed the initiative as a first step towards a future vision and action for the city.

This rapidly led to the decision from the municipal board to turn the temporary action into a permanent solution for the pedestrianisation of this space.

Links

Bologna's initiatives in ROCK: bologna.rockproject.eu
General website of the ROCK project: rockproject.eu

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Comune di Bologna

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budapest festival

(HU)

BUDAPEST

1,752,000

Budapest100 Community Festival

**Exploring built heritage to strengthen communities**

Participatory Governance

Challenge

Many Budapest residents know little about the city's built heritage, the history of heritage places, the residents who live there and their stories. Budgetary constraints resulting from austerity meant the need for residents to step in and strengthen the local cultural offer.
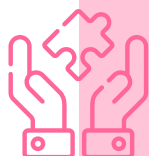
Solution

**Budapest100 is an annual two-day festival with the support and participation of residents and volunteers to reveal and celebrate the city's built heritage. The project uses tangible and intangible heritage associated with the city's built environment to fight social isolation and strengthen local communities.
Through guided visits of houses, visitors and residents share stories and knowledge and get to know each other.
The festival strengthens local communities, keeps the stories of the residents alive and raises awareness about the value of heritage and a well-designed built environment.**

How ?

**The Budapest100 festival started in 2011 at the initiative of the Open Society Archives and the Contemporary Architecture Centre in Budapest (KEK), to celebrate houses turning 100-years old.
Since 2016, the event has been structured around a given theme or location. Every house is of interest, not only those with outstanding architectural value or the ones protected by law.**

**Residents develop a programme with the support of volunteers and the festival organisers.
Through installations and stories told by residents and volunteers (passionate urbanists, architects, and researchers) visitors learn about the history of the place and what makes it remarkable.**

Whilst listening to stories and reading the history of the house, visitors start to talk to each other. The festival has become a platform to start discussions on urban issues and explore possible solutions with the local population.

Residents are encouraged to continue organising community gatherings after the festival in order to sustain the momentum created during the visits.

The festival is made possible by the work of 150 volunteers annually. Every year more than 50 public and private buildings are open to visits.

Budget/Financing

€ 25-30,000

Each edition of the festival is organised with a budget of €25-30,000, which is mainly used to cover staff costs (€12,000), communication costs (€7,000) and material costs (€5,000). 30% of the budget is covered by the municipality of Budapest, 40% by private sponsors, 15% by the National Cultural Fund, while 15% comes from self-generated income (e.g. book selling).

Management

Budapest100 is an initiative of the Contemporary Architecture Centre in Budapest (KÉK) and the Open Society Archives. Both organisations oversee and support the implementation of the festival each year.

The Municipality of Budapest (Cultural Department, Architectural Department, Mayor's cabinet, City Branding Agency) supports the project. Currently 13 people work on the project part time with about 150 volunteers. Individual experts (architects, sociologists, urban planners, designers, historians) work as advisors.

The festival would not be possible without the participation of owners and residents. Each year various public and private institutions are partners of the festival (museums, archives, libraries, associations, media, universities, business).

Transferability

- Personal connection is key.
- Be patient - community building takes time.
- Work with key stakeholder(s) and if possible with a civic NGO that will liaise and coordinate with the municipality.
- Develop a win-win partnership with all the stakeholders.

Impact

- In 2019, roughly 15,000 people participated in the festival. 59 houses were opened to the public, with the support of 164 volunteers.
- Residents report that the festival is full of experiences and lessons learnt and that it gives them a feeling of uniqueness and importance.
- They also report that the festival helps them to get closer to their own stories, their buildings and their neighbourhoods, making them feel responsible for them.
- Following Budapest100 festivals, follow-up community actions have been organised by residents (picnics, concerts).
- Renovations and smaller architectural changes to the buildings are also reported.

Mohai Balázs

Links

Budapest 100 website: http://budapest100.hu/en/
Video: https://youtu.be/yeyLEcyhcNk
Video: https://youtu.be/99mLqcrMgRI
URBACT Come in! TransferNetwork:
https://cutt.ly/ZffOJMX

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Domus Dei to Domus Populi

1000-year-old church is new centre for cultural life

Participatory Governance

Adaptive Reuse

(ES)
CANTABRIA
REGION
581,078

Challenge

Cantabria is a small rural Spanish region with widely dispersed municipalities.
It suffers from dramatic depopulation, with many inhabitants at risk of exclusion because of the digital divide or geographic isolation. This results in a loss of services, economic activity and investments.
Although the region boasts a wide variety of cultural assets and traditions, these trends accelerate the deterioration and abandonment of cultural heritage, which adds to the lack of, and limited access to, artistic and cultural activities.

Solution

Located in a thousand-year-old church, the Liébana Centre of Studies is a public-private initiative offering cultural, artistic and educational activities to over 6,000 inhabitants at risk of exclusion.
Founded by the Regional Government of Cantabria, this inclusive multi-functional space hosts a rich calendar of initiatives which are codesigned and organised with the local regional stakeholders (e.g. municipalities, schools, SMEs, local brotherhoods and religious entities).

How ?

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

2 Infrastructure
Acquisition, protection and restoration of a deconsecrated religious building and transformation into a multi-functional space for cultural, artistic, and educational activities, tailored to the needs of target audiences (elderly, special needs, etc.).

3 Business development
Develop business models for local SMEs linked to the Camino Lebaniego, to revitalise the economic and social activity in the area. The centre incubates cultural enterprises, providing SMEs with a space to interact with cultural actors.

4 Tourism and marketing
An innovative marketing strategy attracts specific clients, such as tourists.
The centre provides information to and monitors over 50,000 pilgrims and tourists per year. The internationalisation of the centre has been enabled by participation in EU initiatives and networks.

Budget/Financing

Restoration costs: €2,000,000
Museum transformation works: €300,000
Average annual budget: €300,000
- Average annual staff cost €175,000
- Exhibitions and cultural activities €110,000
- The rest: building maintenance

Management

A quadruple helix model was used:
- The Regional Government of Cantabria created the centre, which is managed today by the SRECD (Sociedad Regional Cultura y Deporte), a public company governed by public law of the Regional Ministry of Universities, Equality, Culture and Sports. This allows greater flexibility when developing and funding initiatives.
- A full team of eight within the SRECD work closely with the regional ecosystem (public and private actors) to codesign, implement, and monitor the centre's annual work plan.
- This participatory process ensures a constant dialogue with the town councils located in the territory of Liébana, local and regional development associations, cultural associations, educational centres, and civil society associations.

Link

Website: https://centros.culturadecantabria.com/the-centro-de-estudios-lebaniegos/

Transferability

- Study the needs of the territory to build a strategy. Cities/regions need to identify their strengths and unique aspects.
- Culture and cultural heritage extend to areas such as education, private sector, social, etc. Through culture projects, other sectors can express themselves and develop. This requires inclusive projects with all possible local/regional actors.
- Projects should be living and flexible. Evaluation strategies must allow rapid action, correction, and improved performance. Governance models must be inclusive and flexible, in constant dialogue with the environment.

Impact

- Improved local awareness of the value of the regional religious heritage.
- Renewed public availability of a religious heritage asset, with positive social impacts for the inhabitants.
- Increase of, and improved access to, artistic, cultural and educational activities – some of which were especially designed for an ageing population.
- Strengthened civil engagement in strategic public planning, and improved collaborative culture amongst regional stakeholders.
- Consolidation of a regional ecosystem around religious heritage, with increased business opportunities, renewed economic dynamism, and tangible spill-over effects in the tourism and agriculture sectors.

Contact

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Gobierno de Cantabria

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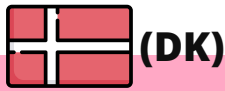Sharing solutions in European cities and regions
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STOL
The Chair Project

Reviving traditional crafts for local development

(DK)

CENTRAL DENMARK REGION

👤 1,300,000

Participatory Governance

Challenge

The peninsula of Salling was once the manufacturing site of 80% of the Danish-produced furniture and hosted had around 70 furniture factories.
Today, only 14 factories are left in the region. The rural area of Salling now faces rapid depopulation and young people struggle to find employment opportunities.
How can the local cultural heritage and know-how be used to create jobs?
How can the community drive development initiatives in the area?

Solution

By reviving the local tradition of chair production and using the existing infrastructure (furniture factories), the STOL (chair) project created a sustainable platform for crafts and design which creates new jobs and brings life into the area. The project also creates a meeting place for all ages, contributing to community building and participation.

How ?

1 A group of residents from the villages of Salling approached an artistic organisation looking for new ways to encourage community engagement and local development. Together, they designed an artistic project around the tradition of chair production.

2 A series of workshops were organised to test, develop and disseminate the project. They included local crafts for children and events where professional carpenters transferred their skills and knowledge to people. The local and regional authorities helped to spread the word.

3 Community visits to local archives and to current and former factories were organised to discover the history of the furniture industry in Salling.

4 During a special event, locals were asked to bring a chair from one of Salling factories, to tell a story about it and donate it to the project. The chairs were photographed with their donors, and their stories were recorded.

5 International artists, designers and architects gathered to redesigned and upcycled the collected chairs. The resulting chairs were exhibited in museums.

6 The project is ongoing, the ambition is to expand it through European collaboration, focusing on traditions and the inclusion of working with professionals and semi-professionals, locals and designers.

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KEA EUROPEAN AFFAIRS
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Budget/Financing

€ 141,000

The total budget is €141,000.00, used for pay expenses, consultancy fees, communication and public relations, administration, accountancy and other expenses.
The funding sources are:
- Skive Municipality: 15%
- Central Denmark Region: 40%
- National administration: 37%
- Private investors : 8%

Management

- The artistic organisation Grasslands devised the project. It was executed with a local working group and a board composed of citizens, artists, fundraisers, curators and volunteers.
- Artist Lene Noer manages the project. The Business and Development Department of Skive Municipality oversees the project.
- Professional Carpenters, woodworkers and local furniture factories are key partners. International artists, designers and architects redesign and upcycle the chairs.
- Museums and cultural organisations host exhibitions and events (The Wood Museum, Horsens Industrial Museum, Museum Salling). Local schools organise workshops on design and crafts.
- The Ministry of Industry, the Central Denmark Region and the Skive Municipality support the project financially, as well as the Danish Art Foundation, the Savings Bank West foundation and the Art foundation for Jutland.
- The community contributes to the project by donating chairs and actively participating in events and workshops.

Project webpage
Grasslands book
PPT Presentation of the initiative

Transferability

- This initiative can be a source of inspiration for rural areas that used to have industrial productions.
- The resources you need are at your fingertips: mobilise the local heritage to create new opportunities.
- Keep it simple: STOL introduces a simple concept focusing on one single object: a chair.
- The active role of the local community in the development developing and implement of the project is key to secure their ownership.
- In rural and remote societies, it is important to build partnerships that are based on trust. Building on previous experiences increases the community's acceptance and openness to a new project.

Impact

- Revives traditional skills and crafts. Young people are mentored by experienced craftsmen/women, allowing the transmission of traditional skills across generations.
- Youngsters and unemployed people acquire new skills and self-confidence to access or return to the job market.
- Contributes to preserve the identity of the Salling peninsula, giving new generations a possibility to connect with the cultural heritage of the area.
- Strengthens the businesses of the woodworkers and carpenters involved.
- Fosters cooperation with local furniture factories and cultural institutions.
- Contributes to community building and social cohesion by gathering the locals around shared artistic project.
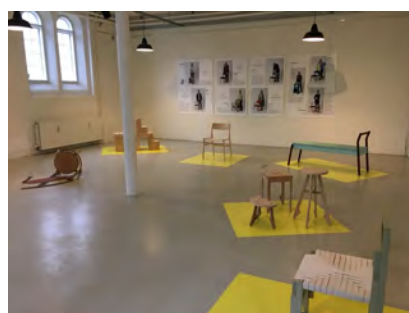
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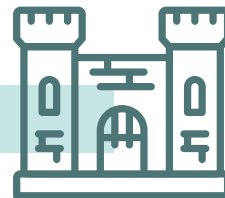
Regeneration of Daugavpils Fortress

Revitalising an unattractive urban area

Quality of interventions on cultural heritage

(LV)

DAUGAVPILS

90,000

Challenge

The Daugavpils Fortress is located in the very heart of the second biggest city of Latvia. It is the only early 19th century military fortification of its kind in Northern Europe. The fortress is a city within the city, with streets, squares, services, dwellings and houses, etc. After the withdrawal of the Soviet army in the 1990s, the fortress was left abandoned and became a degraded and unattractive space, despite its great heritage value and potential for development.

Solution

Since 2008, the municipality of Daugavpils has been undertaking a regeneration programme of the fortress to create conditions for local economic activities to flourish, in particular in the tourism and cultural sectors; preserve, restore and reuse the various parts of the fortification complex; and improve the quality of life of inhabitants.

How ?

1 In 2010, water and heating distribution systems were upgraded; streetlights were installed; and roads and pavements were renovated to improve quality of life and circulation within the fortress for locals and visitors.

2 Elements of the fortress were gradually restored for new functions and an improved image: the former Water Lifting House now hosts the Culture & Information Centre of the fortress; Mark Rothko Art Centre opened in 2013 in the former artillery arsenal building (Rothko was born in Daugavpils); the former Commandant House and Officers House now hosts the regional police department; Nicholas Gate and the Guardhouse were restored in 2013-2014 to make the fortress more attractive to visitors.

3 Cultural, sport and educational events take place in the fortress all year round: Museum night, Art night, Re-enactment festival, European Heritage Days, historical quests, art symposiums, etc.

16

Budget/Financing

€ 15.8 million

- 76% financed by European Union programmes (European Regional Development Fund, INTERREG Latvia-Lithuania Cross-border Cooperation Programme, European Neighbourhood Instrument, Cross-border Cooperation Latvia-Lithuania-Belarus Programme).
- 12% by the Municipality of Daugvpils
- 5.5% by the Latvian State
- 6.5% by European Economic Area and Norway Grants

Management

Daugavpils Fortress Preservation and Development Council was established in 2013 by the Ministry of Finance of Latvia to manage the regeneration programme of the fortification. Its task is to discuss all plans and initiatives, technical projects and development ideas, and to find smooth and harmonious solutions that suit everyone's interests.
Representatives of the city administration, national ministries, heritage organisations, ICOMOS Latvia National Committee and private owners take part in the council. Historians, architects, local activists and residents are invited to join sessions of the council, which usually meets once or twice a year.

Impact

- The project has enabled the city to significantly increase the quality of life of people living in the fortress and to enhance their sense of ownership. Inhabitants participate in the life of the fortress.
- The project has helped the city to improve its image and visibility nationally and internationally. This is reflected in tourism flows: over 150,000 people came to the fortress in 2019, an increase of 2000% compared to 2007.

Transferability

- Find a clear and strong concept that has the potential to attract visitors from all over the world.
- Develop a trusting relationship and partnership with all stakeholders to ensure smooth communication, coordination and planning.
- Make sure that local, regional and national politicians fall in love with your project so they support and promote it.

Links

- Tourism guide – Walking around Daugvapils Fortress: https://rm.coe.int/16806f5dfd
- Video of Historical Re-enactment Festival held (2019): https://youtu.be/tFvz4CQuDN8

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(c) Henk van Zeeland

(NL)

DEN BOSCH

👤 154,220

Bulwark Heritage Centre

From former city gate into a new public space

Participatory governance of cultural heritage

Quality of interventions on cultural heritage

Challenge

's-Hertogenbosch is a riverside municipality characterised by impressive fortification walls and historic water defence features (bulwarks) that date back to the 16th century. Due to the disrepair of the bulwarks and the effects of climate change, at the end of the 20th century the inner part of the city was threatened by rising waters. The lack of public funding to sustain the urgent restoration work put pressure on the municipality to find a sustainable solution.

Solution

The municipality turned to an overall redevelopment plan for the former St. John's bulwark, deciding to restore the former water defence feature instead of building a new system. The plan includes the creation of a new heritage and visitors centre with amenities and cultural activities.
The municipality leases the management of the space to an association of heritage volunteers, ensuring not only economic sustainability and employment opportunities but also revenue streams that can be invested in other heritage and educational projects.

How ?

1 The municipality set up a Fortifications Development Team in charge of the supervision of the restoration works (started in 2013), in close cooperation with local landscape architects. The municipality carefully selected the team's composition to combine historical, archaeological, technical and ecological expertise necessary to carry out the complex restoration work.

2 The team supervised the design and execution of the restoration works, combining traditional techniques with modern design and materials, inspired by traditional Dutch fortress design. Innovative engineering methods keeping the rising water (to 2.5 meters high) out of the bulwark, while maintaining public space. In parallel, the municipality developed the Bulwark Heritage Centre's exploitation strategy to ensure the financial sustainability of the site once the works are completed.

3 Since 2019, the former city gate has been a departure point for visitors and a public place for the residents to relax and meet each other. It includes a restaurant, a ticket office for guided boat tours and historic city walks, a visitor centre and an archaeological experience that showcases the archaeological artefacts through 3D modelling and virtual reality techniques.

Budget/Financing

€ 3,790 million

- Mainly provided by the Municipality Fortifications Development Programme (59%) and the European Regional Development Fund (26%).
- Additional funds came from the cross- border cooperation programme Flanders-Netherlands, the province North-Brabant and local entrepreneurs.
- The management of the information centre takes place without any annual public funding. Due to the exploitation and management plan by the local heritage society and the market-based rent they pay, no additional funding was needed after completion of the project.

Management

- 's-Hertogenbosch municipality, owner of the bulwark, led development and implementation. The Fortifications Development Team was in charge of the restoration in synergy with the bigger plan 'Fortified Den Bosch' approved by the town council. A municipal project manager handles day to day management.
- The municipality collaborated closely with stakeholders, including the North-Brabant province and local entrepreneurs who co-funded the project.
- The Circle of Friends of Den Bosch is a volunteer heritage association crucial to the sustainability of the Bulwark Heritage Centre. The Circle rents the space from the municipality and engages more than 60 volunteers for heritage tours and educational programmes.

Impact

- Reintegration of historical heritage into both urban fabric and society.
- Reactivation of neglected historical structures of fortifications for local development.
- Increased sense of belonging of citizens.
- Improved spatial quality of the living environment.
- Climate resilient aquatic environment preserving cultural heritage.
- Creating a social hub of the region and a gateway to the town for both inhabitants and visitors.

Transferability

- Don't be afraid to add contemporary architecture. Your project should be regarded as heritage in 50 years' time.
- Never compromise the quality of your project.
- Make sure that local inhabitants, the neighbours of your project, will benefit from the developments. Take them along enthusiastically during the development and realisation of the plan. You need their full support.

Links

www.bolwerkdenbosch.nl/
3D scan video: https://bit.ly/2NYNhgr

Contact

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Conserving story, history & architecture

Discovering 300 years of history within four walls

(IE)

DUBLIN

554,554

Participatory governance of cultural heritage

Challenge

The challenge was to prevent the loss of important Georgian architecture, modern social history and stories of local and domestic life. After the last tenement residents left this architecturally and socially significant area in the late 1970s, the house at 14 Henrietta Street fell into decay. The suburbs began to be built and preserving living memories of tenement life in Dublin and local stories, before they were gone, was a priority.

Solutions

The 2002 city-wide Heritage Plan and subsequent Henrietta Street Conservation Plan ensured the building was preserved.
The municipal heritage office identified it as a site to tell stories of its inhabitants across three important eras in local, national and international history.
The museum was formed, and continues to collect stories, to present an 'if these walls could talk' experience, blending personal experiences and objects into the restored fabric of the building.

How ?

Architecture
Acquired through the Henrietta Street Conservation Plan, to rescue the last intact Georgian street in Dublin, the conservation focused on retaining, preserving and recovering, the building becoming the main artefact in the museum's collection.

History
With historians, conservators, architects and former residents, the layers of history the building could unravel were uncovered. Focused on how the history of the house reflects the social history of Dublin, it traces the journey of a grand Georgian townhouse from a family home, to legal offices, to a tenement (housing over 100 people during the 1911 census). It gathers, interprets and exhibits, creating a truly immersive experience.

Stories
Tour guides engage with visitors, former residents and the local community, using active listening to reveal the building's place in local, national and global history through stories of domestic life and the people of the house. First-hand memories from former residents animate the building's curation. Oral histories are continually collected and inform new and responsive programming.

CULTURAL HERITAGE IN ACTION Sharing solutions in European cities and regions

#EuropeForCulture

Co-funded by the Creative Europe Programme of the European Union

EURO CITIES

EUROPA NOSTRA

KEA EUROPEAN AFFAIRS

ERRIN European Regions Research and Innovation Network

Budget/Financing

€ 5 million

The capital budget, including building purchase, rescue, stabilisation and conservation was €5 million, financed 70% by Dublin City Council and 30% by the Department of Culture, Heritage & the Gaeltacht and the Heritage Council at national level.

The museum's operational budget is funded through multi-annual funding from Dublin City Council, earned income and project funding awards secured by the Culture Company.

Management

Dublin Culture Company has led the development. Rather than a standard cultural department in the city, it is an independent organisation wholly owned by Dublin City Council. It runs cultural initiatives and buildings across the city with, and for, the people of Dublin. It also hosts an EU lab to foster international cooperation and help local creatives access EU funding. Architects, conservators, social historians, former residents, artists and archivists worked as an advisory group. As well as in tours, interviews and workshops, these groups continue to assist the museum's work and participate in voluntary advisory panels.This partnership model brings together the local authority, Dublin's culture company and the local community. It is one that the city intends to apply to other heritage conservation and restoration projects in the future.

Links

www.14HenriettaStreet.ie
Social Historian Donal Fallon interviews a former resident: https://bit.ly/304aN2l
Mrs Dowling's Flat https://bit.ly/2WXTPB2

Transferability

- Combine and integrate a collaborative approach to the preservation and ongoing presentation of heritage.
- Engage with your local community and identify what stories they have to tell about cultural heritage and infrastructure. Reflect and respond to the people, their stories and experiences through programming in a sustainable way.
- Ensure local community participation in a non-hierarchical multi-stakeholder group for each of development phases (restoration, conservation, and implementation).

Impact

People:
- "This project has lifted the heart, soul and minds of people in this community and given voice to those who are seldom heard."
- A people-centred approach creates relevant experiences. Collecting stories safeguards social history and informs responsive programming.

Municipality:
- Participatory methodology for stakeholder buy-in.
- Importance of social innovation to participatory cultural heritage creates valued community resources

Impacts:
- Peer awards - EuropaNostra special mention 2018 (conservation), European Heritage Days Stories Award 2019 (story collecting), shortlisted by the jury of the EU Prize for Contemporary Architecture 2019, nominee European Museum of the Year Award 2020.
- Transferable model for people-first methodology.

Contact

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Dublin City Council Culture Company
manager@14HenriettaStreet.ie

Comhairle Cathrach Bhaile Átha Cliath
Dublin City Council

DUBLIN CITY COUNCIL
CULTURE COMPANY

Volunteers, copyright West Dunbartonshire Council

Celebrating WORLD HERITAGE

E: Antonine Wall

(UK)

GLASGOW/CENTRAL SCOTLAND REGION

80,000

Rediscovering the Antonine Wall

World Heritage for community development

Participatory governance
of cultural heritage

Challenge

The Antonine Wall is part of the 'Frontiers of the Roman Empire' transnational World Heritage Site. The 60 km site cuts across five councils and one city in central Scotland.

The wall runs through many disadvantaged communities of Scotland, many of which fall into the 20% most deprived in the country.

The key idea behind 'Rediscovering the Antonine Wall' was to use the wall as a catalyst for the social and economic development of the neighbouring communities. The challenge was how to foster participation amongst a diverse audience, and those less likely to engage with cultural heritage.
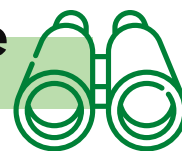
Solution

The Antonine Wall is a monument that can be difficult for non-specialists to understand. 'Rediscovering the Antonine Wall' is a series of projects that allows local communities to explore the stories embedded in the wall to inspire creative and educational opportunities.

The communities co-design projects, programmes and activities that reflect what the wall means to them and what they want to do with their local heritage assets.

How ?

1 The six partners managing the wall (five local authorities and Historic Environment Scotland) carried out an extensive public consultation in the communities along the wall. The consultation revealed a lack of awareness of the wall and its value.

2 The six partners put in place a steering group and a project team to manage the project in close cooperation with community groups.

3 The partners successfully applied for the necessary private, public and EU funding.

4 The project team supports the community groups to deliver the projects they want to develop (ranging from €5,462 to €1,6386), taking care of the financial management and contractual elements.

5 The partners and local communities have developed a series of projects, including: educational and outreach programmes such as a Big Roman Camp for scout groups, a '21st Century Legion volunteering programme', building five Roman-themed play facilities and 30 community projects related to the wall, ranging from Roman-themed gardens to work with refugees.

6 The initiative started in 2018 and is ongoing. Further funding sources are being explored to continue and expand the project.

Budget/Financing

€ 2.29 million

The budget was used for projects (€1.4 million), volunteer, community, outreach and education work (€454,446) and staff and administration (€427,135).
The funding sources are:

- 46% by the National Lottery Heritage Fund
- 25% by the five Local authorities and Historic Environment Scotland
- 22% by the EU LEADER & LEADER Cooperation Fund
- 7% by private investors and sponsors, notably Falkirk Environment Trust, WREN and Barnardos

Management

- A project team runs the daily work.
- Stakeholders are involved depending on each project, including organisations like Scottish Canals, Forestry and Land Scotland and Nature Scotland.
- Specialists within local and national authorities (arts staff, museum curators, archaeologists, environmental experts, etc.), as well as external contractors support the delivery of projects.
- The community, community councils, and local heritage groups participate.
- Volunteers contribute with research, content development and managing events.
- Schools, youth groups, university and college departments along the wall are involved in skill-development projects.
- Projects are developed with museums and local heritage organisations.

Playpark at Callendar Park, copyright Historic Environment Scotland

Transferability

- Adaptive re-use of industrial heritage requires vision and heart. You need strong leadership, able to raise public and private interests. Involving the local university as well as committed and renowned architects broadens the vision and professionalises the stakeholder engagement.
- The gradual increase of interest and support of the public sphere is necessary, as the need for investment, management and communication grow. A well-built team, made of people able to plan, think, write and manage large projects is crucial.

Impact

- Over 30 community projects related to the wall.
- Public spaces that were decaying or out of use have been refurbished and re-appropriated by the community.
- By working on real-life projects, students and volunteers develop their skills.
- New resources and content related to the wall have been developed, which can be accessed by a much wider range of visitors and communities.
- The community is active in deciding how to use their local heritage assets.
- Highlights the wider benefits of cultural heritage: regeneration, spaces for healthier living and increased local pride, amongst others.

Links

Antonine Wall webpage
Video of Callendar Park Play
Project with students of City of Glasgow College
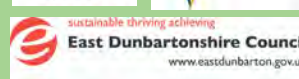**Videos of the Antonine Wall produced by volunteers**

Contact

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CIRCUSKERK

Circus and activities for young people at risk

GHENT (BE)

261,500

Adaptive re-use of heritage buildings

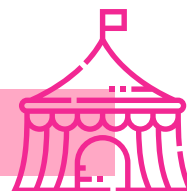**Quality of interventions on cultural heritage**

Challenge

Young people in some areas of Ghent are particularly at risk of social exclusion, and not being engaged by traditional educational and social activities. There was a need to engage these youths in a meaningful way. The re-use of churches is high on the Flanders agenda as religious practice is declining.
Combining meaningful reuse with respect for the monument and for the community around it is a challenge
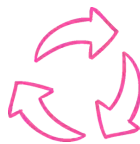
Solution

Ghent decided to work with local organisations to revitalise the social housing quarter 'Malem' with a community arts practice that offers qualitative training and creates infrastructure for circus artists. The partners did so in a former parish church listed as non-protected heritage.
Ghent is a breeding ground for creatives, giving them space and support. Circus gets special attention in the current term of office. Focus is also set on children and youngsters, and on participation and audience development.

How ?

- CIRCUSPLANEET, founded in 1999, works with children and young people at risk, using circus for non-formal cultural education and community building.
- In 2015 CIRCUSPLANEET bought the former church in the Malem neighbourhood, a social housing quarter, built in the fifties on the borders of Ghent's historic city centre, and CIRCUSKERK was born. The church was renovated and is now open for activities.
- The city, local schools and leisure organisations introduce young people to the CIRCUSPLANEET. In the longer term, youth can subscribe for activities. Ghent funds up to 80% of the subscription fees through a reduction card called 'UitPAS'.
- Facilitated by Ghent, transversally through its different departments, CIRCUSKERK provides room for professional and non-professional artists as well as the local community. It engages these groups through small scale festivals and performances intra and extra muros, CIRCUSPLANEET.
- CIRCUSPLANEET and the municipal administration are using their experience to develop new projects in other parts of Ghent with similar challenges. One of the goals of CIRCUSPLANEET is to reach out to all children of the city by the end of 2025 with projects based in different neighbourhoods.

24

Budget/Financing

€ 1.5 million

This includes:
- Purchase of the building: €400,000
- Renovation works: €1.1 million

Financed by:
- Private investor/sponsor: 46%
- The municipality: 7%
- The region: 20%
- European Regional Development Funds: 27%

Management

- The purchase and renovation of CIRCUSKERK was supported by the city council.
- CIRCUSPLANEET organised and supervised the purchase and renovation of the building with a team of external experts. The City of Ghent departments of culture, youth, finance, education and strategic planning were involved.
- Through the whole purchase and building process, CIRCUSPLANEET involved stakeholders: children and youngsters, circus artists, residents of the neighbourhood, and local partner organisations.

Transferability

- Study the building in all its aspects: energy use, stability, heritage aspects. Use this study as a solid basis for a master plan for renovation.
- Assist organisations through the process of building with public finances. Fund them to hire specific expertise.
- As an organisation, do not be afraid of this investment. The fact that CIRCUSPLANEET is financing almost half of the project with its own funds gives the organisation a very solid position for future development. Owning property also opens new doors

Impact

- Purchasing CIRCUSKERK boosted the organisation of CIRCUSPLANEET, from a turnover of €350,000 to €650,000 since 2015.
- Membership doubled from 500 to 1000.
- Employment grew from four-and-a-half to eight full-time-equivalent staff.
- 26% increase in participation of children and youth at risk.
- Revitalisation of the neighbourhood.
- "Our neighbourhood felt very closed and apart from the city before CIRCUSPLANEET came. Now it feels connected and linked. Things have changed," said a resident of the neighbourhood.
- 39 circus artists working and living in the city area use the building for training and creation.

Links

- https://www.circusplaneet.be/
- https://www.circuskerk.be/circuskerk

Contact

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Name it in Slovenian!

Cross-border collaboration and citizens engagement to preserve traditional house and field names

Participatory governance of cultural heritage

(SI/AT)

GORENJSKA REGION/ SOUTHERN CARINTHIA

👤 400,000/ 560,939

Challenge

Gorenjska (Slovenia) and Southern Carinthia (Austria) are two neighboring regions in the Eastern Alps. Slovene field and house denominations, mostly originating from local rural life, are important cultural assets of both regions and have been part of everyday life for centuries.

Socio-economic changes during the 20th century (including urbanisation, abandonment of traditional farming techniques) put original Slovene names at risk of oblivion. Slovene denominations were no longer passed on to the younger generation in their traditional form especially in the mostly German-speaking Southern Carinthia region, where Slovene is a linguistic minority.

Solution

Through a cross-border collaboration, the two regions with the support of more than 40 municipalities mobilised elderly citizens to conduct extensive documentation and data collection of Slovene house and field names by means of a joint database and a joint multilingual cross-border web portal including an interactive web-mapping application.

Awareness-raising activities and the positive media coverage resulting from the initiative encouraged communities and young people to reintroduce Slovene denominations in everyday life.

The initiative also led to the inclusion of Slovene denominations into the Austrian National Inventory of the Intangible Cultural Heritage.

How ?

1 First local initiatives collecting house names appeared in 2005 in Gorenjska region and in 2008 in southern Carinthia.

2 The two regions developed a common data collection and documentation methodology of Slovene house and field names supported by the cross-border European Union project 'Cultural portal of field and house names' (2011-2015)

3 Citizens were mobilised to contribute to data collection. During the implementation phase, over 1,600 elderly people were involved in the initiative as 'holders of memory'. By August 2020, 15,700 house names and 9,600 field names have been recorded and mapped.

4 The two regions organised educational, awareness-raising and visibility activities to favour the uptake and reuse of Slovene names: Lectures for adults in schools, permanent and temporary exhibitions, collection of 15 printed maps disseminated in tourist offices and municipalities, 60 publications, 6,500 homesteads marked with house names and additional 130 signposts or bus stop signs, public relations and media work (newspapers, radio, television). The campaign also involved audio-visual digital tools including internet portals featuring audio samples, and a joint cross-border electronic map combining names from all municipal maps. The visibility gained by the project inspired other neighbouring regions e.g. Osrednjeslovenska region in Slovenia.

Budget/Financing

€ 1.023 million

- The initiative was implemented within several local, regional and cross-border projects.
- Allocation of the budget between regions: Southern Carinthia 37%, Gorenjska 63%.
- Funded by the municipality (15%), the region (3%), the national administration (15%) and the EU funds European Agricultural Fund for Rural Development and European Regional Development Fund (61%)

Management

- Southern Carinthia and Gorenjska regions supervised implementation in cooperation with local municipalities and stakeholders active in the territory, in particular cultural associations representing elderly people and linguistic minorities.
- The Slovene Cultural Associations in Southern Carinthia and the Development Agency for Upper Gorenjska played a crucial role in coordinating the initiative locally.
- Two professional institutions in the field of ethnography and linguistics (the Urban Jarnik Slovenian Ethnographic Institute in Southern Carinthia and the Fran Ramovš Institute of the Slovenian Language in Gorenjska region) closely collaborated with public authorities to ensure scientific quality.

Impact

- Dissemination of knowledge on traditional Slovene field and house names.
- Increased awareness and engagement of local communities to preserve and transmit cultural heritage.
- Re-use and uptake of traditional heritage in everyday life of local communities.
- Improved collection of historical data on local cultural and natural heritage.
- Improved access to data and information on local intangible cultural heritage.
- Improved cross-border cooperation based on shared heritage.
- Improved visibility at international level.

Transferability

- Engage with neighbouring regions or municipalities facing the same challenges. Cross-border networking of stakeholders and heritage professionals contributes to finding common solutions.
- Develop and disseminate user-friendly data collection methodologies understandable by citizens to facilitate replicability in other regions and municipalities.
- Think about involving associations representing senior citizens in projects addressing preservation of oral history, dialects and languages

Links

http://fluled.szi.at/ (in German and Slovene, abstract in English)
https://www.hisnaimena.si/ (in Slovene)
More info on Slovenian names: https://bit.ly/3hnrITs
https://bit.ly/32Kv0fA

Contacts

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100 buildings - 100 stories
Places, people and digital storytelling

Digital tools spark community engagement

(EL)

HERMOUPOLIS

11,407

Participatory governance of cultural heritage

Challenge

The historic city of Hermoupolis is rich in architectural heritage, much of which is endangered or decaying. The key idea behind 100 buildings/100 stories is that to preserve their value, buildings need people. Beyond the technical conservation of a building, the local community can keep heritage alive by recognising and sharing its qualitative value: the stories it tells.

The challenge of 100 stories/100 buildings was to make citizens aware of the vulnerability of their built heritage and encourage them to engage in its preservation

Solution

The solution was to turn the conservation management plan into an active, creative and participatory process, instead of a sterile procedure implemented by experts and public authorities only.

100 building/100 stories allows residents to narrate, share and re-create the stories of the city and its buildings. Through digital storytelling, the initiative bridges the tangible and intangible heritage of the city and sparks community engagement.

How ?

1 The city integrated the participatory digital tool 100 stories/100 buildings into its local digital heritage system, HERMeS (HERitage Management e-System). HERMeS facilitates the management and preservation of Hermoupolis' built heritage, and the added tool allows citizens to submit their own stories and memories relating to a particular building.

2 Through the online portal, users are asked to (a) share a story, (b) propose a building that is worth mentioning in the list, or (c) both. Users can also upload photos, audio and videos. The stories are registered and hosted on an online page. Then a QR sign is placed in front of the associated building. Via their mobile phones, visitors can scan the sign and discover the story of the building through the eyes of the community.

3 A new outreach strategy makes citizens aware of their contribution to the collective memory of the city, together with public events and participatory workshops to learn about, evaluate and improve the initiative.

4 The initiative is ongoing and being evaluated. It won't be limited to 100 buildings and the digital tool will be improved through the lessons learned. New proposals to extend the tool are being discussed with the municipality.

28

Budget/Financing

9,950 €

The total budget was used for human resources (design, installation) and services (publication, translation, printing). The idea was made possible and 90% funded by the European Heritage Days Stories call of the European Union and the Council of Europe. HERMES NGO finances 10% of the project (hosting, updates and new activities) through donations.

Management

- HERMeS designed and implements the initiative, with the support and input of the Syros Institute.
- From 2010 to 2015, the HERMES system was funded and updated by the Municipality of Hermoupolis and Region of Cyclades.
- The Municipality of Hermoupolis actively supports the project. Discussions to develop new projects in partnership with the municipality are ongoing. The Municipality and the South Aegean region supported the organisation of a cultural event to promote the initiative.
- Cultural organisations like the Institute Kyveli, Plagma and Anima Syros contributed by creating stories, disseminating the initiative and developing related projects.
- The Department of Product and Systems Design Engineering of the University of Aegean contributed through research and development of educational digital tools.
- Public schools organised educational activities to inform students how they could participate. Citizens contributed by creating and submitting their own stories.

Transferability

- Everyone can write, tell or draw a story about their city and heritage! For those citizens that are less keen on technology, alternatives should be provided.
- HERMeS uses open-source software that can be transferred to other locations. It is already being applied in cities in Greece, Albania and North Macedonia.
- With little budget, digital preservation and management systems for built heritage can be opened to community involvement.
- Cooperation with local authorities is key! It is important to develop a common understanding of what heritage and heritage protection means.
- Be sure your project is sufficiently flexible to be scaled up/down depending on the resources available.
- This initiative can inspire other community-oriented heritage services that encourage digitally creating and sharing stories about buildings.

Impact

- Boosts citizens' curiosity to know the stories behind the buildings of Hermoupolis.
- Allows the community to acknowledge their heritage and raises awareness of its fragility.
- Develops a feeling of collective heritage ownership and raises the sense of belonging to a place.
- Enables the community to shape their own opinion for the conservation management plan in the future.
- Promotes collaboration among individuals, public schools, the university and cultural organisations.
- Became an umbrella for other local heritage activities by different stakeholders.

Contact

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HERMeS
HERitage Management
e-Society

Links

100 buildings / 100 stories video
HERitage Management e System (HER.M.eS) video
Heritage Management e-Society NGO website
Hermoupolis Digital Heritage Management website

CULTURAL HERITAGE
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ARCHITECTS COUNCIL OF EUROPE
CONSEILDES ARCHITECTES D'EUROPE

KEA
EUROPEAN AFFAIRS

ERRIN European Regions Research and Innovation Network

Emma, the small giant

Old tradition reinvented: a giant step for participation and inclusion

(BE)

KORTRIJK

77,000

Participatory governance of cultural heritage

Challenge

The challenge was to revive the tradition of city giants through a contemporary and participatory method in a UNESCO creative city of design. Giants represent the spirit of the city and its people. Those from Kortrijk, a couple called 'Manten' and 'Kalle', were damaged and neglected in the 1990s.

Solution

The idea of inventing new giants crossed an already started project from Bolwerk, a local private NGO focusing on creation, encounter, wonder and ecology.
The city and Bolwerk created the opportunity for citizens to invent, design and build new giants representing the diversity of the city while providing opportunities for the creative sector. The participatory imagination and innovative creation of new giants symbolises today's city: dynamic and innovative. They had to address equally all citizens, newcomers and people with a different cultural background.

How ?

1 1st phase (2015-2016): Collect people's ideas. Industrial design students showed designs, models and animations of a new giant at Kortrijk's town hall. Students in teacher training developed workshops for primary school pupils to connect them with giant heritage and collect ideas.

2 2nd phase (2017 - 2018): refining concept and design. Bolwerk proposed a child for two existing giants, Mante and Kalle. Her name, Emma, meaning 'strong and huge', is the most popular girls' name in the region. Writers, musicians and artists wrote a story for Emma. Artists and creative entrepreneurs worked on sophisticated techniques for the new giant puppet. In 2018, Emma was registered as a citizen of Kortrijk during the annual city festival with a procession on the city's main market.

3 Now: Emma keeps bringing inhabitants closer. In a collective knitting campaign, 40 people knitted a 10-metre scarf during a 10-day marathon. Calls are ongoing to find volunteers to operate the giant.

4 In the future: A second giant will be created. Emma's friend will represent the city's ethnic diversity.

Budget/Financing

€ 123,055

The figure includes staff costs and volunteer students:
- 63.5% from the municipality
- 36.5% from Bolwerk (as a private investor)

Management

- A clear choice was made for a participatory, decentralised approach.
- Staff from Bolwerk led the project based on a cooperative management system between the city administration and a constellation of private actors and citizens: educational, youth and cultural organisations (private and public sector), and representatives from sub-municipalities were involved.
- Bolwerk gathered a group of volunteers via an open call in the Kortrijk newspaper, local press, social media, and so on. This group is responsible for the maintenance, cleaning, storage and performance of the giant.

Transferability

- Do not try to do everything by yourself. Analyse the challenges and look for the right partners, public, private and from civil society.
- Be humble and trust the knowledge, expertise and drive from actors in the creative and cultural industries.
- Approach cultural heritage in an innovative way: this helps promote social inclusion and shared ownership.

Impact

- Increased interest in the heritage of giants among inhabitants.
- Increased participation of a diverse set of people from civil society: 29 graduate students from Howest-Ugent, 120 pupils from different schools, 40 children involved during summer holidays, three groups of giant-committees from districts of Kortrijk, 10 young people (18 – 30 year) involved in the management of Emma, 40 scarf knitters.
- Six individual actors/entrepreneurs from the creative sector involved in the production of Emma
- Four performances of Emma in Kortrijk, three performances outside in other cities.
- "Pretty, pretty lady! How they can do it? It seems complicated with the mechanics, six people, amazing!" - quote of a spectator.

Links

www.kleineEmma.be
www.kortrijk.be/reuzen
www.kortrijk.be/reuzenvankortrijk

Contacts

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Ruben Benoit, Regisseur at Bolwerk
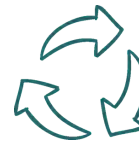ruben@bolwerk.be tel: 0032495783599

OPEK, public depot for the arts

A former custom office turned into a beehive for culture

Participatory governance of cultural heritage

Adaptive re-use of heritage buildings

(BE)

LEUVEN

101,700

Challenges

- Five cultural organisations were looking for a temporary relocation that could accommodate their infrastructural needs and low budget.
- A former industrial neighbourhood (the canal area) was at risk of a monofunctional urban redevelopment and absence of community feeling.
- There was a need for a physical space of encounter and recreation between side-by-side residential areas and their inhabitants.

Solution

Converting a listed industrial heritage building solved several challenges at once.
In Leuven, European Capital of Innovation 2020, cultural heritage has become an accelerator and resource of urban development, thanks, among others, to the OPEK independent art centre: one of the first grass-roots infrastructural initiatives in a listed building.

How ?

- While the five cultural organisations (united in TPAKT Infra, a non-profit association created to maintain and manage shared infrastructure) were looking for relocation, the city of Leuven was aiming to reactivate a former industrial district and find use for listed industrial heritage.

- Using an innovative finance and governance model, the city facilitated the reuse of a former customs office and entrepot, listed since 2003.

- After energy renovation by architects T'Jonck-Nilis, OPEK, a 6,000 m2 art centre, managed by TPAKT Infra, opened in 2010. Initiated as a temporary solution, it is now a vibrant cultural centre housing more than 10 organisations.

- Entering OPEK you can run into youth dance & theatre companies and art educational organisations, united in TPAKT Infra. These frontrunners were joined by other socio-cultural organisations in need of affordable space.

- OPEK has built its reputation as a creative and community hub for the whole city, attracting new talents and visitors. It is now a linchpin between the North and South side of the canal area, while the square in front stimulates encounters.

Budget/Financing

€ 1.7 million

- TPAKT Infra holds the lease for the space. For non-profit organisations being the owner of a listed building of this scale is a huge responsibility and financial risk.
- TPAKT couldn't get a loan with a private bank, so secured a €1,060,000 interest-free loan from the city, an innovative financial model. The renovation budget was €1,725,000. A yearly subsidy by the cultural department more or less covers the repayment.

Management

- The local government facilitated the process.
- In 2009, TPAKT Infra signed a lease with the city, later turned into a ground lease for 36 years. A ground lease is one way of reinforcing the role of civil society in heritage governance.
- The ownership and responsibility of conversion and conservation lies with TPAKT Infra.
- To manage their daily practices in the building, every partner organisation contributes an annual fee to TPAKT Infra.
- OPEK is a completely independent project that runs without any staff support from the city administration.

Impact

- OPEK has become a pioneer in the area, a creative hub attracting new players to work together, share infrastructure and reactivate heritage, enlivening community and public space.
- The municipality found its role as a facilitator, leaving grass-roots initiatives to lead projects, in the spirit of the commons. Cultural heritage is now more integrated into local policies as an accelerator for urban regeneration and community building.
- Leuven has now introduced the Vaartopia project, an urban renewal project for more affordable space for creatives in the area.

Transferability

- Accept that grass-root plans take time. The result can be a community-based programme with huge urban, social and economic impacts.
- Let local community participate from the beginning. Avoid being an alien that lands in residents' backyard out of the blue.
- Cohousing with other cultural organisations forces you to sharpen the identity of your organisation and brings many benefits, including financially.
- Heritage buildings can seem a source of many constraints, but they enrich your project and relationship with the community.

Links

www.opek.be
https://bit.ly/2YhsPga

Contacts

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Historic townhouse, home for young and old

Turning heritage into open, socially mixed, intergenerational co-housing

(PL)

LODZ

685,000

**Participatory Governance**   **Adaptive Reuse**

Challenge

The city of Lodz owns a large number of town houses. Many are in need of renovation and a new use. Many are part of the city's rich cultural heritage. On the other hand, Lodz seeks to create supportive and inclusive neighbourhoods and communities. How can this be combined?

Solution

Lodz used the energy-saving refurbishment of one of its heritage buildings to convert it into a multi-generational home.
The principles of lifelong design were applied and spaces and different levels of privacy created: private spaces for the individual residents, common space for all residents and an integration space also accessible to people from the neighbourhood.
The common and integration spaces allow for spontaneous interactions between residents and with people from the neighbourhood, facilitating the establishment of contacts and social ties.

How ?
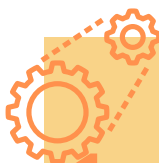
1 A group of seniors inspired the city council with co-housing.

2 City provided a heritage property in need of renovation for the multi-generational house project.

3 Planning the rehabilitation and developing the multi-generational model: 1) Hiring experts to draft a model based on good-practices from other countries and on focus group interviews with people who are entitled to live in communal flats. 2) Discussing the draft model in a working group with the city administration.

4 Refurbishment of the buildings.

5 Selection of the residents (interviews with 50 potential tenants).

6 Designing the rules of co-living with the future tenants.

7 Hiring an operator to organise the activities in the common space and to help to build up a housing community and links to the neighbourhood.

8 Moving in and testing how the multi-generational house works. The project was completed in 2018.

Budget/Financing

- For refurbishment: €1,924 million financed 100% by the municipality.
- For developing the model for the functioning of the multi-generational house: €37,000, 85% European Regional Development Funds (ERDF), 15% national co-financing.
- For NGO organising activities in common space for nine months €18,000; 85% ERDF, 15% national co-financing.

Management

- Local administration in charge of planning, organising and managing the project. Architecture Laboratory Foundation 60+ coming up with the model of the multi-generational house.
- Working group of eight representatives of the City of Łódź discussing the model of functioning.
- NGO 'Socially Involved' organising facilitation, integration and cultural activities in the common space for the residents and to engage with the neighbourhood.
- Residents in danger of social exclusion with interests in an intergenerational housing and community project.
- Municipal monument conservator accompanying the refurbishment of the heritage building.

Links

Website: https://bit.ly/329ZkOx
Facebook: https://bit.ly/2Egffmi
In EN: https://bit.ly/329J14n

Transferability

- Before starting the rehabilitation works, have the function of the building clear.
- Develop with focus groups / future tenants the functioning and principles of co-living.
- Involve future tenants in the planning of the apartments and common space.
- Turn heritage buildings into places for the people and their social needs.
- Select residents that favour interaction with other residents and the surrounding community.
- Have a person/organisation in charge of integration and facilitation to bring residents and community members together to build up a community spirit and mutual support schemes.

Impact

- Restoration of a heritage property while creating a housing space for social mixture and interaction with the neighbourhood.
- Implementation of several activities in the common space, such as laughter yoga, cooking classes, craft, art and literature classes, photography workshops, lectures and performances are improving quality of life increasing community cohesion.

Contact

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CULTURAL HERITAGE IN ACTION
Sharing solutions in European cities and regions
#EuropeForCulture

Co-funded by the Creative Europe Programme of the European Union

EURO CITIES

EUROPA NOSTRA

ARCHITECTS COUNCIL OF EUROPE CONSEIL DES ARCHITECTES D'EUROPE

KEA EUROPEAN AFFAIRS

ERRIN European Regions Research and Innovation Network

(c) Boris Renner

Dolní Vítkovice

From production of coal and steel to production of culture and creativity

(CZ)

MORAVIAN SILESIAN REGION

1,203,299

Participatory governance of cultural heritage

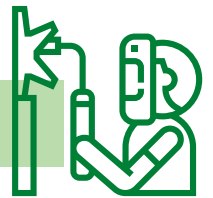**Adaptive reuse of built heritage**

Challenge

New contents of former industrial areas which lost their function present a real challenge in a post-industrial society seeking a low-carbon economy. The aim is to transform old factories into spaces with educational, cultural, social and creative functions. How do you find a sustainable and socially accepted model of industrial heritage conversion?

Solution

By building a strong stakeholder engagement strategy around prominent initiators, and developing a shared vision for Dolní Vítkovice, the region engaged in one of the most successful post-1989 industrial heritage conversion processes. With the help of EU structural funds, state subsidies and private capital, Dolní Vítkovice has become the second most visited cultural site in Czech Republic, second only to the Prague Castle.
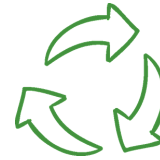
How ?

1 Identifying prominent initiators and urban architects is key to finding a sustainable concept for the revitalisation, assigning new functions to the original structures and developing new synergies. The main stakeholder of the conversion, local entrepreneur Jan Světlík, initiated the process by signing a memorandum with the National Heritage Institute (NHI), involving important architects via his social relations, and created the implementation team.

2 Building stakeholder engagement and finding the funding takes place gradually, through the implementation of activities.

3 Negotiation is a key aspect of the revitalisation, working closely with civil servants, building authorities, tax offices and many others.

4 Mapping and planning European subsidies enables structural investments in the facility. Following the completion of the revitalisation, it is necessary to work on the set-up and provision of the daily operations and marketing of the operation.

5 At present, the Moravian-Silesian Region, the City of Ostrava and other private and public partners co-finance projects, have their headquarters in the space, and participate in the organisation of concerts, festivals, etc. Due to their involvement, the former coal and steel factory is now a centre for cultural and creative industries.

36

Budget/Financing

€ 80 million

- 85% funded through the European Regional Development Fund till 2015.
- The annual budget is approximately €5.5 million.
- Private sources and public funds have been used for financing the projects, together with various national and European grants. Admission to buildings, rentals, advertising, partnership agreements, etc. represent the project revenues.

Management

- The Department of Monument Care of the Moravian-Silesian Region and the National Monuments Institute (Ostrava branch)
- Daily operations and marketing are provided by registered association (NGO) Dolní oblast Vítkovice, z.s. The members of the association are Vítkovice, a.s., Technical University of Ostrava, Cylinders Holding and Vítkovice Milmet.

Transferability

- Adaptive re-use of industrial heritage requires vision and heart. You need strong leadership, able to raise public and private interests. Involving the local university as well as committed and renowned architects broadens the vision and professionalises the stakeholder engagement.
- The gradual increase of interest and support of the public sphere is necessary, as the need for investment, management and communication grow. A well-built team, made of people able to plan, think, write and manage large projects is crucial.

Impact

- Improved access to educational, cultural and artistic activities.
- Renewed stakeholder engagement in the conversion of an industrial heritage site.
- Increased attractiveness of the region, new flow of visitors and activities: the number of visitors has grown from 4,300 (2004) to 1,675,029 today.
- Creation of new businesses around the new services linked to the revitalisation of the building.
- Creation of tailored programmes for schools or other educational and interest groups.

(c) Boris Renner Coo

Links

Website: www.dolnivitkovice.cz
Timeline of the site conversion up to 2017 (new projects not included): www.dolnivitkovice.cz/en/about-dolni-vitkovice/
 YouTube:
www.youtube.com/channel/UCBSc-DIiUwJDif9oj3btAXA

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Nantes Patrimonia

A digital platform for discovery and expression of heritage

Participatory Governance

(FR)

NANTES

310,000

Challenge

The challenge was twofold:
- Conduct important work on heritage conservation.
- Foster citizen participation and access to culture for all by bringing citizens closer to their everyday heritage and make them actors in the life of their city and their district through subjects that bring them together and that represent them.

Solution

The online Nantes Patrimonia platform provides digital tours, articles and interactive cartography, showcasing urban history, daily life, architecture, historical events, and the latest news on Nantes heritage.

City staff and citizens (professionals or amateurs) contribute by providing testimonies, photos, videos, historical content, anecdotes etc.

Proposals are moderated based on a contribution charter. Workshop results showed residents wanted reliable moderated data. Users will also be able to contribute to map-tracking or make an online multimedia contribution.

How ?

The portal was built over four years (2015-2019) by professionals and over 100 citizens. The main steps include:

1 Preliminary study to collect needs and expectations of future users.

2 Citizen workshops on 'What is heritage for you?' and creative workshops on future uses of the platform.

3 A study day on 'Heritage and citizen expression: the Faro Convention' as a basis for the construction of the Nantes heritage approach.

4 Ergonomic design and testing of the platform with locals.

5 Public meeting on: 'What is Nantes Patrimonia? How and why to contribute?'

6 May 2019: Official launch of version one of Nantes Patrimonia: contributions are sent to the Patrimonia team.

7 September 2020: launch of version two of Nantes Patrimonia: contributions can be uploaded onto the platform directly.

8 The Nantes archives launched a call for souvenirs from the lockdown period.

Budget/Financing

€ 770,000

€770,000 euros, including VAT (forecast) for versions one and two (without human resources development):
- data and content management programmes €215,000
- technical developments €170,000
- ergonomics, graphic design, communication €150,000
- preliminary studies and collection €110,000
- editorial accompaniment, animations and co-constructions €125,000

65% comes from the municipality, 5% from the state and 30% from European Regional Development Funds.

Management

The heritage and archaeology department of the city administration led the project, working closely with the citizen dialogue department and the digital resources department.

12 people worked on the set up of the platform, nine are involved in its monitoring:
- Heritage Department: one project manager, one digital project manager, one webmaster, one iconographer, one director of the Nantes archives (+ content editors)
- Digital Resources Department + external service provider: one project manager, one cartographic referent + one external project manager
- Communication Department: one community manager

Link

Nantes Patrimonia platform:
https://patrimonia.nantes.fr/home.html

Transferability

- Develop an internal working group gathering the different city departments involved: this is key to learn to speak the same language (in particular with IT colleagues).
- Involve heritage associations, universities and local citizens for knowledge sharing.
- Use the right technical tools: content management system (Jahia), geographic information system ArcGis (ESRI), database management system (PostgreSQL), electronic document management (Nuxeo)

Impact

The platform is continuously evaluated on traffic, number of citizen contributions, sharing on social networks. As of 01 July 2020:
- 20,769 visits, averaging 8.15 minutes each
- 141,556 views of map apps
- 72% of the articles and tours available on the platform come from citizen contributions

Since the launch, unidentified participants have come forward. Groups of locals have formed to help people discover their neighbourhood by creating digital tours. From September 2020, citizens' workshops will evaluate the platform. Nantes has been approached by neighbouring municipalities to extend the platform.

Contact

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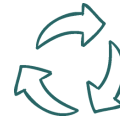gaelle.caudal@mairie-nantes.fr

(c) Christoph Stark

Water tower quenches cultural thirst

Transforming a water tower into a collaborative artist and event space and an urban and cultural laboratory.

(DE)

Oberhausen

212,679

Participatory Governance

Adaptive Reuse

Challenge

Due to the industrial decline of the Ruhr area, Oberhausen's main station lost its importance and its 33 meter high water tower lost its function. The tower is under monument protection and presents an important landmark with which the inhabitants of Oberhausen identify. Due to its construction, containing two concrete water tanks in the upper section, the building could not easily be reused and was partly vacant.

Solution

To support the transformation of the central station area and make the water tower accessible to the public, the artists' collective kitev came up with the idea to restore the protected building envelope of the tower to its original state and transform the three levels beneath the water tanks on the sixth floor into space for artistic and creative work dedicated to temporary and projects related activities in the region. This began in 2006.

How ?

1 Idea from the cultural scene: Artists' collective kitev.

2 Working with the city: After long negotiations, the German railway company signed a 20-year rent-free contract on the condition that the space is used for artistic activities.

3 Acquisition of funding from multiple sources: Public funding from state and city level and resources of the arts collective from sponsoring, foundations and 'brain and muscle' contributions.

4 Teamwork and involving volunteers in the planning and construction phase. Volunteers helped with brain and muscle power. To build the sense of community, a fixed ritual with all participants was the daily lunch in the tower.

5 Continuation of the open and collaborative approach in the use phase.

Budget/Financing

€680,000

80%
from federal state
regional programme
"Take initiative"

10%
from city of
Oberhausen

+

10 %
from kitev sponsoring (foundations and
construction companies) and its own
contributions (brain and muscle power).

Management

- Artists' collective kitev as key initiator, planner, organisator, team worker, manager of the site.
- German railway company as owner signing a 20 year rent-free contract for kitev.
- Federal state funding 80% of the budget through the 'Take initiative' programme
- City of Oberhausen, funding 10% of the budget and supporting the initiative with their employees.
- kitev members, friendly colleagues and citizens as volunteers supporting the project with their own contributions and man power.
- Foundations and construction companies sponsoring construction materials.
- Monument authority accompanying the restoration of the tower.

Impact

The project, through its openness to civic participation, has allowed people to bond and identify strongly with the historical building through very personal experiences.
The involvement of volunteers in the planning and construction phase has created a community.
Since the opening of the water tower in 2013, it has become the nucleus for artistic action and a networking point for local, regional and international cooperation projects i.e. New Ideas for Old Buildings, Refugees' Kitchen, Free University of Oberhausen.

(c) Christoph Stark

Transferability

- Active initiator, who can inspire people and organisations for a hands-on project.
- Goodwill cooperation between a cultural initiative, the city and its administration, owner of the site and the region to redevelop a landmark in the city centre for the common good.
- Good teamwork among the participants through constant personal contact and joint actions.
- The willingness to reuse cultural heritage for public purposes and to involve interested citizens and cultural workers in the process to become creators themselves.
- Have passion and patience throughout, and constant dialogue, sharing successes that others can learn from.

Links

- kitev collective website and Facebook page: https://kitev.de/ https://www.facebook.com/kitev.de/
- Route of industrial culture in the Ruhr region: https://www.route-industriekultur.ruhr/
- Video of the opening: https://vimeo.com/78331713

Contacts

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Mr Christoph Stark (CEO), kitev
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Kapana Creative District

Revitalising the city through calls to creatives

(BG)

PLOVDIV

338,153

Participatory governance of cultural heritage

Adaptive reuse of built heritage
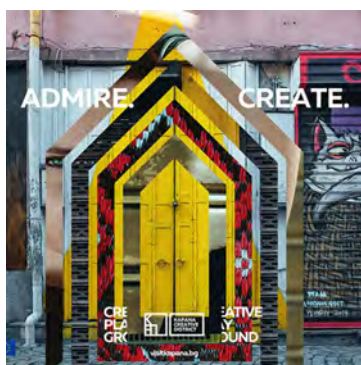
Challenge

Plovdiv is the oldest continuously inhabited European city. In its downtown area, much of the cultural heritage had become derelict, forgotten or abandoned, and the urban spaces and buildings were in need of revitalisation and intervention. Public space was dominated by car parking.

Solution

In 2019, Plovdiv was European Capital of Culture. One goal was rediscovering and revitalising the historic downtown neighbourhood Kapana to spark wider city centre revitalisation.
The neighbourhood became a 'playground' for creatives, using open calls from the city to support the growth of creative businesses and an attractive city centre.
In parallel, the municipality renovated and pedestrianised public areas. Cultural spaces, bars and cafes were developed for people to interact and to allow people to participate in the vibe of the creative district.

How ?

1 Through open annual calls, starting in 2014, the cultural and creative sector was invited to help create 'Kapana Creative District'. The calls invited creatives to negotiate with property owners to set up in neglected or abandoned spaces, with the city covering rent for one year. Later calls shifted funding from rent to supporting creative work so the creative industry could develop in real market conditions.

2 The annual open calls each have a different theme. The first was on setting up the district; the second also had a focus on events; the third on the urban environment; the fourth on French culture; and the fifth on youth culture, circus and street art.

3 Annual thematic open calls will continue to establish Kapana Creative District as a long-term initiative to foster the creative quarter's development. The future calls will continue to combine artists' settling in the Kapana quarter and the realisation of events and initiatives in urban environments.

Budget/Financing

€ 3.6 million

- For projects from thematic calls (2014-2019): €100,000 financed by the municipality.
- For infrastructural projects in the public areas: €3.6 million (70% financed by the municipality, 30% by the national government).

Management

- Plovdiv Municipality (four people) and Plovdiv 2019 Foundation (15 people) in the framework of the European Capital of Culture bid and implementation.
- Strong support and partners implementing individual projects: cultural operators, many NGOs from the arts and cultural sector and single artists and students.

Transferability

- From the beginning, base the redevelopment process on public discussions and world-cafés with local citizens, businesses and representatives of local government. Dare to do open-for-all polls on infrastructural decisions.
- Build partnerships; involve people through visits and experiences that mix passive with active roles: Watch & perform, admire & create etc.
- Create friendly and comfortable spaces for leisure and cultural appreciation.
- Have a diverse jury judging each open call.
- Be open-minded and brave in supporting artistic experiments.

Impact

- A unique culture with galleries, studios, workshops, bars, cafes and restaurants has developed, where art meets business and creativity meet economic growth.
- Since 2014, 55 cultural activities have been supported, with hundreds of events year-round. In 2017 more than 500 active businesses were mapped in the neighbourhood.
- In 2019 Kapana Creative District received the award 'Guardian of Bulgarian Architectural Heritage'.
- Through the open-call approach, cultural operators acquired new skills and capacities, and built relations with the Plovdiv 2019 Foundation.

Links

Website: www.visitkapana.bg/en/
Video: https://vimeo.com/192775121
Open calls: https://bit.ly/2NU1Gus
12 project winners from 2019

Contact

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Open Hub in the Ancient San Peters' Cloisters

Francesca Vezzani ©Comune Reggio Emilia

(IT)

REGGIO EMILIA
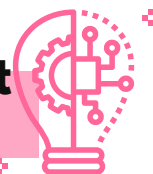
👤 **172,371**

Cultural heritage supporting social innovation and urban digital transformation

Participatory Governance

Adaptive re-use of heritage buildings

Quality of interventions on cultural heritage

Challenge

Reggio Emilia is one of the largest cities in the industrial Emilia-Romagna region. In the last 20 years, the city has been confronted with industrial decline and the challenging transition from a manufacturing economy to a knowledge and innovation economy. This has particularly affected the historic city centre, increasingly abandoned by residents and businesses. This led to rising unemployment, social exclusion and the risk of losing its distinctive local identity.

Solution

The municipality restored the former Benedictine monastery of Saints Peter and Prospero (also known as Cloisters of San Pietro), a historical complex in the city centre, integrating quality architectural renovation and adaptive re-use to host an urban 'Open Lab', a hub for social, cultural and business projects. The hub gathers the local authority, citizens, businesses and researchers for cul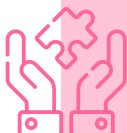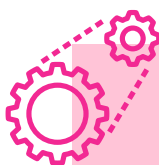tural experimentation, social innovation, young entrepreneurship, wellbeing, digital transformation and collaborative economy through participatory and bottom-up approaches, contributing to urban regeneration.

How ?

1 In March 2019, the municipality initiated the restoration of the Benedictine complex of Saint Peter and Prospero. The municipality worked with architects and the Regional Office for Cultural Heritage Protection.

2 In parallel, the municipality started a participatory process with local stakeholders to co-design the mission and activities of the Open Lab to be established in the renovated buildings, including citizens, cultural associations, artists and creators, social innovators, industrial research networks, organisations that promote technology transfer, incubators, local universities and research centres.

3 The co-design process resulted in the definition of the strategic guidelines for the Open Lab management model and functions. Following a public tender, the municipality collaborated with the local Consortium of social cooperatives to manage the Open Lab.

4 The Cloisters and the Open Lab opened to the public to host cultural events, educational programmes and training in creative and digital skills, and co-working spaces for prototyping of goods and services.

Budget/Financing

€ 3,950,000

- 80% was funded by the Emilia Romagna region through the European Regional Development Fund's Regional (ERDF) Operational Programme (Axis 6 'Attractive and Participatory Cities')
- Renovation and functional recovery of the building: €2,700,000 (€1,750,000 from ERDF; €950,000 from the municipality of Reggio Emilia)
- Open Laboratory: €1,250,000 (80% ERDF; 20% municipality of Reggio Emilia)

Management

- The Department of Competitiveness and Innovation of the municipality led the implementation process. Considering the cross-sectorial nature of the project, the deputy mayors and the heads of other municipal departments were closely associated with the projects through an executive committee (cultural services, communication, digital transformation and technological innovation; culture, territorial marketing and tourism).
- The Consortium of Social Cooperatives ('Consorzio Cooperative Sociali Quarantacinque'), an association of local cooperatives working in the social, education and cultural sectors, is playing a crucial role as managing body of the Open Lab.
- Cultural associations and institutions were represented in a scientific committee providing technical advice to the municipality (local theatres Palazzo Magnani Foundation, Aterballetto Dance Foundation, Peri Musical Institute).
- The Emilia-Romagna Region, in particular the Regional Department of Architectural Heritage and Landscapes, offered crucial administrative and financial support.

Transferability

- Do not be afraid of new technologies to protect, restore and enhance cultural heritage.
- Encourage the re-use of cultural heritage as a means of giving the city/region a distinctive character and improving its attractiveness.
- Make sure to use an inclusive multi-stakeholder approach to decision making based on co-creation and co-design processes.

Impact

- Improved citizens' engagement in adaptive reuse of local cultural heritage.
- Reinforced dialogue and multi-stakeholder collaboration through co-creation and bottom-up processes.
- Creation of new models of participatory governance for cultural heritage.
- Improved cross-collaboration between cultural heritage and other sectors such as cultural and creative industries and ICT.
- Creation of employment opportunities in the historic city centre fostering social inclusion.
- Increased offer of educational and cultural opportunities for local communities.

©Comune Reggio Emilia

Links

For more info in Italian: https://bit.ly/3iK9hKi
Video of the renovation: https://bit.ly/3gxBS3y

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EUROCITIES

EUROPA NOSTRA

KEA EUROPEAN AFFAIRS

ERRIN European Regions Research and Innovation Network

COMUNE DI REGGIO NELL'EMILIA

Reggio Emilia città delle persone

Pactum of Römerland Carnuntum

Guidelines for sustainable habitat development

Participatory Governance

(c)Andreas_Hofer_Blickauf Hoeflein

(AT)

ROEMERLAND CARNUNTUM

90,426

Challenge

Located between Vienna and Bratislava, the Römerland Carnuntum region boasts rich cultural heritage dating back to Roman times. One of the fastest growing regions in Europe, its 30 municipalities are increasingly confronted with competing interests. On the one hand, the great land-use pressure resulting from the development of settlements, industries and services; on the other, the development of a planning and building culture that considers and preserves its cultural landscapes.

Solution

The Pactum of Römerland Carnuntum, signed by the region's 30 mayors, calls for an intermunicipal commitment to common, mindful planning and execution of building activities.
Built around nine principles, the pactum is tested in follow-up projects, including innovative participatory formats, to implement criteria to preserve built cultural heritage through a regional planning advisory board.
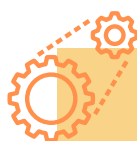
How ?

1 The Vienna University of Technology moderates a participatory adaptation of overarching federal guidelines on building culture to regional level.

2 Participatory workshops shape an exchange with mayors, politicians, civil servants, master builders, architects and spatial planners, etc. The discussions include other regions, as well as lectures from international experts.

3 Discussions are built around topics such as planning culture, sustainable intercommunal habitat design, construction, housing and settlement.

4 Nine principles are identified, guiding the future of habitat development. They constitute the core of the Pactum, signed by all the region's mayors during a public ceremony commit to a common regional planning and building culture.

5 The LENA Toolbox provides practical tips to implement the nine principles, with measures such as establishing a regional advisory board, and advice to facilitate communication, etc.

6 Local activities to increase awareness and knowledge of land use and building culture are organised by municipalities, such as an architectural competition for the construction of a primary school.

Budget/Financing

€ 90,858

- 40% for personnel costs
- 40% for professional management by the Vienna University of Technology
- 15% for the organisation and implementation of events (workshops, plenary sessions, etc.)
- 5% for public relations, printing, events

The initiative received funds from the EU LEADER programme.

Management

- The 30 municipalities are members of the Regional Development Association Römerland Carnuntumn which is responsible for the main implementation of the Pactum, and is committed to strengthening and developing the region of Römerland Carnuntum.
- The purpose of the association is to preserve and improve living conditions in the region and develop of a profile for the living, working, economic and educational area in the region.
- The Vienna University of Technology (Institute of Spatial Planning) was in charge of managing the participatory process, as well as for the evaluation of the activity.

(c)_Andreas_Hofer_KellergasseHoeflein

Transferability

- This practice provides public authorities with a participatory methodology to co-define shared principles for sustainable habitat development.
- A toolbox with practical tips facilitates implementation and indicates how to secure long-term impacts. From this experience, you can learn how to build consensus amongst the locals while securing broad intermunicipal political commitment.
- It also provides an example of how to transfer national/federal guidelines to the local level via a broad participatory process.

Impact

- Increased involvement of all stakeholders in the development of planning and building policies.
- Broad acceptance of cultural preservation measures.
- Improved building culture within the region, which takes into account the preservation of cultural landscapes.
- Intermunicipal political commitment for a common planning and building culture.

Links

(In German)
LENA: https://cutt.ly/Zfp3MMJ
Video: https://cutt.ly/pfp3CgZ
https://www.youtube.com/embed/HtlrCSmjDTc

Contact

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RÖMERLAND CARNUNTUM

Archive for an Inclusive City

Crowdsourcing Intangible Heritage

Participatory governance of cultural heritage

(NL)
ROTTERDAM

1.2 million

Challenge

Rotterdam is a large city in the Netherlands renowned for its rich cultural heritage. Despite the large collection of the Rotterdam City Archive (Stadsarchief Rotterdam) - one of the oldest in the country and part of the municipality – part of the city's intangible heritage was overlooked by formal government records. Memories, stories and oral traditions were at risk of oblivion as citizens are not sufficiently involved in heritage collection, preservation and dissemination.

Solution

The collaboration between the grassroots cultural heritage organisation DIG IT UP and the Rotterdam City Archive enabled a formalised cultural heritage collection process involving local communities to enrich the city's historical archives through crowdsourcing. Citizens were able to record, describe, and give context to elements of collective urban culture and identity which otherwise could have been overlooked by formal government records.

How ?

1 Identification of the most suitable tool to collect data and memories (2019): DIG IT UP, leader of the initiative, and the Rotterdam City's Archive identified the features needed in a digital tool. The chosen open-source 'OMEKA-S' is adaptable and would facilitate digital exhibitions and data sharing.

2 Developing user-friendly templates suitable collecting and archiving personal memories, using the international cultural heritage description protocol and formats, and creating an instruction manual. At the same time, training volunteers.

3 Crowdsourcing intangible heritage and memories: the practice was introduced to different groups, communities and individuals in Rotterdam, who collected videos, photos and audio. The conservation and preservation of the inhabitants' cultural heritage will be assured by the collaboration with the city archives.

4 Other entities have expressed interest in the project both in the Rotterdam area (e.g. Museum Rotterdam, Bibliotheek Rotterdam) and at the national level (Stadsarchief Amsterdam, Dutch National Photography Museum).

Budget/Financing

€ 31,260

- €20,000 from the city
- €7,680 from the Rotterdam Archive
- €3,640 from DIG IT UP

Management

- Dig It Up, a grassroots cultural heritage organisation, managed the initiative in cooperation with Stadsarchief Rotterdam, the city's archive. The archive is part of the municipality of Rotterdam and falls under the cluster 'Services'.
- The Rotterdam department of social and cultural development sustained the initiative with three members of its staff.

Transferability

- Think about the initial investment for the database - templates and other working documents just need to be translated and adapted to other local scenarios!
- Do not be afraid to involve different institutions and get advice.
- Monitor and record communities' feedback. This will help to adapt your methodology.

Impact

- Reinforced collaboration between citizens and local cultural institutions through a common methodology and techniques.
- Improved data collection and cataloging of inhabitants' memories and intangible heritage.
- Raised awareness on the importance of heritage preservation in local communities.
- Reinforced citizens' engagement and empowerment in collectively contributing to safeguarding common heritage.

Links

https://stadsarchief.rotterdam.nl/
http://digitup.nl
Pandoras Musicbox: https://digitup.nl/pandora/

Contacts

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Simone da Silva Director - DIG IT UP
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Saaremaa song and dance celebrations

A repository of living traditions

Participatory governance of cultural heritage

(EE)

SAAREMAA

30,000

Challenge

Song and dance celebrations are a tradition of Saaremaa, and more widely of Estonia and the Baltic states. The Baltic Song and Dance Celebrations have been listed UNESCO Intangible Cultural Heritage of Humanity since 2008. These gatherings have been key for Saaremaa's community and cultural participation for over a century, preserving and transmitting the local heritage. The question is how to organise high-quality yet accessible festivals that preserve and revitalise local heritage?

Solution

The celebrations are organised in a participatory way, involving different community groups: From public authorities to civil society as well as dancers and singers. The community participates in making key decisions around the festivals, such as choosing their themes and names. To stay relevant to the community, some traditions have been reinterpreted or blended with modern expressions. This attracts the younger audience in particular.

How ?

1 In 2019, the Saaremaa Municipal Government kicked-off the preparations for the 52nd Song and the 47th Dance Celebrations (postponed due to the COVID-19 pandemic). To ensure civil engagement and community support, public competitions were launched to select the themes and overall vision of these two major events and the artistic committee to implement them. The community submitted proposals and expressed their needs and interests.

2 Proposals were then evaluated by a jury composed of representatives of the Saaremaa Municipality, the Saaremaa Folk Culture Society, choir and dance directors, and the Estonian Choir Association.

3 To ensure a balance of different interests, an organising committee was formed with representatives from the municipal government, folk culture specialists, community leaders, cultural figures, journalists, choir members and dancers.

4 The organising committee launched a public competition to select new dances for the programme, and commissioned new songs from contemporary and well-known musicians who mix and reinterpret traditional folk music.

5 The postponed song and dance celebrations will now both take place in 2021

Budget/Financing

€ 60,000

The total budget for the two celebrations is €60,000 (€30,000 each).

- 75% of the total budget comes from Saaremaa Municipality
- 25% comes from the national government and 5% from sponsors and private investors

Management

- The organising committee manages the two events. It is composed of 20 representatives from the municipal government, non-profit organisations, community leaders, cultural figures, journalists, singers and dancers. The committee is led by the head of the Culture and Sports Department of Saaremaa Municipal Government.
- 44 choirs, 55 folk dance groups, three brass orchestras, eight folk ensembles and one instrumental player are involved in the organising process. In total, 1,600 singers and 2,000 dancers are involved.
- Around 100 volunteers contribute to the organisation of the events. Active community members organise and lead volunteer work.
- Local newspapers and radio are involved as media partners.

Impact

- Popularises folk dance and choral singing among young people and children, allowing inter-generational exchange and the transmission of knowledge and traditions.
- Regular celebrations (every five years) give the community a sense of identity and continuity.
- Promotes cultural diversity and creativity while preserving historic values and traditions.
- Promotes active citizenship and participation in cultural heritage through volunteering.
- Brings the community together at local, regional and national level.
- Contributes to social cohesion by involving all social, gender and age groups.

Transferability

- The organising process can be transferred to any festival or celebration in Europe, and other song and dance festivals in Estonia, Latvia and Lithuania.
- Folk festivities are grassroots. Participatory and bottom-up approaches are crucial for communities to truly commit to a project. The process of preparation itself is as important as the outcome.
- Combining funding sources, including private investment and earned revenue ensure the sustainability of an event.
- Public gatherings and cultural events, (respectful of measures in place) will be key to post-crisis mental and social recovery.

Links

Video of the last edition of the Celebration
Baltic song and dance celebrations on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

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SAAREMAA VALLAVALITSUS
SAAREMAA MUNICIPALITY GOVERNMENT

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Oil and ancient olive trees

An engine for sustainable development

(ES)
SENIA

👤 111,514

Participatory governance of cultural heritage

Challenge

Despite the many things that unite the people of Sénia, coordinating across three different autonomous communities and 27 municipalities (15 from Valencia, nine from Catalonia and three from Aragon) posed a challenge.
All share a high concentration of ancient olive trees which, besides their natural, cultural and heritage value, produce high-quality olive oil.
The need to preserve the natural cultural heritage while creating sustainable development for the area was the starting point for the initiative 'Ancient olive trees of the Territorio Sénia'

Solution

The 27 town councils formed the Taula del Sénia Commonwealth in 2006, which then joined private stakeholders (tree owners, oil producers, restaurants and other actors) to form the non-profit Sénia Territory Association. An oil brand was created to control production of certified oil from ancient olive trees.
A holistic, cross-sectorial project now preserves the ancient olive trees and deals with oil production, tourism, cultural and educational activities and more, to make the trees a symbol of the territory and drive sustainable development.

How ?

1 The Taula del Sénia Commonwealth carried out an extensive inventory to map the number and characteristics of ancient olive trees in the area.

2 As a joint initiative of the Commonwealth and the Sénia Territory Association, from 2009 to 2013, the four-year pilot project 'Oil and ancient olive trees, the engine of sustainable development in the Territorio Sénia' was developed. This project was the starting point for other related projects to support tourism, entrepreneurship and employment in the years to come, under the umbrella of the 'Ancient Olive Trees of the Territorio Sénia' initiative.

3 Historical oil mills were restored as museums and as a point of sale for olive oil. Areas for visitors were also developed. The property owners, oil mills, and gastronomy and tourism actors that consume and promote the certified olive oil signed agreements for cooperation.

4 In parallel, scientific research and outreach activities, including an traveling exhibition, participation in the European Heritage Days and public events were developed to foster community engagement.

5 The initiative is ongoing and will be expanded.

Budget/Financing

€ 2.428 million

- €76,500 for the inventory of ancient olive trees
- €1,504,833 for the Ancient Olive and Oil Project
- €97,117 for book production
- €151,711 for natural museums
- €373,030 for oil production and job creation projects (2013 – 2014, 2018)
- €79,500 for a tourism study and microsite
- €13,800 for European Heritage Stories
- €132,000 for congresses and exhibitions

The funding sources were:
- 23.4% from the 27 municipalities through the Taula del Sénia Commonwealth
- 22.2% from the Provincial councils (Generalitat of Catalonia, Generalitat of Valencia and Castellón, Tarragona and Teruel councils)
- 54% from the Spanish Ministry of Environment and Rural and Marine Affairs
- 0.4% from the European Heritage Stories of the EU and the Council of Europe

Management

- The project is led by the Taula del Sénia Commonwealth and the Sénia Territory Association.
- Representatives from the private sector (landowners, mills, restaurants, tourism) are closely involved through the Sénia Territory Association.
- Volunteers and the local community contribute to activities.
- The 27 municipalities, the provincial councils of Catalonia, Valencia, Castellón, Tarragona and Teruel, as well as the national administration support the initiative financially.

Transferability

- The practice could inspire other territories in Southern Europe, especially in the Mediterranean Basin, where there is a significant number of ancient olive trees (Italy, Greece, France and Portugal).
- Before conceiving a project, make sure to know the dimension and characteristics of your heritage assets through inventories, studies and research.
- Given the public and private mix of entities, consensus, close cooperation and exchange of information are vital for the success of the project. Devise the correct governance structures to involve different public and private actors.

Impact

- Advances in conserving and protecting ancient olive trees.
- Greater awareness among tree owners and locals.
- The culture of the oil, local products and new economic activities have created jobs and slowed down depopulation.
- Increased quality production of oil.
- Cross-sectoral collaboration between stakeholders.
- Increased tourism, and a steady increase of yearly visits to the natural museums of ancient olive trees.
- Legislation to protect ancient olive trees in Valencia approved in 2005 and a law proposed in Catalonia.

Links

Ancient olive trees in the Territory of Sénia flyer
Nature Museum of Millenary Olive Trees in Arión video
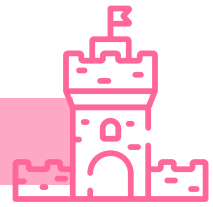The Sénia Territory Millennium Olive Tree Landscape video

Contact

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MANCOMUNITAT
TAULA del SÉNIA
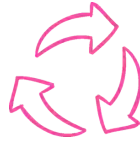
Revitalisation of Šibenik's Fortresses

Transforming fortresses into a major cultural hotspot

(HR)
SIBENIK

44,539

Adaptive re-use of heritage buildings

Quality of interventions on cultural heritage

Participatory governance of cultural heritage

Challenge

St. Michael's fortress is the oldest of four fortresses in Šibenik, dating back to the early medieval period, while Barone Fortress was built in mid-17th century outside the city's historical centre. Both fortresses were left for centuries to decay and had no public utility, or economic or social function anymore. The question was how to give a second life to this heritage while enhancing its cultural value and giving it a new social utility which is economically sustainable?

Solution

The objective of the project was primarily twofold: revitalisation and valorisation of the heritage sites along with the development of cultural contents on the sites.
The fortresses were restored to become one of the most visited historical monuments in Croatia, but also transformed into modern cultural and entertainment venues, hosting numerous performances and events.
As a result, these remarkable sites have been preserved and Šibenik has positioned itself as a major cultural hot spot, where tradition and modern technology are successfully blended.

How ?

- The St. Michael's and Barone Fortresses were revitalised in 2014 and 2016, respectively.

- The public cultural institution 'Fortress of Culture Šibenik' was founded in 2016 manage and promote Šibenik's fortification system's sustainable use.

- All year the site hosts cultural, educational and entertainment events (dance performances, concerts, movie nights, workshops, conferences, etc.)

- A 'Šibenik Fortresses Friends Club' was created to reconnect local community with its newly revitalised cultural heritage. The club promotes the fortresses' events, raises awareness and creates a sense of ownership among locals.

- Members of the Friends Club are invited to say which sites they would like to see restored in and around Šibenik. Part of the membership fee is invested in cultural programmes, while another part is invested in preservation, research and conservation.

- Products of over 60 local SMEs are presented and sold at the sites. The institution also works with cultural NGOs, local media and educational institutions.

Budget/Financing

- St. Michael's Fortress was renovated with a total budget of €1.66 million, and the Barone fortress €1.37 million, partly funded through the European Regional Development Fund and the Instrument for Pre-accession Assistance, plus funds from the city.
- In 2019, the Fortress of Culture Šibenik had an annual operational budget of €1.35 million, 92.9% of it from tickets, sponsorships, souvenirs, rental and other services. Other sources of financing include the City of Šibenik (0.47%), the Croatian State (1.28%, through a programme of the Ministry of Culture) and the European Social Fund (5.35%).

Management

- 'Fortress of Culture Šibenik' sustainably manages and preservs Šibenik's fortification system for the economic and social well-being of locals.
- It manages the programming of events.
- More than 50 people were directly involved in the revitalisation projects, including staff from various departments of the city and experts. The institution currently employs 33 staff members on a permanent basis and 40 in summer.
- Stakeholders collaborate with the institution: experts, public institutions, SMEs from the Šibenik-Knin County, travel agencies and hotel companies, tourist guides, etc.
- The Fortress of Culture Šibenik also cooperates with numerous cultural organisations and associations at national and international level.

Transferability

- Find the best possible balance between heritage preservation, promotion of culture and audience development.
- Invest significant resources in building a strong relationship with the local community, artists and businesses.
- Build your project with in-house human resources and outsource only if you cannot do otherwise. A worker who believes in shared goals is a great asset for your team.

Impact

- The success of the revitalisation projects is reflected in the large number of visitors. In 2019, nearly 200,000 came to the fortresses to visit or to attend an event. There is a constant interest and increase of visits in all groups of visitors.
- The historic ambience combined with quality programmes has brought the fortresses to the status of the most prestigious stage in the region.
- In 2019, 55 events took place on both fortresses (film, music and stage programmes). The Friends Club has more than 4,000 members – around 10% of Šibenik's population.

Links

Website: https://www.tvrdjava-kulture.hr/en
Video overview of the St. Michael's Fortress:
https://bit.ly/304Q7ao
Video overview of the Barone Fortress:
https://bit.ly/302JTYC

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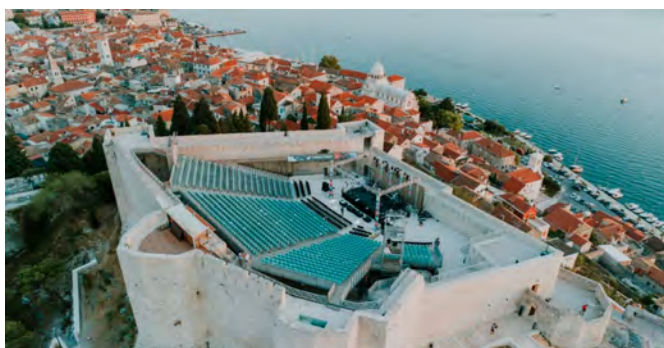
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credits- PSML-Luis Duarte

Park of Sintra Welcome Better!

Innovative solutions to balance conservation and accessibility of heritage sites

Quality of interventions on cultural heritage

(PT)

SINTRA

381.728

Challenge

The Cultural Landscape of Sintra (part of the Sintra Cascais Natural Park of and UNESCO World Heritage Site) is a major tourist destination in Portugal attracting more than 3.5 million visitors in 2019. However, the site's accessibility to people with disabilities or mobility issues (including elderly people) was challenged by architectural and infrastructural barriers, lack of inclusive information and communication and insufficient staff capacity to address their needs.

The site's large area (approximately 145 km2), heterogeneity and strict conservation rules prevented the development of an easy and standardised solution.

Solution

The site's managing authority (including the municipality of Sintra) involved a multi-disciplinary team including representatives of people with disabilities (hearing and vision impairment) and mobility issues to develop a holistic approach improving the park's accessibility.

The solution addressed three complementary aspects:
- structural interventions to reduce mobility barriers while respecting conservation principles
- adapted information and communication
- training and capacity building activities to reinforce staff's capacity to answer the needs of highly diverse audiences.

With this approach, the site improved cultural participation, in line with European inclusive tourism policies and strategies.

How ?

1 In 2013, the site's managing authority (Parques de Sintra – Monte da Lua PSML) set up a multidisciplinary team to supervise and implement the project involving site managers, architects, engineers and accessibility experts, heritage conservation and restoration specialists, key associations representing the main target groups (people with disabilities and mobility issues) active in the territory. The site's managing authority is co-owned by the Municipality of Sintra (15%), the General Directorate of the Treasury and Finance (35%), the Institute for the Conservation of Nature and Forestry (35%), the Portuguese Tourism Board (15%).

2 PSML engaged with the stakeholders to develop a coherent approach for the site's adaptation strategy. This included three complementary aspects of accessibility: physical access (outdoor and indoor mobility conditions); cognitive access (information and communication); and adapted cultural and educational services. The multidisciplinary team ensured balance between conservation principles and accessibility requirements.

3 PSML tested the solutions with target groups, including the app 'Talking Heritage' to facilitate access to the site.

4 Local associations trained PSML's staff (managers, employees and volunteers) to better address the needs of people with disabilities (including sign language and braille) and reduced mobility. While the renovation and accessibility project ended in 2016, its outcomes are still implemented.

Budget/Financing

€ 1.927 million

The overall budget of the project is €1,927,000 over three years: 75% from PSML's own revenue and 25% from the Portuguese Tourism Authority.

Management

- Parques de Sintra – Monte da Lua S.A managed the project in close cooperation with other stakeholders present in the territory.
- ACAPO (the Portuguese Association of the Blind and the Partially Sighted); APS (the Portuguese Association of the Deaf); and the Salvador Association (integrating people with physical impairments) played a crucial role to support the municipality and the museum since the beginning of the project to design, develop and test solutions with the target groups (including multimedia guides and audio descriptions, publications in braille, and historical and cultural information in sign language.
- The European Network for Accessible Tourism and Accessible Portugal contributed to the project by linking this initiative with others at national and European levels.

Transferability

- Communicate your accessible features: make visitors aware of the service you can provide!
- Make reversible actions on your heritage site as much as you can: you have the guarantee that future innovative solutions can be applied without damaging the site's aesthetic and architectural characteristics.
- Take on board a multidisciplinary team since the project design, including accessibility experts and associations representing target audience and users.

Impact

- Improved access to culture through adapted offer and services.
- Increased cultural participation through a more welcoming approach and infrastructure for visitors with disabilities and special needs, including elderly people.
- Improved awareness of diversity and inclusion within management and staff of heritage sites
- Increased public awareness and information about people with disabilities' rights.
- Improved balance between quality conservation standards and accessibility.

credits- PSML-Luis Duarte

Links

https://bit.ly/2ZQKNq5
Talking Heritage" app: www.talkingheritage.com
Video: https://bit.ly/2ZslhrO

Contacts

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Adopt a Monument

Inclusive cultural heritage for and with the people!

© Miia Hinnerichsen / Pirkanmaa Regional Museum

Participatory governance of cultural heritage

(FI)

TAMPERE

238,000

Challenge

Rapid urbanisation and construction, dwindling resources of public administration, and a growing sense of discomfort amongst the public from feeling disempowered and excluded raise concerns about preservation of cultural heritage.
Adopt a Monument promotes mental wellbeing through enhanced awareness of the local environment and social collaboration.
It enables citizens to become more closely involved in the management, research and ownership of cultural heritage.

Solution

The Adopt a Monument programme consists of maintenance and preservation of archaeological sites and historical buildings by groups of volunteers (adopters).
Adopters can be a community, an association, a company or a public entity, such as a school. No earlier experience is required, nor special skills or knowledge. Adopters oversee the management of the appointed heritage site: they monitor its condition, study its history and organise events.

How ?

- Adopt a Monument started in Tampere in 2008-2010, developing adoption methods for archaeological heritage. In 2013-2016 it was adapted to historical buildings and will soon include public art monuments and natural heritage sites.

- The programme is supported by professionals in the Pirkanmaa Regional Museum: archaeologists, researchers and a master builder specialised in restoration. They provide advice on management of sites and to develop participatory methods.

- Sites range from Iron Age hill forts to cairns, stone walls, cellars, houses and music pavilions. Preferred sites are usually prominent and symbolic structures.

- Maintenance agreed between owners, volunteer groups and the Regional Museum. A management plan considers the condition of the site and the adopter's resources. It guides volunteers on suitable uses of the site and safety issues.

- Volunteers collect information about their site and disseminate it throughout their own networks. Information signs, financed by the state and prepared together with the museum, efficiently publicise management efforts and convey information at the site.

Budget/Financing

- Total budget
  - for 2008-2010: approx. €30,000
  - for 2013-2016 approx. €109,000
  - for 2020 (permanent activities): €55,000 (one full time person per year staff costs and a €5,000 operating budget for organising camps, community work events and social gatherings for volunteers)
- Source:
  - Municipality: 33% during 2013-2016 / 15% from 2020 onwards
  - State: 65% during 2013-2016 / 85% from 2020 onwards
  - 2% during 2013-2016: Admission fees to camps, product sales

Management

- The Finnish Heritage Agency, the City of Tampere and some municipalities in the region, the State Forest Agency and volunteers are involved. Many volunteers commit to long-term management of a single site; others prefer to work for shorter periods of time to contribute, for example, to the restoration of a building in a pop-up workshop.
- Adopt a Monument is now a permanent activity in the Pirkanmaa Regional Museum. Responsibilities are overseen by the Finnish Heritage Agency and the Finnish Ministry of Education and Culture, since part of the museum's funding comes from government grants.

Impact

- Adopt a Monument is a small project producing spill-over effects for well-being and heritage management well worth the resources put into it. It promotes modern flexible maintenance of cultural heritage.
- 23 adopted sites (archaeological sites or historical buildings) in Tampere Region and 48 in Finland, and growing.
- More than 3,000 volunteers involved in Finland.
- Adopt a Monument activities are in progress in at least two other European countries

Transferability

- The idea of Adopt a Monument comes from Scotland. Since 2018 it has been expanding to other areas in Finland and abroad.
- Find volunteer groups first. Suitable cultural heritage sites are everywhere – look for one that is meaningful for them.
- Facilitate, support and educate, avoiding top-down methods, and let people do concrete work with their hands. However, the maintenance work at the sites should be done systematically with proper plans and instructions.
- Allow volunteers to have freedom, trust them. Keep listening to your audience and evolve accordingly.

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Links

Website: https://bit.ly/313gTQZ
Best practices booklet: https://bit.ly/3h6KQVV
Short movie: https://bit.ly/324lQIC

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TAMPERE

PIRKANMAAN MAAKUNTAMUSEO

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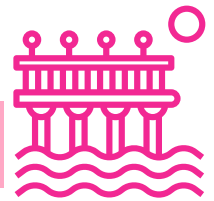Co-funded by the Creative Europe Programme of the European Union

EURO CITIES

EUROPA NOSTRA

ACE

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Aerial view on Dock1. Credits Patrice Peyre

Dock1 Regeneration Project

Exploring the built heritage to strengthen communities

(MT)

THE THREE CITIES:
BIRGU, SENGLEA, BORMLA

👤 10,379

Quality of interventions
on cultural heritage

Challenge

Wedged in between 16th century buildings and post-war architecture, Dock 1 was an abandoned dockyard area on the shores of Vittoriosa, Cospicua and Senglea, known as 'The Three Cities'. The waterfront, which was walled off to the public, was a spatial and physical barrier. The industrial heritage was not enhanced and the whole area was poorly connected to the surrounding urban fabric, resulting in its spatial and social separation.

Solution

The Dock1 Regeneration Project aimed at an urban, social, environmental and landscape regeneration of the area, to once again unite, rather than divide, the 'Three Cities'.
A continuous 2.5 km long promenade was created, linking Senglea's and Vittoriosa's waterfronts with gardens and public spaces and retaining the industrial heritage of the dockyard.
As a result, the connectivity across the harbour was improved, while urban spaces of greater quality were provided to inhabitants.
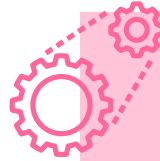
How ?

Several traffic calming measures were introduced to give priority to pedestrians. The two main squares along the waterfront were rehabilitated as car free public spaces, which can now host social and cultural events.

The landscaping of the waterfront and public spaces around it can be viewed as a series of nodes. Each node is linked through the waterfront and street level promenade.

A series of lawned dunes create tiny pockets of public yet personal spaces, with the use of public furniture recalling the dockyard's industrial identity. A busy roundabout was transformed into a pedestrian-priority open piazza that extends to the water's edge following the removal of the gate and wall.

Its landside perimeter is lined with shops and bars, turning the space into an established town centre and gateway for visitors and locals to access either side of the waterfront.

A research project (NEPTUME) developed in collaboration with University of Malta was implemented to filter and decontaminate water through vegetation that absorbs and breaks down pollutants.

Budget/Financing

€ 10.4 million

The project was carried out for a total budget of €10.4 million, financed 80% by the European Regional Development Fund and 20% by the Maltese State.

Management

- Grand Harbour Regeneration Company (GHRC) is the manager of the project. It was formed by the Maltese government in 2007 in order to regenerate the Grand Harbour region through twenty major projects, for the benefit of the capital city Valletta and its urban surroundings.
- Bormla Local Council was the primary stakeholder as most of the project area is located in its jurisdiction. Valletta Local Council was a secondary stakeholder as it benefitted enormously from the new connection with the other side of the harbour.
- AP Valletta was the main architectural, urban design and landscaping consultant, which designed the master plans and regeneration scheme.
- Other local entities, NGOs and associations like the neighbouring Senglea Local Council and various band clubs were also consulted.

Transferability

- Evaluate the values that heritage embodies in the light of new economic and social needs.
- Give priority to the needs of communities and take action to enhance communication between them.
- Pay attention to connectivity both within the project area and with the surrounding areas.
- Dock1 was a successful operation mainly because of its public, free from commercial pressures, green and open character.

Impact

- The project has greatly improved the connectivity among the Three Cities.
- It has become an area that is intensively used by residents and visitors alike, as if it had always been there.
- It has enabled the preservation and valorisation of an important part of Malta's maritime and industrial heritage.
- As a consequence of the project and the Barrakka Lift rehabilitation, a ferry service across the harbour was reinstated, making possible new, fast and sustainable access to the capital city of Valletta.

Links

Video presentation: https://bit.ly/3iC7sPu-
Additional photos: https://bit.ly/3gxfRSg

View on Dock1. Credits Luis Rodriguez Lopez

Contacts

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Commonlands

Cultural community mapping in alpine areas

(IT)
VAL GRANDE
NATIONAL PARK

Participatory Governance

Challenge

Val-Grande National Park is shared between 10 mountain communities located in the remote alpine area in the Piedmont region.Low production capacity and depopulation are two pressing challenges for local communities. These socio-economic changes put at risk both tangible and intangible vernacular heritage including oral history and traditions, dialects, and architectural and crafting techniques no longer transmitted to younger generations.

Solution

Through extensive collaborative efforts, the 250 inhabitants from 10 municipalities triggered a sustainable bottom-up process to co-design and manage cultural and tourist initiatives.
The participatory approach enabled local communities to re-appropriate natural and cultural heritage as a source for local development and sustainable tourism. In the medium-long term, the project is expected to lead to the creation of a Commonlands Ecomuseum.

How ?

1 In November 2016, the 10 municipalities engaged residents in a community mapping of cultural and natural heritage features of their territory through interviews, collection of images, videos, documents and objects.

2 The mapping resulted in one comprehensive Commonlands Map and 10 individual maps for each of the communities. All the sources have been incorporated in a shared digital archive.

3 Awareness raising facilitated dialogue across communities and tourists including more than 60 meetings (public presentations, workshops, focus groups). Locals were involved in planning, managing and delivering 'Community Walks' as guides, showing the most iconic assets accompanied with personal stories reaching more than 1,500 participants.

4 Almost 200 plaques indicating QR-codes create a thick signalling system of the cultural identity. On-site activities are complemented by www.comuniterrae.it, a digital-storytelling platform which makes available the digital archive and the community maps to a larger audience for awareness raising in sustainable local development at national and international level.

Budget/Financing

€ 100,000

The total budget of the initiative is €100,000:

- The project is an initiative of ARS.UNI.VCO Association and Val Grande National Park which both supported the action (25% each).
- The Region of Piedmont contributed to funding the initiative, thanks to a call for projects enhancing the regional intangible cultural heritage (25%).
- The Verbanio-Cusio-Ossola Foundation, a local NGO, sustained the project thanks to a call for projects targeting historical heritage (25%).

Management

- The 10 Alpine communities sharing the Val Grande National Park (Premosello Chiovenda, Trontano, Beura Cardezza, Vogogna, San Bernardino Verbano, Miazzina, Cossogno, Intragna ed Aurano) drive implementation in cooperation with local stakeholders.
- The local NGO ARS.UNI.VCO and Val Grande National Park are crucial management partners.
- The Piemonte Region offered financial support to the initiative for the year 2017-2018.
- Additional support is provided by research centres and local associations.

Transferability

- Consider your project as a long-term journey: co-creation of bottom-up engagement tools is not a one-off endeavour but requires continuity to stimulate locals' collaboration towards common goals, trust and empathy.
- Do not be afraid to use digital storytelling and narrative tools to promote your territory to a wider audience.
- Engage with as many sectors as possible to ensure shared and integrated territorial development opportunities.

Impact

- Increased local participation in heritage.
- Improved collaboration between local authorities, local people and stakeholders in co-designing culture and sustainable tourism initiatives.
- Improved data collection and mapping.
- Co-creation of innovative narrative tools and community-based tourism initiatives for sustainable territorial promotion.
- Improved awareness raising and activation of social responsibility in sustainable local development.
- Improved knowledge-sharing on local culture and heritage.
- Enhanced valorisation and discoverability of territorial gems.

Link

http://www.comuniterrae.it

Contact

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PARCO NAZIONALE
ValGrande

comuniterrae

CULTURAL HERITAGE IN ACTION
Sharing solutions in European cities and regions

#EuropeForCulture

Co-funded by the
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of the European Union

EURO CITIES

EUROPA NOSTRA

ARCHITECTS COUNCIL OF EUROPE
CONSEIL DES ARCHITECTES D'EUROPE

KEA
EUROPEAN AFFAIRS

ERRIN
European Regions
Research and Innovation Network

Restore, don't replace!

Collaborating to save timber balconies and the traditional craftsmanship

VALETTA
(MT)

450,000

Quality of interventions on cultural heritage

Challenge

- Traditional closed timber balconies are part of Malta's cultural identity. They highly influence the aesthetic of the streetscape with their colours, materials and decorative motifs. However, climate change and lack of maintenance threaten these fragile heritage features.
- Owners often replace traditional balconies with new materials (such as aluminium) or modern infrastructure considered more affordable and maintenance-free. This threatens the urban landscape and conservation areas. Decreased restoration also threatens the transmission of traditional craftsmanship.

Solution

- Maltese local authorities designed a holistic strategy engaging with heritage professionals and citizens, leading to the restoration of more than 4,000 timber balconies. Meetings and workshops with craftsmen and artisans gave local authorities deeper understanding of the needs and barriers in preserving timber balconies.
- This informed integrated policy actions leading to updated guidelines for timber heritage restoration: improved education and training for heritage professionals; awareness-raising for residents and more adapted funding schemes to encourage restoration.
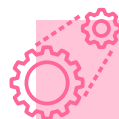
How ?

In 2006, Malta's Heritage Planning Unit collected data on timber balconies: The number, types and proportion between traditional and new ones. This included visits to artisans' and carpenters' workshops.

The information led the Planning Authority to improve conservation and restoration of traditional timber balconies through:

- Participation in an EU-funded project on education and training of heritage professionals on wood and furniture conservation and restoration.

- Review of the 'Heritage in Timber Guidelines' completed in 2019 and to be updated in 2020. Improvement of 1996 grant schemes to mitigate the cost of restoring and maintaining traditional timber balconies.

- Awareness-raising activities with residents to increase public awareness of the loss of balconies. Communication tools included a roving exhibition with a cross-section of an old balcony in local council offices, schools, and science fairs in 2019. As an ongoing initiative, the Planning Authority's media campaign includes dedicated radio and TV programmes and social media.

Budget/Financing

€ 800,000

This initiative is supported by two European Social Fund Projects: 'Wood CPR – Education and Training in Wood Conservation Restoration' (€500,000 – EU co-funding 85%) and the 'Valletta Marsamxett Balcony Scheme' (€300,000 – EU co-funding 80%).

Management

- The Heritage Planning Unit (HPU) within the Planning Authority (PA) was responsible for the implementation of the practice.
- Local Councils of Malta (68) have been closely involved in the project in particular for the implementation of local grant schemes and the awareness raising initiatives.
- The project benefited from extensive collaboration with other governmental bodies, namely Heritage Malta (involved in an European Social Fund - ESF- project) and the Superintendent of Cultural Heritage.
- Other stakeholders were Heritage Malta (for the ESF project), carpenters, Grand Harbour Regeneration Committee (for the Valletta Marsamxett Grant Scheme).

Transferability

- Engage with the public and provide information and guidance even at a personal level.
- Engage with heritage professionals (artisans, craftsmen, carpenters) to inform policy making.
- Know your audience and secure sufficient funding for your communication and awareness raising campaign to be successful.

Impact

- Increased capacities and skills of carpenters and heritage professionals in wood conservation and restoration with established conservation principles.
- Improved data collection and knowledge on traditional timber balconies.
- Transmission of craftsmanship techniques and use of traditional materials, design, and proportions.
- Updating of heritage policies and restoration guidelines.
- Increased conservation and management of cultural heritage.
- Enhanced aesthetic qualities of local cityscape and urban conservation areas.
- Increased local awareness and appreciation for conservation of local heritage.

Links

More info on traditional timber balconies:

https://bit.ly/2ChnWMi

https://bit.ly/2ZcxT6r

Contacts

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PLANNING AUTHORITY

CULTURAL HERITAGE IN ACTION Sharing solutions in European cities and regions #EuropeForCulture

Co-funded by the Creative Europe Programme of the European Union

EURO CITIES

EUROPA NOSTRA

ARCHITECTS COUNCIL OF EUROPE

KEA EUROPEAN AFFAIRS

ERRIN European Regions Research and Innovation Network

Cultural Environment Programme

Participatory, cross-sectorial preservation of cultural and natural heritage

Participatory Governance

(FI)

VANTAA

216,973

Challenge

Vantaa is a growing and dynamic city near Helsinki. The preservation of its historical and cultural environment (including landscapes, archaeological sites, built and intangible heritage) is important to promote sustainable development, improve people's quality of life and reinforce social and cultural cohesion. Traditional urban cultural programmes from the 90s no longer fit, mostly due to the lack of residents' support, a narrow policy approach to cultural environment and lack of monitoring and evaluation.

Solution

The Cultural Environment Programme (Vantaan kulttuuriympäristölinjaukset), used an innovative methodology to co-design a holistic environmental urban programme addressing cultural heritage with more than 100 city officials and 3,000 residents. This ensured locals' ownership of the new programme and enhanced their commitment towards shared goals and actions. The cross-sectorial approach mainstreamed heritage and environment in different policy areas (education, culture, real estate, tourism, entrepreneurship), ensuring coordinated and more effective management of these resources.
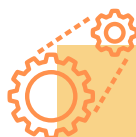
How ?

1 In 2018, the deputy mayor's office identified city officials to develop the Cultural Environment Programme: municipal engineers, environmental urban planners, conservation experts, architects, archaeologists, representatives of museums, real estate and housing services, education, leisure and culture services, business services and tourism.

2 Selected city officials join a steering group and name 100 people from their staff to take part in cross-sectorial discussions to set the Cultural Environment Programme's goals and activities.

3 The municipality engages with residents (from students to seniors) to align understanding and expectations. The programme is developed taking into consideration stories, feelings and memories of local cultural environment collected through citizens-led projects and exhibitions, digital tools (social media campaigns, mobile apps and games), local newspaper and questionnaires.

4 At the end of the project in 2019, city officials and citizens met to jointly draft the Cultural Environment Programme for the period 2020-20024 including 53 actions endorsed by all stakeholders and the mayor's executive committee.

5 The municipality ensures human resources and funding for implementation. A cross-sectoral committee for cultural environment preservation supervises progresses monitoring and evaluation.

Budget/Financing

€ 168,000

- The municipality covered 76% of the total costs (€168,000). Funding came from different sources, reflecting the cross-sectorial nature of the programme: Vantaa City Land Use (€50,000), Culture and Education services (€50,000), Vantaa City Museum (€28,000).
- The National Board of Antiquities contributed with the remaining 24% (€40,000).
- Vantaa City History Committee sponsored two mobile game productions granting an extra €48,000.

Management

- The municipality led the design and implementation process in close collaboration with city officials represented in a steering group.
- A full-time project coordinator was hired in charge of planning, budgeting, organising citizens' engagement activities and public events, monitoring and reporting under the supervision of the steering group. The project coordinator works with the project until February 2021.
- Vantaa-Seura is a local cultural association representing citizens' interests that played a key role in the organisation of engagement activities, including meetings with environment volunteers and training for local tour guides.
- Several local cultural associations partnered with the initiative, including 52 cooperatives representing different stakeholders active in the territory, from high-school students to university graduates or seniors' associations.

Transferability

- Make the cultural environment matter for citizens and stakeholders by sharing common values and understanding.
- Select a project coordinator able to engage with citizens and a variety of local stakeholders.
- Carefully plan your resources to fund awareness raising and citizens' engagement activities as well as regular monitoring of project progress.

Impact

- Improved co-design of public policy between local people and the local authority.
- Improved preservation and valorisation of urban cultural environment and natural resources.
- Reinforced citizens' awareness, engagement and participation in conservation and management of cultural and natural heritage.
- Improved data collection of stories and memories of local heritage.

Links

Cultural environment programme: https://bit.ly/3e4aetp
Mobile game: https://play.x-routes.com/
Brochure: https://bit.ly/3e7vRJ8

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Topotheque

Community-driven online archive anchored in regions

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Participatory governance of cultural heritage

(AT)
Weinviertel Ost Region

👤 238,000

Challenge

Historic heritage is often kept in private hands, inaccessible to the broader public. Questions such as 'how did the house on 18 Main Street in my home town look in the 30s?' remain unanswered, making it difficult to compare regional historic conditions at a European level.
Materials, documents and knowledge is dispersed, while it could complement the chronicles of local museums and reinforce the sense of belonging to a common European space.
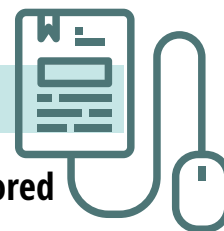
Solutions

Topotheque provides an IT solution by offering both the infrastructure and the knowhow to build a crowd-sourced online archive.

Based on the voluntary work of residents, historical material held by private citizens becomes accessible online. Topotheque managers, anchored in local or regional authorities, enable a citizen-driven process which aggregates dispersed material in a virtually unified Topotheque. Indexation and localisation can take place at neighbourhood, district or city level!

How ?

1 A local or regional authority wishes to make European heritage held by private citizens publicly available using digital tools.

2 After the technical implementation of a digital archive of tangible and intangible heritage held by citizens, called a Topotheque, and a quick introduction, a Topotheque manager starts with entries that can be taken from existing archives.

3 A newsletter keeps managers up to speed.

4 A pool of voluntary residents is set up by the local or regional authority: the Topothequers.

5 ICARUS teaches the Topothequers how to gather relevant data, and provides them with information on copyrights and private rights. Blogs and meetings offer a forum for everyone wanting to exchange experiences and requests.

6 The Topothequers get in contact with the local residents to gather private historic findings and information. This growing collection is backed by the local or regional government, which incentivises the collection of memories and stories.

7 Public events and the support of local media can raise awareness of the Topotheque and contribute to the development and sustainability of the Topotheque community.

Budget/Financing

Overall budget of €152,148 (three years), with additional funds from the region (9%), the national level (14%) and the EU level (56% from the Rural Development Fund).

Broken down into an average of €800 per municipality, as well as:
- €91,386: use of the platform www.topothek.at
- €29,260: historical preparation of community history including an overview board
- € 26,554.36: public relations (reporting in newspapers, flyers, posters, etc.)
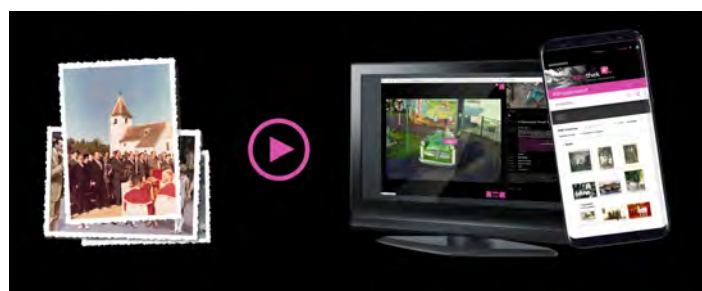- € 4,948.54: closing event of the project

Management

- Topotheque is about building a community for whom the protection and accessibility of local history is important. Cooperation lies at the heart of the process and provides the Topotheque with the power to grow.
- Only regional forces can preserve local history in a crowd-sourced virtual collection. For this reason, the Topotheque managers ought to be anchored in their municipality. With their knowledge of the local circumstances, the Topotheque managers identify relevant historical sources and ensure high-quality indexing and localisation of the entries.
- ICARUS, the International Centre of Archival Research, provides the IT-infrastructure (no development costs) as well as the know-how to foster community-driven development. Technical support as well as assistance concerning content is provided at all times.
- Topothequers are volunteers that contribute to the online archive by providing their documentation.

Impact

- Strengthened sense of identity and belonging.
- Preservation and valorisation of personal cultural heritage.
- Improved open access to privately owned data/ information about local cultural heritage.
- Improved collection of historical and recent data on local cultural heritage.
- Improved knowledge sharing about local cultural heritage via more than 200 Topotheques across Europe.

Transferability

- All that is necessary is the willingness of a local or regional authority to facilitate community-driven development of an online archive. The authority provides the initial data and recruits the volunteers who will share their personal archives. ICARUS provides the infrastructure and the training for a unified visualisation of the online archive.
- Stemming from an EU-funded project, the Topotheque expands beyond the borders of Austria. Today, over 200 Topotheques are already present in 13 countries.

©Topothek_Kommunal_Advert_aussen+unten

Links

Website: https://www.topothek.at/en/
Our Topoteques: https://www.topothek.at/en/our-topotheques/
Video (DE): https://www.topothek.at/de/das-video/

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