"Training plan on European cultural heritage interpreter in rural areas"

Rural Heritage

2020-1-ES01-KA202-082577

RURAL HERITAGE

REPORT OF THE INTELLECTUAL RESULT IO3:

E-LEARNING PLATFORM "RURAL HERITAGE"

2020 - 2022

Co-funded by the
Erasmus+ Programme
of the European Union

LEÓN BRAGANÇA   SERVIMA *SERVICIOS AMBIENTALES Y RECURSOS EDUCATIVOS, S.L.*   CPI CENTER RS ZA POKLICNO IZOBRAŽEVANJE   CORANE   Eötvös Loránd Tudományegyetem   FOR.ES. FORMAZIONE E SVILUPPO

RURAL HERITAGE project: Training plan for European cultural heritage interpreter in rural areas

ERASMUS+ project: 2020-1-ES01-KA202-082577

E-LEARNING PLATFORM RURAL HERITAGE

INTELLECTUAL RESULT 3 (IO3)

IO3 INTELLECTUAL OUTPUT REPORT: PLATFORM E-LEARNING "RURAL HERITAGE"

INDEX

1. DESCRIPTION AND OBJECTIVES

The "RURAL HERITAGE" E-LEARNING platform created responds to a MOODLE-type learning management system that offers knowledge and learning tools, in this case on the interpretation of European rural heritage.

The main objective of this intellectual result of the project, supported by training resources and information, is to promote quality youth work and professionalization by increasing the competitiveness of the tourism sector and the expansion of economic activities around cultural heritage in the areas rural. It will serve to improve training on the use of rural heritage in tourism and educational activities and for lifelong learning but also to improve the digital skills of VET students. Undoubtedly it is also a support tool for teachers.

An online course designed specifically for tourism professionals, students and the rural population has been created, which is available with open registration for anyone who is interested in it, which will continue to operate permanently thanks to maintenance by the coordinator (AECT León-Bragança) that has a real need for these ICT tools to fulfill its purposes of social and economic revitalization of rural areas in the León-Bragança cross-border territory.

The IO3 will also contribute to the promotion of competences considered by the EU as key for lifelong learning, that is, knowledge, skills and attitudes, especially necessary for the achievement of social integration, active citizenship and employment, in particular: autonomy and personal initiative, competence to learn to learn, social and civic competence, digital competence and competences for labor insertion.

In addition, the platform includes communication tools to create an interconnected user community and a database with relevant information on European rural heritage and its use and development, with links to interesting, educational or heritage-related projects and platforms.

Therefore, it is a tool of great impact, both during the development of the project and after its completion because ICTs allow a very wide diffusion. The platform will allow the continuation of the project once finished.

The training course and all supplementary educational materials on the Platform are Open Educational Resources (OER), and form part of the "OER RURAL HERTAGE PACKAGE"

The entity responsible for the creation of the E-learning Platform has been AECT Leon-Bragança, with the collaboration of CORANE in coordination, and the rest of the partners for the creation of specific resources.

During the project,the online course of 70 hours has served as PILOT COURSE to carry out an evaluation and test of the IO (the contents of the course and the operation of all the resources of the platform). The pilot course had 53 participants from all the countries of the strategic association of the project. **But the online course (under open licence) continues operating with automatic self-registration.**

2. ACCESS LINKS and REGISTRATION

https://moodle.aect-leon-braganca.eu/

https://moodle.aect-leon-braganca.eu/login/index.php

3. TARGET GROUPS

The main target groups of the platform are people who need or want to improve their training:

- People from rural areas: young people, unemployed workers, tourist guides, businessmen, owners of small hotels or rural tourism companies, local authorities, etc.

- Students from the formal and non-formal FP sector.

- Professionals related to tourism, heritage, environmental education, etc.

- Professionals and technicians from rural development, regional and local administration, employment agencies, etc.

Undoubtedly it is also a practical tool that can be used and support VET teachers from various professional families.

4. SUSTAINABILITY

As has already been said, both the platform and the content (online course) will continue to operate permanently since the project coordinating entity (AECT León-Bragança) has a real need for these ICT tools to meet its objectives of social and economic revitalization of rural areas in the cross-border territory of Spain-Portugal León-Bragança.

Therefore, the entity responsible for the E-learning Platform and its subsequent operation after the end of the project is AECT Leon-Bragança, counting on the collaboration for the follow-up and subsequent updating of the same and the evaluation of its results with the other Spanish partners and Portuguese (SERVIMA and CORANE).

5. PILOT COURSE

The online course of 70 teaching hours developed during the project (TRAINING COURSE ON EUROPEAN RURAL HERITAGE AND ITS INTERPRETATION) has served as a pilot course, to carry out an evaluation of the contents, which has made it possible to incorporate some improvements both in the online course of the IO· as in the IO2-Structured Course, because although they do not follow an identical content index, they do have a similar structure. It has also served to test the operation of all the resources of the platform.

The pilot course took place from July 25 to September 17, 2022 and has had 53 registered participants from all the countries of the project's strategic association (Spain, Portugal, Italy, Slovenia and Hungary).

6. ANNEXES

Program of the Pilot Course

Publicity and calls for the Pilot Course

Dossier of content of Pilot Course

Rural Heritage - PILOT COURSE

JULY 25 – SEPTEMBER 17, 2022

Program:

BLOCK I. OUR COMMON HERITAGE. TANGIBLE AND INTANGIBLE RURAL HERITAGE OF EUROPE

MODULE 1: EUROPEAN CULTURAL HERITAGE.
MODULE 2: ARCHAEOLOGICAL AND MONUMENTAL HERITAGE IN RURAL AREAS
MODULE 3: POPULAR ARCHITECTURE and CRAFTSMANSHIP MODULE 4:
INDUSTRIAL HERITAGE MODULE 5: INTANGIBLE HERITAGE AND LOCAL
KNOWLEDGE MODULE 6: NATURAL HERITAGE AND CULTURAL ANDSCAPES

BLOCKII. INTERPRETATION OF HERITAGE

MODULE 7: INTERPRETATION AND CONSERVATION OF HERITAGE. What is heritage interpretation and what is its relation to heritage conservation? How to design and develop interpretive activities?

Expand your knowledge with our pilot course and download interesting training materials. Train at your own pace

Project: 2020-1-ES01-KA202-082577

Training Course on European rural heritage and its interpretation

Rural Heritage

PILOT COURSE

CALL FOR APPLICATION

Are you interested in rural heritage and its interpretation?

New online training course (MOOC) is now open for registration

Train at your own pace and invest in professional development with us during summer!

- **• Training dates: 25 July- 17 September 2022 •**
- **Duration: 70 hours (including downloadable learning materials) •**
- **Delivery: fully online for free • Awards: certificate of participation upon successful completion of the 70% of the course!**

Register here: *https://moodle.aect-leon-braganca.eu/login/index.php*

Find more info about the course and Rural heritage project here:

https://rural.aect-leon-braganca.eu/en

https://moodle.aect-leon-braganca.eu/

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Project: 2020-1-ES01-KA202-082577

Training Course on European rural heritage and its interpretation

Rural Heritage

PILOT COURSE

Are you interested in heritage interpretation or in a better knowledge of rural heritage? Expand your knowledge with our pilot course and download interesting training materials.

Free registration from 5 July 2022

Train at your own pace

Training dates: 25 July- 17 September 2022

Duration: 70 hours (including downloadable learning materials)

Delivery: fully online for free

Awards: certificate of participation upon successful completion of 70% of the course!

Register here: *https://moodle.aect-leon-braganca.eu/login/index.php*

Find more info about the course and Rural heritage project here:

https://rural.aect-leon-braganca.eu/en
https://moodle.aect-leon-braganca.eu/

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PILOT COURSE

TRAINING COURSE ON EUROPEAN HERITAGE AND ITS INTERPRETATION

DOSSIER OF CONTENT

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PILOT COURSE TRAINING COURSE ON EUROPEAN HERITAGE AND ITS INTERPRETATION

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MODULE 1: EUROPEAN CULTURAL HERITAGE.
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BLOCK II. INTERPRETATION OF HERITAGE

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PILOT COUSE. BLOCK 1.

TANGIBLE AND INTANGIBLE RURAL HERITAGE OF EUROPE

RURAL HERITAGE. Project ERASMUS+: 2020-1-ES01-KA202-082577.

MODULE 1. EUROPEAN CULTURAL HERITAGE: OUR COMMON HERITAGE

European heritage represents the Europe's cultural unity and its rich diversity on the levels of Member States, regions and localities. Regional heritage is crucial, because it links national and local heritages and it contributes to the shared European heritage and identity through the preservation and promotion of particular values, tangible properties, natural reserves and intangible cultural and social practices.

Image source: https://www.yumpu.com/en/document/view/19869223/rural-cultural-heritage-in-europe-from-past-to-present-a-cult-rural

Index:

1.1. EUROPEAN CULTURAL HERITAGE: THE CONCEPT

1.1.1. INTRODUCTION TO EUROPEAN CULTURAL HERITAGE

The concept of European cultural heritage

European cultural heritage as (1) a '**concept**' is the product of the three few decades of the European integration; as (2) the European '**response to the destroying effects of future-based modernization**' dates back to the turn of the 18ᵗʰ and the 19ᵗʰ centuries, where political and industrial revolutions started in Europe; and as (3) the key reference to a '**shared European identity**' dates back to the Middle Ages and corresponds to the conceptual history of *Occidens*. These three definitions are interrelated and co-exist in the contemporary European identity-building processes and practices. The relevant history of European cultural heritage is explained in terms of the **model of cultural heritage regimes**.

European Union and cultural heritage

Cultural heritage has become significant in the process of the European integration gradually. European heritage simultaneously represents the Europe's cultural unity and its rich diversity on the levels of Member States, regions and localities. European cultural heritage is a **means of integration**, in which diversity is considered as an asset. **Regional heritage is crucial**, because it links national and local heritages and it contributes to the shared European heritage and identity through the preservation and promotion of particular values, tangible properties, natural reserves and intangible cultural and social practices. The **institutionalisation of current European cultural heritage** is explained by three indicators (planning cycles; inner administrative conditions; external events).

Current cultural heritage and its potentials

From the 2000s onwards, Europe developed its **own concept of cultural heritage**, which relies on the current holistic approach to heritage integrating tangible, natural and intangible heritages. This approach offers a multilevel **heritage governance model**; identifies **heritage as a source of economic, social and cultural innovation**; and it exploits its huge potential to **emancipate and integrate communities**, which were often marginalized in previous identity-building processes and can (re)interpret themselves though the concepts and practices of heritage rights, social sciences, sustainable tourism, social integration and smart specialization.

1.1.2. THE CONCEPT OF EUROPEAN CULTURAL HERITAGE

Though cultural identity of Europe can be traced back to the Middle Ages and a shared European cultural heritage is already mentioned at the dawn of the European Union, its concentrated construction starts during **the last few decades of the European integration**, when the notion of cultural heritage reaches its current complexity and moves from a conservation-oriented (or object-oriented) approach to a **value-oriented** (or subject-oriented) one. Currently, the all-inclusive nature of the historic environment is considered to unite the tangible, natural and intangible assets.

Though cultural identity of Europe can be traced back to the Middle Ages and a shared European cultural heritage is already mentioned at the dawn of the European Union, its concentrated construction starts during **the last few decades of the European integration**, when the notion of cultural heritage reaches its current complexity and moves from a conservation-oriented (or object-oriented) approach to a **value-oriented** (or subject-oriented) one. Currently, the all-inclusive nature of the historic environment is considered to unite the tangible, natural and intangible assets.

There are efforts to conciliate the conflictual concepts and practices of static conservation and dynamic development according to the principles of **sustainability and resilience**. This leads to a remarkable shift in heritage discourse in contemporary policies, in which the value of cultural heritage is argued as a significant social and economic impact on society. Thus, the proper management of change in cultural heritage can contribute to the instigation of an inclusive society thanks to a closer integration of economic and social values represented in cultural heritage.

Here, the expression 'regime' is is considered to be suitable to demonstrate the history of cultural and social changes through paradigms, which are **not replacing, but integrating each other** and in relationship to the levels of the political establishment of from European to local. According to this interpretation, the history of European cultural heritage unfolds in three regimes, which are the following:

1.   The **first regime** started with the French Revolution and the British industrial revolution and it is determined by national and local heritage conservation regulations to lessen of destruction of modernization. Globally, it is primarily a European phenomenon and it lasts until the codification of international cultural heritage protection. There is an important "heritage transnationalism already in this regime. In this regime, the term 'cultural heritage' or even heritage is rarely used to describe cultural propertyclaimed by a nation or a community in the majority of the European languages except for French and English (c. 1800s-1960s).

2.   The **second regime** corresponds to the first institutionalisation of cultural heritage as an international norm (world heritage). In this regime, the chief standard setting actors are UNESCO and its related institutions and the dominant languages are still French and English of this discourse (1960s-1990s).

3.   The **third regime** corresponds to the renewed institutionalisation of cultural heritage characterised by its expansion in terms of concepts, significance and number of heritage sites and tangible elements. Through the international standardisation of cultural heritage preservation, almost all state languages implement the term of 'cultural heritage' as a key notion for its identity-building and to determine its relationship to its past (1990s-).

Current cultural heritage describes and mobilizes social, cultural and even spiritual attachments to a given community as well as to its place in a **functional, inclusive and non-conflictual** manner, which permits to reflect dark heritage and consolidate national and other conflicts stemming from the past.

1.1.3. EUROPEAN UNION AND CULTURAL HERITAGE

The shared cultural identity of Europe became particularly important after the devastating World War II, when the core of Europe found itself between the two superpowers of the Cold War – the US and the Soviet Union – and Europe's unity had to be emphasized and constructed. This search for the unity, i.e. the European integration did not start primarily as a cultural endeavour, the Coal and Steel Community Treaty was principally economic and it "*resolved to substitute for historic rivalries a fusion of their essential interests*" in 1951.

Gradually, "*historic rivalries*" give place to cultural similarities, which are expressed in the **1992 Treaty on European Union as "common cultural heritage",** while the "*national and regional diversity of the Member States*" is respected. This is echoed in the 2007 Lisbon Treaty, in which "the rich cultural and linguistic

diversity" of Europe represented by the Member States are in harmony with "Europe's cultural heritage". The concept of cultural heritage or, more precisely, **European cultural heritage is chosen to represent a common identity without threatening cultural differences**, which are within the competence of Member States.

Structural characteristics and difficulties to develop a shared cultural policy in EU:

1. The **planning and financial cycles**, which follow their own logic of preparation, implementation and assessment. They correspond to the seven-year-long (previously five-year-long) periods of the EU budget. Until 2013, these periods were called 'FP's (abbreviation of Framework Programme) and numbered chronologically (FP6 for 2002-6, FP7 for 2007-13, etc). FP8 was called 'Horizon 2020' (2014-20) and the current FP is called **'Horizon Europe' (2021-27**). From the perspective of cultural heritage, the FP7 represented a true shift, since EU-financed research on identities, cultural heritage and history became more complex and diverse. Since then, the budget attributed to heritage has significantly increased.

2. According to the recurring bon mot habitually attributed to Jean Monnet, «*If I had to do it again, I would begin with culture*». The administrative recognition of culture dependson the **mandate periods of chief European politicians** too. As the quotation reveals, there is a tendency to emphasize the importance of European culture at the end of their periods, which impels the administration to outline duly the necessary actions. This practice is changing since the **European Year of Cultural Heritage in 2018**, which is a symbolic manifestation of the official recognition of a shared European identity significantly supported by the EU because of perturbating events and tendencies in the first decades of the 21st century.

3. **External historical events** have always had important impact on the institutionalisation of European cultural heritage. In the 2000s, the negative result of the French referendum on the Treaty establishing a Constitution for Europe (2005) and the world financial crisis of 2007-08 were among the most influential incidents to reshape ideas and actions about European identity and culture. The Brexit referendum in 2016 as well as the rising extreme nationalism and populism in the EU member states are fuelling further attempts to strengthen the construction of a common European identity under the label of European cultural heritage.

1.1.4. CURRENT CULTURAL HERITAGE AND ITS POTENTIALS

The significance of cultural heritage as a framing concept for European identity and culture coincides with its conceptual evolution arriving at the **third cultural heritage regime**. In this sense, the construction of European cultural heritage follows a similar logic to World Heritage by first defining cultural heritage in various standard-setting documents as tangible cultural heritage (architectural /1975, 1985/ and Archaeological /1992/) in harmony with the European tradition of monumental protection; then, by offering a more complex definition as "*a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time*", as it is stated in the Faro Convention. Two Treaties of the Council of Europe – the European Landscape Convention (2000) and the Faro Convention (2005) – became often quoted references to develop **Europe's own cultural heritage concept**. The European Landscape Convention built a new conceptual bridge between society and nature according to the four pillars of sustainability (ecology, economy, society and culture). The Faro Convention contributed to the policy shift towards democratic and human values by anchoring heritage rights, cultural rights and human rights at the centre of a renewed interpretation of cultural heritage. In consequence, rights relating to cultural heritage are perceived as inherent in the right to participate in cultural life, as defined in the Universal Declaration of

Human Rights. The Faro Convention manifests the **new European cultural heritage paradigm**, which is suitable to the holistic approach of the third regime cultural heritage. The key elements of this new concept of European cultural heritage are:

1. A **dynamic heritage governance model**, which is determined by shared values and facilitating a three-way – simultaneously top-down, horizontal and bottom-up – communication and cooperation between the different **levels of identity-building** (European, national, regional, local). Regional and local heritage receive more recognition and their **communities** create their own, distinctive types of cultural identity as integral part of European identity.

2. Heritage is not regarded as an ensemble of obsolete objects and practises, which require financial and social resources to preserve, but as a **source of innovation and creation**, which is the base of the survival of communities and settlements. It bridges the different pillars of sustainability though social and cultural innovation.

3. It is also a **source of knowledge exchange** though creative employment, social and co-creative science (in relation to education and research), cultural and sustainable tourism (in relation to creative and tourism industries), social inclusion (in relation to the integration of different social groups and communities representing economic and cultural diversity), regional innovation for smart specialization (in relation to the exploitation of local heritage for regional development) and promotion of heritage rights (which is an extension of cultural rights for social groups, who previously could not or only partially could express their cultural identity independently).

1.1.5. SOME OTHER KEY NOTIONS AND EXAMPLES

European cultural landscape

Cultural landscape is one of the key notions of third regime cultural heritage, because 1/ it unites **professional definition and popular perceptions** of the territory of heritage; 2/ it also unites **natural and cultural heritages** and regards and manages them as an undivided entity; 3/ it integrates the **social and cultural usage and experience** of space conceived as sensory 'scapes' (audio-, oleo-, walkscapes, etc.), in which a great variety of individual and community appropriations merge.

Though UNESCO approved the notion of (heritage) cultural landscape in 1992, it is the European Landscape Convention in 2000, which paradigmatically standardized this notion as "*a key element of **individual and social well-being** and that its protection, management and planning entail rights and responsibilities for everyone*". This definition is particularly useful for the contemporary management and conservation of rural heritage.

European Heritage Label

An intergovernmental initiative created the European Heritage Label (EHL) in 2006 in order to "*strengthen European citizens' **sense of belonging to the Union**.*" The selection and the monitoring of the selected sites started in 2013 according to the No.1194/2011/EU Decision of the European Parliament. In 2022, sixty sites situated in twenty-two Member States belong to this Action.

The EHL sites are not selected according to outstanding values or by their aesthetics (as World Heritage sites), they represent a **project- and community-based approach to heritage** with flexible and open-ended subscription criteria. Since the European cultural heritage is an on-going construction and not an accomplished entity, cultural heritage manifested in these sites is dynamic, which includes organising a wide range of educational activities, especially for young people and which can be enjoyed singly or as part of a network, the quickly developing EHL **Network equally integrating urban and rural sites**.

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Council of Europe Landscape Convention as amended by the 2016 Protocol (https://rm.coe.int/16807b6bc7)

Decision, DECISION No 1194/2011/EU OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 16 November 2011 establishing a European Union action for the European Heritage Label (https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32011D1194

1.2. EUROPEAN CULTURAL HERITAGE AND IDENTITY

1.2.1. INTRODUCTION

The evolution of European cultural heritage and its three regimes is explained through the history of its three aspects, which are **territory** (i.e., the spatial definition of heritage, in which territory is used to express the place/landscape of a community); **temporality** (i.e., the definition of history and the past for the heritage community) and **community** (i.e., a group of people who express their identity through a heritage site or element and who are regarded as legitimate members of that group). It is crucial to understand the novelty of these three aspects in the third regime of cultural heritage. Nowadays, anything can become a heritage territory (which is not necessarily a monument or a site, but a place or landscape), i.e., space is not divided any longer between protected and not-protected, but there is a **potential heritage continuum**. Time is similarly regarded as a **continuous flow between past, present and future**, in which heritage is the linking bridge. Here, the appreciation of the critical distance of history (writing) is the main challenge. The role of **communit**y is primordial, which is explained in Example 1.

European cultural heritage has a great potential for **social, cultural and economic innovation**. It can mobilize social capital and generate economic welfare for communities. Innovative heritage models are especially applicable to rural areas, which were economically disfavoured by industrialisation and could remain more traditional than the hubs of modernization. The traditional division between the private sector (primarily investing in tourism services) and the public sector (focussing on conservation) should be replaced by **innovative business models** to achieve more **social and economic impact** of rural heritage.

European cultural heritage is a **composite** reflecting the diversity of European history and culture, which requires reflection, understanding and appreciation in its complexity. For a proper interpretation of European heritage, three aspects will be highlighted and briefly explained here: 1/ **linguistic differences** of adapting the heritage discourse with special attention given to the third regime; 2/ **regional differences** within Europe in relation to the history of democratization and to the definition of cultural rights; and, 3/ the coexistence of **cultural heritage typologies** dating from different regimes and which affect contemporary rural heritage.

1.2.2. THREE ASPECTS TO UNDERSTAND AND INTERPRET EUROPEAN CULTURAL HERITAGE

The evolution of European cultural heritage through its three regimes is easier to understand if we consider the **three most important aspects of cultural heritage** – conceived as the principal discourse of contemporary identity-building – separately. These three aspects are territory (i.e., the spatial definition of heritage, in which territory is used to express the place/landscape of a community); temporality (i.e., the definition of history and the past for the heritage community); community (i.e., a group of people who express their identity through a heritage site or element and who are regarded as legitimate members of that group).

1.   Contemporary **heritage territory is not divided** between "the old" (prestigious, historical, protected) and "the new" (constantly developing) – as it was usual in the first and the second heritage regimes -, but is instead delineated by the use and by the interpretation ofthe concerned communities, which can select their significant places by their current practice from a **space conceived as continuity**. Previously, cultural heritage territories in the forms of monuments and sites were determined by experts of monument protection within the paradigm of separated (tangible) cultural and natural heritage. Later, their built/natural environment was integrated into the levels of protection by putting together the monument with its surroundings. In third regime, sites and zones are often coupled with more anthropological denominations as the **identity-bearing 'place' and the 'cultural landscape'** determined by social regard and use. Places and landscapes of 'local Europe' can re-territorialize – that is expressing identity through establishing relation to territorial units - the continent through **linking 'local' and 'global' tendenci**es and interpretations pragmatically and they could contribute to a more consensual European identity in order to complete or eventually substitute territorial references determined by national histories or by bureaucratic techniques of the European Union.

2.   The **temporality** of heritage in first and second regimes - just like that of (mainly national) history that we learnt at school and studied at university – considered modern time as a **rupture** to traditional conditions, which resulted in the loss of the traditional world. As we have seen, history and heritage were the results of revolutions, which promised a better and brighter future instead of the backward past. The **postmodern** and the later **presentist** interpretations of time, however, re-defined our future. More and more often, the future is conceived as a probable scene for an ecological, natural, demographic, social and economic catastrophe that must be managed with precaution. In this sense, the future is threating, the past is unattainable (since centuries of modernization eradicated it). Thus, we are stuck in the continuously extending present, which is linking past, present and future in a **continuum**. Third regime cultural heritage can re-historicize Europe by absorbing the diversity of historical interpretations from different levels and groups of identity building not prioritising national histories.

3.   Cultural heritage is exhibited by its **community**, which needs a stage to perform the related intangible activities. In the politicized and ideological conflict between 'localists' and 'globalists', any identity formation necessitates cultural heritage places of designations, symbols and rituals. As a result, Europe also needs to anchor itself through cultural heritage places, which are equally distributed on its territory and appropriated by communities, which are willing to **define their heritage and its territory more autonomously**, as well as to **market and to brand themselves** and to satisfy the double (theoretically contradictory) expectation of (local) knowledge transfer towards its own future generations as well as towards the greater public including tourists (See Example 1.).

1.2.3. SOCIAL AND ECONOMIC IMPACTS OF CONTEMPORARY EUROPEAN CULTURAL HERITAGE

European cultural heritage is not merely a vestige from the past, which requires costly maintenance and protection any more, but, rather, a **great potential for social, cultural and economic innovation**. It can mobilize social capital and generate economic welfare for communities, which are liable to apply **innovative business models** related to their heritage assets. Innovative heritage models are especially applicable to rural areas, which were economically disfavoured by industrialisation and could remain more traditional than the hubs of modernization. Having been 'less developed' **can turn into an advantage** though heritage innovation practices. If cultural heritage is regarded as a positive economic driver, the involvement of the private sector is obvious to exploit its potential. The traditional division between the private sector (primarily investing in tourism services and products) and the public sector (focussing on conservation) should be replaced by an **alternative approach**, which consist in the private sector getting more involved in heritage, to attract investment in heritage fabric and to generate growth and jobs.

1.   **Social impact of the innovative use of cultural heritage**

In the previous regimes, heritage has been identified and maintained by heritage specialists and/or professional heritage institutions, thus, local communities often bear little responsibility for their own tangible and intangible heritage. Now, nearly all European countries aim at deregulation and decentralisation strive for **new collective arrangements for heritage and landscape management**. This innovative use of cultural heritage has the potential to actively engage people and to secure **integration, inclusiveness, social cohesion and sound investment**, which are necessary ingredients of smart, sustainable and inclusive growth. **Volunteering** is a great possibility for the whole community, and, especially, for senior citizens with more leisure time and knowledge about local heritage.

2.   **Economic impact of the innovative use of cultural heritage**

The holistic approach towards the economic value of cultural heritage is essential. It includes both use (actual "using", consuming a given good) and non-use values (ascribed to goods that might not ever be "used" by an individual). It is supposed that one euro incurred on cultural heritage may **stimulate actions and flows of financial resources** in other areas or sectors bringing additional income or development to a given place (as an injection of extra money into the economic system leads to more spending, which creates more income, which in turn creates more spending and so on). To have impact on local community through the multiplier effect, it is important to bear in mind that the effect is stronger when goods and services for a heritage project or maintenance of a heritage site are **bought locally** and when it uses its **local labour.**

3. **Innovative business models for cultural heritage**

Many rural landscapes contain historic assets which are facing **functional redundancy**: churches no longer used for worship, farm buildings no longer used for agriculture, etc. The costs of converting such places for alternative uses are often so great that a traditional private sector model that relies on a return on investment will not succeed. **New models** for financing such projects could be applied, either by mobilizing public money to lever private investment, or **implementing models, which rely more heavily** on philanthropy, NGOs, social enterprises and investment funds. These models usually require **new governance models** and **legal frameworks**.

1.2.4. CATEGORIES AND DIFFERENCES WITHIN EUROPEAN CULTURAL HERITAGE

European cultural heritage is not a monolith, but, rather, a composite reflecting the diversity of European history and culture, which requires reflection, understanding and appreciation in its complexity. For a proper interpretation of European heritage, three aspects will be highlighted and briefly explained here: 1/ **linguistic differences** of adapting the heritage discourse; 2/ **regional differences** within Europe; and, 3/ the relevant **typology of cultural heritage** from the perspective of rural heritage.

1. Linguistic differences of the cultural heritage discourse in Europe

As we have seen before, though the notion of 'cultural heritage' is contemporary to the beginning of modernization, the expression itself stems from **English and French** (*patrimoine culturel*) and it was translated into other European languages only during the second regime due to the internationalization of the concept - primary because of the UNESCO World Heritage – which was also taking place in English and French, which happen to be the working languages of the UNESCO as well as those of the European institutions. In consequence, international debates tend to blur the **double speech about cultural heritage**, which can occur between the European/international and the national levels. Even cultural heritage and *patrimone culturel* do not necessarily reveal the same meaning, and it is more complicated if we study this concept in the other European languages. The diffusion of the international discourse into national legal, official, academic and popular discourses has created a variety of **national adaptive techniques** and current concepts loaned from the international discourses could lead to the replacement of century-old institutionalized monument protection by cultural heritage institutions.

2. Regional differences of the cultural heritage discourse in Europe

One significant regional difference can be witnessed within the EU between Member States, which were situated on the **two sides of the Iron Curtain** during the Cold War. While the rise of cultural heritage from the 1970s onwards is partially due to the democratization of Western societies, former Eastern Bloc countries could not experience the same social and cultural movements on the same level. Thus, the adaptation of the concept of cultural heritage in the 1990s does not necessarily reflect the same realities in these societies. Moreover, cultural heritage as a popular interpretation of thepast can provide a **non-reflective, mythical and populist tool as a substitute forcritical approaches**. Another important difference is revealed by the ratification of the Convention for the Safeguarding of **Intangible Cultural Heritage** and thenumber of recognized intangible heritage elements in EU Member States show a divide between **Northern and Southern Europe** dating back to the debates on the meanings of culture and cultural rights between Germanicand neo-Latin contexts in the 2000s a propos this Convention.

3. Cultural heritage typology

As we could see, first and second regime categories of heritage (such as **tangible, natural, intangible**, etc.) are the results of a historical development and they are still in use, but gradually paired by **holistic and value-based approaches**. These approach regard heritage as a career of a community's identity and as the **manifestation of its resilience**, which belongs to the vocabulary of sustainability, in which the four pillars (culture, society, ecology and economy) are interrelated. Following the logic of integrative regimes of heritage, the scientific typology and the holistic and innovation-based approaches coexist, which requires regular reflection from the community and from other participants of the heritage discourse.

1.2.5.   EXAMPLES

Cultural heritage community

In the third regime, cultural heritage community is the **main carrier and agent** of the definition and practice of cultural heritage. It is thanks to the role that cultural heritage played in the **democratization and emancipation processes** from the 1970s onwards. However, as we could see, this role was not the same in different parts of Europe. Ideally, the recognition of local cultural heritage can lead to democratization and social and cultural integration, but it can also bear a **non-critical use of the past** in a society with authoritarian reflexes. Since the conceptual expansion and institutionalisation of cultural heritage did not always adhere to the critical standards, which are essential for scientific research, current populist and xenophobic identity formations may apply it to avoid scientific control and the reflective interpretations of the past. In this latter case, communities are exploited for the political (ab)use of the past. Due to economic reasons a **double expectation** is imposed onto the local communities: they are expected to ensure **inner transmission** of cultural heritage and to exhibit themselves to the **external gaze** (cultural tourists, etc.), which turns their cultural heritage into products and their practices into performative heritage.

Cultural diversity in Europe

Cultural diversity is a standard of third regime cultural heritage discourse. It stems from the realization that it is **impossible to impose a unique and universal standard** into humanity or even to one continent and from that of the anthropological recognition that human communities are adverse to the unknown and to the unfamiliar. Thus, **cultural diversity is an inherent characteristic of human existence**, which can be cultivated through heritage preservation. The appropriate integration of cultural diversity into heritage preservation can mitigate not only the effects of globalization on local cultures, but also the fear of the communities and individuals that they can lose their identity. Thus, European cultural heritage should not be defined as a top-down standard, but as a **composite entity**, which integrates the heritage of different regions and from different social conditions (urban and rural, national and regional, representing different religious backgrounds, etc.) and gives the opportunity to the great variety of Europeans to **learn and to appreciate each other's culture and history**.

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1.3.   EUROPEAN CULTURAL POLICIES

1.3.1.   INTRODUCTION TO EUROPEAN CULTURAL POLICIES

The European Year of Cultural Heritage in 2018 was a wide-ranging and inclusive initiative, which created a momentum to define a **European framework for action on cultural heritage** with relevant **four principles** and **five pillars** which still determine European policies towards cultural heritage. These principles (holistic, integrated, evidence-based, multi-stakeholder and participative) and pillars (inclusive, sustainable, resilient, innovative and global Europe) are in compliance with the concept and the practices of **third regime cultural heritage**. They offer a great possibility for the stakeholders of European rural heritage to (re)define their heritage assets and interpretations accordingly in order to enhance the social, economic and ecological impact and resilience of their communities.

As opposed to institutions of World Heritage expertise, European institutions are not concerned with the construction of **rigid categories** of tangible, natural and intangible heritages, but they **concentrate to define the role of heritage in society**, particularly concerning the interpretation and explanation of the heritage. Nevertheless, the habitual heritage categories inherited from the second regime (cultural versus natural heritage, 'mixed' heritage) and from its criticism of the third regime (tangible versus intangible, cultural diversity) are still references, but they converge towards the **holistic and integrative concept and practice** of heritage in the European discourse.

The significance and concept of natural heritage in the European cultural policies are demonstrated in its three components. First, the brief history of the Landscape Convention will show how the **protection of the environment and regional planning** prepared a holistic approach and practice of the European rural heritage as early as in the 1990s. Thanks to the regional development funds and the environmental actions, a holistic framework for the protection could have been developed quite early and it served as a solid basis for later developments. Second, the heritage aspects of the **European Green Deal** will be presented as significant guideline for the next decades. Third, an outstanding FP7 project will be presented to manifest how the **holistic approach to natural heritage can result in rural revival**.

1.3.2.   EUROPEAN FRAMEWORK FOR ACTION ON CULTURAL HERITAGE

The European Year of Cultural Heritage in 2018 was a wide-ranging and inclusive initiative, which created a momentum to define a **European framework for action on cultural heritage** with relevant four principles and five pillars which still determine European policies towards cultural heritage.

Principles
<u>Holistic approach</u>. In compliance with the third regime definition and practice of cultural heritage, it regards tangible, intangible and digital dimensions of cultural heritage as **inseparable and interconnected**. It also looks at cultural heritage as a **resource for the future**, to be safeguarded, enhanced, and promoted, also by encouraging synergies with contemporary creation. It puts **people at its heart**, stimulating access and engagement and promoting audience development, with a focus on local communities, children and young people fostering social inclusion and integration. Sustainability and innovation are central principles for the Framework for Action and itsapproach to cultural heritage.

1.1 Mainstreaming and integrated approach. The Framework puts into practice the principle of **mainstreaming of cultural heritage** in different EU policies. It cuts across diverse EU policy areas: regional, urban and rural development, education and social cohesion. It is crucial to understand the importance of a holistic approach towards the economic value embodied in cultural heritage integrating digital transformation, environment (including nature conservation), tourism, accessibility, the sustainability agenda and climate change adaptation, research and innovation and external relations.

1.2 Evidence-based policy making is as necessary in the cultural heritage field as it is in other policies. Accordingly, the Framework entails several actions aimed at **measuring the impact** of actions on cultural heritage. The European Commission will also keep improving the methodology and tools to collect data for cultural statistics.

1.3 Multi-stakeholder cooperation to maintain the spirit of cooperation during the European Year of Cultural Heritage and to continue the policy dialogue, the European Commission is establishing an informal Commission expert group – the **Cultural Heritage Forum**. The purpose of the Forum will be to promote public policies that ensure the long-term value and sustainability of Europe's cultural heritage based on an integrated approach.

The five pillars are the following

1. Cultural heritage for an **inclusive Europe**: participation and access for all;
2. Cultural heritage for a **sustainable Europe**: smart solutions for a cohesive and sustainable future;
3. Cultural heritage for a **resilient Europe**: safeguarding endangered heritage;
4. Cultural heritage for an **innovative Europe**: mobilising knowledge and research;
5. Cultural heritage for **stronger global partnerships**: reinforcing international cooperation.

European Heritage Awards/Europa Nostra Awards put a spotlight on remarkable projects, initiatives and personalities in the field of cultural heritage. Photo source: https://culture.ec.europa.eu/cultural-heritage/initiatives-and-success-stories/european-heritage-awards

1.3.3. EUROPEAN CULTURAL HERITAGE POLICIES ON TANGIBLE AND INTANGIBLE HERITAGE

By the late 1990s, the European institutions learnt from the second regime World Heritage definition and criticisms, that it is not practical to construct **rigid categories** of tangible, natural and intangible heritage. Rather, instead of duplicating with UNESCO's efforts to constantly upgrade definitions, it is better to **concentrate on the role of heritage in society**, particularly concerning the interpretation and explanation of the heritage. Hence, these heritage categories are still references, but they converge towards the holistic practice of heritage.

Policies and principals to preserve European tangible heritage

Since 1985, the Granada Convention is a key standard-setting instrument in the area of the protection of the **architectural heritage of Europe**. According to this instrument, international, European and transborder **co-operation and the exchange of experience** has been a key theme in relation to safeguarding of the architectural heritage. Policies to develop **cultural routes** are particularly important in the context of rural heritage to identify the priority for co-operation in research and development, cultural exchanges for young Europeans, the need for **sustainable cultural tourism** and the creation of a network of cultural routes.

The first *European Convention on the Protection of the Archaeological Heritage* was signed in London in 1969. It was revised by the *Valetta Convention for the Protection of the Archaeological Heritage of Europe* in 1992. It reflected the change in the nature of threats to the **archaeological heritage**, which now came less from unauthorised excavations, as in the 1960s, and more from the major construction projects carried out all over Europe. It established a body of new basic legal standards for Europe, to be met by national policies for the protection of archaeological assets as sources of scientific evidence, in line with the principles of **integrated conser**vation, which gives an extraordinary possibility for the stakeholders of rural archaeological heritage to apply the practice of **participatory archeology**, which is a great asset for cultural and social innovation.

Promotion of cultural rights through the protection of intangible cultural heritage

Since the foundation of Council of Europe in 1949, it has been working to build a united Europe based on democracy, freedom and **respect for human rights** and the rule of law. The promotion of cultural rights through cultural co-operation and standard setting is a key factor in this endeavour. Since the 1990s, the process of developing new standard setting texts on **cultural rights in the field of cultural heritage** has come to be a priority as cultural heritage became integrating and holistic. The principles of this process are: 1/ diversity of distinctive European heritage requires mutual understanding, respect and **recognition of the cultural values of others**, particularly in relation to the cultural identities and heritage of minority and vulnerable groups, and consideration of the common interest in European heritage; 2/ there is a need for a **shared responsibility** and transnational co-operation in protecting the common heritage regardless of its physical or political context; 3/ the importance of **safeguarding cultural diversity in terms of sustainable and democratic development** should be stressed in that the heritage should be preserved and handed on to future generations. Rural communities and their heritage, usually marginalized during modernization, could claim recognition in the name of cultural rights and according their principles, which embrace cultural diversity and benefit from **intangible heritage**, which is crucial for rural communities.

1.3.4 NATURAL HERITAGE AND EUROPEAN CULTURAL POLICIES

The significance and concept of natural heritage in the European cultural policies are demonstrated in three components. First, the brief history of the Landscape Convention will show how the **protection of the environment and regional planning** prepare a holistic approach and practice of the European rural heritage. Second, the heritage aspects of the **European Green Deal** will be presented. Third, an outstanding FP7 project will manifest how the **holistic approach to natural heritage can result in rural revival**.

The first phase: natural heritage, regional planning and cultural environment
While UNESCO was developing the concept of cultural landscape in the 1990s, in Europe, the link between the cultural and natural heritage and regional planning was subsequently developed and led to the signature of the **European Landscape Convention** and to the adoption of the Guiding Principles for Sustainable Spatial Development of the European Continent in 2000. The Florence Convention has a potentially key role to play in developing the concept of the "cultural environment". As an element of individual and social **well-being and quality of life**, the landscape, is now seen as having an important part in human fulfilment and in the reinforcement of European identity. The protection and management of the landscape is significant in the cultural, ecological, environmental and social fields and constitutes a resource favourable to economic activities including tourism and hospitality.

Rural heritage and the European Green Deal
More than twenty years later, the European Union's political guidelines for the European Commission 2019-2024 "A Union that strives for more" gives **sustainability priorities** in its focus on six political objectives with *A European Green Deal* as their first goal. Accordingly, rural heritage sites should develop strategies for sustainable tourism, environmentally friendly management as well as strengthen their contribution to regional development. In the Horizon Europe FP, European funds will help rural areas to harness opportunities in the circular and bio-economy. It will pay particular attention to the role of outermost regions in the European Green Deal, taking into account **their vulnerability to climate change and natural disasters and their unique assets: biodiversity and renewable energy sources**.

Good practice uniting elements of European policies on natural heritage: MEMOLA Project (2014-17) http://memolaproject.eu/
The project is an interdisciplinary approach to **cultural landscapes** of Mediterranean mountainous areas, taking as a central axis the historical study of two natural resources essential to generate agro-systems: **water and soil**. It analyses agro-systems (crops and livestock), via the collection and examination (**archaeological fieldwork and ethnographic surveys**) of the historical traces that remained fossilised in the landscape. This comparative study examines the productivity and resource use efficiency in the four historic sample-areas, through agronomic and hydrological resource-management models, taking into account the **global climate change, and the EU policies and strategies**. Its policy proposals approach the environment from a **holistic perspective** emphasizing the significance of intangible cultural heritage represented by centennial oral shared knowledge pertaining to the **local communities**. Here, **heritage landscape** is considered "as a living medium" to transfer "the sustained practice and traditional ecological knowledge of local communities" for new generations and for the scientific community.

1.3.5 OTHER KEY NOTIONS / EXAMPLES

Sustainability and cultural heritage

The Namur Declaration in 2015 defines cultural heritage as **one of the four pillars of sustainability**. Cultural heritage in this complexity and in its value- and innovation-based definition can even replace culture. According to this approach cultural heritage manifests the potential, which can enable the public sector to effectively improve quality of life and the living environment - once it is provided the necessary means. In this sense, the main goal to accomplish cultural heritage as a solid pillar of sustainability is to improve the public sector's cultural heritage management capacity so it can manage heritage as a real local and regional resource. Cultural heritage should be promoted as a factor in social and territorial cohesion and landscape quality. The role of cultural heritage should be strengthened in the development of public spaces and its preservation should be widen the scope of the technical co-operation and consultancy missions within European projects and risk management schemes in the context of sustainability.

Participatory governance of cultural heritage

In 2012, the Council of the EU underlines the importance to make **cultural governance more open, participatory, effective and coherent** and invited Member States to promote a participatory approach to cultural policy-making. Cultural heritage has a **cross-sectorial policy relevance** and plays a specific role in achieving the Europe's strategy goals for a smart, sustainable and inclusive growth with the appropriate heritage policy models that are **evidence-based and society- and citizen-driven.** In order to attain these objectives, it is necessary to develop synergies between sustainable tourism strategies and the local cultural and creative sectors, as well as to promote governance frameworks which actively involve local people. In order to foster sustainable quality **cultural tourism to offer and to contribute to the revitalisation of urban and rural areas**, whilst safeguarding the integrity and maintaining the cultural value of heritage and balancing economic opportunities and the well-being of citizens.

1.3.6. BIBLIOGRAPHY

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MODULE 2. TANGIBLE RURAL HERITAGE (I): ARCHAEOLOGICAL AND MONUMENTAL HERITAGE IN RURAL AREAS

This module presents the concept of tangible cultural heritage by focusing on its two most well-known categories: monumental and archeological heritage. The two categories are connected, and they are both rooted in the protection of historic monument. There is an enormous historical heritage in rural areas all around Europe that this course will help to show: monuments, bridges, castles, churches, remains, archaeological sites, etc.

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2.1. INTRODUCTION

European heritage is our most valuable resource. It is our identity, our present, it is "**our heritage: where the past meets the future**" – the official slogan says of the European Year of Cultural Heritage (EYCH) in 2018 which was celebrated in all member states of the European Union and many more countries. This slogan clearly summarises that heritage is our legacy from the past, it defines how and what we live with today, and what we pass on to future generations. Today, it is internationally agreed that the scope of heritage includes **cultural and natural heritage**. However, the finer terminology and definition of heritage has not been standardised, there is a co-existence of heritage typologies dating from different heritage regimes along with linguistic and regional differences in Europe (see Module 1). UNESCO defines **cultural heritage** as „the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations" (https://whc.unesco.org/en/about/), thus it differentiates two main categories: **tangible and intangible** cultural heritage. Some typologies consider **artistic** heritage, as a third, individual category, while it could be related to the two formers. In order to understand **Europe's own cultural heritage concept** and its evolution, it is essential to start our examination and this course with **the first** heritage and protection **category** i.e. **tangible cultural heritage**, as it has been defined by several standard-setting documents of international and European organisations (e.g. United Nations Educational, Scientific and Cultural Organization - UNESCO, International Council on Monuments and Sites - ICOMOS, Council of Europe) since the 2nd half of the 20th century. In this module, we will refer to the following typology (made by Tamás Fejérdy, DLA, architect, conservator, Honorary President of ICOMOS Hungary):

1. Tangible cultural heritage:
- Archeological heritage
- Built heritage
- Movable cultural goods/properties

2. Built heritage:
- Buildings/constructions
- Protected areas
- Cultural landscape/historic landscapes

3. Buildings:
- Historic monuments
- Historic ensembles
- Historic gardens.

Structure and importance of the topic

This module presents the concept of tangible cultural heritage by focusing on its two most well-known categories: monumental and archeological heritage. The two categories are connected, and they are both rooted in the protection of historic monument. Historic monument has been the first protected element of what we consider tangible cultural heritage today and its protection and conservation principles gave the basis of our heritage protection, preservation and interpretation strategies that can be used for sustainable rural development. Consequently, a special emphasis is given to historic monuments, built/architectural heritage and archeological heritage which is related to both. The origins and the main steps of the institutionalisation of each concept are briefly presented along with their multi-layered protection (i.e., international, European, national, regional, local). Finally, the module discusses the principles of monument and architectural heritage protection and conservation, including the challenges of heritage interpretation,

especially in rural areas through Western and East-Central European examples from partner countries of the project. The aim is to raise awareness of both inhabitants, visitors, and ‚users' of rural Europe over the value of its unique heritage. European rural world has been underrated due to modernisation and urbanisation for a long time and often considered only for its role in food production and leisure activities. Fortunately, it has been re-discovered in the last two decades and there has been an immensily growing need for nature and rural sites since the outbreak of the Covid-19 pandemic and the huge wave of digitalisation. Sustainable use and tourism are, therefore, essential in these areas and we all have a responsibility in this revalorisation procedure through protection and interpretation. Rural heritage interpreters have an especially important role to show that rural heritage is not only an integral part of our identity and collective memory, but also it is a resource for economic growth, employement and social cohesion. It is an irreplaceable value that must be protected and handed down to future generations.

2.2. CONCEPTS, ORIGINS, AND PROTECTION OF TANGIBLE HERITAGE AND ITS INSTITUTIONS

European tangible heritage is rich and immense, and it includes different historic monuments, buildings, gardens, cultural landscapes, archeological sites and diverse artifacts, protected and interpreted on different levels. There are several well-known sites and elements, but there are also lesser-known examples of our heritage with different levels of protection: from the world-protected Romanesque churches of Northern Spain and prehistoric pile dwellings around the Alps in Italy through the Javorca Memorial Church and its cultural landscape in Slovenia, labelled as European Heritage site, to the historic monument of the Premontrei Ruin Church of Zsámbék, Hungary. There are also many other types of our heritage that are still undiscovered and enjoy no protection (e.g. architectural heritage of the village of Villar del Monte in Castile and Leon in Spain).

Photo 2. Architectural heritage and cultural landscape of Villar del Monte in Castile and Leon in Spain. Photo: Lilla Zambo

It is vital to examine and learn more about these tangible rural heritage sites, resources and their protection, more specifically, why and how they are related, should be used and interpreted. For the purpose of this course, the next modules are presenting tangible heritage according to the following categories: Module 2 **archaeological and monumental heritage** that includes historic monuments and ensembles, built heritage, archeological sites (e.g., castles, ruins, churches, public and residential buildings, bridges, archaeological sites etc.). While sites and elements of popular architecture (e.g., villages, folk houses, farms etc.), industrial heritage (e.g., mines, factories, mills, agricultural tools) and cultural landscapes could be protected as historic monuments and will be mentioned in this module, they will be dealt with and presented in depth in separate modules i.e. in Module 3 on popular heritage and craftsmanship, Module 4 on industrial heritage, and Module 6 on cultural landscapes.

2.2.1. HISTORIC MONUMENT

To understand the current principles and practices of tangible cultural heritage, we have to begin with the presentation of historic monument, its conservation and protection. Historic monument has been the first protected element of what we consider tangible cultural heritage today, and its protection and conservation principles gave the basis of our heritage protection and preservation. This chapter aims to clarify the **key terms of tangible cultural heritage** and its protection. For some time now, the two terms of **historic monument** and **built/architectural heritage** have been used almost synonymously, similarly to **heritage protection** and **monument protection**, and monument protection and **monument conservation**.

However, there are **some important differences** between these notions and practices that are worth highlighting. First, we need to start with the origins and meaning of historic monument and built cultural heritage. The idea of **historic monument** (in English), *monument historique* (in French), *monumento histórico* (in Spanish and Portuguese), *kunstdenkmal* (in German) is linked to the political, industrial and phylosophyical revolutions taking place in Europe on the **turn of the 18th and 19th century**. The concept of historic monument and its first institutions were initially established at the end of the **1830s** in Western European countries (e.g., France, Prussia) and with some delay in East-Central Europe (e.g. in the 1870s in the Austro-Hugarian Monarchy). It was linked to **national awakening**, **patriotism**, as well as to a **sense of loss**, the fear that important memories of the past, such as old buildings and artworks would disappear due to changes and new constructions in industrialising countries. A **need and emotional attachment** arose towards buildings and records of the past, as they got recognised as the **bearers of national identity** and consequently, they had to be **listed and protected**.

Considering the semantic origins of the work *monument*, it is believed to come from the Greek *mnemosynon* and the Latin *monumentum* from *moneo*, *monere*, which means "to remind" and "to advise" or "to warn". The adjective *monumental* in English means "very important and having a great influence, especially as the result of years of work" (Oxford Learner's Dictionaires), thus it is often used in reference to something of extraordinary size and power. Historic monument, according to its official definitions, is "an old building or place that is an important part of a country's history" (Cambridge Dictionary) and "officially protected by law from being damaged or destroyed" (Oxford Learner's Dictionaries). The definitions clearly show that there is **a legal and a conceptual definition** of what constitutes a historic monument.

On the **legal level**, the history, the framework and the institutional backround of legal definitions of historic monument differ in each country, but the principles are the same: **historic monument has national importance**, it represents those features and elements that have significance for national self-representation and **is classified by authorised professionals on the basis of scientific evidence** and the **values** of a given building (and site).

On the **conceptual level**, historic monument can have **3 specific values**: **historic/documentary**, **aesthetic/artistic**, and **ethical value** which derives from the two former (Román 2004). It is important to highlight that values and the perception of **values are changing over time**, as they are always linked to people, to a specific society in specific time, consequently they are not objective and unchangebale categories.

2.2.1.1. Historic/documentary value:
A building, a built structure could be considered as an **open history book** that is transferring knowledge to its readers. It tells about:
- cultural, economic, and social conditions at the time of its construction and the time that has passed since then (its story has not finished yet);

- technical developments, wars and natural disasters, latter interventions, changes in taste and mentality of different societies of different times (e.g., changes in preference of architectural styles);
- its owners, commissioners and all the actors involved in its history (e.g., includings its conservators).

If we would like to understand the historic/documentary value of historic monuments, their importance in protection and interpretation, we have to bear in mind the following principles:

- Single documentary **sources** (descriptions or visual sources) about a building **cannot replace** the complex documentary and historic value of the building itself. It has to be preserved and interpreted in its integritiy, as a whole.
- Historic value is **not time-bound**, as relatively 'young' historical monuments can have historic significance too (e.g., industrial buildings built in the 1970s). In the Hungarian monument protection, all buildings (and built structures) that were built before 1711 are considered historic, however countries that are 'richer' in preserved medieval heritage have a stricter selection procedure.
- Historic value **is not only related to** the historic monument's **tangible assets**, but **also to its 'intangible'** (most of the time hidden) **dimensions** (e.g., when a historic monument is associated with the memory of an important event or a person).

If historic value refers to the past, it is legitimate to ask why monuments/memorials are not considered as historic monuments? (The clarification between the two terms is necessary, because they could often be mixed and used simultaneously in several languages.) The answer is that the two terms have different historicities. **One does not build a historic monument**, rather **buildings become one**. Here, the **historicity is immanent**. While a **memorial** is "an object or a structure, that has been built to honour a famous person or event" (Cambridge Dictionary). Here, the historicity is **intentional**. A memorial (monument) is a deliberate gesture, as we want to commemorate something or someone. However, a building becomes a historic monument, because it is a bearer of national value, while it was originally created for a speficic function and to satisfy a specific need. This value can also have different meanings at different times and the level of protection and appreciation depend on them.

2.2.1.2. Aesthetic (artistic) value:

Besides the historic/documentary value, aesthetic value determines historic monuments. For a long time, throughout the 19th century, the aesthetic, artistic value was considered as an exclusive criterion for the evaluation of historic monuments (except for ruins), but it has changed. Today, it is one of the factors of evaluation and protection that has also need to be considered in interpretation strategies with the following points:

- Aesthetic value is a historical category that **changes over time**, following the opinions of the majority of people.
- The reception and appreciation of aesthetic value **determines the scope and the category of the protection**, such as appreciation of specific architectural styles or the building's owners and users. There are two examples for these:

1. Architecture of the 20th century: the reception of Art Nouveau (*Modernismo, Secession, Jugendstil* etc.) style that was born of the turn of the 19th and 20th century changed from approval to rejection and to admiration again during the last century. For a long time, the style was regarded as the main example of bad taste for modern and conservative critics alike. For almost half a century, no serious attempts have been made to re-evaluate it, hence with rare exceptions – until

the 1960s – the Art Nouveau buildings had no relevant value in contrast to the building of previous historical styles).

Photo 2. The former Maison du people ("House of the People") in Brussels(Belgium), designed by Victor Horta (1896—1898) that was demolished in 1965 by the city's authorities in spite of the protest of many architects and the international committee of the Venice Charter for urban development purposes (a skyscraper was built on its site).

Photo of Wikimedia commons. https://commons.wikimedia.org/wiki/File:20051004MaisonDuPeuple.jpg

2. Popular/rural architecture and culture got recognised and protected only after World War II, earlier, only ethnographers appreciated its artistic value (see more in Module 3), while it has been integral part of our European's identity from the beginning.

Photo 3. Kisalföld region's architectural heritage in the Skanzen (Hungarian Open Air Museum) in Szentendre (Hungary).
Photo: Skanzen.

There are several examples for a building or site become protected as historic monument **without significant and explicit aesthetic value** (e.g. hillforts, some industrial monuments), especially when it got **lost or hidden** due to eventual **destructions over time** (e.g. ruins).

Photo 4. Ruins of the Castle of Szádvár in Sződliget (Hungary).
Photo of László Keserü (Magyar Várarachívum Alapítvány). https://www.szadvar.hu/

However, we can discover aesthetics in ruins. During the romanticism, they even built fake ruins that became inseperable from the Romantic landscape and garden art. Professionals involved in monument conservation, reconstruction and heritage interpretation can often try to rehabilitate and display the lost or hidden aesthetic values and deeper meanings of a building or site.

2.2.1.3. Ethical value:

Historic monuments (and heritage sites) generate emotions, which have given the basis and reason for their appreciation and protection. We can understand the conditions and aspirations of past eras and we can identify with them. The **capacity to raise emotions is considered as ethical value** and it **derives from** the historic monument's **historic and aesthetic value**.

- During the selection and assesment of a building to be protected as historic monument, professionals have to consider its ethical dimensions, just as interpreters.
- Similarly, to historical and aesthetic values, this can also change over time, when the political, ideological and ethical contexts are changing, and they affect and modify the perception of the given society. For example, in Hungary, similarly to other East-Central European countries that formed part of the Soviet Block, socialist realistic architecture which was centrally enforced and applied between 1949-53, was denied on ethical basis by the monument protection. Some of its memories, similarly to brutalist and modernist heritage could only be re-evaluated and protected in recent years, mainly because of their historical significance and not aesthetic values. However, many fine examples for modernist architecture are still not appreciated by the public and thus they are endangered and often get demolished even in capital cities (e.g. demolishment of the building of the National Electric Power Distribution Station in the castle district of Budapest in 2020).

Photo 5. National Electric Power Distribution Station in Budapest (Hungary), designed by Csaba Virág in 1972—1974 that got demolished in 2020. Photo of Dorka Bartha (We Love Budapest)
https://welovebudapest.com/cikk/2020/4/28/vegleg-eltunhet-a-keso-modern-epiteszet-varbeli-remeke-egy-bontas-amely-ujra-parazs-vitakat-general

- Cultural heritage of Europe is rather complex, and it can be approched and perceived differently, which is why heritage sites and historic monuments **can become contested**. A special category and a recent research domain of contested heritage is '**dark heritage**'. Here, we refer to those sites that become protected due to their negative connotations in our history. They are sites and places of memory of death, suffering, and disaster, (e.g. battlefields and concentration camps, like Auschwitz Birkenau German Nazi Concentration and Extermination Camp). In this category, ethical considerations have special importance in heritage interpretation!

Photo 6. Auschwitz Birkenau German Nazi Concentration and Extermination Camp (Poland). Photo of Wikimedia Commons.

https://commons.wikimedia.org/w/index.php?search=Auschwitz+concentration+camp&title=Special:MediaSearch&type=image

2.2.1.4. + 1 Added value of conservations

Besides these above-mentioned values of historic monuments (and heritage sites), we have to add an extra category: the **value of conservation**. In many cases, interventions of monument conservations are adding further values to the given historic monument and site. According to the principles of monument (and heritage) protection and conservation, **everything that has been added to the monument over time has become an integral part of it**. Such later additions are **also bearing witness of their own age** and they have to be taken into consideration in any conservation and interpretative works on the site. Therefore, it is essential and comes with a great **responsibility** for the actors of the monument protection to examine and consider **each case individually** to know **which type of work is needed** (i.e. conservation, restoration, or reconstruction etc.). There are also challenges:

- Unfortunately, there are still examples for unauthentic and outdated reconstruction and preservation approaches, like the *facadism* (when a building is „skinned" and only the facade of a building is preserved with new buildings with new technology and materials erected behind or around it) or the use of the old *purist* approach of the 19ᵗʰ century (when a building is 'purified' from its historicity and the conservation took little or no account of the monument's whole past and restore the first or most prevalent condition, which was considered to be the 'original' one. To this end, all other periods of the monument's life are banished, its elements and traces are removed. For example, besides some great successes, there were some worrying examples for monument reconstruction in the National Castle Programme and National Fortress Programme that aimed to renovate and to reconstruct 18 castles and 12 fortresses in 30 cities, including rural towns, and villages, co-financed by the EU and the Hungarian Government between 2016–2020. The case of the fortress of Diósgyőr is highly contested by professionals, local municipalities, and citizens, as instead of respecting the principles of monument conservation, the programme prefered to serve touristic objectives and decided to renovate the dilapidated monument ruin to revive the 'original atmosphere' (or rather what is thought to be original).

Photo 8. Reconstruction of the Fortresse of Diósgyőr (Hungary) that was awarded by the Lemon-award by ICOMOS Hungary.
Photo of Épkar Zrt.
http://www.diosgyorivar.hu/rekonstrukcio-fotok-epkar-zrt

- In cases, where economic purposes override professional considerations, the monument and the site are confronted with the global challenges of gentrification and commodification. The role of professionals and heritage interpretors is immense, as they can draw people's attention to these danger factors.
- Conservations could also be compromised over time. The works that have suffered major deterioration due to natural disasters have to undergo deeper processes of restoration (e.g., Central Italy was hit by a major earthquake in 2016, several heritage sites and historic monuments in cities and rural areas got destroyed or seriously damaged). The preservation conditions provided by professionals and museums (e.g. use of materials and restoration

techniques) are further potential elements to be integrated into the interpretation of this heritage type.

Photo 9. The 12th century Basilica di San Benedetto in Norcia (Italy) is under restoration following the 6.5-magnitude earthquake in 2016.
Photo: Wikimedia Commons.

https://commons.wikimedia.org/wiki/File:Norcia,_piazza_san_benedetto,_01.jpg

2.2.1.5. Types of historic monuments

We can divide historic monuments to two basic categories based on their current conditions: 1. those which still **have a specific function**, that are regularly used, and the monuments are still 'living', and 2. those which do not, that **lost** their **function**. Regarding these specific functions, today, we can list different types of historic monuments e.g., ruins, fortresses, castles, also residential, public, religious, industrial, agricultural, and rural/folk buildings, along with gardens, (cultural) landscapes etc.

At the beginning, institutional historic monument protection considered only churches, castles, and buildings of outstanding importance worthy of respect and protection. The scope and categories of protection have slowly expanded to the setting of the historic monument, then to ensemble of buildings, and today even to city centres and cities. According to the **International Charter for the Conservation and Restoration of Monuments and Sites** (Venice Charter 1964): "the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilisation, a significant development or a historic event (…) [a historic monument] is inseparable from the history to which it bears witness and from the setting in which it occurs".

Nevertheless, as we have seen earlier, a monument is also inseparable from the given society in and by which it is erected, protected and interpreted. The different actors (e.g., local habitants, professionals, stakeholders etc.) who are using, protecting, or on the contrary, neglecting it, represent different narratives. Identifying them (i.e., finding their motivation) and their roles in the heritagisation and interpretation processes are important. A historic monument (and a heritage site) can be recognised and protected on other levels too: regional, European and international levels (e.g., UNESCO World Heritage site) that will be discussed in Part 3 of this module.

To conclude, a building may become a historic monument based on the social demand and appreciation of later generations, but it is necessary that this social expectation be met through professional-scientific selection based on its historical, artistic-aesthetic and ethical valuation aspects.

2.2.2. BUILT/ARCHITECTURAL HERITAGE

The situation is different with **(cultural) heritage** (*patrimoine* in French, *patrimonio* in Spanish and kulturerbe in German). The concept of heritage is about what communities (of all levels) consider their own heritage (tangible and intangible) that express their identity. The idea of cultural heritage **emerged in the mid-20th century** and became popular as an **international** norm **in the 1970s** due to the creation of 'world heritage' (UNESCO's Convention Concerning the Protection of the World Cultural and Natural Heritage 1972).

The term is originally linked to Latin term *patrimonium*, derived from pater/father, and is referring to inalienable private property that is passed on in the family (i.e., birth right) to future generations (Chastel 2004). The legal dimension of the concept was obvious from the beginning and as a 'property', its nature was primarily material and was deeply connected to the act of 'transmission'. The origins of the concept of heritage brings us back to the time of the birth of historic monument and the need for the protection of cultural properties claimed by a nation or other community (following the French Revolution and British industrial revolution). During the period that we can consider '**first regime of cultural heritage**', starting from 1800s to 1960s, the term 'cultural heritage' or simply 'heritage' is not commonly used, only in French or English (see Module 1). The first institutionalisation of cultural heritage takes place during '**second regime**' from the 1960s to 1990s, during which international organisations and institutions define its concept and protection. It has been expanding ever since in every perspective (concepts, number of sites etc), especially since the 1990s, a current period that we could consider as '**third regime**', however it has to be emphasised again that these regimes are not replacing but integrating each other (Sonkoly 2017).

2.2.2.1. Identity-building power: use and abuse of heritage

Cultural heritage is a broad, **constantly expanding concept**, and it is connected to the present, and less to the past, as it is linking heritage to the future in a continuum. Again, the concept of heritage is about what communities consider as a representation of their identity and worth of protection and transmission, which is not exclusively tangible!

According to the Convention on the Value of Cultural Heritage for Society of the Council of Europe: "cultural heritage is **a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions**. It includes all aspects of the environment resulting from the interaction between people and places through time" (Faro Convention 2005). Nowadays, we become increasingly aware of the fact that a specific building or even one of its elements can be associated with a **wide range of emotions**, even contradictory ones. The respect and consideration of these emotions and aspects are also explicitily stated in the Faro Convention; it is necessary to "establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities". There are several examples for **contradictory and changed feelings** about historic, aesthetic and ethical meanings of built heritage, especially in **multi-ethnic and multicultural areas of Europe** or in those countries that experienced several political and ideological regime changes and relocation of national borders (especially in East-Central European countries due to the dissolution of Austro-Hungarian Monarchy or later Yugoslavia). For example, the built heritage also suffered from the consequences of the dissolution of the Austro-Hungarian Monarchy. Buildings having Hungarian decorative elements and national iconography (like Hungarian Art Nouveau buildings) got often fully or partially demolished or altered, as they generated hostile feelings within the new borders.

Photo 10-11. Palace of Culture (left) and the Municipal House (right) of Tirgu Mures (Romania) from where several art works like stained glass windows depicting important historic figures had to be removed. Photos: Lilla Zámbó

In Bulgaria, the protection of cultural heritage of the Ottoman period is still difficult (almost impossible) due to the official national narrative that denies the country's multi-ethnic past. On the other hand, the Centennial Hall (former People's Hall) in Wrocław, Poland, was built during the German period, but now it is considered by the Polish people as their own (it is also a World Heritage site). There can be other specific situations though, where the **selected perspective** for the construction, preservation and interpretation of a heritage site **excludes people from experiencing their own heritage**. In this case, cultural heritage becomes **dissonant,** and the appropriation of the site can even lead to **conflicts** (Husz 2014).

There are no limits for heritage interpretation for communities. The construction of cultural heritage by different communities often implies that different groups also interpret its history and messages differently. However, similarly to heritage protection, **heritage interpretation can never be independent of the ruling (political) power and actors** (Pomian 2004). **Governments** have a crucial role in shaping the 'official' interpretation of heritage. Officially accepted interpretations are usually supported by public funding and other means, whereas marginalised narratives are not. These groups are usually having difficulties to assert their identity and narrative; therefore it is important for them to find other creative resources to leave an impact in the given site (e.g., by founding museums or creating memorials). When studying a historic monument or a heritage site, it is advised to **search for all the related narratives and possible interactive interpretation tools**. In case of private or non-governmental collections and museums the use of digital tools and strategies could be accessible and fruitful (e.g., MUSE.ar project of KÖME – Association of Cultural Heritage Managers, Hungary with the participation of the Iron Curtain Museum from Felsőcsatár too: https://www.heritagemanager.hu/en/work/muse-ar/, see more in Module 9). To conclude, when we would like to **interpret** tangible (or any other categories) of cultural heritage, we must always take into account **from where and whom the heritage came, to whom the heritage belongs now, and to whom it is addressed**.

2.2.2.2. Heritage on different levels – local, regional, national, international, European

Thus, **cultural heritage is a large set of tangible** (such as buildings, historic monuments, landscapes, artifacts etc.) **and intangible** (folklore, traditions, languages, knowledge etc) **assets,** from which **built (architectural) heritage** is a smaller and historic monuments are even smaller

categories (cultural heritage/tangible heritage/built heritage/buildings/historic monuments). In other words, all historic monuments are architectural heritage, but not all architectural heritage are historic monument (see Román 2004, Fejérdy 2012 and Paksy 2021). Compared to the objective term of 'historic monument', which express national identity, the term '**architectural heritage**' is **analogous and subjective** and it means that a building expresses **the identity of a person, a smaller or larger human community**. Thus, the **selection and qualification** of heritage sites take place on **different levels in case of:**

- **historic monuments** – on **national level**, a result of **professional selection** (by law),
- **architectural heritage** – **from local through regional to European levels** and they are **not necessarily a result of a professional-scientific selection**, but rather of **subjective affections** of the people who are involved in the **heritagisation process** (by heritagisation, we mean the procedure by which heritage is created).

The meanings of a site and monument and the affections can be changed over time by each generation, as we have seen earlier and as the European Charter of the Architectural Heritage (1975) underlines it: "each generation places a different interpretation on the past and derives new inspiration from it". Thus, we can state that old architecture is only admired and protected to the extent that the present-day society recognises its own reference point in it (Bercé 2004).

On the **international level**, in case of **World Heritage** (WH), the reference point is **outstanding unversal value** and the sites are chosen according to them from those that are already **protected on national level** (see UNESCO's Convention Concerning the Protection of the World Cultural and Natural Heritage 1972 and Convention for the Safeguarding of the Intangible Cultural Heritage 2003). In this case, the same site follows opposite narratives (being particular for national evaluation and universal for the criteria of world heritage sites), as it can represent unique and universal values at the same time. Interestingly, it also highlights how flexible identity building and heritagisation can be (Sonkoly 2020). **Rural sites and elements** (e.g. tangible heritage, cultural landscapes, tradtitions etc.) are present in over 30% among UNESCO WH Sites.

On the European level, the **Convention for the Protection of the Architectural Heritage of Europe of the Council of Europe** (Granada Convention 1985) is considered as the first standard-setting document not only in the conceptualisation and protection of **European architectural heritage**, but also in the creation of **European identity**. The convention followed and developed the initiatives of the **European Architectural Year in 1975** and the **European Charter of the Architectural Heritage of the Council of Europe of 1975**. The European Charter aimed to promote a common European policy and concerted action to protect the architectural heritage based on the principles of **integrated conservation** (in the spirit of the Venice Charter 1964). The Charter was an important step in recognising **lesser known**, **rural areas** and smaller scale buildings: "European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings". The first point of the charter also refers to the **territorialisation and expansion** of the protection of historic monuments and built heritage (protection including the surroundings). To ensure integrated conservation and efficient protection of the architectural heritage, the Granada Convention urges co-operation, exchange of experiences and sustainable tourism (e.g., network of cultural routes). Besides, it sates that **architectural heritage comprises** the following **properties**:

1. monuments: all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;

2. groups of buildings: homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units;

3. sites: the combined works of man and nature, such as areas, which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

As we have seen in Module 1, the creation of Europe's own cultural heritage concept and a **shared European identiy** through it is still an ongoing proces in which the treaties of the Council of Europe (the European Landscape Convention 2000 and the Faro Convention 2005) became references. Compared to WH sites, sites labelled and protected as European Heritage (European Heritage Label) are selected based on flexible and open-ended subscription criterias to realise a **project- and community-based approach to heritage.** Due to the dynamic heritage governance model of the third regime of cultural heritage, a three-way communication (simultaneously top-down, horizontal, and bottom-up) and cooperation became possible between the different levels of identity-building (European, national, regional, local), see Module 1.

Photo 11. Compilation of photographs from the 'European Heritage Label Exhibition'
Date: May 2021, Institution: European Commission, Copyright: Creative Commons.
https://pro.europeana.eu/post/the-european-heritage-label-discover-the-network-of-sites-that-have-shaped-the-history-of-europe

On the **regional and local** level, as a result of this above-mentioned cooperation, heritage sites and elemens could get more recognition and their communities could create their own identity (as integral part of European identity). The network-based approach of the European Cultural Routes could be used as a model for smaller scale regional cooperations as well to strenthen regional cohesion (e.g. the creation of the 'Palóc route' (*Palóc út*), as a cultural thematic route in the Hungarian-Slovak border region to promote and protect the Palóc, Hungary's largest Catholic ethnic minority's rural heritage: http://www.palocut.hu/en/).

2.2.3. ARCHEOLOGICAL HERITAGE

Archeological heritage forms part of tangible cultural heritage. The concept, protection and institutionalisation of archeological heritage have been **closely linked to historic monuments and architectural heritage and conservation** in Europe, as the idea of historic monuments and their protection emerged from the recognition and differentiation of the **aesthetic/artistic and historic and 'memorial' value** of the **records and of the past**.

The origins of the concept date back to the late **Middle Ages and early Renaissance** have already paid great **attention to the archeological** and architectural monuments of **antiquity,** but this attention was limited to the documentation of the **ruins** for their aesthetic value. However, in addition to theoretical excavation and documentation, in practice the Renaissance and subsequent periods rather used ancient historic monuments and archeological sites as "quarries" (e.g., for the construction of the Saint Peter's Basilica in Rome, they also used the stones from ancient buildings, including the Colosseum). In the classicist period, from the **beginning to mid-18th century**, there was a growing interest in the memories and history of antiquity that went hand in hand with the discovery of classical ancient monuments in Italy (the popular 'grand tour' of the aristocracy made

the tours to Italy even more fashionable). This interest all around Europe has led to the formation of **scientific societies for studying and preserving archaeological remains** (e.g., the Society of Antiquaries of London was founded in 1751 followed a year later by the Society of Dilettanti in England). Archeology became an independent discipline in the 19th century, and it has been a crucial auxiliary science for art and architectural history and also for monument conservation. Among the main figures and promoters of antiquity and its heritage was **Johann Joachim Winckelmann**, German archeologist (1717 – 1768) who was not only a pioneering Hellenist, but also the founding father of modern archeology, history of art and thus a contributor to the birth of historic monument protection. Art and memory of art (monument) became an independent, central category in his famous work: *History of Ancient Art* (1764).

The **19th and 20th century** history and evolution of historic monuments and architectural heritage has been closely linked to the conceptualisation of archeological heritage, as archeological sites became **considered as integral part of historic monuments** and **built heritage**. In the mid 20th century, at the same time as the discipline was struggling with ideas of archeology being relevant for contemporary society, public concern grew **about post-war urban development** and constructions that were significantly **threatening to archaeological sites**. As a result, there has been a growing archeological discourse on heritage since the **1960s and 1970s** and legislations in several European countries officially recognised the authority and importance of archaeologists in safeguarding the past. The discourse emphasised the role of archeologists as the stewards of past, the importance of the universal understandings of the past, the almost 'antiquarian' idea of the inherent value of archaeological sites and artefacts, and the need for archaeologists to be not only scientists but also heritage professionals and interpreters. These discourses within archaeology during the 1960s and 1970s coincided and interacted with the **international architectural and historic monument protection debates** and movements on conservation. (Earlier the UNESCO made recommendations on **International Principles Applicable to Archaeological Excavations in 1959**). They considered the role of archeologists and architects similar as conservators of humanity's built heritage by upholding specific conservation ethic. Subsequently, the two disciplines were brought together again in drafting of the **UNESCO World Heritage Convention in 1972**, and in the development of national policies in European countries to conserve and preserve heritage.

The first **European Convention on the Protection of the Archaeological Heritage 1969** was signed in London. Later it was revised, and the **Convention for the Protection of the Archaeological Heritage of Europe** (Valetta Convention 1992) completed its principles in **1992**. According to Valetta Convention, "archeological heritage shall include structures, constructions, groups of buildings, developed sites, moveable objects, monuments of other kinds as well as their context, whether situated on land or under water". As we have seen in Module 1, the document aims to protect the archaeological heritage as a source of the European collective memory and as an instrument for historical and scientific studies. The convention reflected the change in the nature of threats to the archaeological heritage, which now came less from unauthorised excavations, as in the 1960s, and more from the major construction projects carried out all over Europe. Furthermore, it established a body of new basic legal standards for Europe, to be met by national policies for the protection of archaeological assets as sources of scientific evidence, in line with the principles of integrated conservation. This gives an extraordinary possibility for the stakeholders of rural archaeological heritage to apply the practice of participatory archeology, which is a great asset for cultural and social innovation.

Considering the protection and management of archeological heritage, we also have to mention the **ICOMOS Charter for the Protection and Management of the Archeological Heritage 1990** prepared by the International Committee for the Management of Archaeological Heritage

(ICAHM) in Lausanne. The creation of the document highlighted the growing importance of archeological heritage, as it was made in parallel with guidelines revision of the management of World Heritage Sites. According to the Charter, the **protection and proper management** of archeological heritage is essential to enable archaeologists and other scholars to study and interpret it on behalf of and for the benefit of present and future generations. "Given that some elements of the archaeological heritage are components of architectural structures and in such cases must be protected in accordance with the criteria for the protection of such structures laid down in the **Venice Charter** on the Conservation and Restoration of Monuments and Sites. Other elements of the archaeological heritage constitute part of the living traditions of indigenous peoples, and for such sites and monuments the **participation of local community** is essential for their protection and preservation" (ICOMOS 1990).

Among the Charter's principles, some of them are important to highlight in regard of conservation and interpretation:

- The protection of the archaeological heritage should be integrated into planning policies at **international, national, regional, and local levels**.
- The overall objective of archaeological heritage management should be the **preservation** of monuments and sites **in situ**, including proper long-term **conservation and curation** of all related records and collections etc.
- The archaeological heritage is common to all human society, and it should therefore be the **duty** of every country **to ensure that adequate funds** are available for its protection.

For example, in Hungary, in the early 1990s, the Government started a large-scale infrastructural programme to construct a national motorway network, which required intensive and continuous archaeological cooperation among the different actors, such as museums (central and departmental), archaeologists, investors, and state administrators. The actual system is often disputed and there are still plans to reform it, but due to this financially favourable situation (especially for institutions like museums and research centres), archaeological heritage research and management is one of the most developed areas of the heritage sector in the country with predictive and technically advanced archaeological models (Report on Cultural Heritage Management and Protection in V4 Countries 2021). Hungary also takes part in several international and interregional initiatives in preserving archeological heritage e.g., the Iron Age Danube Route (official Cultural Route of the Council of Europe since 2021) that steemmed from a Danube Transnational Programme with several partner institution from Austria, Croatia, Hungary, Slovakia and Slovenia. The goal of the project was to establish a joint approach to researching, managing and protecting complex prehistoric landscapes that are characterized not only by monumental structures (e.g., burial mound cemeteries, flat cemeteries, fortified hilltop settlements and oppida, as well landscapes belong to the period between the 9th and the end of the 1st century BC.), but also of movable and intangible heritage, which are displayed in numerous (regional and national) museums of the Danube region (https://www.ironagedanuberoute.com/copy-of-about).

Photo 12. Open Air Museum and Archeological Park of Százhalombatta (Hungary). Photo of Matrica Museum.
https://matricamuzeum.hu/galeria/

2.3. PRINCIPLES OF MONUMENT AND BUILT HERITAGE PROTECTION AND CONSERVATION

As we have seen, historic monuments and architectural/built heritage are often used synonyms, but they are not the same. Their concept and protection levels are different. While historic monuments form part of our built heritage, they are having national importance and protected by law on national levels, architectural/built heritage can be proclaimed and protected by any community from local, through regional, to international and European levels. The situation is similar regarding the use of the terms historic monument/heritage protection and conservation. The two concepts have been often used simultaneously nowadays and this chapter aims to clarify confusions and to present the task of protection and principles of conservation that have to be considered in heritage interpretation.

2.3.1. HISTORIC MONUMENT PROTECTION VS CONSERVATION

First of all, we have to note that historic monument protection is not the same as conservation, it means much more. It means ongoing care, proper maintenance, and preservation to ensure that buildings and sites are well preserved, presented/interpreted and made accessible to those who come after us. We should consider historic momument protection not simply our goal, but a tool (see interview with Tamás Fejérdy, Paksy 2021).

2.3.2. THE AIM AND TASK OF THE MONUMENT AND BUILT HERITAGE PROTECTION

The aim of the monument protection is to protect the monument. But how? We can distinguish 3 main tasks (Román, 2004): **1.** The first and most important thing is to **protect, preserve and maintain** the building or site, to **prevent** its slow or rapid **deterioration**; **2.** This requires appropriate **use and function**; and **3. care** must be taken to ensure that incompetent or harmful interventions do not damage the building or site.
1. Preservation and maintenance: Maintaining and ensuring the existence of monuments is a difficult and **complex task**, as a number of objective and subjective factors work against its survival. Among the **objective factors**, there are **natural disasters** (floods, earthquakes, fire damage, often linked to human error), **ageing of materials** and structural elements, like corrosion due to weather conditions that require constant care. There are particularly perishable materials e.g., loam, wood, cane mostly used in popular/rural architecture that make it even more endangered heritage category. In addition to natural deterioration, we can also talk about "**moral degradation**" of buildings and monuments (e.g., abandoned castles, rural or industrial buildings that became outdated for different reasons or do not meet today's needs) that could take place even faster. There are also several other objective social factors, such as the excessive **urbanisation** and **traffic** congestion **in cities,** the **mass heritage tourism**, overloading of heritage sites, and the **depopulation in rural areas** etc. As for **subjective factors**, one of the most evident and sadly current one is **war**. From the destructions of War War II (e.g., bombing of Warsaw and Dresden), the Yugoslav Wars (e.g., demolition of the Old Mostar Bridge in Bosnia and Herzegovina) to the still on-going devastation in Ukraine today (https://www.unesco.org/en/articles/ukraine-over-150-cultural-sites-partially-or-totally-destroyed) show that war destroys not only people, but also our built heritage, including monuments.

Photo 13. The Satri Most (Old Bridge) of Mostar in Bosnia and Herzegovina. Photo of Wikimedia Commons

The **deliberate, selfish damage** and **destruction** have always been an issue in monument protection since the early periods of European history (e.g., taking and using the stones of the Colosseum in Rome for the construction of other buildings) to nowadays (e.g., destruction or **inappropriate alteration** of monuments in urban development projects **for economic reasons**, often **by the owners** themselves). The **abuse of power**, tyranny in **dictatorial regimes**, is also a serious threat to monuments. The well-known habits of dictators in European history, who destroyed the monuments of the previous regimes, both out of ignorance and to create their own monuments and historical narratives are still a living tendency in certain European countries. **Negligence** of the society and even the owners, the **lack of proper care, maintenance** (e.g., use of outdated principles of monument conservation) and **financial assets** (e.g., state funds) are also leading to decay of our built heritage and monuments. The key elements of preserving and ensuring the existence of monuments and heritage sites are their use and function.

2. Use and function: A **building** (or any other heritage site and element) **that is not used for something will eventually disappear**. This is also true in those exceptional cases, when a monument is maintained for a certain period of time when it is not in use (e.g., this is how several castles in rural Hungary could survive after the democratic political regime change in 1989/90 until they got new owners and functions). Generally, a monument without a function is endangered and will eventually get lost. **Monuments were once built for a specific purpose** and even **if it got changed and lost over time**, they are best **used if they are given a similar** function. Certainly, there could be many cases, when it is impossible to ensure this, in which case it is advisable to give a **similar function that is worthy** and **do not disrespect the original function** (e.g. the Synagogue of

Subotica (Serbia) that lost its original function was re-assigned to the temporary use of the National Theatre led by an avant-garde director in the end of the 1980s and the new use of the Synagogue did not only physically ruin the building and its environment, but also the obscene content of the plays profaned and desecrated it. Luckily the Synagogue has been completely restored and opened for public since 2018).

Photo 14. Synagogue of Subotica (Sebia). Photo of Lilla Zámbó

Monuments have a **utility value,** and a good use could not only ensure the survival of the monuments, but also **satisfy the needs of the owner** (e.g., financial benefits through tourism) that is not contrary to the objectives of the heritage (monument) protection. There are certain types of **monuments that do not have utility value** anymore, like ruins and their value, sentimental and touristic use can replace the utilitarian function, as their function is to delight and to raise emotions and the intellect. Heritage interpretation has an essential role in preserving these sites without clear utility value.

3. Care for monuments and heritage sites: It is not only the **responsibility** of owners and professionals to care for monuments, to acknowledge their value and importance or to ensure their good use and prevent harmful interventions, but **of everyone**. It must be a shared goal of the society (the community of all levels) as we have seen earlier in Part 1 (see the principles of the cited European and international conventions and charters). A well-conceptualised law (or convention) on heritage sites alone does not ensure the preservation and maintenance of historic monuments. The law is only a framework, but it is the **joint task of the owner**, the **society** (community) and the **professionals** of monument protection to fill it with the **necessary support** of **the state and its institutions**.

To achieve its objectives, heritage protection can use **active and passive strategies**. **Active strategies** are **preventive**. In case of a particular monument, this could mean appropriate use, regular maintenance, but in general monument protection is a great deal more, as it includes legislative procedures, creation of public, ecclesiastical, and municipal resources, social influence, and requires scientific research. It does not only influence technical development, but also education and training. It shall also increase awareness and activity of society. **Passive strategies** are required **when a monument (heritage site or element) become endangered,** and the monument protection has to interfere (if it is legally possible). In this case, by monument protection, we could not only mean the official, public institutions or municipalities, but also the civil sphere and all stakeholders. As we have seen, this is also one of the main principles of the current **European framework for action on cultural heritage** The **four principles** (holistic, integrated, evidence-based, multi-stakeholder and participative) and **five pillars** (inclusive, sustainable, resilient, innovative and global Europe) determine European policies towards cultural heritage, and they are in compliance with the concept and the practices of **third regime cultural heritage** (see Module 1).

Concerning the difference between the protection of historic monuments and tangible heritage, we need to separate the two categories. Considering the scope and speed of the expansion of the categories of protection, if every heritage element were to be treated as if it were a historic monument (e.g., principles, legal requirements of its protection and conservation), it would mean that life would stop (Paksy 2021). However, the opposite is also true. The value of historic monuments could be easily lost if we would regard them simply heritage sites, treating them with a light hand, without strict regulations, as we see fit.

2.3.3. HERITAGE AND MONUMENT CONSERVATION

The methods of monument conservation have also **changed over time**. Interventions have always been driven by the **desire for authenticity**. The question has always been who, when and how they understand authenticity.

At the beginning of historic monument protection, **in the 19th century**, the **purist approach** dominated the monument conservation. It was thought that authentic means to strip away all the 'lately' added layers of a building and restore the first or most prevalent state of it, that was considered (or thought) to be the 'original' one. As a result, the given building got 'purified' from its historicity and the conservation took little or no account of the buildings's whole past.

Photo 7. The Citadel of Carcassone (France). Photo of Wikimedia Commons.
https://commons.wikimedia.org/wiki/File:Carcassonne-vignes.jpg

Eugène Emmanuel Viollet-le-Duc, French architect restored many prominent medieval landmarks in France in this purist spirit, e.g., the Citadel of Carcassone in the Occitanie region of France, but he also designed the gothic-inspired timber spire tower of Notre-Dame in Paris that was tragically lost in a devastating fire in 2019. Ever since, it has been heavily discussed and debated whether they should reconstruct it or not in its 'original' state (his spire was something he believed the original builders would have created if they had the technology and the imagination), after all, they agreed to rebuilt le-Duc's design by referring to the latest charters recognised also by ICOMOS (Krakow Charter 2000 on principles for conservation and restoration of built heritage and Riga Charter 2000 on authenticity and historical reconstruction in relationship to cultural heritage).

The purist approach got ciritised by the end of the 19th century and authenticity was meant to be found through **scientific research-based conservation** and **reconstruction** methods. Later, **World War I and II brought changes** and new approaches. Seeing the devastation after World War I, the **Athens Charter (1931)** was created, which advocated that they should try to preserve historic monuments in their authenticity, consequently, **reconstruction is not allowed**, especially if we do not know have data. One type of reconstruction, called *anastylosis* was supported in the case of ruins. It means to reinstate any original fragments that may be recovered and that new materials can be used for this purpose should in all cases be recognisable. Furthermore, when the preservation of ruins brought to light in the course of excavations is found to be impossible, they recommended that ,they be buried, accurate records being of course taken before filling-in operations are undertaken'. Anastylosis could be used in case of ancient sites, but it was impossible in case of 'younger' monuments. Despite these challenges, most of its points have been still valid in monument conservation.

After the devastation of **World War II**, the challenges became even greater, and the already mentioned **Venice Charter of 1964** tried to respond to them. It is important to note that it is not the charter for monument protection, but a charter for the **Conservation and Restoration of Monuments and Sites.** The Article 9 summarises one of its most important principles:

1. "The process of restoration is a highly specialised operation. Its aim is to **preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents.**

2. It must stop at the point where conjecture begins, and in this case any **extra work**, which is indispensable, must be distinct from the architectural composition and **must bear a contemporary stamp**.

3. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument".

This approach has been practically the prevailing attitude in monument conservation for a long time, especially in Hungary, despite its many ciritques. The 'contempoary' stamp has often been misunderstood and the need for distinguishing what is added also created alienating and didactic results, which have **led to criticism**, not only from the public, but also from professionals of heritage protection. Another important point is that a monument is inseparable from the history to which it bears witness and from the setting in which it occurs.

The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance. This article made it possible to move memories of folk/rural architecture from their original setting to open air museums (,*skansen*') in order to better preserve and present them to the public (e.g. the Hungarian Open Air Museum in Szentendre, Hungary).

Photo 15. Northern-Hungary region's architectural heritage displayed in the Skanzen (Hungarian Open Air Museum) in Szentendre (Hungary). Photo of Skanzen.

The most important result of the Venice Charter is the foundation of **International Council of Monuments and Sites (ICOMOS) in 1965,** the most important international organisation of historic monuments and sites that has been the advisory body of the World Heritage Committee and of UNESCO. Today, we are using all sorts of technologies to gather all the possible knowledge and sources for conservation or reconstruction methods and try to reach a level that is authentic and credible. The perception of reconstruction has also changed a lot, for example, nobody could deny that it was a good choice to rebuild the Campanile in Venice following its collapse in 1902, as it has been forming part of the townscape and identity of the habitants.

By referring to the ideas of the Venice Charter, the authenticity has remained in the focus of monument conservation and the **Nara Document on Authenticity 2004** of UNESCO and ICOMOS has stated that authenticity is a **relative term and has different meanings** in **different times and places**: "All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong. All in all, authentic restoration should not detract from the historic character of the building, but must be consistent with it". To find suitable sources about the authenticity for a restoration, we need to do proper research (and use the methods and sources of auxiliary sciences, if needed e.g., archeological research). In case of lack of sources, we should look for credible analogies.

Categories and considerations of conservation:
- The **historic character and protection** of a monument or heritage site do not reduce, but **increase the economic value** of it, but its proper and **constant maintenance is vital**.
- The type of conservation **depends on the state and condition** of the historic monument (function, current state: endangered or not etc.).
- Conservation has two major categories: **conservation** and **restoration**. Their definition can vary.
- **Restoration** changes the sight of the monument.
- **Conservation** does not (or not significantly) modify it. Every intervention could be considered as conservation that does not modify the sight of the monument but makes it permanent either via renovation or restoration**.** (A good example for a masterful the conservation of the Premontrei Ruin Church of Zsámbék, Hungary, see the example below.)

- **Restoration:** all additions must be in harmony with the whole building and different materials have to be distinguished.
- **Reconstruction** (partial and total): the most debated part of conservation and the Venice Charter. Many professionals and owners of monuments have been criticising the strict attitude toward reconstructions. However, some consessions have been made, for example the Cracow Charter states that "reconstruction of entire parts in the style of the building should be avoided, but reconstruction of very small parts having architectural significance can be acceptable as an exception on condition that it is based on precise and indisputable documentation. If necessary, for a proper use of the building, completion of more extensive spatial and functional parts should reflect contemporary architecture. Reconstruction of an entire building, destroyed by armed conflict or natural disaster, is only acceptable if there are exceptional social or cultural motives that are related to the identity of the entire community".

Besides the methods of monument conservation, its **principles could also change**. We have to note that it is not due to economic or political reasons, but because monument conservation is an architectural task. In recent years, there have been some significant changes in conservation works. There are more and more reconstructions, and the actors of the conservation would like to make the historic monuments and heritage sites more experimental, richer and enjoyable for their users (e.g., tourists and habitants). This need is even bigger in case of less popular, abandoned or unprotected sites in rural areas. **Creative heritage interpretation tools** would be required to make them visible, accessible, and loved by a wider audience. The discovery and reevaluation of unprotected sites are essential in the **revitalisation and rehabilitation of our rural tangible heritage** in Europe.

Integrated protection of tangible and intangible heritage
In Europe, with the accelerating atrophy of traditional folk/rural cultures and the advancing of mass production, intangible cultural heritage got marginalised for a long time, which will be presented in the next modules of the course. At the same time, particular emphasis has been put on the protection and preservation of tangible heritage as historic monuments, architectural and archaeological heritage. Preserving them in their tangible form was believed to ensure that the heritage and the identity of the given community would not be lost. However, we already know that this approach has not been sufficient. By the late 1990s, the European institutions also learnt from the criticism of the second regime of cultural heritage, namely that it is not practical to construct and maintain rigid categories of tangible, natural and intangible heritage. Instead, an **integrated and holistic approach of heritage is required** that **does not deal seperately with tangible and intangible cultural heritage**. While the former heritage categories of the second regime (cultural, natural heritage, 'mixed' heritage) and of the third regime (tangible, intangible, cultural diversity) are still references, Europe started to focus on the role of heritage in our society and especially on how to **protect, use and share it through heritage interpretation**.

2.4. EXAMPLES FOR ARCHAEOLOGICAL AND MONUMENT HERITAGE IN RURAL AREA

2.4.1. UNESCO WORLD HERITAGE SITE (SITES ARE ALSO PROTECTED ON NATIONAL LEVEL)

2.4.1.1. Archeological Park (Parque Arqueológico do Vale do Côa) and Prehistoric Rock Art Sites in the Côa Valley and Siega Verde. Vila Nova de Foz Côa (Portugal)

The Côa Valley Archaeological Park was created in 1996 to protect and show to the public the rock art ensemble. The Côa Valley is the largest open-air rock art collection from the Paleolithic known today. Recognition by UNESCO of the Côa Valley rock art as World Heritage on December 2, 1998, was the culmination of a process that would indelibly mark Portuguese Rock Art, Archeology and Cultural Heritage. In 2010, UNESCO also listed the nearby Paleolithic rock art of Siega Verde (Ciudad Rodrigo, Spain) as an extension of the Côa Valley.

Sources: https://arte-coa.pt/en/the-region/

Photos: Creative Commons

2.4.1.2. Archaeological site of Las Médulas, place (village or region): Province of León (Spain)

 "Las Médulas" has been declared a World Heritage Site by UNESCO in 2002. It is the biggest Roman gold mine (over 2000 Ha.) from the 1st century BC when the Roman Imperial authorities began to exploit the gold deposits of this region, using a technique based on hydraulic power (known to Pliny as "ruina montium").

The archaeological area comprises the mines themselves and also large areas covered by the tailings resulting from the process, dams to collect the vast amounts of water needed, an intricate canals system, villages, Roman roads, etc. It is unquestionably the best preserved and most representative of all the mining areas of the Greco-Roman world in classical times.

It is an outstanding example of innovative Roman technology, in which all the elements of the ancient landscape have survived to an exceptional degree. The area has conserved a breath-taking landscape formed by the mining operations that has changed very little -over many centuries; the resulting desolate landscape has simply been partially colonised by natural vegetation. Its authenticity is absolute, since no changes have been made to the Roman installations and deposits since they went out of use in the early 3rd century AD.

Sources:

https://whc.unesco.org/en/list/803

Video links:
https://www.youtube.com/watch?v=sgf9Jy5_Oho
https://www.youtube.com/watch?v=M6NzO7GrcMY

Photo: Jesús Núñez

2.4.1.3. Name of the jointly nominated site: Prehistoric Pile Dwellings around the Alps place: Austra, France, Germany, Italy, Slovenia, Switzerland
Name of the nationally and locally protected site: Pile-Dwellings of Lake Ledro (Palafitte di Ledro). Ledro, Trento (Italy)

This joint world heritage site incorporates 111 small individual sites, encompasses the remains of prehistoric pile-dwelling (or stilt house) settlements in and around the Alps built from around 5000 to 500 B.C. on the edges of lakes, rivers or wetlands. Excavations, only conducted in some of the sites, have yielded evidence that provides insight into life in prehistoric times during the Neolithic and Bronze Age in Alpine Europe and the way communities interacted with their environment. Fifty-six of the sites are located in Switzerland. The settlements are a unique group of exceptionally well-preserved and culturally rich archaeological sites, which constitute one of the most important sources for the study of early agrarian societies in the region.

The Pile-Dwellings of Lake Ledro has got recognised as World Heritage Site since 2012, as part of the joint nomination of several countires, while the site has already been protected on national and local level. The piles, dating back to the Bronze Age, were discovered in 1929 following a temporary lowering of the water level, for the construction of a hydroelectric plant in Riva del Garda.Between 1936 and 1937 there was a great drought and consequently, the water level dropped again, thus the excavation work could be resumed by the superintendency and the University of Padua. Later, the Tridentine Museum of Natural Sciences took care of the work.

Related heritage experience: Pile Dwelling Museum was created in the 1970s and it is located on the shore of Lake Ledro, adjacent to the archaeological site. It preserves the exquisite handicrafts of one of the most important villages of the Bronze Age in the Alps and it displays the notable archaeology collections of the site and carries out year-round research programs in 'imitative archaeology'.

Sources:
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Photo: https://www.flickr.com/photos/181878091@N02/

2.4.2. EUROPEAN LEVEL OF PROTECTION: EUROPEAN HERITAGE LABEL

2.4.2.1 Javorca Memorial Church and its cultural landscape. Slovenia

The wooden Memorial Church of the Holy Spirit in Javorca (Slovenia), built in the area of the Tolminka River celebrates the fallen Austro-Hungarian defenders of the Isonzo Front battlefield (1915–1917). The Church and it its cultural landscape got recognised as European Heritage in 2018, but it was already placed on the list of particularly important European historical and cultural heritage in 2007. The site is not only an importante memorial place, but also an excellent example for preserving and protecting tangible and intangible assets together. The Church in the mountain area was built uniquely in Art Nouveau style, that is primarily known for being an urban phenomenon on the turn of the 19th and 20th century. The church was built by the Austro-Hungarian soldiers themselves and by masters of various crafts. As it is emphasised by the European Heritage Label, the site could be considered as a symbol of a call for reconciliation and a witness to the connecting strength of joining the artistic creation with construction. Besides the church, there are also important artifacts: a bell tower with a solar clock, the coat of arms of the twenty lands, which formed Austria-Hungary, the inscription PAX (peace) above the entrance and also decorative oak pannels, which symbolise pages of a memorial book, with 2,564 names of fallen Austro-Hungarian soldiers who died in the nearby battlefields. Their names were burnt into wood according to the system of the military hierarchy. The built of the church and the

memorial site could also be considered as a fruit of an international cooperation, commemorating the former Monarch, as the plans were created by Remigius Geylinga, a painter from Vienna,who was a senior lieutenant back then and rhe construction was led by Géza Jablonszky, a lieutenant of Hungarian origin. The church went under several renovations in 1934 and later in the beginning of the 1980s, in 2005 and finally in 2016, when it celebrated its 100th anniversary.

Sources: https://www.javorca.info/
https://www.javorca.info/mma/Javorca_Memorial_Church_of_the_Holy_Spirit.pdf/2020030312541921/
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Photos: https://www.javorca.info/

2.4.3. NATIONAL AND LOCAL LEVEL OF PROTECTION

2.4.3.1. Hungary
Premontrei Monastery Church of Zsámbék place (village or region): Zsámbék, Pest county (Hungary)

The Premontrei Monastery Church is a Romanesque ruin church in the rural town of Zsámbék. Thanks to it masterful conservation (in its ruined state), it became an inconic example for the end of the 19th century historic monument conservation in Hungary. We could consider it as the historic monument of historic conservation! The church has been protected as historic monument and considered as part of the local and regional cultural heritage.

The construction of the church started in 1220 as part of a Premonstratensian monastery, but it was completed only several decades later. It became the private family church, of the knight Aynard. The church was standing next to the most popular medieval route, connecting the towns of Székesfehérvár and Esztergom. The Premonstratensian was using the church for two centuries, but later it was given to the Pauline Fathers. The church went thourgh some reconstruction works in late-Gothic style. The monastery was badly damaged during the Ottoman occupation in Hungary and collapsed because of an earthquake in 1736. Since then, the church been deserted, and its stones have been taken to neighbouring constructions. It could have been lost, but Flóris Rómer and Imre Henszlmann, the founding fathers of the Hungarian monument protection have noticed its historical and aesthetic values in the 1870s (during instiutionalisation of the national monument protection). In the end of the 19th century, István Möller István conserved the ruin in a masterful

way that was maintened and expanded by Kálmán Lux in the 1930s. The ruin church has been slowly deteriorating due to weather conditions and the surroundings are still watiing for proper archeological excavations. Some maintenance works are carried out, but some of the professionals would like to cover at least some parts of it to save it from further damage. Regarding its preservation, most of the people agree that only the necessary maintenance works should be carried out, however the Hungarian government is planning to invest a great sum of money in its reconstruction.

The ruin church has been considered as one of the excellent examples for the first conservatist approach of monument protection in Hungary and one of the favourite spots for cultural and religious events in the town. Lately, it also became a popular wedding venue.

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Photo 20: Indafoto (Pukkancs 2011). URL: Wikipedia commons, accessed May 2022

Photo 21: Sztehlo Otto (1922): Reconstruction drawings

https://varlexikon.hu/zsambek-premontrei-templomrom

2.4. 3.2. Spain
Romanesque churches of the North of Spain: Castilla y León, Asturias, Galicia, Cataluña, Aragon and Navarra (Spain)

The Romanesque art developed in the Iberian Peninsula in the 11th and 12th centuries has common stylistic features to the European Romanesque but also particular characteristics in the different regions. Romanesque art was introduced into the Iberian Peninsula from east to west, so scholars have usually defined regional characteristics accordingly. In some rural areas of northern Spain there is one of greatest concentrations of Romanesque monuments in Europe. Two major groups of Romanesque churches have been declared World Heritage Sites: "The French Way of St. James and the Northern Spanish Ways" and "The Catalan Romanesque churches of the Vall de Boi".

The First Romanesque or Lombard Romanesque is especially present in Catalonia, while the full Romanesque spread from the foundations of the Order of Cluny along the axis of the Camino de Santiago. The late-Romanesque of the 13th century, can be found especially in rural buildings.

Every church, from small hermitages to monasteries, has its own peculiarity due to its artistic aspects (architectural or decorative motifs). There are many added attractions such as the varied landscapes, the panoramic views from many of the churches or the possibility of enjoying the gastronomy, typical festivities and the handicrafts that abound in the villages.

Almost all Romanesque buildings are protected at national and regional level and have been declared Sites of Cultural Interest.

https://whc.unesco.org/en/list/988

Photos: SERVIMA SL

2.5. CONCLUSION

This Module presented the concept and the principles of the protection and conservation of tangible cultural heritage by focusing on its two most well-known categories: monumental and archeological heritage. The two categories are connected, and they are both rooted in the protection of historic monument. Historic monument has been the first protected element of what we consider tangible cultural heritage today and its protection and conservation principles gave the basis of our heritage protection, preservation and interpretation strategies that can be used for sustainable rural development and rural heritage interpretation. Rural heritage interpreters have an especially important role to show that rural heritage is not only an integral part of our identity and collective memory, but also a resource for economic growth, employement and social cohesion. To conclude, the succesful **preservation** and **interpretation of tangible** (or any other categories) of cultural heritage must take into account its different values and **intangible dimensions too**. A site has to be considered as whole and its autheticity has to be respected in all related works. The interpretation and protection of the site requires taking into account **from where and from whom the heritage came, to whom the heritage now belongs, and to whom it is addressed**.

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MODULE 3: TANGIBLE RURAL HERITAGE (II): POPULAR OR VERNACULAR ARCHITECTURE IN RURAL AREAS

Popular architecture is a very important cultural heritage in rural areas, so in this module we will discover the interest and general characteristics of vernacular architecture in Europe and some examples of constructions, building materials, traditional villages and ethnographic heritage from different parts of Europe.

Foto: Srce Slovenije

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3.1. INTRODUCTION

The interest in traditional and vernacular and popular architecture has grown considerably in recent decades. Though there exists a semantic difference between "**traditional", "popular"** and **'vernacular'** architecture, we will use the terms as synonymous.

Photo: SERVIMA SL

Vernacular architecture is an architectural style designed according to local needs, the availability of building materials and local traditions. Vernacular architecture, or at least originally, did not use formally trained architects, but relied on the design skills and tradition of local builders.

If we use the vernacular term in this context, we will draw on the writings of the philosopher and historian Ivan Illich, who worked on and defined this phenomenon back in the 70s and 80s of the last century. According to Illich, the vernacular term "comes from an Indo-Germanic root that implies 'rootedness' and 'dwelling'. Vernacular in Latin was used for anything that was homemade, home-baked, home-made bread, as opposed to what was obtained in formal exchange."

The terms "vernacular", "popular" and "traditional" architecture are sometimes used synonymously. However, Allen Noble wrote a lengthy discussion of these terms: where vernacular architecture is still of the common people, but may be built by trained professionals, such as through apprenticeship, but still using local and traditional designs and materials.

Traditional architecture is architecture that is **passed down from person to person, from generation to generation, particularly orally, but at any level of society, not just by ordinary people.** Noble discourages the use of the term primitive architecture as having a negative connotation.

The term **popular architecture is used more in Eastern Europe and is synonymous vernacular architecture**.

The **Encyclopaedia of Vernacular Architecture of the World** defines vernacular architecture as: "…comprising the dwellings and all other buildings of the people. Related to their environmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies and ways of life of the cultures that produce them".

Vernacular architecture is the construction carried out outside any academic tradition and without professional orientation, that is, architecture based on a non-professionalized construction and whose knowledge is inherited from the ancestors.

In conclusion, vernacular architecture is a broad, grassroots concept which encompasses fields of architectural study including aboriginal, indigenous, ancestral, rural, and ethnic architecture and is contrasted with the more intellectual architecture called polite, formal, or academic architecture just as folk art is contrasted with fine art.

This category encompasses a **wide range and variety of building types, with different construction methods**, accounting for the majority of **buildings and settlements created in pre-industrial societies.**

There are estimates that vernacular architecture constitutes 95% of all architecture in the world, compared to the small percentage of new buildings each year designed by architects and built by engineers.

The interest in the so-called traditional/vernacular building, dwellings, and settlements began as early as the 19th century and was largely triggered by the development of anthropology as a new scholarly discipline.

When we use popular architecture, like popular art, is the architecture of the popular classes, made by the users themselves or by craftsmen, who construct various types of buildings such as lodgings in rural areas, as well as various types of auxiliary buildings for their own or secondary purposes, related to life and work, such as constructions for agricultural use, so we are going to use in indistinctively way bot terms "vernacular architecture" and "popular architecture".

By rural crafts we refer to the traditional handicraft production that is made, simply for everyday practical use, in the rural area or agricultural field. Sometimes rural crafts are not considered part of the arts and crafts, as they are produced for a practical means and not for leisure. As they are part of a general and simple set of skills that are easily learned, they have not been produced for sale by a class of artisans.

The craftsmanship is an expression of the cultural values, the originality, the distinctiveness and the ethnic identity of each place, region or country. They can be classified into traditional crafts based on old technologies and more contemporary examples using old technologies, adjusted to the modern customer's preferences.

According to the UNESCO, **traditional craftsmanship** is perhaps **the most tangible manifestation of intangible cultural heritage.** However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. So that we are going to consider craftsmanship as intangible heritage.

3.2. THE VERNACULAR OR POPULAR ARCHITECTURE SAFEGUARDING MEASURES.

The main characteristic of vernacular architecture around the world is **respect and sensitivity to the local conditions of the geographical environment** where it is located, such as climate and vegetation.

Due to globalization, urban pressure and now climate change, **vernacular heritage, wooden and earthen architecture are under real danger and threat of disappearance**, at a very fast speed. Urgent actions are needed to protect this fragile and undervalued heritage, and more especially in the rural areas where resources and sensitiveness are usually weak.

Photo: SERVIMA SL

Photo: SERVIMA SL

This will only be possible through the development of strong partnerships and the collaboration between sensitive institutions with shared values, through coordinated actions and strategic and critical thinking, in order to value and protect vernacular heritage throughout Europe and the world.

It is generally shared between the academics and professionals that vernacular architecture is fragile in many ways. The pass of time, the buildings abandoning, the natural disasters, the demolition by private owners of vernacular houses or buildings not protected, due to the lack of awareness about the values and importance of vernacular architecture, are the most common dangers. **Traditional skills and craftsmanship applied to vernacular buildings would be more easily lost** than those applied to monuments, as the labour market for **carpenters or those working with earth or stone, with traditional skills and knowledge in building techniques,** has been shrinking. Therefore, it is difficult to avoid modern influences, not only in their way of life, but also in their traditional houses. Perhaps urgent action is needed to help and assist those professionals who are well versed in the building techniques of vernacular architecture.

In the most parts of the world **earthen (or clay) architecture** is the basis for vernacular architecture. Earthen architecture is one of the most original and powerful expressions of our ability to create a built environment with readily available resources (World Heritage Earthen Architecture Programme).

The World Heritage Programme on Earthen Architecture (WHEAP) aims for the improvement of the state of conservation and management of earthen architecture sites worldwide. Pilot projects on earthen architectural sites inscribed on the World Heritage List, or included in States Parties' Tentative Lists, will help identify best practices and set examples for the development and dissemination of appropriate methods and techniques in conservation, management, and capacity building. Scientific research will further the endeavour to ameliorate know-how in the field. Expected results include a better understanding of the problems facing earthen architecture, the development of policies favouring its conservation, the definition of practical guidelines and the organization of training and awareness activities, particularly in local communities through workshops, exhibitions, conferences and technical publications to raise the recognition of earthen

architecture, as well as the creation of an active global network for the exchange of information and experience1.

At its 31st session (New Zealand, 2007), the World Heritage Committee approved the initiation of the integrated World Heritage Programme on Earthen Architecture (2007-2017) (decision 31 COM 21C, working document 31 COM 21C).

The WHEAP involves the technical support of the main international conservation institutions: the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the International Council on Monuments and Sites (ICOMOS), and the earth conservation institute CRAterre-ENSAG as well as of the regional institutions School of African Heritage (EPA, Benin), Centre for Heritage development in Africa (CHDA, Kenya), and Centre for Conservation and Restoration of Atlas and Subatlas Architectural Heritage (CERKAS, Morocco).In 2009, Udine University (Italy) also became a programme partner. In the course of the activities, the programme seeks further cooperation and partnerships with other specialized institutions, as well as national and local governmental authorities.

The "universal value" of vernacular architectural heritage on UNESCO's prestigious World Heritage List is perhaps still very limited, as the more than 11,000 properties inscribed on this list to date demonstrate. The **tangible and intangible values** of vernacular heritage and the **exemplary character** they have, with regard to the **eco-responsibility** of builders, for example, constitute a valuable heritage that cannot be neglected, especially given the now indisputable evidence of their relationship with the resources available in the diversity of their environments. This concerns human resources: the building cultures educated by the collective memory of knowledge and skills, the arts and crafts of construction and architecture, but it also concerns the physical resources, organic and geological materials, wood, straw, plant fibres, earth, stone, etc.

The vulnerability of the heritage of the vernacular habitat has been exposed to massive destruction since the Industrial Revolution until the end of the 19th century; moreover, the period of economic growth during the "glorious decades" (from the late 1940s to the early 1970s) has led to massive destruction of this architecture.

This vulnerability is provoked by commercial, economic and financial interests, leaving all the space to the expansion of the contemporary city, ordering the destruction of historical examples such as the rural housing in Romania, or the earthen houses in Tierra de Campos in Spain or the "pallozas" in León, to mention nearby examples.

Faced with these situations, despite the international conventions of UNESCO (1954, 1970, 1972, 2003), which constitute safeguarding tools, and the recommendations of the International Scientific Committees (ICOMOS), it is still very often difficult to act to protect the vernacular heritage. In many cases, the populations are forced to abandon their vernacular heritage, to abandon their rural dwellings due to economic and social suffocation, so that they are subject to slow destruction, lack of maintenance and looting.

This is intensified when the heritage is not sufficiently recognised or wrongly considered as a secondary heritage, as **popular rural architecture has been traditionally considered as low status or without cultural relevance**.

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[1] https://whc.unesco.org/en/earthen-architecture/

As a consequence, it can be stated that very few cultures of vernacular architecture that are inscribed on the World Heritage List or, if they are not, can claim their inclusion. The prospect of a multiplied destruction of this heritage is therefore irremediably programmed, and would constitute an immeasurable and irreplaceable loss of culture and history for humanity.

The present times are subject to many uncertainties and threats widely discussed in countless forums. The broken pact with nature, established from generation to generation of popular builders, must absolutely and urgently be restored. To defend this perspective would be to protect the inheritance of the "meaning" of life, of its essential intrinsic values, which in themselves inhabit the vernacular heritage. It is to stop the destructive madness of nature, of tradition, of history, of values and historical knowledge and to help found this indispensable culture and ethic of eco-responsibility. In order to maintain this essence, it is absolutely necessary to pass it on to future generations. A society that leads humanity to its necessary re-rooting in habitable territories. We must move towards other possibilities in which the values of vernacular architectural heritage are taken into account, of feeling the obligation to protect and classify them through their deep knowledge, of the historical importance they have played in local cultures, of their social and economic function based on the respect and sustainability of the territory.

Although the definition of the concept of World Heritage has been accepted and used for almost half a century, there are categories of cultural property that pose conflicts for its valuation and protection. Among these, vernacular constructions are increasingly damaged and impacted, and simultaneously excluded from official definitions, leading to a lack of awareness of the importance of their conservation.

The notion of World Heritage in 1972 emerged as a measure to promote international collaboration to protect humanity's most important landmarks. In addition, it was intended to encourage the development of conservation actions that could be adapted to culturally significant structures at national, regional or local level. In this way, the selection of unique sites with universal recognition would serve as an example for the care of all heritage.

While these objectives have been achieved in many contexts and an increasingly comprehensive preservation of monumental properties has been achieved, the definition of heritage based on the identification of "Outstanding Universal Value" has generated unintended results.

Without prejudice to other types of impacts such as those caused by the abandonment of territories by their original inhabitants, there is collateral damage of a conceptual nature whose impact has not been sufficiently addressed. National institutions and society at large do not question the priority of safeguarding archaeological sites, cathedrals, sanctuaries, fortifications or urban centres. Their remarkable uniqueness due to their age, size, style or cultural significance highlights the need for international attention, but unfortunately this form of categorisation discriminates against millions of rural and urban structures whose Outstanding Universal Value is not evident. All those anonymous samples of culture, handmade from natural materials, of 'modest' dimensions and modified at different times in history, are hardly seen as monuments", although their equivalence was declared in the Venice Charter.

According to the **Charter of Venice**, in the article 1, "the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural

significance with the passing of time" but this definition conditions the value of heritage to the passing of an undefined period of time.

The vernacular constructive knowledge and the vernacular architecture itself, are connected expressions of culture, that need to be urgently and necessary protected, (they are poorly represented within the Intangible and tangible Cultural Heritage List), by redesigning their visibility and the "interpreter" has to work for that objective.

In rural popular architecture, the influence of nature and culture has been more than evident. The materials, the adaptation to the climate, the creation of constructive structures adapted and functional for the economic activity, have constituted indissoluble links, perhaps it has been this connection with the environment what has made that they have survived until today; they represent the best proof of sustainability. The "interpreter" must know this natural environment, this culture, the traditions and above all the environment to be able to value the popular architecture and to be able to defend and value it in its different contexts.

3.3. THE PHYSICAL SCALE OF RURAL ARCHITECTURE IN EUROPE.

If we consider architecture as the most enduring element of human behaviour, it can easily be assumed that vernacular heritage, rural folk architecture, is an objective consequence of the essential characteristics of specific local communities. We cannot continue giving special relevance to urban architectural elements and continue denying them to rural ones.

Beyond being a cultural expression, vernacular heritage has the advantage of constituting a pragmatic testimony of the main subsisting activities and their geographical relationship; **European rural architecture is a reinforcement of local identity**, in which behaviours of adaptation to the environment, the **sustainable management of local resources, adaptation to the climate and technological knowledge transmitted from generation to generation** come together.

Being recognized as a heritage asset, its morphology becomes the fundamental material manifestation of the community's values, representing its main traditions and affirming its collective memory.

The physical dimension of vernacular architecture is directly influenced by the physical environment in which it is established, i.e. from the landscape perception of the place, but it also has its correlation and influence on the artisans' tools for community activities as well as on the craftsmanship that is developed.

When we proceed to an interpretation of the architectural heritage, we cannot detach ourselves from the analysis of the landscape level, of the environment, of how the territorial occupation has been carried out, that is to say, we must be aware of the human appropriation and management of the natural elements of the environment.

This should be so because it is a direct reflection of the location of the main structures and infrastructures, the distribution of settlements according to the exploitation of natural resources, but also of their direct relations with other communities.

Analysis at this level provides an understanding of the main subsistence activities of the social groups living together in a given region. It includes the strategies selected to take advantage of the particular conditions of the physical geography and to achieve the best possible results.

It also considers communication routes, direct access to local resources and the appropriate shelter structure considering the climate, sun exposure and geological characteristics of the region, relief variations and water lines.

Forest, pasture and agriculture-related activities, especially extensive agriculture, can be identified as the main factor of land distribution, which in turn shapes the landscape on a larger scale.

As far as construction technology is concerned, European rural architecture always responds to the first premise, using the material resources available in the territory and empirical knowledge.

The construction material is usually limited to conventional traditional alternatives, i.e., if a territory has traditionally used mud as a construction element, it always ends up using mud with the least possible transformation, due to the scarce development of tools and energy restrictions.

The absence of technological resources is usually compensated for by extremely pragmatic and inventive construction solutions, facilitating the development of very particular styles and techniques. An example of these can be seen in the cantilevered terraces of the "hanging houses" of the historic centre of Cuenca, a World Heritage Site in Spain, which are a good detailed example of such solutions, demonstrating an interesting articulation of the wooden floor structure and the stone masonry.

As might be expected, the construction systems observed show a predominance of stone in the southern part of Europe, with a greater presence of mortar in the regions of historical Roman influence. Some of the drier climates also apply earthing systems, for example in the south of the province of León in Spain, and some of the more populated sites also determine the use of refractory brick construction methods. The use of timber is transversal in all cases, particularly in the supporting structure of the upper floor and roof. However, its preponderance in other architectural elements increases considerably as one moves further into northern Europe.

3.4. THE HISTORICAL APPROACH OF THE RURAL ARCHITECTURE IN EUROPE

When interpreting the architecture of the rural environment, we must take into account the location of rural settlements as a whole.

The **location of rural settlements** arises from different factors: **defensive**, in search of higher ground; **topographical,** such as curves in the ground; **commercial,** with the existence of communications between roads, rivers or canals; or **pragmatic**, such as the individual access of each plot to the respective properties or crops. Some are vital, such as water supply, the existence of hunting grounds or fertile areas; climatic, looking for optimal ventilation, sunlight or shade, while social factors aim to distinguish between public and private spaces and their use. These places are never fortuitous, but have been the result of centuries of trial and error, which have established the best location and design for the surrounding conditioning factors. For this reason,

knowing the history of the rural nuclei, carrying out a prospection of their historical origins, helps us to understand why the rural nucleus is located there and not elsewhere.

From this point on, we can gain an even better understanding of the characteristics of the rural architecture of that particular population centre.

Taking the example of **rural mountain villages**, they are usually located on the southern slope (in Europe, due to their location in the northern hemisphere), firstly, to take advantage of the sun's light and heat, and secondly, so as not to occupy farmland in the valley, ensuring the maximum possible sunshine and avoiding possible flooding. Thanks to this location, they can find the corners most sheltered from the prevailing winds, and thus safe from avalanches or landslides or snow.

There is a wisdom in the location of settlements, which is not unplanned, but often forgotten, until natural disasters act as a reminder of the reason why they were initially built in these places and not in others.

Architecture is also the result of the combination of **available materials, climatic conditions and local idiosyncrasies and culture.** Therefore, in a single façade or especially in an interior, it is easy to find structures, walls, elements belonging to past eras, to past phases of the building. Therefore, it does not make sense to protect only the façades, as if the buildings were empty of content, as the buildings are likely to incorporate elements older and possibly even more valuable than the façades themselves.

Over the centuries, buildings have undergone a **gradual transformation** as a result of technological developments that improved the quality of life of their inhabitants, who arrived in each place at a specific time linked to specific circumstances. Not all of these evolutions have taken place or will take place in the future, as they all depend on local conditions, although many reflect a common trend. In a large number of cases, the original facades have been substantially altered by concealing them with modern, more weather-resistant materials, offering better insulation against weather conditions, quicker and cheaper maintenance or simply for aesthetic reasons and fashion trends. An example of this is the widespread tendency in rural Spain to cover the façades of rural houses made of clay with cement, which has a more delicate finish and can be painted in different colours. This trend, which began in the 1980s, has meant the loss of the originality and the cultural and aesthetic richness of this type of construction. Fortunately, the trend has slowed down and town planning regulations seem to be helping to reverse this scourge of past decades.

The same is happening in the **evolution of roofs and floors**. Here we can observe the progressive shortage of wood in some places and the search for solutions that are less dependent on it, incorporating specific flooring and progressive insulation from the lower floors. From exclusively wooden floors and roofs to floors and roofs combined with other materials, wood and clay latticework or terracotta tiles. The variety is so great that it must be analysed on a case-by-case basis.

In the distribution of rural houses, we have seen outbuildings that used to be stables with the smell of hay and manure transformed into garages for vehicles with the smell of fuel; attics that were formerly used to preserve the most valuable foodstuffs and for daily domestic use were transformed into part of the dwellings, workshops and work spaces on the ground floor were converted into commercial premises. Smaller dwellings were grouped with smaller ones, and large mansions were divided up to house different families.

Local wooden railings were replaced by iron or fine woods from other regions of the world. The small windows, which had external insulation functions (cold, heat, rain) and ventilation functions, were transformed into large windows with modern aesthetic rather than functional functions.

There are **numerous examples of the historical evolution of the physiognomy of rural architecture**; only in cases where there has been a great sensitivity to respecting building tradition have traditional rural building standards been maintained, as in the United Kingdom.

Traditional rural architecture has been characterised by a generalised austerity in the use of resources and in the use of existing structures, without generating rubble through demolition, as this was reused in other parts of the house and even for other dwellings. This sustainability, which is increasingly evident, together with the preservation of the cultural identity reflected, should be sufficient reason to intervene through conservation and rehabilitation, for which a correct interpretation of the historical, cultural and human value of rural architecture is the great challenge for the European interpreter of rural heritage.

The **building materials** present in rural architecture are the result of centuries of local tradition and historical evolution. The availability of different materials, generally from the environment, generates logical combinations of these to form the local architecture. Taking into account existing constraints, these are the best solutions to climatic conditions, insulation and ventilation needs, for example.

Different types of building materials present in rural architecture depending on their availability in the environment, the climate, etc.

When interpreting rural heritage, we must consider that the incorporation of industrially manufactured materials, especially prefabricated ones, bursts into a well-preserved artisanal environment, homogenising construction solutions and erasing the richness and cultural diversity of vernacular architecture.

Photo: SERVIMA SL

The interpreter must place special value on those architectural examples that safeguard and respect local tradition as a sign of cultural identity.

The consequences of this are not only aesthetic in nature, but also economic, as buildings that have been made or restored by local craftsmen using local materials and following traditional trends directly feed back into the local economy, favouring a sustainable local economy and development.

All these factors must be taken into account by the European interpreter of European popular architecture, in order to understand and be able to explain the historical evolution of European rural heritage.

The main problem facing our rural areas and their architecture is the current globalisation, in which materials from other territories are available at low cost, forms and elements from other territories are accessed as a result of fashions and trends, with the result that we are witnessing a strong risk of total loss of this transmitted heritage, which also represents our signs of identity.

3.5. INTERPRETING GENERAL CHARACTERISTICS OF VERNACULAR ARCHITECTURE IN EUROPE.

Generally, vernacular architecture is a 'showcase' of what can be done, in terms of shelter, with the natural resources available in the region: stone, clay, wood, ice and more.

They take materials directly from the environment, only less harmful to nature. And the architectural solutions used in vernacular architecture, combined with organic materials, end up allowing for better thermal and acoustic insulation of buildings.

Although it has good qualities, vernacular architecture is sometimes considered repetitive and obsolete by people without adequate technical knowledge. This criticism of vernacular architecture is totally wrong. Good professionals already know that innovation lies in knowing how to use simple and natural elements for comfort and social interaction.

One usual characteristic of vernacular architecture is the simplicity in building techniques. It is usually produced by people who are less technologically advanced and vernacular architecture is the architectural language of the people, with its ethnic, regional and local 'dialects'.

General characteristics of vernacular architecture in Europe

1) **In hot, dry regions**:
- Proximity between buildings;
- Flat roofs;
- Structures directly on the ground;
- Use of heavy materials;
- Thick walls;
- Façades in light colours and with small openings;
- Internal courtyards with fountains or water features.

2) **In cold climate regions**:
- Proximity between buildings;
- Medium pitched roofs;
- Raised floor structures;
- Use of low thermal emissivity materials;
- Thick walls;
- Façades with wide openings, only on the most illuminated sides.

3) I**n humid or wet regions:**
- Buildings separated from each other;
- Pitched roofs;
- Eaves and balconies;
- Raised floor structures;
- Use of lightweight materials;
- Thin walls;
- Façades with openings that allow for cross ventilation.

A **general list of possible buildings constructions typology in the European rural areas**:
- Houses: Space for human living
  - Compact houses: In some region's humans shared living spaces with livestock (The Pallozas example).
- Warehouses and barns: there are an enormous variety in Europe, with a great difference between regions and areas.
- Granaries and threshing-floors.
- Gardens and cultivation areas and their enclosure systems.
- Public spaces or public buildings:
  - Community ovens
  - Windmills
  - Fountains
  - Traditional watering troughs
- Chapels and churches of different periods and styles
- Underground settlements
- Water and irrigations structures
- In-between spaces and borderline places.

Photo: SERVIMA SL

Foto: Srce Slovenija

Photo: SERVIMA SL

Photo: Jesús Núñez

Photo: SERVIMA SL

Photo: SERVIMA SL

Photo: SERVIMA SL

Some examples of types of buildings constructions in rural areas in Europe: enclosure walls of meadows, hay dryer, houses, fountain and watering place, windmill, pigeon loft, house.

The vernacular architecture parts to study in the interpretation process

- The general placement and location
- The climatic and orographic environment
- A little of history
- The materials: earthen, timber and wood, stone and the combinations of them.
- The walls: construction techniques
- The roofs: variety of materials and construction techniques
- The floors: materials and decoration typologies.
- Others: insulation systems, ventilation and cooling techniques.

In conclusion, to develop a didactic module that covers all, or most, of the wide typology of European vernacular or popular architecture is an impossible task. Only a single European macro-region (the Mediterranean Basin, Southwest Europe, Central Europe, the Baltic Area, the Atlantic Area, etc.) contains such a wide variety of examples that are susceptible to being cited and analysed that it is impossible to arrive at such a detailed analysis.

In this didactic module, the aim is for the future European Cultural Heritage Interpreter in rural areas to acquire the necessary skills to be able to identify those elements of rural architecture existing in a specific territory that are sufficiently relevant for it to acquire a conservation category and to be an element of tourist attraction and valorisation. We hope that he/she will be able to acquire the necessary awareness to feel identified with the richness of European rural heritage.

3.6. EXAMPLES OF EUROPEAN POPULAR/ VERNACULAR ARCHITECTURE IN RURAL AREAS.

3.6.1. UNESCO WORLD HERITAGE SITE (SITES ARE ALSO PROTECTED ON NATIONAL or LOCAL LEVELS)

3.6.1.1. The set of windmills of the Carthagena field and Consuegra. Campo de Cartagena (Región de Murcia) & Consuegra (Castilla-La Mancha), country: Spain

Initially built to grind grain, the mills were modelled on the Dutch windmills of the 16th and 17th centuries, with a cylindrical tower and conical deck where the shaft and its four rectangular blades are housed. The interior is divided into three floors connected by a staircase along the wall. On the lower floor is the silo, where the ground grain was stored. On the second floor, there is a sieve to separate the flour from the bran. The third floor, the largest, houses the machinery, with the most striking element being the "Catalina" wheel. In the upper part of the wall, eight windows were opened to help the miller determine the direction of the wind and thus the orientation of the blades.

Photo: Jesús Núñez

The tower mills were passed down through the generations until being retired in the 1980s. Twelve of the original 13 mills were restored and opened as a tourist attraction. In 2006, the windmills and the adjacent 12th-century Castle of La Muela were declared a cultural historic site.

3.6.1.2. Old Village of Hollókő and its Surroundings, place: Hollókő and surroundings, country: Hungary

The old village of Hollókő, located in Northern Hungary has been inscribed on the UNESCO's World Heritage List since 1987 hence it became the first World Heritage village and one of the first two Hungarian World Heritage sites. Hollókő, a Palócz settlement represents a deliberately preserved popular architecture and traditions. But it is not only a living example for Palócz and Central European rural life that was generally abolished by the agricultural revolution in the last century (criterion v), but it is also a pioneering example for integrating different levels of heritage protection. Hollókő meant a new category in monument protection, as it incorporated intangible heritage elements (traditional local knowledge and craftsmanship) from the very beginning of its conservation in spite of the fact that first it became protected as an ensemble of vernacular buildings (including elements of its bulit environment and natural surroundings).

The protection of the village took place on different levels: on national level it started in the 1960s, (during the time when vernacular architecture became part of the national inventory in Hungary), on universal level in the 1980s that is clearly considered as a result of the long cooperation between the inhabitants and the heritage protection professionals (like Ferenc Mendele and András Román, ICOMOS). In recent years the regional level of protection and heritage interpretation became more and more important (e.g. the creation of the „Palóc út", as a cultural thematic route in the Hungarian-Slovak border region, and the events of the Palóc Museum in Ballassagyarmat). However, Hollókő is also an illustrative example for the dangers of heritagisation and the challenges resulting from commodification and touristification that have seriously altered the socio-cultural character of a village, which is now considered as a "living museum", rather than a „living village".

More information can be found on heritage interpretation examples (in Module 6) and on the critical analysis of the site in Sonkoly 2019.

Sources: https://whc.unesco.org/en/list/401/

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Photo: Hungarorum, CC BY-SA 4.0 <https://creativecommons.org/licenses/by-sa/4.0>, via Wikimedia Commons

3.6.2. NATIONAL AND LOCAL LEVEL OF PROTECTION

3.6.2.1. Hórreos of Asturias, Galicia and some villages of León province, country: Spain

They are characteristic auxiliary constructions for storing and drying agricultural products, built of wood or stone, raised off the ground, supported by four columns

A hórreo is a typical granary from the northwest of the Iberian Peninsula (Asturias, Galicia, León and also Northern Portugal). It is a small construction, built in wood or stone, raised from the ground (to keep rodents out) by pillars in order to prevent access by rodents. Ventilation is allowed by the slits in its walls.

Depending on the region or province the hórreos are built aesthetically different, sometime using stone and wood, other time only stone (more common in Galicia and Northern Portugal).

Photo: SERVIMA SL

3.6.2.2. Name: Schumacher House, place: Nagyvázsony, country: Hungary

The rebirth of the Schumacher House is exemplary, as this was the first time in Hungary, when the conservation method used for historic monuments ("rand art") was applied for a rural site. As a result, the Schumacher House could be conserved in its original location (unlike in case of skanzens) and opened to the public, as it became a folk art museum (ethnographic collection), displaying not only folk architecture, but also local and regional crafts typical for the Balaton Uplands.

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MODULE 4. TANGIBLE RURAL HERITAGE (III): INDUSTRIAL HERITAGE

Cultural elements referring to industry and mining with historical, technological, architectural or scientific value (buildings, , mills, factories, mines, warehouses…)

Index

4.1. INTRODUCTION

It can be said that the industrial heritage is a cultural treasure, because in each element that it integrates, there is a story. Each element contains a rich historical/cultural/social/personal value and together with the other elements, tell the story of a people. Each machine, each tool, each vehicle, each small element is part of the collective memory of each location. (Cardoso, V. 2012)

According to the **European Route of Industrial Heritage (ERIH)**, the popularity of industrial heritage has increased as Europe's relative standing in the global pattern of mining and manufacturing has diminished. Industry has ancient origins but it grew to dominate the economies of most European countries from the 18th century. Nowadays, we are sadly witnessing the slow disappearance of this important part of our tangible and intangible cultural heritage, e.g., the closure of the last deep coal mines in Western Europe and machinery that became redundant. We all have an important role in discovering, protecting and preserving our industrial heritage. As we have seen in the previous modules, industrial heritage is often connected to the previously presented other heritage categories, both to tangible and intangible heritage (e.g. historic monuments, vernacular/folk built heritage and also to intangible heritage through traditional knowledge and craftsmanship).

From its very beginning, industrialization has crossed borders - it was never a purely national phenomenon. Since the mid-18th century new technologies and methods of production spread rapidly across Europe. Manufacturers built their factories in different countries and generated massive profits, and thousands of workers migrated to the emerging industrial areas.

Every town, every industrial monument, and every workers' estate was, and still is, part of this process that started in Europe and subsequently spread across the world. But most visitors are still unaware of this. The closely connected network of European industrial regions that continue to inspire and strengthen each other is something that is rarely presented today at most industrial monuments and attractions.

On the other hand, new destinations for family outings and educational visits have appeared over the past half-century, for example, renovated steam railways, trip boats on canals, water and wind mills that still work, etc. The industrial heritage is no longer a minority interest but something that many people wish to experience.

Industrial buildings have been conserved and museums of industry established by varied agencies, from national government bodies to NGOs determined that the histories of their communities should not be lost.

Also, industrial heritage has played a very important part in the renovation and development of museology in many countries and particularly in Portugal, in recent decades. Indeed, both in terms of content (heritage that can be "musealized") and infrastructure (structures reused as museums), industrial heritage is present in numerous cases, some of which have been remarkably successful and that will be described further on (Mendes, 2012).

4.2. INDUSTRIAL HERITAGE - THE CONCEPT

The concern for the industrial past, its buildings, its machines, its products, the memories of the workers and entrepreneurs, is not entirely a recent phenomenon. The term 'industrial

archaeology' means the systematic study of material evidence associated with the industrial past or, in other words, the study of the physical remains of past systems of mining, manufacturing and transport. The field of industrial archaeology incorporates a range of disciplines including archaeology, architecture, construction, engineering, historic preservation, museology, urban planning and other specialties, in order to piece together the history of past industrial activities This concept came to be used in Britain in the mid-1950s and was taken up in other countries.

It was then in the post-World War II period, during which many traces of industrialization had disappeared, which continued to occur in the period of accelerated reconstruction that followed. There was also the so-called "creative destruction" (Joseph Scumpeter), resulting from the dynamics inherent to the 2nd industrial revolution, then underway (Mendes, 2012).

Further concern for the fast-disappearing industrial heritage was later expressed also in Britain in the 1960s with the establishment of five open air museums concerned with industrial past (old railways with steam locomotives, preservation of mills and various artefacts. From the 1970s this concern for the industrial past echoed across Europe (ERIH).

Europe displayed many technology museums in many capitals (Paris, London, Vienna, Stockholm…). The open-air museum first appeared in the late 19th century in Scandinavia and subsequently in other countries, particularly after 1945. Later there was a concern to preserve buildings and artefacts characteristic of rural life in particular regions.

The industrial heritage, a "new territory", as it has already been called, drawing attention to the values associated with it and its potential, including in terms of reuse for new functions – thus giving it a "second life", including those of a museum type (MENDES, 2012).

4.3. CHALLENGES OF INDUSTRIAL HERITAGE PROTECTION AND INTERPRETATION IN OUR DAYS

Encounters with the industrial heritage remind us of our place in history. We can admire past generations of industrial buildings or manufactures or old locomotive models. People who visit some industrial heritage sites can see how some skills are fostered and passed to future generations.

All over Europe buildings have been preserved for their significance to the community, sometimes becoming homes to museum collections, venues for meetings, concerts and exhibitions.

For example, certain industrial structures, due to their scale and dimensions, are suitable for the exhibition of large works, as has been seen for example in the Tate Modern, in London, installed in an old thermoelectric power station, whose turbine room has allowed the exhibition of this type of

objects. In this case, the facilities are part of the context of a new relationship established between heritage, culture and the economy, in addition to being located next to the River Thames, which is also part of the movement to value the "water fronts", in vogue in recent decades.

Regardless of the solution adopted, the new museums or other institutions, as a result of the use of old structures linked to economic activity, are important witnesses of the decisive role played by certain activities in the respective areas or localities. In addition to being able to contribute to fostering the economic, social and cultural development of these regions – with emphasis on the contribution they can and should make to cultural tourism –, they are also factors of identity of the communities themselves that, in this way, feel recognized and remembered, while at the same time verifying that the memory and legacy transmitted by their ancestors have not been forgotten.

In Portugal, there are some examples such as the textile industry (Vale do Ave and Covilhã), the hat industry (S. João da Madeira) and the glass industry in Marinha Grande, canning industry in Espinho and Setúbal and cork industry in Algarve. (Mendes, 2012).

We can appreciate some of the benefits of industrialization (e.g., the benefits to health of cheaper fuels for household heating) and remember the importance of groups of migrants in the countries who gave them refuge.

4.4. CONTESTED HERITAGE

In various cases, industrial heritage is considered and presented as contested heritage (see more in Module 2). The preservation and interpretation of the industrial heritage is one of the most complex parts of tangible heritage protection. It may bring confrontations with aspects of our past, as it is often related to our dark heritage (e.g., the slave trade or the forced movements of ethnic groups after the II World War).

In Hungary, similarly to other Central-Eastern European countries (that formed part of the Soviet Block), the importance and representation of industrial heritage was not appropriately handled and its protection only arose in the late 1980s and 1990s for both historical and aesthetic reasons. It was considered as contested heritage for a long time and there are still many unprotected sites
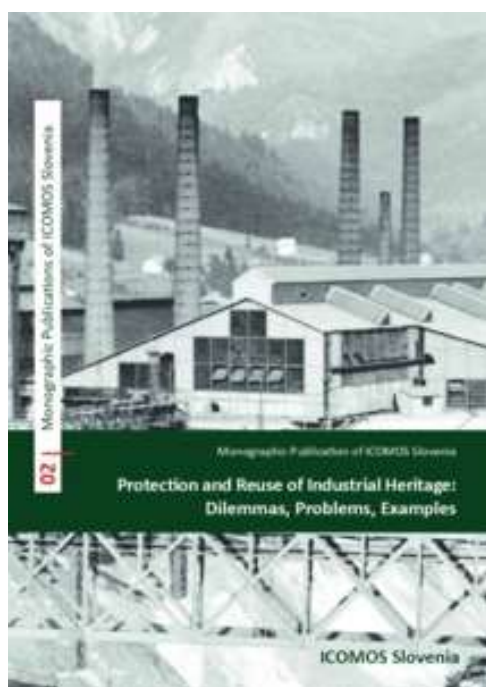
in deteriorating condition, despite the continuous efforts and preservation activities of professionals, civilians and international organizations (e.g., the International Committee for the Conservation of the Industrial Heritage (TICCIH) since 1978 or the European Routes of Industrial Heritage (ERIH) since 2004). The disappearing industrial production and activities, closing factories and vanishing of this rich heritage raised people's awareness and generated the protection and conservation of these sights and relics.

Industrial buildings, the machines that worked there, the products that were made there, the memories of those who worked there, are essential to understand many aspects of our past.

Photo   source:
https://openarchive.icomos.org/id/eprint/2130/

The industrialization of Europe changed the face of the Earth. Machines replaced over the centuries hand-made products and most recently, robots took over from men and women in many tasks. Many manufacturing activities have been moved to the east. Europe is again experiencing radical change as old and not-so-old industries come to an end. New forms of activities both economic and technological are emerging.

What remains is a rich industrial and cultural heritage, a network of sites across Europe that conserve and interpret the continent´s industrial past.

4.5. THE INTERNATIONAL COMMITTEE FOR THE CONSERVATION OF THE INDUSTRIAL HERITAGE

The **International Committee for the Conservation of the Industrial Heritage** is an international organization founded in 1973, oriented towards the preservation of the cultural heritage of industry and industrial society, including industrial archaeology.

TICCIH is the world organization for industrial heritage. Its goals are to promote international cooperation in preserving, conserving, investigating, documenting, researching, interpreting, and advancing education of the industrial heritage.

This wide field includes the material remains of industry – industrial sites, buildings and architecture, plant, machinery and equipment – as well as housing, industrial settlements, industrial landscapes, products and processes, and documentation of the industrial society. Members of TICCIH come from all over the world and include historians, conservators, museum curators, architects, archaeologists, students, teachers, heritage professionals and anyone with an interest in the development of industry and industrial society. Although TICCIH members are both individuals and institutions, it is organized through national associations in those countries where there is a recognized national institution for industrial heritage.

4.6. DUBLIN PRINCIPLES

The Dublin Principles are the joint **ICOMOS – TICCIH** Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes

ICOMOS is the global non-governmental organization dedicated to conservation of the world's historic monuments and sites. In particular, ICOMOS' network of experts counsels UNESCO on properties to be added to the World Heritage List. Therefore, TICCIH advises on historically significant industrial sites for the World Heritage List.

TICCIH is recognized by the International Council on Monuments and Sites (ICOMOS) as a designated consultant in all matters related to the study and preservation of industrial heritage.

Regarding the **Dublin principles**, "the industrial heritage consists of sites, structures, complexes, areas and landscapes as well as the related machinery, objects or documents that provide evidence of past or ongoing industrial processes of production, the extraction of raw materials, their

transformation into goods, and the related energy and transport infrastructures. Industrial heritage reflects the profound connection between the cultural and natural environment, as industrial processes – whether ancient or modern – depend on natural sources of raw materials, energy and transportation networks to produce and distribute products to broader markets. It includes both material assets – immovable and movable –, and intangible dimensions such as technical know-how, the organization of work and workers, and the complex social and cultural legacy that shaped the life of communities and brought major organizational changes to entire societies and the world in general. Industrial heritage sites are very diversified in terms of their purpose, design and evolution over time.

Many are representative of processes, technologies as well as regional or historical conditions while others constitute outstanding achievements of global influence. Others are complexes and multiple site operations or systems whose many components are interdependent, with different technologies and historical periods frequently present.

The significance and value of industrial heritage is intrinsic to the structures or sites themselves, their material fabric, components, machinery and setting, expressed in the industrial landscape, in written documentation, and also in the intangible records contained in memories, arts and customs."

4.7. THE VALUES OF INDUSTRIAL HERITAGE

Industrial heritage is a **source** of learning and a historical support system that should be communicated in its many dimensions. It illustrates important aspects of local, national and international history and interaction across time and cultures. It demonstrates inventive talents related to scientific and technological developments as well as social and artistic movements. Public and business awareness of industrial heritage is important for its successful preservation

The **preservation** of industrial heritage is vital the in long term preservation and understanding of our past. We believe that the best way to preserve this heritage is through education and empowering our youth with an appreciation and respect for history. If we lose these sites, we destroy part of who we are and what makes us unique as a species.

4.8. INDUSTRIAL LANDSCAPE

One of the great **dangers** that industrial heritage has to face is the process of urbanisation, although it is true that in rural areas this is less intense than in urban environments, we cannot, as guarantors of our cultural heritage, lose sight of this phenomenon.

There are a large number of spaces, formerly occupied by industrial facilities, which after the abandonment of the present day remain without a specific use. These abandoned sites do not make use of the resources they provide (beyond the economic profitability of their former owners) and destroy the ecological landscape of the rural environment.

The general trend in Europe is that these derelict sites, such as mines (a common example), but also adjacent industrial facilities and other facilities oriented to the extraction and use of natural

resources, are often **ecologically oriented** and are sought after and required as an example of design.

This strategy, applied in an appropriate and optimised way, can be a great resource for the territory in which this facility or industrial resource is located. The introduction of eco-industrial landscape design ideas generates an important change and changes the image of the rural environment, giving it a cultural, avant-garde halo and sometimes as an example of rational architecture adapted to the environmental characteristics of the territory. As an example of this we can find mud or stone mills in the riverbeds using local materials, old ironworks that took the iron ore from the territory to turn it into metal, etc.

We have no doubt, from this large working group, that the maintenance of the industrial landscape of our rural environment must be oriented towards **ecology**. Restoring an opencast mine, for example, exceeds the capacity and any economic resources available in the rural environment, but abandoned installations associated with this mine could highlight the need to recover the landscape, increase the sensitivity of the inhabitants and visitors to the territory, and increase the pressure on those who exploit natural resources without control, dehumanising the rural environment and the culture of its inhabitants.

Associating industrial landscape with rural environment can be complex, because society in general establishes a direct connection between industry and urban or peri-urban environment; for this reason, we must make a permanent effort to show the industrial examples of the rural environment, connect them with the history and recent past of that rural environment and for this it is possible to follow different strategies.

In many cases industrial heritage in rural areas will be associated with mining activity (remains of old mines, houses for miners' accommodation, etc.), old river mills and flour factories, water channels, windmills, etc.

The post-industrial landscape has been in continuous exploration and practice and theoretical ideas and new technologies have been evolving. With the development of urbanisation in general, and of rural spaces in particular, the ecological green landscape is playing an increasingly important role in the development of human landscape construction.

The rural industrial moorland landscape is a challenge for designers, because they have to manage a complex system involving ecology, culture, aesthetics, economy and society; moreover, the ecological design of the post-industrial landscape itself is a huge academic field and a difficult and complex task.

The European rural heritage interpreter must play an essential role in the development of sensitivities for the protection of industrial resources, essentially the abandoned ones, involving the agents of the territory, mainly decision-makers, so that any preservation action is carried out under the standards of ecology and environmental protection and care, but at the same time preserving the industrial culture and identity that has been developed in the corresponding rural environment.

4.9 EXAMPLES OF INDUSTRIAL HERITAGE IN THE COUNTRIES OF THE PARTNERSHIP

4.9.1. Hungary

4.9.1.1. Industrial heritage of Ózd, Hungary

One of the most successful revitalization projects in Hungary took place in Ózd, where the principles of industrial heritage conservation and interpretation could be realized. Thanks to the application of the holistic approach of adaptive re-use and protecting not only the site, but also the whole industrial landscape, including its tangible and intangible elements (the memories of the former activities and related relics.

The industrial city of Ózd is situated in Northern Hungary, near the Slovakian border. Ózd and its surroundings were famous for their domestic iron and metal works. In the region, the industry traces back to the 14-15th century, but the iron and steel factories were founded (due to coal resources) in the mid-19th century. Several industrial inventions could be linked to the region, where the work of local engineers and workers and the successful production turned the small village to a major industrial town by forming a strong industrial conglomerate in the region with other cities and factories. However, they got torn apart after World War I, as a result of the modifications of the borders of Hungary that lost 70% of its territory to the neighbouring countries (including its mines). After World War II, in accordance with the accelerated industrialisation politics of socialist states, the factories of Ózd started to operate as national companies. The Metal Works of Ózd became a major factory in the region and in the country, possessing the entire range of metallurgy by the 1970s-80s (for domestic and international use), in which more than 14,000 workers got employed. But after the changing of the socialist regime and social system from 1989-90, the state-owned factories lost their markets and terminated operations similarly to others in the entire region of East-Central Europe. Though some parts of the works got privatised, most of the buildings of the significant complex became abandoned and started to disappear. The process resulted not only in unemployment, migration but also meant devastation to the town and its identity.

However, as a result of the long-term efforts and research of the architect Györgyi Csontos (since 2001) and the cooperation between local authorities, the community and the monument protection, some remaining part of the industrial heritage of Ózd got to be saved and rehabilitated. Three important buildings, including the Blowing Engine-house became an industrial monument protected on national level in 2005 that was followed by the revitalization of the area and

renovation of some of the buildings that gained new functions by 2016 (see more about the new functions and related activities in Module 7).

Photo: https://www.industrialheritagehungary.com/012-News-archive.html

4.9.1.2. Windmills Tés, Hungary

Tés is a small village, situated on the largest plateau of the East-Bakony Mountains in Hungary, where the geographical conditions did not allow the operation of watermills. Instead, local millers were required to rely on wind power that was granted on the plateau, where they installed 4 windmills (from 1840s to 1920s) that were atypical in the Transdanubian region. They were named after the families who operated them for several generations – the Rotter, Vaszlav, Helt and Ozi mills – the two latter still exist today.

They are both unique examples for the "Dutch model windmills ", having a 3-storey round-shape with tapered, rotatable shingle roof and 6 full sails (that can be extended by additional boards in case of slow wind) compared to the 4 sail mills typical in Hungary. The Helt mill (the bigger) that operated until the 1950s has two pairs of millstones and can mill 400 kg a day. They could still work today due to their proper conservation and maintenance by the family who owns them and could provide access for tourists. Both of the mills are protected on national level, as monuments of industrial history, however many scholars and heritage professionals would consider mills as part of rural/folk heritage (similarly to other small-scale artisan workshops.

Photos by Károly Teleki Industrial Heritage Hungary

Sources:

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- https://www.industrialheritagehungary.com/02-Industrial-Heritages/01-Food/tes-windmills.html
- https://www.youtube.com/watch?v=zFhnx-ZNVGs

4.9.2. Italy

4.9.2.1. Centrale Idroelettrica di Fies, Italy

The hydroelectric power plant in Fies in Dro dates back to the 19th century and it is one of the most important examples of   industrial archaeology in the Trentino region of Italy. Today, it is partially still working as an 'art factory'. The project of recovering and reusing the industrial archeological spaces as well as its cultural programme were initiated in 1999 and today Centrale Fies is a cultural enterprise with a hybrid model of sustainability unifying public and private funding. The transformation of the old power plant into an independent centre of art, including a theatre has a special importance, as it took place in a rural territory that sees a lack of such structures, because of being too far from big cities. Therefore this area, similarly to other rural

regions, have been usually isolated   from the cultural and social trends that are making   cities alive, by bringing dynamics and ideas   of constant renewal.

The Fies Plant is a centre of "spaces for the creation of performing arts" aiming to become a point of reference of contemporary culture for the Province Trentino and Italy, bringing innovatory events to the area and trying to involve more and more public and new generations, through aimed activities and a fair prices policy.The Festival Drodesera Fies is one of these successful activities (see more in Module 7)

Photo from the official website of Garda Dolomiti

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4.9.3. Spain

4.9.3.1.   *Museum of the Iron and Steel Industry and Mining of Castilla and León. Sabero, León, Spain*

The Museum is a neo-gothic building, called "Ferrería de San Blas", which housed a rolling mill and a smithy in the early 19th century and processed steel that came from Spain's first coke-fired blast furnaces. Remains of the latter can still be seen in the outside area, as well as the evidence of a mining settlement and a colliery. The "Ferrería" itself has turned to be a museum telling the story of the pioneers of the Spanish steel industry. Original machines and their replicas show visitors how the pig iron obtained in the blast furnaces was further processed. The historical context is

illustrated by a large model that traces the development of the regional mining industry from its beginnings in 1830 to the closure of the last pit in 1991.

The Musem has not only included in the European Route of Industrial Heritage, but also in a new historical-industrial route through the heritage of the province of León, called "From gray to black" that is linking the towns of León, Cistierna, Sabero, La Pola de Gordón, Brañuelas, Villablino, Fabero, Villafranca del Bierzo, Corullón, Toral de los Vados and Ponferrada. This regional cooperation displaying the importance of mining, the iron and steel industry and also of the railway aims to raise awareness of the industrial heritage of the region from smaller to larger scales (e.g., museum, wells, mining towns, farms, railway stations, etc.).

https://www.erih.net/i-want-to-go-there/site/museum-of-the-iron-and-steel-industry-and-mining-of-castilla-and-leon

https://www.youtube.com/watch?v=GOrZaDvPJIE

Photo: SERVIMA SL

4.9.3.2. "Pozo Ibarra", Ciñera, province of Leon, Castile and León, Spain

The Pozo Ibarra is a monumental structure located in the heart of the most vindictive León, Ciñera (in the region of Gordón). It is a complex of industrial archaeology (a discipline whose study is on the rise in Europe and the United States) consisting of a shaft, with a 31.5-metre tower and adjoining facilities for offices, changing rooms and an infirmary. This is not just a machine for extracting coal. It is an x-ray of a way of life.

The tower (called castillete) of Pozo Ibarra is the most recognisable element of the complex. It has the typical silhouette that can be found in the mining villages of El Bierzo, Montaña Central,

Montaña Oriental or Alto Esla. We have all seen them in Pozo Julia in Fabero, in Igüeña or silhouetted in the Sabero Valley.

Specifically, the tower was inaugurated in 1930 and remained in service until 1997. The whole complex was listed as an Asset of Cultural Interest (B.I.C) on 15 September 2011. It was valued as an Ethnological Site, that is to say, it explains the mining world of the 19th and 20th centuries in León.

Photo: Jesús Núñez

4.9.3.3.   *The Canal of Castile. Castilla. Castile and León. Spain.*

The Canal of Castile is one of the main civil engineering works carried out in Europe during the 18th and 19th centuries. Its main purpose was to create a means of communication between the centre and the north of the Iberian Peninsula that would facilitate the transport of wheat and other products from the fields of Castile to the ports of the Cantabrian Sea, following the opposite direction to the two tributaries of the River Duero from which it receives its flow: the rivers Carrión and Pisuerga.

This trend of creating inland navigation systems was developed in Europe between the 16th and 17th centuries and reached Spain in the 18th century, thanks to the Marquis of Ensenada, a minister in the service of King Fernando VI.

The engineer Carlos Lemaur drew up the plans and alternatives in 1753 under the name of "General project for navigation and irrigation canals for the kingdoms of Castile and Leon", proposing the creation of several canals and whose works were extended until 1849, finally building a canal layout in the shape of an inverted Y and a total length of 207.5 kilometres. The northern branch starts in the village Alar del Rey (Palencia) and crosses different rural areas in the provinces of Burgos and Palencia. In Palencia it divides into two branches: one running towards Medina de Rioseco (the Campos branch) and the other towards Valladolid (the Southern branch), crossing a total of 20 municipalities.

Along with the canal, other civil engineering works had to be carried out, such as locks, bridges, aqueducts, dams, docks, dykes, etc. Similarly, buildings were constructed along the route to store products, leaving a rich testimony of the industrial architecture of the time, which today forms a vast cultural heritage that can be visited at many points along the route, such as the Museum-Flour Factory in Medina de Rioseco, the old shipyard for the barges in Villaumbrales (Palencia), more than 49 locks, as well as dykes, bridges, etc., several tourist boats that travel along the canal and other interpretative tourist activities around the canal.

Sources:

https://www.canalpatrimonio.com/patrimonio-duero-el-canal-de-castilla/

http://www.canaldecastilla.org/

Vídeo:https://www.rtve.es/play/videos/80-cm/la-esclusa-cuadruple-del-canal-de-castilla/5902133/

Photo source: Radio-Televisión Española (www.rtve.es)

4.9.4. Portugal

4.9.4.3.   Abandoned Portelo mines, Parque Natural de Montesinho, Bragança. Portugal and abandoned Pozo Ibarra mines in Ciñera de Gordón, León Spain.

Not far from the village of Montesinho, we find the old mining complex of Portelo. This mining complex, currently inactive, was, in the late 60's, the most productive tin mine in Portugal. In 2007

the area was intervened and some of the approximately 30 houses in the old mining area of Portelo were recovered for tourist purposes, as the potential of this area due to its proximity to Sanábria (Spain) and the Montesinho Natural Park represent an added value for the region.

4.9.5. Slovenia

4.9.5.1. Ironmaking Museum, swaging forge, Slovenian trail of Iron culture, Koroška, Caríntia. Slovenia

The iron industry has a 3,000-year tradition in Slovenia and remains an important industry sector which shapes the lives of its workers and the users of their products. Koroška (Carinthia), a region in northern Slovenia, boasts an intriguing history of industrial development and a heritage of factories (called "fabrike") which operated during the past centuries.

The Carinthian Regional Museum (Koroški pokrajinski muzej) and the Carinthian Museum of Ravne na Koroškem have been preserving and interpreting industrial heritage for over 60 years. Ravne Ironworks' oldest preserved buildings – are the »štauharija« (swaging forge), the residential building and the laboratory – that were declared as cultural (historic) monuments in 1994, and in 2002 they were donated to the Ravne na Koroškem Municipality.Museum interpretation of the former Ravne Ironworks complex represents a great opportunity for expert promotion of industrial heritage in Koroška and Slovenia, and a chance for research and presentation of working-class culture.

The museum display includes equipment and machinery that were   part of the open-air museum in Ravne Castle's Park (water-powered hammer, crane, locomotive), as well as machinery and equipment that Ravne Ironworks preserved with the intention of showcasing it (various types of hammers, electric arc furnace etc.). Steam boiler from a brickwork near Ljubljana and a press used in a Maribor factory dating back to 1890 are also incorporated into the exhibition.

They also founded the project called "Slovenian Trail of Iron Culture" in 2003, which involves Slovenian museums, companies and institutions in order to promote industiral heritage. According to the Regional Museum's website, this was partially due to the initiative of Hungarian colleagues and a commitee uniting all Slovenian regional museums holding ironmaking heritage and also companies (e.g., Store Steel Ltd. and Kovintrade). This shows how important regional and international cooperation, that are in the preservation of industrial heritage. Due to this initiative, several successful research and other professional activities could take place, along with the creating of the first comprehensive overview presenting the ironmaking history on Slovenian territory and pointing out Meža Valley's role in the development of European ironmaking and steelmaking industry. As a result, the trail and its institutions could join the "European Route of Iron Culture", and so have been also successful in spreading knowledge of cultural heritage beyond Slovenia's national borders.

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MOD. 5. INTANGIBLE HERITAGE AND TRADITIONAL KNOWLEDGE.

There is a hidden tradition and intangible heritage underexplored in rural areas: oral traditions, expresions, performing arts, social practices, rituals and festive events, traditional crafts, knowledge related to traditional life, etc.

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5.1. INTRODUCTION

According to the UNESCO, "the term 'cultural heritage' has changed its meaning considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts".

To develop this didactic module, we followed the structure of the UNESCO statements that also considers that the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next.

Photo: SERVIMA SL

The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

To the UNESCO intangible cultural heritage is:

Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;

Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

Representative: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

The different **Conventions** among the history to preserve the intangible heritage:

- The *1972 Convention* deals with tangible heritage: monuments, as well as cultural and natural sites. Among other things, the heritage must be of outstanding universal value and of authentic character. Experts and site managers are key actors for identification and protection.

- The *2005 Convention* aims to provide artists, culture professionals, practitioners and citizens of the world with the possibility to create, produce, promote and enjoy a wide range of cultural goods, services and activities.

- The *2003 Convention* comes at the intersection of these conventions. Its aim is to safeguard a specific form of (intangible) heritage: practices, representations, expressions, knowledge, and skills that communities recognize as their cultural heritage. It is also a tool to support communities and practitioners in their contemporary cultural practices, whereas experts are associated only as mediators or facilitators. As a living form of heritage, the safeguarding measures for intangible cultural heritage aim, among other things, to ensure its continuing renewal and transmission to future generations.

Relevant definitions included on the article 2 of *2003 Convention:*

- The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

- The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

- "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage

5.2. ORAL TRADITIONS

The area of oral traditions and expressions comprises a great variety of spoken forms; the predominance of some over others depends on the regions and the inherited cultural tradition. By oral expressions we mean **stories, songs and nursery rhymes** (which occupy a special genre), **chants** (as distinct from songs), **prayers, myths and legends, poems, theatrical performances,** etc.

The main challenge of oral traditions is to **transmit knowledge, orally, from one person to another, keeping cultures alive**, since at the same time they **transmit cultural values and social values**, contributing to the interaction between generations in a more active way.

Oral traditions have a characteristic that makes them peculiar; some are only passed on from men to men, others from women to women and even among elders, but these are peculiarities, as knowledge is usually passed on intergenerationally and between social classes.

Oral traditions are transmitted with established codes, but they may vary from person to person, or there may even be nuances between neighbouring groups or territories, giving the oral traditions their own personality with respect to their neighbours. In many societies, the interpretation of oral traditions is a highly specialised occupation and the community has these professionals who are highly regarded as **guardians of the collective memory**. This can be observed in many African cultures, where the **storyteller** becomes an essential figure in the transmission of cultural content, mainly because there is no other way of doing so. On the other hand, in Europe (for example, the "filandones" of León) or the United States, there are hundreds of professional storytellers, who continue to have a cultural transmission function, but their role is no longer "essential" or "vital", as in the case mentioned above, compared to what happens in certain African cultures.

As indicated above, oral traditions are passed on by word of mouth, so they can vary significantly in their telling, depending on who is telling them, who emphasises one part of the story or another, who dwells more or less on one passage or another. It varies, therefore, from person to person, it varies according to gender, social class and even the age of the narrator. This variation in the story told, which depends to a large extent on the narrator, makes oral **traditions rich and varied**, full of nuances, but at the same time makes them **very fragile cultural expressions**.

Oral traditions are threatened by globalisation (like most forms of intangible cultural heritage), by the expansion of urban life, by rural-urban migration, by the modernisation of the rural environment, its mechanisation and industrialisation. There are many examples of oral stories that

were passed on while agricultural work was being carried out, or while women, for example, performed tasks typical of past times, such as the "filandones" of León, which used to be performed in winter by fire or candlelight. Other dangers to oral traditions lie in the different media that have come into being with modern societies, such as books, newspapers and magazines, radio, television and the Internet, all of which can have a particularly damaging effect on oral traditions and expressions.

If there is one thing, we can do to safeguard oral traditions and expressions, it is to **maintain their everyday role in society**. It is also essential that opportunities for knowledge to be passed from person to person survive; **opportunities for elders to interact with young people** and pass on stories in homes and schools, for example.

Oral tradition should form an important part of festive and cultural celebrations and these events may need to be promoted and new contexts encouraged, such as storytelling festivals, "filandones" and similar expressions, in ways that allow creativity to find new arenas in which it can take place.

Communities, researchers, institutions and storytelling practitioners can **use new technologies to help safeguard the full range and richness of oral traditions**, including textual variations and different styles of interpretation.

We cannot help but think that expressive characteristics that are considered unique to each person, such as intonation, can nowadays be recorded on audio and video, so that they can be used to preserve and strengthen oral traditions and expressions through the transmission of recorded performances both to their communities of origin and to a wider public.

5.3. PERFORMING ARTS

The performing arts comprise a large number of disciplines. UNESCO understands this category to include **music, both vocal and instrumental, theatre, mime, sung verse, dance and many other cultural disciplines** that reflect human creativity and are also found, to some extent, in many other domains of intangible cultural heritage.

Music, together with theatre and dance, is the most universal of the performing arts and is found in all societies, most often as an integral part of other forms of performing arts and other domains of intangible cultural heritage, including rituals, festive events or oral traditions.

Photo: SERVIMA SL

Music can be found in the most diverse contexts, from the sacred to the profane, and can be found in environments related to work, but also leisure and entertainment.

Dance, although very complex, can be described in a simple way as ordered body movements, usually performed to music. Almost always, dance is totally connected to music, however, the latter has its existence independent of any other performing art.

As far as traditional theatre performances are concerned, they combine a mixture of disciplines, such as acting, singing, dancing and music, but they also unite others such as dialogue and narration, offering a kind of performance art with a wide variety of disciplines.

Music, singing and narration are disciplines of the performing arts that have functions that sometimes transcend the ludic, in such a way that we find songs that have their authentic raison d'être in certain moments in which work is carried out, for example songs that take place in moments of agricultural work, songs that had their moment when fabrics were woven or threads from wool or linen were made; We can also mention the songs or narrations that take place at the time of caring for babies, to help them fall asleep or to relax in times of crying.

For UNESCO, instruments, objects, artefacts and spaces associated with cultural expressions and practices are all de facto included in the definition of intangible cultural heritage. We therefore include as such musical instruments of the performing arts, but also masks and costumes, or generically speaking, **costumes.**

Many forms of performing arts are threatened today, for the same reasons as oral traditions; in

Photo: SERVIMA

this respect we can mention music which, although it has a role of cultural exchange and fosters creativity that enriches the international art scene, the phenomenon can also cause problems. In this way, music can tend to become homogenised, not to mention the technological advances used in its creation and reproduction, eliminating at its roots the personality and particularity of a territory or nation. In addition to this homogenisation of music, changes in traditional instruments to make them more familiar or easier to play, fundamentally modify the instruments themselves, causing them to lose their own characteristics and depriving the instrument that is specific to a place of its personality. Measures to safeguard traditional performing arts, especially those in rural areas, should **focus primarily on the transmission of knowledge and skills, on playing and making instruments in the traditional way and on strengthening the links between master and apprentice**.

We must not lose sight of the fact that, while globalisation and excessive technology put many performing arts disciplines at risk, **technology itself can greatly help to safeguard them.**

Many rural dances, songs, recited poems, etc. have been lost over the centuries for many reasons, but nowadays we have technology that helps us to collect audio and video recordings of traditional dances that are performed by elderly people because **there are no young people in rural areas to continue the tradition**. We must take advantage of the opportunities that technology gives us to protect and care for them and not to forget about them.

UNESCO encourages cultural institutions and industries to play a role in ensuring the viability of traditional forms of the performing arts by developing audiences and raising awareness among

the general public. Safeguarding can also involve improvements in training and infrastructure to adequately prepare staff and institutions to preserve the full range of performing arts.

5.4. SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS.

Social practices, rituals and festive events are considered important because they **reaffirm the identity of those who practise them as a group or society**, whether performed in public or in private. Moreover, they are activities that structure the daily life of communities, especially rural communities and the groups that share them.

This type of intangible heritage category is **especially relevant and particular to the rural environment as they help to mark the passing of the seasons, the events of the agricultural calendar or the stages of a person's life**.

The European Cultural Heritage Interpreter in rural areas should pay special attention to this category as it is closely linked to a community's worldview and perception of its own history and memory, as well as being embedded in everyday agricultural practices, and is therefore an element with a strong differentiating effect.

Photo: SERVIMA SL

We cannot overlook the fact that many of these practices, today, are meaningless and in some cases may be reprehensible; for this reason we must not remain oblivious to the relevance they have had over the centuries and we must therefore accompany them in the necessary transition to adapt them to the current regulatory and even cultural requirements. On other occasions, it is likely that this (sometimes necessary) change will end up distorting the essence of these traditions.In some cases, access to certain rituals may be restricted to certain members of the community; initiation rites are a case in point. Others may be restricted to members of a community according to age, social group or whether they are male or female. However, some festive events are a key part of public life and are open to all members of society, such as **carnivals, the beginning of spring and the end of the harvest, the winter or summer solstice**, etc., which are key and important moments in agricultural societies and therefore in the rural world.

Photo: SERVIMA SL

UNESCO lists as social practices, rituals and festive events involving a wide variety of forms, for example "**rites of worship; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship ceremonies; patterns of agreement; culinary traditions; seasonal ceremonies; specific practices for men or women only; hunting, fishing and gathering practices; and many more .... including a wide variety of physical expressions and elements: special gestures and words, recitations, songs or dances, special dress, processions, animal sacrifice, special food".** The variety of elements that can be found in this category is so great that it is up to the Interpreter of European Cultural Heritage in rural areas to identify each one of them and

proceed to their valorisation so that those who observe them for the first time try to understand them in the same way as those who have been performing them for generations in rural areas.

One of the great risks facing social practices, rituals and festive events in rural Europe is the constant depopulation and abandonment of rural areas. The changes that modern societies are undergoing, the modernisation of the rural environment, the rural "urbanisation" due to the interference of urban modes, are a great threat that is complex to fight against. The general introduction of formal education, the growing influence of the world's major religions and other effects of globalisation have a particularly marked effect on these practices.

There are numerous examples where a particular event, a holiday for example, which was intended to be celebrated on a particular day of the year, is displaced in the calendar due to a lack of people to celebrate it, and ends up being celebrated at a time of the year or week that it was not originally intended to be celebrated.This fact jeopardises the contextualisation of the rite, so that returning to its origins may be a strategy to follow and may help to attract visitors or family members who once left the rural environment, reaffirming the identity and the link with the community's traditions.

Photo: SERVIMA SL

Ensuring the continuity of social practices, rituals or festive events often requires the mobilisation of a large number of people and institutions. It is true that the involvement of local and regional tourism in such events helps their permanence and sustainability, but because of the above-mentioned risks, social, political and legal mechanisms are needed, as preparations, costumes and masks and the maintenance of participants are often very costly, especially in a rural environment characterised by abandoned or semi-abandoned populations.

5.5. KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE.

Regarding the discipline of knowledge and practices related to nature and the universe, UNESCO includes those **"knowledge, knowledges, skills, practices and representations developed by communities as they interact with the natural environment".**

These ways of thinking about the universe are expressed through language, using oral traditions, feelings of belonging to a territory, through memories passed down from generation to generation, as well as the particular vision of the universe.

This discipline influences in a special way the values or beliefs of a given collective and underlie many social practices and cultural traditions. At the same time, these values are conditioned by the environment in which a particular society is based.

The knowledge, knowledges, skills, practices and representations developed by communities in interacting with the natural environment include **ancestral ecological wisdoms, knowledge about local fauna and flora, traditional systems of healing through natural remedies, rites** of great variety that are characterised by being particular to a particular territory and differing even from

neighbouring territories, **beliefs about existence and life, festivals related to the seasons and even religious beliefs, languages and dialects or words particular to a territory,** and many others.

As with other fields of intangible heritage, traditional knowledge and practices are at the heart of a community's culture and identity, but they are **severely threatened by globalisation.**

Many traditional practices are disappearing, some of which can be of great help to science, such as ancestral knowledge derived from the pharmacological uses of certain plants. The need for land for cultivation also has a negative effect on the forest that nourishes many traditional medicinal uses. In addition, universal dangers such as climate change, deforestation and the expansion of deserts are affected.

Protecting the culture of a place, especially its worldview and beliefs, is a challenge for modern societies, which sometimes find it difficult to connect with this way of seeing and understanding life. The European Cultural Heritage Interpreter in rural areas must shape their belief system and connect with the particular beliefs of a territory, coming to understand why those and not others are the predominant beliefs in a given place.

For UNESCO, **"the protection of the natural environment is often closely linked to the safeguarding of a community's cosmology, as well as other examples of its intangible cultural heritage".**

5.6. TRADITIONAL CRAFTS.

UNESCO considers traditional crafts as perhaps **the most tangible manifestation of intangible cultural heritage**. Although it is a discipline that was initially considered to be connected to the Rural Architectural Heritage Teaching module, it has finally been decided to consider this discipline within the category of intangible heritage as envisaged by UNESCO.

The **2003 Convention** is mainly **concerned with the skills and knowledge related to crafts rather than the craft products themselves**. In other words, it is not more important to conserve the individual objects (as this would make the task of conservation unmanageable), but rather protection should focus on supporting artisans to continue to produce craft items and to pass on their skills and knowledge to others, particularly within their own communities.Examples that can be included in this category are numerous: storage containers, clothing, jewellery, decorative art and ritual objects, musical instruments and household utensils, toys, but also the tools and machines to create them.

Photo: SERVIMA SL

Many of these objects have a very important function in people's daily lives, as they are used on a daily basis, such as storage objects, ceramics used in kitchens, but others, such as costumes or ritual jewellery, are used on an ad hoc basis and have been created for festive rites. Both are passed down from generation to generation, some of them reaching hundreds of years of transmission, but what is essentially interesting is that there is also a **transmission of knowledge of how to make these objects and utensils.**

As with other forms of intangible cultural heritage, globalisation poses major challenges to the survival of traditional forms of craftsmanship. Industrial production ends up making available to societies, even rural ones, the goods necessary for daily life at low cost and very quickly in terms of time, much more so than manual and home-made production. It is very difficult to adapt to this competition, all the more so if they must also fight against counterfeits and imitations of their particular art, as replicas are created, which are difficult to identify, seriously damaging local and traditional crafts.

The depopulation of rural areas, the abandonment of traditional ways of life and rural-urban migration jeopardise the transmission of intergenerational knowledge. Learning these traditional craft production techniques involves a great deal of time and dedication, which is why in many cases they are abandoned by the new generations in favour of other, more immediate ways of earning a living. Many craft traditions involve learning certain secrets in production, recipes, special ways of creating a product, which are likely to be lost and forgotten due to the lack of generational replacement.

Therefore, more important than the objects themselves, it is necessary and urgent to preserve the knowledge and skills associated with traditional crafts, so as to ensure that this knowledge is passed on to future generations so that crafts can continue to be produced within their communities, providing livelihoods for their creators and reflecting creativity and their own particularities and personality.

Encouraging new apprentices to take up the production of traditional local crafts, as well as promoting traditional local markets for craft products, can be a good strategy for the future European Cultural Heritage Interpreter in rural areas to develop in the safeguarding and protection of this intangible heritage.

UNESCO encourages cultural institutions and industries to play a role in ensuring the viability of traditional forms, whether through legislation, allowing or facilitating access to local natural resources, or protecting intellectual property and patent or copyright registrations. These may be some of the strategies that need to be implemented in safeguarding and protecting this category of intangible heritage in rural areas.

5.7. EXAMPLES OF INTANGIBLE HERITAGE AND TRADITIONAL KNOWLEDGE IN EUROPE.

5.7.1. UNESCO

5.7.1.1. "Caretos de Podence", place: Podence (Macedo de Cavaleiros), Bragança country: Portugal

Brief Description: The Caretos de Podence Carnival is a social practice related to the end of winter and the beginning of spring. In the heart of the Northeast of Trás-os-Montes, the much-acclaimed Carnival of Podence is celebrated during the carnival week in February, where the Caretos de Podence (pagan staging) give color to the village and the many tourists who pass by with their costumes. This ritual event, originating in the so-called "long time", of organizing life according to the rhythms of the agrarian cycle, refers to the celebrations of the end of the winter cycle and the beginning of the spring productive cycle.

http://caretosdepodence.pt/

https://www.facebook.com/Caretos-de-Podence-229759826113/

Photos: SERVIMA SL

5.7.1.2. Táncház method: a Hungarian model for the transmission of intangible cultural heritage, place: country: Hungary

The Táncház method, a Hungarian model for the transmission of intangible cultural heritage, has been added to the UNESCO's Register of Good Safeguarding Practices since 2011.

The Táncház (literally "dance house") movement was born in Budapest, the Hungarian capital city in the 1970s and it began as a bottom-up, civil counter initiative against the socialist political and cultural regime. Soon, it became more and more popular and it was quickly spreading in the countryside and later beyond the Hungarian borders and in the Central European region (Poland,

Slovakia). The socio-cultural movement was created thanks to the combined efforts of folklore research, public education and artistic activities

There many local, regional, national and international examples for interpretative experiences using the Táncház methods, for example the annual National Táncház Festival and Fair that is the largest meeting of bearers, mediators and enthusiasts, as well as workshops, camps, playhouses and handicraft clubs or the Táncház nights during the regular Intensive weeks of the TEMA+ European Territories Heritage and Development Erasmus Mundus Joint Master Degree programme, where international students from all around the world can gather. learn and transmit this unique part of intangible cultural heritage.

5.7.2. NATIONAL, REGIONAL OR LOCAL LEVELS

5.7.2.1."Filandón", place: province of León (also in Asturias and Galicia regions), country: Spain.

The "Filandón" tradition belongs to the Intangible Cultural Heritage category. It is an ancient tradition typical of different rural areas of the province of León, which consists on the nightly social meetings around the fireplace, after finishing agricultural and livestock work, in which the attendants would tell each other tales, legends and different stories, and traditional songs would be sung using traditional instruments while the women spun (that is why this tradition is named "filandón" an old Leon dialectal word of Latin etymology, derived from 'filum' that means thread. This way oral culture was transmitted from grand-parents to sons and grandsons.

This tradition has been declared as "Good of Cultural Interest" in Castilla y León and was proposed for inclusion in the UNESCO World Heritage List some years ago.

5.7.2.2. "Aluches" (Wrestling), place: Province of León, country: Spain.

León wrestling, also called "aluches", is one of the oldest sports on the European continent, indigenous to the province of León.

Wrestling takes place in pairs in a circular space of about 17 metres of diameter, existing different categories according to the weight. The wrestlers must wear a leather belt which can be grabbed by the opponent. The aim is, by means of certain techniques, to make the opponent touch the ground with any part of his back.It is declared an Intangible Asset of Cultural Interest at regional level of the Autonomous Community of Castilla y León.

Photos: SERVIMA SL

5.7.2.3.Leon flags (Pendones leoneses), place: every village of the province of León, country: Spain.

The flags of León are an element of local identity of each municipality of the province, which keep alive in their tradition the unwritten history of the countryside communities, with a symbolic character affirmed in the social and cultural values of the Leon institution known as "concejo" (council). This ancestral tradition contains deep meanings and contributes to the people's feeling of identity as a group and the symbiosis with the geographical environment they inhabit.

The flags are made in silk, damask or velvet cloth, about 5 metres high, in one or more colours distributed in stripes and ending in two points. The wooden pole is between 5 and 15 metres long and weighs around 30-40 kg. That's why it takes dexterity and skill to carry it and numerous bearers take turns carrying it along the way, procession or pilgrimage.

Photos: Jesús Núñez y SERVIMA SL

5.7.2.4. Museo degli Usi e Costumi Della Gente Trentina, place: *S. Michele all'Adige, Trento, country: Italy*

The Museum represents one of the most important museums of popular culture and tradition in Italy. It is one of the largest in the Alps, housed in an ancient Augustinian convent. Through it, it is possible to discover the traditions related to the popular architecture and craftsmanship of the Region of Trentino.

https://www.visittrentino.info/it/guida/da-vedere/musei/museo-degli-usi-e-costumi-della-gente-trentina_md_2657

https://www.museosanmichele.it/

5.7.2.5. Name: *Capa de Honras*, place: *Miranda do Douro*, country: *Portugal*

The "Capa de Honras" Mirandesa is a piece with great ethnographic value and requires a meticulous work on the part of the artisan due to its great complexity. It is a piece of handicraft, whose purpose is to protect the "boieiros" (cow keepers) and shepherds from all weather conditions in the harshest months, namely in winter. Today it is used in noble ceremonies.

https://folclore.pt/capa-de-honras-mirandesa/
https://www.cm-mdouro.pt/pages/38?news_id=394

Photo: SERVIMA SL

5.7.2.6. Name: Associazione Arte Sella Impresa Sociale, place: Borgo Valsugana, Trento, country: Italy

Arte Sella: the contemporary Mountain. For more than thirty years it has represented the place where art, music, dance and other expressions of human creativity come together, giving life to a unique dialogue between man's ingenuity and the natural world. Arte Sella is a social enterprise cultural association, which avails itself of the collaboration of a qualified staff, with the support of an important network of partners. Over the years, more than 300 artists have collaborated in the growth of Arte Sella, giving life to three exhibition paths dotted with works of art.

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UNESCO website https://www.unesco.org/en

MODULE 6. NATURAL HERITAGE AND CULTURAL LANDSCAPES.

European natural spaces and landscapes are strongly related to human activities and closely linked to rural areas. Human footprint is always present in landscape especially in the cultural ones. Biosphere Reserves and other protected areas are good examples of spaces where rural people live in harmony with nature.

Photo: SERVIMA SL

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6.1. INTRODUCTION

This chapter aims to inform about the important relationship between natural and cultural heritage, which is especially meaningful in the rural environment, and introduce the concept of landscape as a clear manifestation of this close link between both aspects and consequently it is a very interesting interpretative resource in rural areas.

We will try also to show how diverse is Europe from the point of view of natural heritage and landscapes and the importance of conservation measures to preserve this valuable heritage.

"The cultural and natural heritage is part of the priceless and irreplaceable assets of all humanity. The loss, through degradation or disappearance, of these precious assets constitutes an impoverishment of the heritage of all the people of the world" (UNESCO, World Heritage Convention, 2014).

Natural heritage is something of great value made by nature to be preserved and which deserves to be inherited from generation to generation. We can refer to natural heritage when we talk about something material, living, a monument or anything else of great value that was made by nature, usually sites that are protected by different conservation categories.

Photo: SERVIMA SL

Photo: SERVIMA SL

According to the United Nations Educational, Scientific and Cultural Organization, natural heritage means:

1) Natural monuments made up of physical and biological formations or groups of such formations with exceptional universal value from an aesthetic or scientific point of view.

2) Geological and physiographic formations and strictly delimited areas that constitute habitat for endangered animal and plant species, of exceptional universal value from the point of view of science or conservation.

3) Natural places of interest or strictly delimited natural areas of outstanding universal value from the point of view of science, conservation or natural beauty. It can be said that the natural heritage comprises areas of preservation and historical importance, scenic beauty, in short, areas that transmit to the population the importance of the natural environment so that we can remember who we are, what we do, where we came from and, consequence, as we will be. To this goal, the preservation of Biodiversity is a fundamental pillar, as it translates into the variety of life forms and the processes that relate to

them, including all living organisms, the genetic differences between them and the communities and ecosystems in which they occur.

As we have seen in previous modules (see in Module 1 and Module 2), culture is a broad concept, which represents a set of traditions, customs and beliefs of a particular area or social group, it can be passed on through various forms and any type of communication. Culture is represented by the social heritage of a group and region, therefore, it is the sum of all aspects created in a place. Cultural heritage is the set of all goods, cults, traditions that can be material (tangible) or immaterial (intangible). Both can be recognized according to their ancestry, historical and cultural importance. Heritage presents a symbolic and material durability. Therefore, everything that follows the agreement of significant particularity or any other form of cultural expression is classified as cultural heritage.

On the other hand there is the importance of the **landscape**, particularly in Europe where the signs of human interaction with nature and landscape are so varied, contrasting and localized. Despite the immense scale of socio-economic changes that have accompanied this century's wave of industrialization and urbanization in many parts of Europe, much of this diversity remains, giving distinctive character to countries, regions and local areas.

In Europe there are practically no areas that can be considered 'natural' in the strictest sense because there is no human influence whatsoever, and few where there is no human presence. Cultural landscapes characterize this distinctive interrelationship between nature and people and include a group of mostly rural landscapes. By prevailing over the remaining natural types of land-cover, cultural landscapes play a significant role for the state of Europe's environment.

Photos: SERVIMA

The interrelationship between nature and people varies from place to place, due to differences in physical conditions, such as topography, climate, geology, soils and biotic factors, and the type of human use or occupancy that can range from minimal to intensive.

Land use patterns have evolved around two significant factors: the type and accessibility of natural resources and the dynamics of demographic processes. Both factors

are closely interlinked through a network of economic, ecological, social and cultural components. By acting as visual documents for the complex nature of these linkages, landscapes often represent aesthetic values in the perception of our environment.

The **concept of the environment** has evolved from considering almost exclusively its natural, physical and biological elements years ago to a broader conception in which cultural aspects are included and the interactions between different aspects are highlighted, with the emphasis on the economic and socio-cultural aspects.

Human beings, like any other species, have a very close relationship with the environment; it is a two-way relationship: while the environment conditions people's way of life, human beings influence and modify the environment. Since their origin, humans have transformed the environment directly or indirectly, much more than any other species, transforming the natural environment and creating new spaces and landscapes. The relationship of human beings with the ecosystems in which they have lived has changed throughout history in accordance with the increase in human population and the development of their technology.

We can find many and **varied definitions of environment**, such as the following:

> *"The environment is a complex and dynamic system of ecological, socio-economic and cultural interrelationships, evolving through the historical process of society. It encompasses nature, society, historical-cultural heritage, what has been created by humanity, humanity itself, and as a major element, social relations and culture.*
>
> *"The environment is the system formed by natural and cultural elements that interrelate with each other and are modified by human action".*

Therefore within the environment, we can distinguish between: **natural elements** (climate, geography, fauna, flora and everything that we find naturally) and **cultural elements** (all those created by human beings or their socio-economic and cultural activities).

Unfortunately, for decades, human activity has caused very strong alterations in the environment that have resulted in the loss of habitats and extinction of species, pollution, the displacement of animal and human populations due to the destruction of their habitats, climate change, etc.

In addition, the process of globalization and the general tendency to concentrate the population in cities is causing the loss of a rich rural cultural heritage linked to traditional rural customs and practices, oral tradition, popular knowledge, festivals and rites, vernacular architecture, etc., as already developed in the previous modules.

When, in the 1960s, the human growth model was questioned and the impact it was having on the environment was denounced, numerous diagnoses of the environmental crisis were made. Gradually, a new interpretation of the environment in which human beings are immersed began to emerge, and a new vision of their relationship with the environment began to emerge.

It was at the **UN Conference on the Environment in Stockholm (1972)** that it began to become clear that the economic development model had negative environmental effects and that

economic growth caused excessive pressure. This conference was the precursor to the Rio de Janeiro Summit that would take place in 1992 and whose repercussions were much better known.

The Brundtland Report of 1987 definitively linked development and environment as inevitably interdependent and used the concept of **sustainable development** for the first time in a popular way.

In recent decades, the idea that environmental problems are not only problems of nature but also human or social problems has been gaining ground. The environmental crisis has a social dimension that is beginning to be generally recognized. Therefore, nowadays, not only the classic problems related to loss of natural ecosystems and biodiversity, pollution, waste, etc. are identified as environmental, but also others more linked to social, economic, cultural, etc. issues.

In 2015, the **UN adopted the 2030 Agenda for Sustainable Development**, an opportunity for countries and societies to embark on a new path to improve everyone's lives. The **Sustainable Development Goals** (SDGs), also known as the Global Goals, were adopted by the **United Nations** in 2015 as a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity.

The 17 Sustainable Development Goals are integrated—they recognize that action in one area will affect outcomes in others, and that development must balance social, economic and environmental sustainability. Countries have committed to prioritize progress for those who're furthest behind. The creativity, knowhow, technology and financial resources from all of society is necessary to achieve the 2030 goals in every context. It is very important the local action for global solutions (elimination of poverty, combating climate change, education, environmental protection, sustainable communities, etc.).

6.2. EUROPEAN NATURAL HERITAGE

Europe is a place full of history. It was the birthplace of several thinkers, discoverers and influencers of the current world. Characterized by a mosaic that is very rich in culture, with several legacies from previous generations. The natural heritage brings even more wealth to the European citizen in different sectors and plays a big role in the European social issue, as well as for economic growth, among other factors.

Although it is the second smallest continent in land size, after Oceania, Europe has a vast natural diversity, where you can find mountains, plains, forests and peninsulas. In fact, this large number of peninsulas with outlets to seas and oceans made possible contact with other peoples from different continents; being the peninsulas: Scandinavian, Jutland, Iberian, Italic and Balkan, the most important of the European continent.

The relief of the continent is predominantly flat, with low altitudes, mainly in Western Europe, where we find the Netherlands, this region has that name, precisely because it is below sea level. But the European natural heritage is not limited to plains, Europe has a vast set of high regions, an example of which are the Alps, which are located in the north-central region of the continent, contemplating the region of France, Switzerland, Italy, Austria, Germany, Liechtenstein and Slovenia. With the highest peak, located at 4808 meters of altitude, known as Mont Blanc

(France/Italy). The climate of the Alps is low temperature for most of the year. The alpine mountains serve as rain catchers in Europe, as the mountains form an extensive barrier to the air masses coming from the Atlantic and the Mediterranean, thus forming a "wall" that forces moisture to be retained on the tops of the mountains, thus forming the snow. In the warmer months, this ice melts and serves to supply lakes and waterways.

Europe has several natural parks, all over the continent, considered by UNESCO natural heritage of humanity.

The Natura 2000 Network is the European network for the protection of natural areas and was created in 1992 with the adoption of the Habitats Directive: Directive 92/43/EEC on the Conservation of Natural Habitats and Wild Fauna and Flora. It includes 2 types of sites:

1. **Sites of Community Interest (SCIs)** are sites hosting natural habitat types or species of special value at EU level. These sites are designated under the Habitats Directive. SCIs become **Special Areas of Conservation (SACs)** once they are formally declared by the EU Member States.

2. **Special Protection Areas for Birds (SPAs)** are sites hosting wild bird species to be conserved at European Union level. SPAs are designated under the Birds Directive: Council Directive 79/409/EEC of 2 April 1979 on the conservation of wild birds.

The protection of these sites aims to ensure the long-term survival of Europe's most valuable and threatened species and habitats. To this goal, EU Member States must take appropriate measures to maintain the sites in a favorable conservation status.

The Natura 2000 network is largely complete as far as the terrestrial environment is concerned and connectivity — spatial and functional — of Natura 2000 sites across national borders is relatively good. However, the marine component of the network is still largely incomplete in many countries, and mostly includes inshore waters leaving the offshore waters with poor protection levels. More information on the progress of the Natura 2000 network is available from the Natura 2000 Barometer.

The last century saw a great increase in both the number of protected areas and the total surface area that has received protected status. With more than 120 000 sites designated across 52 countries as part of the Natura 2000 network, Europe accounts for more protected areas than any other region of the world.

The size of Europe's designated areas varies greatly, this reflects the high pressure on land use arising from agriculture, transport and urban development in Europe.

6.3. IMPORTANCE OF THE NATURAL HERITAGE CONSERVATION AND PROTECTION MEASURES

After World War II, the increasing appreciation of nature's intrinsic value founded the idea that a protected area's main role was to safeguard biological diversity. However, since the 1970s, a more blended model has emerged, in which protected areas are viewed as a critical component of a life support system, a repository of biodiversity and at the same time a potential source of economic wealth, provided that wealth is sustainably used.

Increasingly, the social and economic value of protected areas receives recognition from society as people become more aware of the ecosystem services (ex. temperature regulation, food provision) that protected areas provide beyond preserving biodiversity (European Environment Agency).
 https://www.eea.europa.eu/themes/biodiversity/europe-protected-areas).

In an attempt to describe and categorize the different management approaches in individual sites, the IUCN (International Union for Conservation of Nature) has identified seven different protected area categories based on management objectives.

According to the IUCN *"human activity, mostly for food production and forestry, is transforming landscapes. Today, one third of all land is degraded or degrading, which harms biodiversity and jeopardizes essential ecosystem services. Protected areas offer a solution. If effectively managed and fairly governed, such areas can safeguard nature and cultural resources, protect human health and well-being, provide sustainable livelihoods and so support sustainable development"*

This change in perception of what a protected area is has also involved a shift from conceiving the protected area as an isolated space, to recognizing it as part of an ecological network. Protected area networks allow for a more effective and harmonized management of the shared natural heritage.

The concept of promoting international cooperation for the conservation and wise use of natural heritage has also gained appreciation since 1970's, giving rise to international types of protected areas and networks like the Ramsar Wetlands of International Importance.

Importance of the biodiversity preservation

The conservation and sustainable use of biodiversity are key elements in moving towards a sustainable way of life that minimizes the impact of human activities and recognizes the value and relevance of ecosystem services for development and well-being. The conservation of biodiversity linked to the maintenance of natural ecosystems is one of the challenges facing humanity.

The term "Biodiversity" refers to the variety of different living beings living in a given territory. In other words, in a simplified biological sense, biodiversity is the number of different species of living beings present in our ecosystems. The term can be described from the point of view of **genes**, **species** and **ecosystems**.

The loss of autochthonous livestock breeds or varieties of seeds and crops is also a loss of biodiversity, closely linked to the loss of traditional uses and knowledge in rural areas.

In addition to its intrinsic ecological value, biodiversity is fundamental to human existence on our planet and used in a sustainable way is a source of a wide variety of resources and services.

Biodiversity is closely linked to human health and well-being and is one of the foundations of social and economic development.

Photos: SERVIMA SL

The protection of biodiversity, of the different species of living beings, is therefore a collective challenge that must be tackled from a global perspective and with an integrated approach, taking into account all environmental, social and economic actors.

Biodiversity on the planet has declined drastically over the last decades, and it is impossible to determine exactly how many species are disappearing. The International Union for Conservation of Nature (IUCN), which publishes the so-called Red List of internationally threatened species, presents alarming figures for the threat and extinction of species and natural habitats.

The interrelation between the different aspects and problems is clear. As a result, at the level of policy framework and global strategy, the various existing environmental crises are being addressed jointly.

6.4. UNESCO BIOSPHERE RESERVES

Biosphere reserves promote solutions reconciling the conservation of biodiversity with its sustainable use. They are learning areas for sustainable development under diverse ecological, social and economic contexts, touching the lives of more than 250 million people. There are currently 738 biosphere reserves in 134 countries, including 22 transboundary sites that belong to the **World Network of Biosphere Reserves**.

Biosphere reserves are sites for testing interdisciplinary approaches to understanding and managing changes and interactions between social and ecological systems, including conflict prevention and management of biodiversity. They are places that provide local solutions to global challenges.

Biosphere Reserves must fulfil three basic functions:
1) conservation of biodiversity and the ecosystems they contain,
2) development of local populations
3) logistical function supporting research, training and communication.

Therefore Biosphere reserves are **rural places where heritage interpretation has a special interest in several different application fields** (heritage conservation, communication, local people training, local sustainable tourism, economic development, etc.)

They include terrestrial, marine and coastal ecosystems. Each site promotes solutions reconciling the conservation of biodiversity with its sustainable use. Biosphere reserves are nominated by national governments and remain under the sovereign jurisdiction of the states where they are located. Biosphere Reserves are designated under the intergovernmental MAB Programme by the Director-General of UNESCO following the decisions of the MAB International Coordinating Council (MAB ICC). Their status is internationally recognized. Member States can submit sites through the designation process.

There are 738 biosphere reserves in 134 countries, including 22 transboundary sites. They are distributed as follows:
- 90 sites in 33 countries in Africa
- 36 sites in 14 countries in the Arab States
- 172 sites in 24 countries in Asia and the Pacific
- 308 sites in 41 countries in Europe and North America
- 132 sites in 22 countries Latin America and the Caribbean.

Specifically in the partnership countries there are: 6 in Hungary, 20 in Italy, 12 in Portugal, 4 in Slovenia and 52 in Spain. (For more information, https://en.unesco.org/biosphere).

http://rerb.oapn.es/red-espanola-de-reservas-de-la-biosfera/reservas-de-la-biosfera-espanolas/mapa

6.5. THE CONCEPT OF LANDSCAPE & CULTUAL LANDSCAPE

The concept of landscape can be analyzed from many different points of view. In geography, landscape can be understood as a "basic geographical document where different elements come into play with each other in a concrete geographical space". In them we can find biotic, abiotic and anthropic elements (those that are the result of human interaction with nature).

In most cases it is not only natural geographical spaces, but it is the human agent that has modified them. Generally, we speak of a cultural landscape when a certain space contains a great historical background, or when significant activities have taken place there for a country or region. UNESCO, or the United Nations Educational, Scientific and Cultural Organisation, grants specific distinctions called "World Heritage", considering a specific category for cultural landscapes.

We could talk about other more aesthetic or artistic meanings for the analysis and definition of landscape.

The European Landscape Convention of the Council of Europe, also known as the Florence Convention, is the first international treaty to be exclusively devoted to all aspects of European landscape. It applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes. The Convention is aimed at: the protection, management and planning of all landscapes and raising awareness of the value of a living landscape.

The preamble of this Convention says that *the landscape ...*

... has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to job creation;

... contributes to the formation of local cultures and ... is a basic component of the … natural and cultural heritage, contributing to human well-being…;

... is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas;

... is a key element of individual and social well-being and ... its protection, management and planning entail rights and responsibilities for everyone.

The definition of landscape, according to the Convention, is an area whose character is the result of the action and interaction of natural and/or human factors. It also defines "landscape protection" as actions to conserve and maintain the significant or characteristic features of a landscape and "landscape management" as an action ensuring the regular upkeep of a landscape, so as to guide and harmonize changes within.

Therefore summing up the landscape:

-        is a key element of individual and social well-being;

-      contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage;

-      is an important part of the quality of life for people everywhere.

The European Landscape Convention of the Council of Europe is an international-level legal text that addresses the protection and management of natural and cultural heritage, and regional and spatial planning. It is complementary to other international treaties, such as:

- the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage, (Paris, 16 November 1972);
- the Council of Europe Convention on the Conservation of European Wildlife and Natural Habitats, (Bern, 19 September 1979);
- the Council of Europe Convention for the Protection of the Architectural Heritage of Europe, (Granada, 3 October 1985);
- the Council of Europe Convention for the Protection of the Archaeological Heritage (revised) (Valletta, 16 January 1992).[13]

The definition of 'landscape' in the European Landscape Convention is wider than that of 'cultural landscape' in the UNESCO World Heritage Convention; the former includes any kind of landscape while the latter denotes sites of outstanding universal value that have been identified as World Heritage Sites.

In 1992 the **UNESCO World Heritage Convention** (an important instrument for international cooperation for the conservation of natural sites of great international importance) became the first international legal instrument to recognize and protect cultural landscapes. The Committee at its 16th session adopted guidelines concerning their inclusion in the World Heritage List.

It was acknowledged that **cultural landscapes represent the "combined works of nature and of man"** designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

These landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.

Cultural landscapes fall into **three main categories (defined by the** World Heritage Convention**):**
1. **Landscape designed and created intentionally by man**. The most easily identifiable of all three. Embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.
2. **Organically evolved landscape**. This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in

response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

3. **Associative cultural landscape**. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent. (https://whc.unesco.org/en/culturallandscape/)

Whereas the international dimension of natural landscapes has been readily recognized for many years through nature conservation, cultural landscapes have tended to be thought of almost exclusively as a national concern. Certainly the protection of landscapes, and the management of change within them, is primarily a matter for national and local action, but there is clearly a European scale of concern too.

The complexity of factors that contribute to the shaping of Europe's cultural landscapes is reflected in the diversity of values that are attached to them. These values and problems of cultural landscapes are so much more based on economic and social aspects that they need to be set distinctively apart. However, conserving landscapes also helps protect the species and habitats within them and, taking action to protect species and habitats, contributes to safeguarding the richness and diversity of the landscape. (https://www.eea.europa.eu/publications/92-826-5409-5/page008new.html)

The particular richness and diversity of European landscapes, the visitors this attracts from within and outside Europe, combined with their many cultural associations, makes landscapes a matter of interest and concern to all. Ultimately the regional diversity and uniqueness of landscapes form collectively a common European heritage.

Since most landscapes are a by-product of human activities they are particularly exposed to change. This is an important characteristic of cultural landscapes which is not, *per se*, detrimental to the environment. Nevertheless, it is important to define an optimal potential where both the economic *and* ecological values of landscapes are balanced.

6.6. NTERPRETING LANDSCAPE

The landscape is a medium that **contains tangible and intangible values** inside. They provide a habitat for plants, animals, and other livelihoods on earth. They shape the surface with morphology, water, vegetation, soil and change with time. In landscape can be read information about human activities and historical evolution of the place. But **sensations, feelings, senses, memories, dreams… are also involved in the landscape interpretation**.

It is created by personal and collective memories besides the natural phenomenon of the landscape itself. The memories in a place collect over and over as a palimpsest and become the layers of place memory. Mnemonic devices in landscapes are the reminder elements of place memory. They can be used to remembering the past, an event, a person, or more deep inside our subconscious.

Photo: SERVIMA

Photo: SERVIMA SL

Each observer, by the simple fact of being an observer, intervenes on reality, making it his or her own subjective experience.

Therefore, we can affirm that in front of the same landscape, no two people will have the same experience, even though they may technically observe the same thing.

The interpretation of landscape may be theorized in many ways, mainly emanating from both, socio-cultural relations and environmental processes. Classic works on landscape throughout Europe characteristically took the historical transformation of physical forms by culture groups as their main interest. Landscape interpretation amounted essentially to the explanation of how natural and cultural forces combined in shaping environments.

From the 1970s onward new currents emerged that moved away from this traditional conception. Under the influence of a humanistic understanding landscape interpretation moved closer to other methodological concerns paying attention to the importance of the human subject and cultural values stimulated a wide engagement with interpreting landscapes within their shifting societal contexts as places of cultural value, aesthetic pleasure or ordinary experience, among others.

Landscape interpretation became more heavily influenced by developments in social and cultural theory. While classic interpretations of landscape were perceived as lacking in theoretical understanding of culture and social struggle, humanistic work was questioned for a limited attentiveness to power and the politics of landscape.

Other influential work in art history emphasized the importance of landscape as a visual space, shaped through social processes and expressing shifting ways of seeing. Crucial to the new cultural geography of the late 1980s and 1990s was that landscape needed to be considered in terms of practices of representation, and, by implication, landscape interpretation entailed tracing the expressions of social power as much in the outdoors and the built environment as in the discursive spaces of images, maps, and texts.

By the mid-1990s, a steadily rising interest arose in landscape as polity and place of justice, in particular in the Nordic counties.

Another affirmation of geographical materiality, including the attention to embodied practice, emotion, affect, and the nonhuman, emerged more recently in the wake of nonrepresentational theories.

6.7. EXAMPLES OF NATURAL HERITAGE AND CULTURAL LANDSCAPES IN THE COUNTRIES OF THE PARTNERSHIP

6.7.1. Italy

Italy is one of the most charming countries in the world, from north to south it is a country full of natural beauty, rich in culture, gastronomy, among other things. Cradle and capital of the Roman Empire, the country has many monuments and natural landscapes, many of them with centuries of history and which are now classified as World Heritage Sites. With 58 sites recognized by UNESCO with this seal in Italian territory. The first site to be promoted as a World Heritage Site in Italy was the "Rupestrian Art of the Camonica Valley" in 1979. But for Natural Heritage, Italy is also very diverse, from the interior to the coast, with sites since 1997, with beaches on the Amalfi Coast, the city of Portovenere, Cinque Terre, Palmaria Islands, Tino and Tinetto. The Alps occupy a little of the Italian territory and with that, Italy is blessed with a beautiful natural heritage, such as Lago di Carezza, it is a lake of the Alps with crystal clear waters, composed about 300 meters long and 130 meters long. meters wide, all this at a height of 1534 meters above sea level, in the province of Bolzano.

6.7.1.1.- Dolomiti Mountains - UNESCO World Heritage

Within the Dolomites there are numerous protected areas. In addition to the national, regional and provincial parklands there are also Sites of Community Importance (SCI) and Special Protection Areas (SPA). For this reason, UNESCO has always had a special interest in the protected areas of the Dolomites, establishing the perimeters of each of the nine UNESCO Dolomite systems in such a way that they coincide almost perfectly with their boundaries.

6.7.2. Spain

Spain is a country with very diverse physical and climatic conditions and therefore a great diversity of natural spaces, species of flora and fauna and landscapes. It is located on the Iberian Peninsula and therefore has a long coastline, bathed by the Atlantic Ocean, the Cantabrian Sea and the Mediterranean Sea. It also has two archipelagos, the Balearic and Canary Islands, and different mountain ranges that provide even greater diversity of bioclimatic conditions.

Spain's geographical situation as a crossroads between Europe and Africa favours the existence of very different species as several climate and biogeographical regions coincide in its territory, within each of which the aforementioned relief conditions due to the orography provide even greater variety. There are three bioclimatic regions:
- **Eurosiberian:** coinciding with the northern fringe (Galicia, Cantabrian areas and Pyrenees); these are the areas with an oceanic or Atlantic climate, characterised by high and regular rainfall and temperate temperatures with plant formations of temperate deciduous forest.
- **Mediterranean:** This region occupies most of the Peninsula and extends over the Mediterranean climate zones, characterised by scarce and irregular rainfall, with strong summer drought and warm-temperate temperatures. Its characteristic plant formations are the Mediterranean forest and scrubland, with species such as holm oak, cork oak, olive trees, etc. dominating.
- **Macaronesian:** It coincides with the Canary Islands, where a subtropical climate prevails with warm temperatures throughout the year and low rainfall. Due to its climatic characteristics and its isolation, endemic plants and animals are common, i.e. they do not inhabit other territories.

Spain is the country with the most Biosphere Reserves in the world, with a total of 52, which is equivalent to more than 12% of its territory. Castile and León is the Autonomous Community with the most Biosphere Reserves in Spain, 10 in total, followed by Andalusia with 9, the Canary Islands and Asturias with 7 each and Galicia with 6.)

6.7.2.1.- Biosphere Reserves of Ancares and Natural Park of Somiedo (site in the Tentative list of UNESCO World Heritage)

This site includes two areas very differentiated: In one side the Ancares territory, a district found between the provinces of León (Castilla y león Region) and Lugo (Galicia region) and, on the other hand, the natural park of Somiedo, placed in the Principality of Asturias.
Cultural landscape in mountain terrain of the Cantabrian Mountains which combine scenic beauty with a socio-economic structure rooted in the past, illustrating an ancestral lifestyle no longer common in Europe. It is characterised by the co-existence of outstanding ecological values along with a unique ethnographic legacy bearing witness to man's ancestral method of exploiting resources.

An important element is the traditional system of livestock herding based on transhumance, still in use today, and which defines the local landscape and society, representing a living heritage uniquely combining nature and culture. Anthropological studies helped to understand the importance of these grazing lands as a rational and effective technical-ecological phenomenon. The common characteristic is the seasonal work and livestock grazing of the "firm grasses" of the pastures.
https://whc.unesco.org/en/tentativelists/5132/

Photos: SERVIMA SL and Jesus Nuñez

6.7.2.2. Areas with "dehesa" of the southwest of the Iberian Peninsula (mainly found in Extremadura, Andalucía, Castilla y León, Castilla-La Mancha and Madrid in Spain and also in Portugal)

The "dehesa" is a unique ecosystem found in the southwest of the Iberian Peninsula. It is a Mediterranean forest modified by man covering about 5 million hectares in Spain. It is an artificial ecosystem where thanks to a model of sustainable use a place of great biodiversity has been created. The "dehesa" is home to wildlife, with more than 20 species of mammals and 60 species of birds, some of them endangered species such as the lynx and the imperial eagle. It combines agricultural, livestock and forestry use. Part of the original woodland has been eliminated to create pastures and an optimal space for extensive livestock farming (sheep, goats, cattle and Iberian pigs). Trees of the *Quercus* genus (holm oaks, cork oaks, oaks and gall oaks) represent almost the totality of the tree mass in the "dehesa", producing the highly appreciated acorns to feed Iberian pig, highly adapted to the "dehesa".

Another interesting traditional use is the production of cork by the cork oak.
https://www.youtube.com/watch?v=DsbMCO4dwtk

Photos: SERVIMA SL

6.7.3. Hungary

Hungary, located in Eastern Europe, is also visited by many tourists during the year, mainly to the sites that are listed as World Heritage Sites by UNESCO. One of them is in northern Hungary, in the city of Borsod-Abaúj-Zemplén, a municipality known for the large number of caves in the Aggtelek National Park. The Park was founded in 1985, containing more than 270 caves, the park was the first Hungarian park dedicated to the protection of shallow land formations and caves. The park's task is to develop ecotourism in the region, which expands into the territories of Hungary and Slovakia. The most famous cave is Baradla cave, ecotourism to the largest cave in Hungary is well developed, there, in addition to the walking tours inside the cave, the park offers special guided tours (zoological and botanical), for the most radical, there are bike rides. With all this structure and natural beauty, since 1995 Aggtelek National Park is part of the UNESCO World Heritage List.

6.7.3.1. Tokaj Wine Region Historic Cultural Landscape, Hungary

The Tokaj Wine Region Historic Cultural Landscape (one of the 3 Hungarian cultural landscapes) has been inscribed on the UNESCO's World Heritage List since 2002. The region represents a distinct, thousand years old viticultural tradition which has survived intact up to the present (criterion iii) and the entire landscape, including both vineyards and long established settlements, illustrates the specialized form of traditional land use that it represents.

One of the world's earliest vineyard classification systems was established in 1737 in Tokaj, located in North-East Hungary. Similarly to other world heritage sites, Tokaj has a long symbolic value for national self-representation that generated a special category of protection on national level too. The entire World Heritage property and its buffer zone – with its 27 settlements (farms, villages and small towns), distinct viticulture (e.g.production of aszú wine) with a historic network of more than 3,000 cellars, and a diverse bulit, archaeological, natural and intangible heritage – has been legally protected as the first 'historic landscape' of Hungary since 2012. The purpose of the protection is to preserve the historic buildings and the natural environment, to sustain traditional land use, as well as to ensure the sustainable management of the Outstanding Universal Value of the property. Besides the nationally protected areas, more than a half of the historic landscape belongs to the Natura 2000 network, hence enjoys EU-level protection as a natural site of community importance. Also, great number of historic monuments are also individually (locally) protected. The region has been also a member of the international ViTour Landscape network, incorporating 6 World Heritage Vineyards in Europe.

6.7.4. Slovenia

Another Eastern European country that draws attention for its natural beauty, especially when it comes to caves. With a splendid cave system, the Skocjan caves form one of the most magnificent underground landscapes in Europe. Bathed by the Reka River, the caves disappear underground and reappear 34km, continuing their path in Italian territory. The underground cave system in Skocjan is millenary, which brings many tourists to the region, in addition, there are writings about the caves dating back to 60 BC In all 6200 meters of length of the Skocjan caves, in addition to their natural beauty , we can find animal species unique to the site, a beautiful example of this is the baby dragon, a cave salamander. Several types of bats, subterranean beetles and crustaceans are found in the caves.

6.7.4.1.- Škocjan caves, Slovenia

Škocjan Caves is located in the Slovenian mysterious kart region, where you will surely find no shortage of natural wonder. Škocjan Caves which with the largest underground canyon in Europe were the first in Slovenia to be entered on the UNESCO World Natural and Cultural Heritage List. The Škocjan Caves were entered on UNESCO's list of world heritage sites on 28 November 1986. The Škocjan Caves are, above all, a natural phenomenon of global significance, ranking side by side with the Grand Canyon, the Great Barrier Reef, the Galapagos Islands, Mount Everest, and others. The Škocjan Caves are a unique natural phenomenon, the creation of the Reka River. The Reka River springs from below the Snežnik plateau and flows some fifty-five kilometers on the surface. After reaching the Karst, that is the limestone surface, the river not only deepens its riverbed through erosion but also by means of corrosion – it dissolves the limestone.

https://www.park-skocjanske-jame.si/en/

https://www.park-skocjanske-jame.si/en/read/educational-programmes/skocjan-education-trail

Photo 1: **Borut Lozej, arhiv javni forvod Park**

Škocjanske jame/ Photo 2: Jošt Gantar

6.7.4.2.- Primal beech forests in Slovenia

The areas of primal beech forests of the Carpathian Mountains and other European regions which are part of UNESCO World Heritage List are the most preserved parts of beech forests which have had an important role in the development and impact of beech ecosystems in Europe since the last glacial period 12,000 years ago. These areas include the forest reserves of the Krokar Primeval Forest and Snežnik-Ždrocle. The Krokar Primeval Forest is a splendid piece of unspoiled nature located in the heart of the Kočevje forests. This primeval forest has not yet been touched by humans, but it is home to indigenous species of beasts and birds. Ancient beech forests, which secured their spot in the UNESCO list with their preservation, also rustle in the Snežnik Ždrocle Reserve. Both reserves are part of the protected Natura 2000 network.

The Krokar virgin forest represents the beauty and intactness of the primal **beech forests** on the surface of over 75 hectares. It is a strict reservation, also part of the **Natura 2000** area, and represents the ecosystem of a constantly changing balance between soil, climate and countless living organisms – from microscopic organisms to bears. Only the laws of nature apply here, so people consciously keep out. We can enter it only by looking at it from the **Borovec natural trail**. Krokar is a part of the **UNESCO World Heritage List** with the forest reserve Snežnik-Ždročlje, which is testimony to its exceptional importance.

UNESCO World Heritage | I feel Slovenia

Virgin Forest and Forests » Kočevsko (kocevsko.com)

Photos: **Jaka Arbutina**, Entrance to the primeval forest

6.7.5. Portugal

Portugal is a country of unique culture and heritage, it is very easy to recognize when something is Portuguese, be it its tiles, its pieces, its architecture and natural landscapes. UNESCO has already classified 25 Portuguese sites as World Heritage Sites, among them: historic centers, archaeological sites, parks, cultural landscapes and others. Many of these sites have been contributing to Portuguese and world history for thousands of years.

The northern region of Portugal is particularly rich in cultural and natural heritage, an example of this rich heritage are the basins of the Douro, Minho, Lima Cávado and Ave rivers. The north is full of diversity, with hydrographic basins up to mountains, as in the region of Trás-os-Montes, Alto Douro and Meseta Ibérica.

Trás os Montes is located behind the Marão and Alvão mountains, both to the north of the Douro River.

6.7.5.1.- Alto Douro Vinhateiro (Evolutionary and Living Cultural Landscape)

The Alto Douro Wine Region is a particularly representative area of the landscape that characterizes the vast Douro Demarcated Region, the oldest regulated wine-growing region in the world. The cultural landscape of the Alto Douro combines the monumental nature of the Douro River valley, made of steep slopes and poor, uneven soils, with the ancestral and continuous action of Man, adapting the space to the Mediterranean-type agricultural needs that the region supports.

This intimate relationship between human activity and nature allowed the creation of an ecosystem of unique value, where the characteristics of the land are used in an exemplary way, with the modeling of the landscape in terraces, preserving it from erosion and allowing the cultivation of vines.

Photos: SERVIMA SL

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PILOT COUSE. BLOCK 2.

HERITAGE INTERPRETATION

RURAL HERITAGE. Project ERASMUS+: 2020-1-ES01-KA202-082577.

MODULE 7. INTERPRETATION OF HERITAGE AND CONSERVATION. HOW TO DESIGN AND DEVELOP INTERPRETIVE ACTIVITIES

Introduction to heritage interpretation and its relation to heritage conservation. How to design and develop interpretive activities. Heritage interpretation as a tool to raise awareness, preserve and manage the European rural heritage.

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- o Introduction to Heritage Interpretation
- o What is heritage interpretation?
- o The interpretation of heritage and its relationship with conservation of the rural heritage.

7.2. How to design and develop heritage interpretation activities and material.
- o Basic fundamentals
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- o The importance of the analysis of the audience
- o Interpretation techniques
- o Interpretation media
- o How to design and develop interpretive itineraries
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7.3. Examples of interpretive projects & tourist experiences of rural heritage interpretation in the countries of the partnership

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7.1. WHAT IS HERITAGE INTERPRETATION? RELATIONSHIP WITH CONSERVATION

7.1.1. INTRODUCTION TO HERITAGE INTERPRETATION

Heritage Interpretation (HI) is a communication strategy based on the recognized experience of the US National Park Service, the country where it was developed, and on the contributions of various authors on interpretation methodology, especially Sam Ham, who has developed the thematic interpretation, i.e. interpretation where a theme serves as a starting idea to provoke thought in visitors.

HI is usually defined as a strategic communication technique which, through comprehensible and attractive messages, seeks to intellectually and emotionally connect the public with the resource to be known, in this case with the rural heritage.

The purpose of interpretation is to reveal the significance of the site or the heritage element, in a relaxed and enjoyable atmosphere, in order to elicit a response of appreciation and commitment from visitors.

It may also be described as the **"art" of communicating heritage values in situ to non-expert groups of the general public who visit the site in their leisure time**. Making heritage known to homogeneous expert groups (ethnographers, geographers, historians, archaeologists, biologists, anthropologists, architects or tourism professionals) whose motivations and knowledge are easy to understand is relatively easy. But working with heterogeneous groups, composed of families or friends groups, of very different ages, with diverse interests, is more complicated. HI is a particularly suitable strategy for working with these heterogeneous groups.

Scope of heritage interpretation
• Protected natural areas
• Tourism
• Rural development
• Managment and conservation of heritage
• Education

Heritage Interpretation has many areas of application. It was born as a method of intervention with the visiting public in **protected natural areas** and over time it has been extended to the field of **tourism**, offering the attraction of **bringing the public closer to a place in a different way**.

Another interesting area of application is **rural development**, connecting local people with visitors through strategies in which both become protagonists.

It can also be used in **management and conservation of heritage** and of course in the **educational field**, as an attractive learning strategy.

HI is a tool that can support tourism development and heritage management because it allows sites or resources to be treated as products and presented to the public by making connections, both intellectual and emotional, between natural and cultural heritage elements (tangible and intangible), the experiences and needs of local people and the expectations of visitors.

7.1.2.   WHAT IS HERITAGE INTERPRETATION?

Heritage interpretation is a communication technique (oral, visual, written, listening, interactive) that seeks to **reveal heritage values to people who visit a place** in their leisure time, **providing them with experiences in situ**, either by showing and experimenting with objects and places or with any means **that allows them to understand the essence of the place**.

According to the European Association for heritage Interpretation: "interpretation means to add meaning to experiences, whether this comes from feelings or thoughts. How we interpret heritage is critical for the way we shape our common future. Heritage interpretation is deeply rooted in human culture. Even the decision to keep something as an inheritance requires an act of interpretation. In the old days, shamans and priests were considered professional interpreters, and following the Age of Enlightenment, European philosophers developed their own ideas of how heritage might be interpreted.

However, the first seminal book on 'Interpreting our heritage' was written in 1957 by Freeman Tilden for the US National Park Service. In his book Tilden sets this definition in the context of the over-riding aim of revealing the significance of a site to non-expert visitors. Since Tilden's book was published, others have refined his definition in different ways, but his key principles are still widely adopted."

Definitions of <u>heritage interpetation</u>
"It is the art of explaining the place of people in the environment in order to raise awareness and awaken the desire to contribute to the conservation of the environment" (DON ALDRIGE, 1973).
"It is a communication process designed to reveal to the public meanings and interrelationships of our natural or cultural heritage through participation in first-hand experiences with objects, features, landscapes or places" (BOB PEART, 1977).
"It is the art of revealing in situ the significance of the natural, cultural and historical heritage to the public who visit these places in their leisure time" (SPANISH ASSOCIATION FOR HERITAGE INTERPRETATION, 1996).
"It represents the translation of technical language from the natural sciences or related fields into terms and ideas that the general public can understand" (SAM HAM, 1992).
"Educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information. (FREEMAN TILDEN, 1968).

In a very simple way we can define HI as a **strategic communication technique that allows the understanding and enjoyment of heritage to heterogeneous groups**.

Heritage interpretation is a discipline that has a wide range of methodological guidelines and directives for communication with the public and for the presentation of heritage in situ, transmitting a powerful message that transcends the visit (MARTÍN M., 2008).

Heritage interpretation is distributed worldwide. It is based on considerable research and taught at all levels from vocational training to university degree.

7.1.3. THE INTERPRETATION OF HERITAGE AND ITS RELATIONSHIP WITH CONSERVATION OF THE RURAL HERITAGE.

Places with heritage interest (natural and cultural) are also inhabited by a local population that depends on the resources of the place and can be involved in interpretation activities that provide a global vision of the heritage and serve to strengthen the sense of belonging to the site through knowledge and appreciation of one's own heritage, while helping to understand the benefits that its conservation has for the community.

In addition, the local population can benefit from these activities, since interpretation can turn local singularities into a "product", creating or expanding the tourist offer. Heritage interpretation enhances services that can represent an economic income and can therefore become a powerful means of local development, generating main or complementary income, through various services (local guides, catering, shops selling local products and handicrafts, visits to producers, recovery and enhancement of local heritage, etc.).

Good interpretation ensures that "visitors come back, share their enthusiasm about the experience with friends and stay longer next time" (Lisa BROCHU and Tim MERRIMAN, 2003).

As heritage, rural, cultural and nature tourism is booming, in order to maintain its survival, it must ensure the conservation of the heritage itself, and not only focus on socio-economic development and the satisfaction of tourists. Precisely the HI is an instrument that can contribute to all this with a good interpretative planning.

Therefore Heritage Interpretation serves as an ally in the management and conservation of natural areas and cultural heritage because it can provide visitors with information and awareness for conservation, helping to plan the use of the heritage, site or resource, without sacrificing the public's enjoyment of the experience. Interpretive services will always be offered at sites or around resources that are not particularly vulnerable and where public pressure does not have a significant impact.

It is an effective management tool for avoiding negative impacts and instilling positive behaviours towards heritage. It is an excellent tool for the management of public use and an opportunity for society to be aware of rural heritage conservation issues and to participate in their solution.

There is a big difference in objectives, purpose and approach between heritage interpretation and simple information or dissemination as social actions or instruments that pursue and participate in heritage, natural or cultural conservation policies, plans and actions. The following table summarizes these differences according to the authors González, M.; Lezcano M.E., Serantes A. (2014), pg. 3 (Interpretation of Artistic Heritage. Guide to tourism professionals. CEIDA- Centro de Extensión Universitaria e Divulgación Ambiental de Galicia).

Types of tools for conservation				
Tool	**Information**	**Dissemination**	**Interpretation**	**Education**
Aim	Correct behaviours Acquiring knowledge of the place, resource, heritage		Attitudinal change Affective involvement Participation in actions	
Objectives	Complying with rules Security		Empowering/ Understanding consequences of actions	
Protagonists	Administration Information providers/Guides		Visitors Local population	

Source: González, M.; Lezcano M.E., Serantes A. (2014). Interpretación do Patrimonio Artístico. Guía para profesionais do turismo. Ed. CEIDA- Centro de Extensión Universitaria e Divulgación Ambiental de Galicia.

Heritage interpretation is also an educational strategy, linked to communication, awareness-raising and environmental or heritage education programs, aimed at the local population, students, teachers, municipal managers or technicians, visitors, etc.

Actions for conservation are developed in the following areas: processes for the revaluation of heritage, promotion of rural development, environmental or heritage education programs, tourism around rural heritage or ecotourism, and the management of heritage assets.

The principles of heritage interpretation are used within local communities but even more to involve visitors at protected areas, monuments, museums, and many other places where heritage can be experienced.

Professional interpreters do not only facilitate learning processes as guides in face-to-face dialogues. They also make use of other media supporting the experience of heritage, including audio guides, text panels, multimedia apps etc.

They provoke peoples' curiosity and interest by relating the site or objects to the participants' own knowledge, experience, background and values. Professional interpreters also refrain from simply communicating unrelated facts or strictly defined messages.

For all of this, it is essential to develop adequate interpretative process and planning, topics that we are going to introduce in next module.

7.2. HOW TO DESIGN AND DEVELOP HERITAGE INTERPRETATION ACTIVITIES AND MATERIAL.

7.2.1. BASIC FUNDAMENTALS

In order to design and develop interpretative products and services, it is necessary to know the basic fundamentals of good heritage interpretation work, among which are a series of principles (developed from Tilden's 6 principles) which, together with the well-known method, known as TORA, form the main methodological elements on which any heritage interpretation is based.

The theoretical basis of heritage interpretation comes from Freeman Tilden's "Interpreting Our Heritage", where the fundamental ideas of interpretation are defined through six principles, which were later revised by Larry Beck and Ted Cable in their work "Interpretation for the 21st Century - Fifteen Guiding Principles for Interpreting Nature and Culture", published in 1998, revising Tilden's work, redefining his six principles and proposing nine more (in view of the need to adapt and transform the methods of heritage interpretation to the new profiles of visitors, for example more technological).

Thus we can summarise the main principles resulting from the work of Tilden and Beck and Cable as follows:

1. To awaken interest of visitors, the contents of interpretation messages must be related to the life and experience of visitors.

2. The purpose of interpretation goes beyond the delivery of simple information; it is to reveal a deeper meaning, based on the information.

3. Any interpretative presentation should be designed as a story that informs, entertains and enlightens.

4. The purpose of the interpretative message is to inspire and provoke people to "broaden their horizons".

5. Interpretation should present the whole and not isolated parts; it should present a complete theme or approach, while addressing the individual as a whole.

6. Interpretation for children, teenagers and senior citizens should apply different approaches.

7. Every place has a history; for that reason, interpreters can relive the past to make the present more enjoyable and the future more meaningful.

8. Technology can reveal the world in new and entertaining ways. However, its incorporation into interpretative programs must be done with care and caution.

9. Interpreters must be careful about the quantity and quality of information to be presented (in terms of its selection and accuracy). Based on good research and well synthesised, the interpretation will have more power than a great speech.

10. Before applying design in interpretation, basic communication techniques must be known. Quality interpretation is based on the skills and knowledge of the interpreter, attributes that are continuously developed.

11. Interpreting texts must convey what the audience would like to know, with the knowledge, humility and responsibility that this entails.

12. An interpretative program must be able to obtain support (political, financial, administrative, voluntary...), whatever necessary help for it to prosper.

13. Interpretation must stimulate people's capacities and instil a desire to feel the beauty around them, to uplift the spirit and to encourage the conservation of what is interpreted.

14. Interpreters must be able to promote optimal interpretive activities through well-conceived and intentionally designed programs and services.

15. Passion is the indispensable ingredient for powerful and effective interpretation; passion for the resource being interpreted and for visitors who come to be inspired by this one.

The TORE method:

It is one of the most current and effective methodologies in interpretation created by Sam Ham (1992) based on cognitive psychology and its scientific evidence.

The TORE model (Thematic, Organized, Relevant and Enjoyable) describes what interpretation should look like in order to provoke thought in visitors from a starting point.

The TORE model has been adapted to interpretative programs all over the world and is now a central part of interpreter training. Training in the fundamentals of the TORE model is an essential element of interpreter training.

Each of the letters brings with it a system of methods and techniques that an interpreter must understand and use to give a quality performance:

T - Thematic: it has a main idea or theme that organizes and gives meaning to other information.

O - Organized: the information is easy to follow and be understood.

R - Relevant: it has a meaning for the receiver.

E - Entertaining: that entertains, holds attention and amuses.

This author offers a number of resources to meet these requirements:

1. Thematic. A message is presented in the form of a story, presenting the subject in a simple way, with short and simple sentences, with a predetermined intention or objective.

2. Organized. Establishing categories makes easier for people to remember a communication process with a limited number of ideas (approximately 5 ideas related to the main topic). Too many ideas make the process ineffective.

3. Relevant. Relevance is achieved when it can be related to the experiences and knowledge of the visitors.

4. Enjoyable. A touch of humor, in the right measure, will make the interpretation more entertaining, but it can also be enjoyable if the direct relationship between cause and effect is presented, visual metaphors are used, illustrations that graphically show complex processes, examples, analogies, etc. are used.

The following is a **"Checklist for good practices in heritage interpretation"** developed by the working group called Permanent Seminar on Interpretation of Natural and Cultural Heritage of the CENEAM (National Centre for Environmental Education) of Spain (2017) which, in addition to offering guidelines for evaluating an interpretive product, also gives guidelines on how to design it so that it can comply with the principles of the T.O.R.E. model.

In order to analyze the different points or aspects of the method to be evaluated, a certain scale or key can be taken into account, which according to the previous authors can be as follows:

n/a= not applicable to this situation

0= not applicable (but could have been applied)

1= applied, but requires improvement or adjustment

2= well applied

3= very well applied

We need to understand the concept of **sequential and non-sequential interpretation:**

- Sequential interpretation is interpretation by an interpreter-guide in person, who controls the order in which information is delivered to the audience by presenting a "topic" in an orderly way.

- In non-sequential interpretation, it is the audience who decides the order in which they will approach the interpretation, not the interpreter, e.g. in a museum, an exhibition in a visitor center, outdoor panels/signs, audio guides, mobile phone apps, etc.

CHECKLIST FOR GOOD PRACTICES IN HERITAGE INTERPRETATION
(CENEAM- National Centre for Environmental Education of Spain, 2017)

	n/a	0	1	2	3	Comments
A. SEQUENTIAL INTEPRRETATION **(with a guide-interpreter)**						
1. Thematic a. It has a powerful theme that provoke the audience thinking						
2. Organized a. It is easy to be followed without a big effort						
b. It has 4 sub-topics or less						
c. The strategy of "Introduction, Body of the message and Conclusion" is used in an effective way						
3. Relevant a. Takes into account the background, idiosyncrasies and experiences of visitors						
b. The language is understandable and appropriate for the audience.						
c. The messages include universal concepts						
d. Uses examples, analogies, comparisons and other techniques that contribute to the relevance						
e. Direct allusion to the public (you…)						
4. Enjoyable a. The guide-interpreter is friendly, smiles						
b. He/she uses the sense of humor and irony						
c. He/she uses the strategy of questions						
d. He/she proposes mental tasks						
e. He/she stimulates the use of more than one sense						
f. He/she links some events to people or personalities						
g. He/she poses hypothetical situations						
h. He/she stimulates the imagination						
i. He promotes the physical participation (moving, using objects, etc.)						
Other techniques a. He/she makes transitions between stops of the route or between blocks of content						
b. He/she uses supporting materials						

	n/a	0	1	2	3	Comments
c. He/she relies on comments made by the audience						
d. He/she makes simple demonstrations						
e. He/she uses quotations from authors or personalities						
B. NON-SEQUENTIAL INTEPRRETATION (posters, exhibitions, audio-systems, etc.)						
1. Thematic a. It has a powerful theme that provoke the audience thinking						
b. It has a title equivalent to the theme or the title suggests it						
2. Organized a. It develops the topic in an organized way (it is easy to be followed without a big effort)						
b. The texts or recordings are clear						
c. There is a logical order in the message structure						
d. The visible text (posters, exhibition units, signs, etc.) is brief						
e. There is a part with further information for those who want to know more						
3. Relevant a. The language is understandable and appropriate for the audience.						
b. The messages include universal concepts						
c. Uses examples, analogies, comparisons and other techniques that contribute to the relevance						
d. Direct allusion to the public (you…)						
e. It considers different types of public						
4. Enjoyable a. The message includes humor and irony						
b. It includes some open questions						
c. It stimulates the imagination of the visitors						
d. The design is attractive and catches the eye						

Source: *"Checklist for good practices in heritage interpretation" developed by the working group called Permanent Seminar on Interpretation of Natural and Cultural Heritage of the CENEAM (National Centre for Environmental Education) of Spain (2017)*

According to Leslie DAWSON (1999), four elements need to be taken into account when designing or programming an interpretive activity:

1) The audience or visitors to whom the message is addressed

2) The proposed activities, consistent with the characteristics of that audience

3) The resources chosen (taking into account what can or should be shown)

4) The guide-interpreter or interpretative means to be used.

The best themes are those that connect tangible things with intangible ideas. The latter facilitate connections by mixing ideas with meanings, using universal concepts that we all share such as love, solidarity, family, freedom, friendship, motherhood, etc.

Sometimes the result is an intellectual connection (understanding of context, insight, discovery, revelation, etc.) and sometimes it comes through emotions (enjoyment, sensation, spirit, renewal, empathy, wonder, challenge...).

An experience is interpretative when visitors participate voluntarily in their leisure time (they are not a "captive audience"); we do not try to instruct them but to provoke their interest and sensitivity, satisfying their expectations and inviting them to respect the conservation and heritage management measures.

7.2.2. THE INTERPRETIVE PROCESS

In the discipline of heritage interpretation it is important the so-called **interpretive triangle**, with three cornerstones in each interpretive process:

1) The heritage site, object or phenomenon to be experienced
2) The people experiencing it
3) The interpreter or media facilitating its interpretation
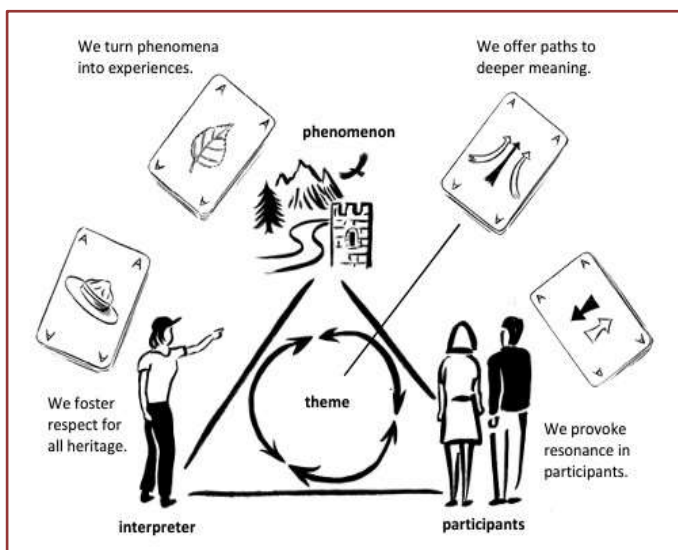
According to the European Association for Heritage Interpretation four elements are connected to the interpretive triangle and they call them the **four aces of the interpretation** with four claims linked to these four aces:

- To offer paths to deeper meaning;
- To turn phenomena into experiences;
- To provoke resonance and participation;
- To foster respect for all heritage.

Source: Thorsten Ludwig, 2018 "Interpretive Guide. Sharing heritage with people" Ed. Michael Hamish

There is an **interpretive process model** that helps interpreters create all types of interpretative products that connect audiences to the meanings of a place, object, event or person.

The interpretive process model which is going to be presented below is based on the principles of the Interpretative Development Curriculum of the National Park Service of U.S. (*www.nps.gov/idp/interp*)

Process Model (NATIONAL PARK SERVICE OF U.S.A.)

1. Select a place, object, person or event you want the audience to care about.

2. Identify intangible meanings.

3. Identify universal concepts.

4. Identify and analysis audience.

5. Write a theme statement—include a universal concept

6. Illustrate the theme statement. Use interpretive methods to develop links into opportunities for connections to meanings.

7. Use theme statement to organize opportunities for connections and cohesively develop an idea or ideas.

Source: National Park Service of U.S.A. (www.nps.gov/idp/interp)

The interpretive process model focuses on elements that make a product interpretative and provides a sequence of phases with which an interpreter can develop opportunities for their

audience to make emotional and intellectual connections to the meanings of the resource and cohesively develop ideas that are relevant to the resource and the audience.

1. Selection of a tangible place, object, person, or event

While an interpretive product or service may include several tangible resources, there is usually one tangible resource that acts as an icon. That is the tangible resource that you want the audience to care about

The icon is the engine that powers the presentation. It's an anchor that capture and reveals a constellation of ideas, relationships, context, systems, values and process. The icon provides a starting point for an exploration of associated tangible resources and multiple resource meanings.

An interpretative product or service might use more than one tangible resource as a symbol. An interpretative tour usually focuses on a different object or feature at each stop to explore a unique meaning or meanings. Sometimes an essay or talk uses two or more icons to describe multiple perspectives regarding the same topic. The more icons an interpretive product uses, however, the more complicated the development and delivery will be.

2. Identify intangible meanings.

Identify what are the processes, ideas, relationships, concepts, and values which the tangible resource might meaningfully represent. These meanings, connected with the tangible resource, are its tangible/intangible links. The list of links should be long.

If the interpreter don't have enough Knowledge of the resource he/she will need to do some research and consider multiple perspectives and interests.

When something tangible is linked to broader intangible meanings its value becomes relevant to more people and its importance is more relevant and accessible.

Each tangible resource has an incredible variety of intangible meanings. Those meanings can be obvious and popular or obscure and controversial.

The more Knowledge of the Resource (KR) and Knowledge of the Audience (KA) an interpreter has, the more meanings can be linked to the tangible resource.

Connecting experiences occur when the tangible resource is linked to some larger intangible meaning in a way that the audience can relate to and that provokes understanding and/or appreciation.

Intangible meanings speak to different people in different ways. Only when the tangible/intangible link is personally relevant does an individual connect to the resource.

3. Identify universal concepts.

Some of the intangible meanings on the previous list should be universal concepts because they provide the maximum amount of relevance to the widest audience.

Universal concepts are intangible meanings that are relevant to most of people. They are powerful vehicles that reach many people in significant ways.

Universal concepts can be linked to a tangible resource but when presented by themselves they can be abstract to help people make personal connections to the meanings of the resource. Links that include a universal concept tend to work best when presented with other tangible/intangible links, this way universal concepts, joined with other tangible/intangible links can provoke a desire to understand and appreciate intangible meanings that might otherwise seem uninteresting.

4. Identify the audience

All audiences are seeking something of value or special for themselves when visiting or reading about a site or element.

Each visitor has a personal sense of what the place means (a great deal about it, what family or friends have told them or simply assume the resource contains something worthwhile).

The meanings that audiences ascribe to the resource have much to do with the success of interpretation. Expert audiences require different approaches than general audiences as do children, seniors, or international visitors. Of course, a given interpretive product can be required to meet any combination of those audiences as well as many more.

All interpreters, during the casual conversation that often offers itself, can benefit by asking visitors what the resource means to them, in order to identify tangible resources that address these audience meanings and create interpretive products that use those meanings to provoke new connections to the meanings of the resource. Interpreters can gather understanding of audience meanings by asking questions like: "What brought you here today?" "What did you expect to find?" "What do you hope to gain here?" "What do you hope your children will take away with them?"

5. Write a theme statement that include a universal concept.

Interpretive themes are single sentences that express meaning, link a tangible resource to its intangible meanings and organize interpretive products. Interpretive theme statement are most powerful when they link a tangible resource to a universal concept.

Successful interpretation occurs when audiences make their own connections to the meanings of the resource. It may seem a contradiction—an interpretive product conveys an idea but the audience should take away their own meanings. The interpretive theme solves the problem.

An interpretive theme is a tool that develops an idea or ideas in order to inspire connections. It is not a message as much as it is a relevant point that encourages new thoughts and feelings. A well-presented program based on a solid interpretive theme will likely provoke connections the interpreter did not anticipate and may never become aware of. No one in the audience may be able to exactly repeat the interpreter's theme but the focus should be clear and most people's versions will be related and recognizable. The theme enables the interpreter to communicate and allows the audience to engage personally based on that communication.

Crafting an interpretive them takes care, time, and editing. It often takes several drafts of both the theme and the product for the interpreter to become clear about what to say.

6. Illustrate the theme statement.

Use interpretive methods to develop links into opportunities for connections to meanings. A good theme statement allows the interpreter to choose tangible/intangible links that illustrate the

theme. But links must be developed into opportunities for connections to meanings in order to present the resource in a compelling and evoking way.

There are many ways to develop a link into an opportunity for an emotional or intellectual connection to the meanings of the resource: stories, explanations, quotes, activities, demonstrations, examples, evidence, illustrations, questions, and discussions are just some of the methods interpreters use.

Sam H. Ham suggested an interpretive product develop no more than five main points that won't overtax the audience but will provide the interpreter with plenty of material to provide opportunities for connections to the meanings of the resource.

Some of the links should be intentionally developed to provide opportunities for emotional connections and some for intellectual connections. An interpreter needs to plan specific opportunities that are intended to inspire or provoke feelings like awe, wonder, sympathy, curiosity, amazement, regret, grief, and anger. Other specific opportunities should provoke insight, understanding of context, discovery, and reveal relationships.

7. Use theme statement to organize opportunities for connections and cohesive ideas.

To be relevant and provocative an interpretive product must cohesively develop an idea or ideas over the course of its delivery. A meaningful idea captures and sustains the attention of the audience and provides opportunities for audiences to make their own connections to the meanings of the resource.

Opportunities for emotional and intellectual connections to the meanings of the resource sequenced with effective transitions and arranged to support a good interpretive theme statement provide the architecture for cohesively developed ideas.

7.2.3. THE IMPORTANCE OF THE ANALYSIS OF AUDIENCE

Visitors can be characterized according to their age, gender, ethnicity, socio-economic status, place of origin, group of friends or families, etc. and communication can be tailored to their unique characteristics.

The research and analysis of the audience to acquire in-depth audience knowledge will be used to provide opportunities for intellectual and emotional connection to the meanings and importance inherent in the resource for a diversity of people (whatever their perspectives or interests, all will be potential custodians of the resource).

To develop an interpretation that is relevant to a wide variety of audiences, knowledge of their characteristics, interests, expectations and multiple points of view is necessary. Knowledge of life stages, including different forms of audience learning and functional development among different audience members, is critical to meeting the varied expectations and interests of this audience. Understanding the many motivations for visiting a place of heritage value and being aware of the attitudes that visitors have about the resource can be very important elements in making interpretation relevant to as many visitors as possible

Knowing the audience's interests, tastes, preferences and how they enjoy it is important (Sam Ham, personal communication).

The final interpretation product and messages must be relevant for the audience

Knowledge of the audience is critical to successfully relating to the visitor. Audiences want to know how it relates it personally to them or "what's in it for me."

All audiences who want to visit or read about a site are seeking something of value for themselves. They expect something special.

Ways to connect with audience:

* Eye contact (also examining reactions)

* Facing participants and using appropriate body language

* Humour (with care!)

* Open-mindedness (for example, willingness to deviate from personal ideas)

* Introducing each other and using the names of participants

* Listening to learn more (So – you're from this region?)

* Detecting and picking up similar interests and views

* Making reference to friends or groups linked to participants

* Making reference to the participants' own world (work, hobbies, family...)

* Comprehensibility (language and content)

Respectful of the audience

Knowledge of the audience is not only important to providing interpretive opportunities, being respectful is also essential. Interpreters must recognize and respect the specific personal values and interest visitors associate with resources. To do so interpreters must know what those values and interests are. Interpreters should keep in mind that visitors have a right to: have their privacy and independence respected; retain and express their own values; be treated with courtesy and consideration; receive accurate and balanced information.

The interpreter must be able to provide opportunities to connect with the meanings of the resource that are relevant (meaningful and personal) to a wide variety of visitors.

7.2.4. INTERPRETATION TECHNIQUES

Interpretation has a wide variety of techniques that, when applied appropriately, can create opportunities for the visitor to "connect" with the resource.

The selection of techniques should always be based on the specific objectives of the programme and an understanding of the possibilities and limitations of each technique.

The interpreter must be able to choose and use the appropriate interpretative techniques in order to link natural-cultural resources to the intangible concepts they represent and be relevant to the audience.

While techniques should be appropriate for the audience, they should also be appropriate for the resource. Protecting the resource, the place is always a paramount. Techniques which degrade the resource must be avoided.

Techniques must help to promote an intellectual or emotional connection to the meanings and importance of the resource, make the resource attractive and the interpretative activity as much participative possible. Whichever technique is selected, an interpretative service should be motivating. Asking thought-provoking questions can be as participatory as a manual activity, so all interpretive services, including media, can be participatory. Effective techniques allow for a certain degree of audience participation and involvement of the audience.

For interpretation to be effective, it is essential that the visitor is involved directly, either by directly, either by bringing the experience to them with their own questions, concerns and observations, or by giving them something to do, concerns and observations or by giving them something specific or tangible to connect with in a personal way.

Interpretive media (such as a brochure or self-guided trail signs) with well-designed text can encourage visitors to participate in the interpretive experience if questions are included that allow them to reflect on their own experiences or share their ideas with other members of their group.

Communication skills

Interpreters and the services they provide are the communication link between the visitor and the resource. The interpreter may have a wonderful programme planned, but if he/she does not have good communication or information transmission skills, even the best-designed service can fail.

Overloaded information panels can have the opposite effect to the desired one (generating connections).

In staff-led services, eye contact, facing the group, appropriate volume and tone, correct use of language and some confidence play an important role in programme delivery.

Communication and transmission skills may also include deciphering and reacting to non-verbal language and overcoming communication barriers.

In services with physical media it is crucial that texts and designs are clear, concise and organised to effectively reach the audience.

The interpreter must skilfully execute a variety of interpretative techniques in the interpretive programmes, in media implementation and in informal contacts.

There are many <u>interpretative techniques</u> such as:

- Storytelling
- Mentioning important texts
- Development of practical activities
- Use of humour
- Stimulating the imagination
- Comparisons and analogies
- Irony
- Demonstrations
- Game (also role play)
- Expression in a performing art (poetry, rhyme, song,…)
- Mystery
- Personification of elements
- Staging, costumes, narrations, etc.
- Stimulating sensory perception (use of all senses)
- Question and answer strategy
- Debates
- Proverbs
- Going from the particular to the general
- Propose mental tasks
- Pose hypothetical situations
- Physical participation (moving, manipulating objects, etc.).
- Rely on comments from visitors
- Etc.

Interpreters should understand the role of interpretation techniques and know the strengths and weaknesses of each particular technique, identifying the suitability of a particular technique in relation to the resource, location, environmental circumstances and audience.

7.2.5. INTERPRETATION MEDIA

Interpretation programs can be presented through different media. The most common classification is:

1) Impersonal media (posters, publications, leaflets, self-guided trails, etc.)
2) Personal media (visits and itineraries with interpreter-guides).

The most common are routes or itineraries, interpretative panels or posters and interpretation centers or visitor centers, with great potential currently also in mobile or tablet apps).

7.2.6. HOW TO DESIGN AND DEVELOP INTERPRETIVE ITINERARIES

Routes or itineraries are a widely used resource in heritage interpretation because they allow visitors to get to know the heritage values of a place in a participatory, entertaining and planned way for the good understanding and interaction of visitors with the resource. They also allow visitors to become actors in their own experience and interact directly with the heritage. They

should also aim to present something new, special and important to the visitor (Freeman TILDEN, 2006).

When planning an interpretive route, visitors should be shown the unique places and outstanding features of the heritage, always avoiding dangerous areas and those more sensitive to human action.

Interpretative routes should be thematic (have a powerful theme that provokes thought in the audience) and have an organized, logical and orderly narrative that is easy to follow and does not require much for people to understand the importance of the site or heritage.

They should be developed around an idea that inspires the interpretive design, establishing thematic stops around that theme (thematic stops that can be specified in one sentence), but also establishing several sub-themes or different visions from different points of view or perspectives. At each stop there will be an introduction, a message and a conclusion; it is recommended to make a transition or thematic link at the end of each stop (Sam Ham, 1992).

It is recommended not to design linear routes that begin and end at different points, as well as those that go and return along the same route, especially if they are very frequented, because visitors have the feeling of saturation by constantly crossing paths with other visitors, interfering with the experience in a negative way.

It is better to design one-way circular itineraries and even more recommendable to design 8-shaped itineraries that allow several alternatives and shorten the visit if necessary.

In tourist or recreational itineraries and those designed to introduce a place, the order of the stops is usually secondary, i.e. it can be varied without modifying the result.

Itineraries can be divided into **guided** and **self-guided,** depending on whether they are supported by a guide-interpreter in person or they are self-guided. The first ones have the advantages of facilitating personalized contact, allowing to adapt the route to the characteristics of the specific group and finding alternatives in the event of any setbacks, among others.

Self-guided itineraries have the advantage that each user or group of users can adapt the itinerary to their own timetable, pace, time availability, etc. They are also cheaper, can accommodate more visitors and can be offered in several languages.

1) *Guided itineraries*

Guided itineraries use what is called **"sequential interpretation",** i.e. it is the interpreter who controls the order in which information is delivered to the public. In guided tours, it is possible to follow the strategy of "Introduction, Body of message and Conclusion", as a way of presenting and developing a "theme" in an orderly and efficient way to the visiting public (although the guide can also make transitions, as well as use other interpretation techniques that are only applicable in staffed services).

In guided itineraries, the guide-interpreter should try not to become the main focus of attention, **giving prominence to the site or heritage resource as well as to the visitors**.

A good guide-interpreter will try to achieve the following during the itinerary:

- Encourage **interaction and contact with the resource**; make it possible to observe it and, as far as possible, to handle and use objects.
- Encourage the **use of all the senses** (smelling, tasting, touching, listening).
- Encourage **living experiences** and this way the visitors identify themselves better with the place (using staging, costumes, narrations and texts, etc.).
- Adapt the tour as much as possible to the **interests and characteristics of the group**.
- Take advantage of sporadic resources that may arise.
- Directly refer to the audience along the route.
- Use familiar, everyday situations to explain the characteristics of the resource to be interpreted.
- Talk about the elements that are seen, leaving out those that do not appear.
- Use **examples, analogies, comparisons, metaphors** or other techniques that help the relevance of the information.
- Clarify to the visitor any doubts that may arise during the itinerary.

The interpreter will be friendly, smile, use humor and/or irony. Other interesting strategies to be used by the guide-interpreter are: asking questions, proposing mental tasks or hypothetical situations, stimulating the imagination, inviting physical participation (bending down, moving, manipulating objects, etc.).

It is advisable to make transitions between the different stops along the route, use support material (guides, drawings, magnifying glasses, etc.), rely on visitors' comments, give simple demonstrations, etc.

SOME OTHER PRACTICAL TIPS:

- It is recommended to develop the guided itineraries with groups of about 15 people maximum.

- You should start the itinerary on time, trying to be a few minutes before at the meeting or departure point (having the opportunity to talk informally with the group beforehand which allows you to get an idea of their interests and expectations).

- Start by introducing yourself and introducing the programme, activity, organisations involved, etc.

- The guide-interpreter should go in front of the group, setting the pace of the itinerary, always adapting to those who are slower (although on some occasions, when the itinerary is clear, due to different circumstances it may be interesting to go at the end).

- At the stops, try to be seen by all the participants, not starting to speak until the group is together.

- Try not to use technical terms or complex words that the visitors do not understand.

- Stops should be made where there is enough space for the whole group in a comfortable and safe way.

- Stops should be made at points where there is no noise or auditory interference.

- Speak loudly and clearly, using public address equipment when necessary.

- The first stops can be closer together, moving further apart as the route progresses and the group becomes more tired.

- It is not recommended to make many stops (around 8 is the recommended number) although this can be adapted depending on the group.

- At the last stop, a brief summary of the visit can be made and, whenever possible, it should be made at an emblematic point or one with a special feature.

2) Self-guided itineraries

Self-guided itineraries are those supported by different media in order to be carried out autonomously, such as leaflets, audio guides, panels, maps, etc., as well as signs or markings that guide the itinerary.

These interpretative support materials are designed to be used in situ, in the presence of the object or resource to be interpreted.

They develop the theme in a logical, simple, concise way and with understandable texts but with exhaustive and relevant information. They should include attractive, suggestive and provocative images and titles that capture the visitor's attention. They should include information about the stops, which may be numbered.

Since there is a large proportion of the public who read very little or pay very little attention to this type of media, it is imperative to find a solution to ensure that even these visitors get the essence of the "theme". According to Professor Sam Ham, the solution can be the strategic wording of titles, of presentations as "theme-titles", combined with some element of graphic design (colors, photos, drawings, etc.).

SOME PRACTICAL TIPS:

- It is recommended to design them with a total distance of no more than 2 km and whenever possible to offer alternatives to be able to shorten them in case of unforeseen events (e.g. 8-shape design).

- It is recommendable to include no more than 15 stops, more concentrated at the beginning (and in no case include more than 12 stops for each km of route).

- The first stop should include a welcome and detailed information on the characteristics of the entire route (length, duration, difficulty, theme, etc.).

- Use the surprising factor, especially at the end of the route.

7.2.7. HOW TO DESIGN INTERPRETIVE POSTERS

Interpretive posters are an interesting resource in places where there is no personal guide-interpreter service because they are places where there may be a large number of visitors or where the impact of visitors is low.

They can be used to support self-guided outdoors routes or as part of exhibitions, interpretation centers, buildings of interest (ethnographic, artistic, etc.), monuments, museums, etc.

Interpretative posters provide interpreted information about a heritage resource or site in an attractive and concise way, complementing the written message with illustrations, photos, diagrams, reliefs, etc. as a way of making the interpretative process more effective.

In their design, it is important to structure the information correctly to facilitate comprehension, with suggestive and attractive main headings, blocks of sub-themes with different reading levels (differentiated by text sizes, complementary information within boxes and other similar resources).

It is recommended that the visible text of signs, posters, panels or exhibition units be brief, with less than 80 words in each unit, with a "know more" reading level for those who want more information.

It is interesting to complement the interpretative panels with other types of resources which, in addition to written and visual information, provide sound or tactile information. Three-dimensional elements that can be manipulated or elements that can be interacted with or tried out can be added.

In addition, the messages on the posters can invite people to perform actions that help them to understand the process, resource or heritage element, which is known as "kinaesthetic" learning.

It is also possible to try to interact with the visitors through the interpretative posters by using questions included in the boards that facilitate provocation, reflection, observation, criticism, etc. on the visitors.

In the design and production of the posters, the size of them should be well dimensioned, taking into account the distance at which they are displayed. There are some general recommendations according to Sam Ham (1992): 2.15 m. as maximum height of the panel, titles should be maximum 30 cm above the eyes, and text should not be placed below 70 cm.

7.3.   EXAMPLES OF INTERPRETIVE PROJECTS & TOURIST EXPERIENCES of RURAL HERITAGE ITERPRETATION IN THE COUNTRIES OF THE PARTNERSHIP

7.3.1. HUNGARY

7.3.1.1. Journey to the beginings – Százhalombatta, Hungary (hosted and managed by the cultural organization Pro Progressione), in cooperation with Serbia, Romania, Croatia.

The 'Journey to the Beginnings' project (JTTB) was an international cooperation, running between the autumn of 2018 and February 2020, co-funded by the 'Creative Europe' program of the European Commission that involved 4 prehistoric archeological sites and their museums: Lepenski Vir in Serbia, the Iron Gates Region Museum in Romania, the Vucedol Culture Museum in Croatia and the Matrica Museum in Hungary and embraced the history of 9500-6000BC, 3000-2500BC and 2000-1400BC. As Zsuzsa Berecz and Árpád Bőczén, the operative leaders and heritage-interpretation specialists (KÖME – Association of Cultural Heritage Managers, Hungary) of the project summerised: 'the main goal of the project was to promote sustainable, art-based heritage tourism at four sites along the Danube, presenting prehistoric archaeological cultures (Gârla-Mare,Lepenski Vir, Vučedol, Vatya) and archaeological research through contemporary art and modern technologies' (Berecz-Bőczén 2020). One of the specific goals was to target young audiences and to promote archaeological sites with the help of digital technologies, in context of a joint narrative, while creating also best practices for a multidisciplinary collaboration.

The collaborators planned to create a prehistoric theatre-adventure game with a common narrative, adapted to the four sites and designed also for digital mobile platforms to virtually connecting them. Thanks to the involvement of interpretation practices, instead of a live action theatre play and its mere digitalization, these two different creative products could be realised. Furthermore, instead of creating a heritage-based art work, the main goal became the design of an art-based service that could be more focused on the actual heritage assets (and their interpretation) with a clear educational emphasis. This was experienced and very much appreciated by the international MA students of the TEMA+ European Territories: Heritage and Development Erasmus Mundus Joint Master Degree and the Cultural Heritage Studies Programme of the Eötvös Loránd University (ELTE) in Budapest, who participated in the early demo version of the theatre adventure game in Százhalombatta. The involvment of students in the trial phase of such projects might be mutually benefitial and we recommend it for similar projects.

Type of activity: theatre-adventure game, digital mobile platforms (application), educational activity, art-based service

Berecz, Zs. –   Bőczén, Á. (2020). 'Interpretive valuation and archeological heritage. The Lessons from the Journey to the Beginnings Project.' In. Hungarian Archaeology Vol. 9 (2020), Issue 1, pp. 56–61, URL: https://doi.org/10.36338/ha.2020.1.6

http://journeytothebeginnings.eu/

https://www.heritagemanager.hu/en/kome/

https://apps.apple.com/hr/app/journey-to-the-beginnings/id1491888886

Journey to the Beginnings Trailer: https://vimeo.com/342985231

TEMA+ Programme's Intensive Week video 2018 (Saber Qechai): https://youtu.be/nz48WfSe5aU?t=30

Photos: Lilla Zámbó (2018)

7.3.1.2. Friends of Szádvár's (Szádvárért Baráti Kör) to save the Szádvár Castle, Sződliget (Hungary)

The Szádvár Castle has been one of the largest and forgotten medieval ruin castle of the Northern region of Hungary (Upper-Hungary). The first souces mention the castle in 1268 that was owned by the Bebek family who carried out significant constructions, including :the main structure, the rondella and at the northern part the rope-way elevator, the so-called 'snail'. During the 17th century Szadvar passed through the hands of various owners. Finally, 1686 the Habsburgs ordered the demolition of the castle to prevent it from becoming a rebel stronghold and it has been in a ruin state ever since.

The Friends of Szádvár, a group of volunteers gathered in 2006 to save and preserve Szádvár Castle. They joint the Association of Castles in Upper-Hungary and has been collaborating with several authoritites in order to properly conserve and promote the the castle. The conservational works started in October 2006 with the approval of several competent authorities, including professionals from the Aggtelek National Park (ANP) and the former Cultural Heritage Institute. The goal of the Friends is to work together, to research, excavate and conserve the castle, by making it more accessible to the general public. As a result of their work, their project was included to the National Castle programme and several European and national funds were invested in the conservation of the castle. The quality and the approach of the conservation and the development project that required archeaological and historical research became was outstanding and and the programme and the Friends of Szádvár was awarded by ICOMOS Hungary in 2021.

Type of activity: bottom-up, participative research project and conservation, study trips, Vármentő napok (Castle saving dates), voluntary activities.

https://www.szadvar.hu/az-egyesulet/egyesuletunkrol/

Participatory conservation of the Castle.
Photo: Octogon. https://www.octogon.hu/epiteszet/icomos-dijban-reszesult-a-szogligeti-szadvar-ket-evig-tarto-fejlesztesi-munkalata/

7.3.1.3. Network of Rural Heritage Buildings (Country Houses) in Hungary

The protection of rural architecture (folk/vernacular architecture that are more popular terms in Hungarian) in Hungary began in 1957. The Schumacher House in Nagyvázsony was the first emplematic successfully conserved and renovated in-situ peasant's house in 1960 thanks to the National Monument Inspectorate (Országos Műemléki Felügyelőség, OMF) that bought the building and prevent its deterioration (see Module 3). Since then, hundreds of others have followed that led to the creation of the unique Network of Rural Heritage Buildings (or Country Houses) in Hungary ('*tájház hálózat'* in Hungarian, comprising nearly 300 buildings. The network that has been added to the Tentative List of the UNESCO World Heritage Sites in 2017.

The goal of the network is to preserve this complex heritage value in-situ in its full original form. The idea is closely related to the principles of historic monument and heritage protection and conservation to keep and present the building at their original location, accompanied by their complete original surroundings and all the accessories of the related life (this is how the preservation and interpretation of this tangible heritage category is closely linked to its related intangible assets e.g. traditional craftsmanship).

This objective is partly achieved in museum style: by the formation of interiors containing traditional furnishings in their original place and accompanied, of course, by the entire *manor*, i.e. the farm buildings and their accessories. Consequently, the rural/country houses are considered open-air ethnographical collections which, accompanied with objects collected and preserved in situ, present the traditional material culture of a given settlement or region through home interiorsand sometimes also workshops, farm buildings, or simpler industrial facilities. The interior of at least one characteristic room of each country house is furnished with original objects collected from the settlement concerned. In each region, the restored and furnished buildings are the most characteristic relics of local culture.

The restored and furnished peasant houses become real *country houses* (and not only museums of local history) by being made the venues of community events, occasions joining different age groups, training and education events, and programmes for the presentation and transmission of traditional crafts. The network reaches beyond the borders of Hungary since in many states of the East-Central European region have similar well preserved heritage sites that offers the possibility of a later extension across the borders, primarily with the participation of Romania, Slovakia, Austria, Serbia and the Ukraine.

Type of activity: open-air ethnographical collections (local and regional museums), cultural and community events and activities, educational programmes

https://whc.unesco.org/en/tentativelists/6264/

https://www.tajhazszovetseg.hu

https://infota.org/en/projects/research-projects/the-rural-farm-house-project/

Bassa, L. (2013). Network of Rural Heritage Farmhouses, Heritage Digitation and Preservation: a Tool for Network Management – in Cultural Tourism, CABI, edited by R Raj, Leeds Metropolitan University, UK, K Griffin, Dublin Institute of Technology, N Morpeth, Senior Lecturer, Leeds Metropolitan University, UK, March 2013. pp. 151-163.

Photos:
1. Tard. Source: kirandulastervezo (2022)
https://kirandulastervezo.hu/latnivalo/tard/tardi-tajhaz
2. Interior of a Country House in Tard, Photo of Lilla Zámbó (2021)

7.3.1.4. Tourist experience, visiting the windmills of Tés, Hungary

The two (still standing) windmills of Tés are opened for tourists by courtesy of the family who owns the land. The history of the Helt mill could be learnt due to a mobile application (QR code). In the neighbouring courtyard, agricultural equipments are also displayed along with a traditional smithy workshop with all the original tools of smith, blacksmiths and cartwrights, commemorating the local craftsmanship.

Type of activity: tourist experience, local artisan, open workshop, mobile app

Sources:

https://welovebalaton.hu/en/venue/windmills-and-blacksmith-s-shop-in-tes

http://www.tes.hu/turizmus/10-turizmus-programok/19-tesi-szelmalmok

https://www.youtube.com/watch?v=zFhnx-ZNVGs

Photo: Kőrösi Tamás - We Love Balaton

https://welovebalaton.hu/en/venue/windmills-and-blacksmith-s-shop-in-tes

7.3.1.5. Heritage preservation and interpretation projects in Ózd: National Film History Theme Park and Digital Power Plant

The nationally and internationally renown rehabilitation projects of industrial heritage in Ózd included several excellent examples for integrated heritage protection and adaptive re-use and interpretation, e.g. the „Ózd project", the award winning „Cultural Factory" project, including the foundation of the National Film History Theme Park (in the Blowing Engine-house), Digital Power Plant, the Ózd Museum Collection and the Factory History Memorial Park, which is an open-air museum. Unfortunately, many buildings and relics were not that lucky, for example the chimneys that had been blown up earlier (now a parking lot) and 90 percent of the big hall had also perished (the remaining parts got saved thanks to Györgyi Csontos and her team). The integration of Ózd and its surroundings into regional and European networks could guarantee a further level of protection and recognition.

Both the National Film History Theme Park and the Digital Power Plant were inaugurated in 2016 on 2,800 square meters and it displays an interactive film history exhibition, greenbox studios and archive of the Hungarian National Digital Archives and Film Institute (MaNDA). The Digital Power Plant that is located in the Art Nouveau style power station of the former Ózd metal works that became a multi-functional building with exhibition areas, education and office blocks and conference halls.

The „Cultural Factory" project (Kultúrgyár in Hungarian) has won the *FIABCI World Prix d'Excellence Heritage Category*, due to the protection of the industrial built heritage, brown field revitalisation and to award how the industrial heritage sties were turned to

Type of activity: art factory, open air museum, tourist and cultural activities

Sources:
https://epiteszforum.hu/kiszinezett-barna-zona-az-ozdi-projekt
http://www.ozdimuzeum.hu/
http://www.nfe.hu/?lang=en
file:///Users/admin/Downloads/21020-Artikeltext-54939-1-10-20150611.pdf
http://dla.epitesz.bme.hu/appendfiles/1654-vargapiroska_ertekezes_k.pdf

Growth, Decline and Recovery. Heavy Industrial Regions in Transition, ed. Németh G., Miskolc 2007.

Photo: https://www.octogon.hu/epiteszet/a-vilag-legjobbja-lett-az-ozdi-digitalis-eromu/
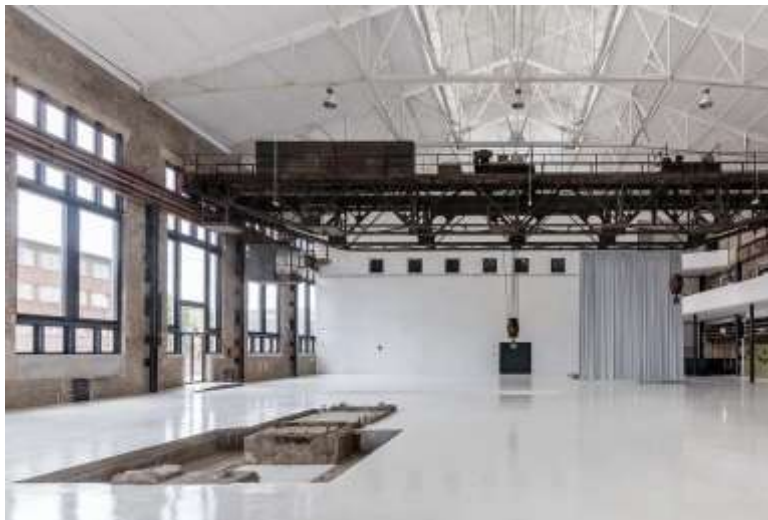
7.3.1.6. Hungarian Open Air Museum (Skanzen) in Szentendre

The Hungarian Open Air Museum (Szentendrei Szabadtéri Néprajzi Múzeum) is the largest open air museum of Hungary that was founded in 1967 and that shows Hungarian folk architecture and intangible heritage in various areas of th Carpathian Mountains.

Open air ethnographic museums were established at the end of the 19th century due to scientific and museological demands and also to demand for creating an ethnographic museum which is suitable to demonstrate folk life in a most complex way, furnishings and farming equipment included. Furthermore, the capitalist economy resulted in an intensive urbanisation and modernisation from the north-west to the east of Europe. As a consequence, the existing pieces of peasant architecture began sinking into decay at an alarming speed. Preservation of monuments of folk architecture became imperative and the creation of "skanzens" – following the first Swedish example in Stockholm – have proved to be important.

In Hungary, in 1949 some pieces of folk architecture became protected as historic monuments and in paralel to the development of the scientific research of this field, the Hungarian Open Air Museum in Szentendre was founded in 1967. First, it was operating as the Village Museum

Department of the Budapest Ethnographical Museum then in 1972 it became independent, functioning in an area of 46 hectares in the valley of the brook Sztaravoda. Uniquely in Europe, parallel to founding the national open air museum a network of regional skanzens were also established in Hungary.The aim of founding the Szentendre Open Air Museum was to present folk architecture, interior decoration, farming and way of life in the Hungarian language area from the 2nd half of the 18th century to the 1st half of the 20th, through authentic objects and original, relocated houses arranged in old settlement patters. The more and more elaborate settlement plan appropriates the relocation of more than 400 edifices into the museum, arranged into village-like regional units on the basis of ethnographical considerations. Within the units buildings are fitted into the traditional system of peasant households, supplemented by sacred, communal and outbuildings which used to be integral parts of traditional villages. Dwellings and farm-buildings represent the typical houses and outbuildings having evolved historically in each region.

The originally planned 9 regional units (Village in Northern Hungary Upland Market Town, Upper Tisza Region, Middle Tisza Region, The Great Hungarian Plain /Alföld/, Southern, Bakony-Balaton Uplands, Western Transdanubia, Kisalföld have been recently completed by Transylvania.

The Skanzen also host the operative unit coordinating the safeguarding activities of the intangible cultural heritage in Hungary: the Directorate for Intangible Cultural Heritage (Szellemi Kulturális Örökség Igazgatósága, SZKÖI), led by Eszter Csonka -Takács. They regularly organise with the Skanzen scientific, educational, cultural and touristic activities, including the Withsun Heritage festival that is the meeting of the intangible cultural heritage bearer communities of Hungary and foreign countries. The organisers aim to exchange experiences among the various communities and to introduce traditional heritage to the public.

Type of activity: open air museum (skansen), cultural, ethnographic, scientific research and programmes, tourist, educational and cultural activities and festivals

Sources:https://skanzen.hu/en / http://szellemikulturalisorokseg.hu/index_en.php

Photo of the Skanzen.

Video of the new Transylvanian region: https://www.youtube.com/watch?v=x-ult_J83Fc

7.3.1.7. Iron Age Danube Cultural Route

The Iron Age Danube Route (official Cultural Route of the Council of Europe since 2021) steemmed from a Danube Transnational Programme with several partner institution from Austria, Croatia, Hungary, Slovakia and Slovenia. The goal of the project was to establish a joint approach to researching, managing and protecting complex prehistoric landscapes that are characterized not only by monumental structures (e.g., burial mound cemeteries, flat cemeteries, fortified hilltop settlements and oppida, as well landscapes belong to the period between the 9th and the end of the 1st century BC.), but also of movable and intangible heritage, which are displayed in numerous (regional and national) museums of the Danube region.

Compiling existing sources of knowledge and creating a strong interdisciplinary and international network of expert institutions from Austria, Croatia, Hungary and Slovenia in the fields of archaeology, cultural heritage protection, tourism, as well as local stakeholders, the Iron Age Danube Route Association was founded in July 2020 with the aim of further development and management of the IADR.

Along with the efforts of the Iron Age Danube Route Association, the Iron Age Danube Route is going to be advanced through the Interreg Danube Transnational project "Virtual archaeological landscapes of the Danube region" (July 2020 - December 2022). This project centers around making archaeological landscapes of the Danube region more visible and attractive for their successful integration into sustainable cultural tourism on regional, national and international levels.

Type of activity: European Cultural Route of the Council of Europe, research activity, tourism

Sources: https://www.ironagedanuberoute.com/copy-of-about

Photo: Archeological park and its landscape in Százhalombatta (Hungary). Photo: Matrica Museum

https://matricamuzeum.hu/

7.3.2. ITALY

7.3.2.1. Centrale Fies Art Work Space and House of Drodesera Festival. Fies, Dro (Italy)

Centrale Fies art work space is an independent centre for residencies and the production of contemporary performing arts, located in Trentino within a hydroelectric power plant dating XIX century and partially still active. The project of recovering and reusing the industrial archaeological spaces as well as its cultural programme are initiated in 1999 by Barbara Boninsegna and Dino Sommadossi with the Cooperativa il Gaviale. Today, Centrale Fies is a cultural enterprise with a hybrid model of sustainability made of public and private funding. House of Drodesera (1981), the international festival of performing arts taking from theatre and visual arts, Centrale Fies is dedicated to research: training the critical gaze on the contemporary and experimenting with new artistic forms and processes, from a perspective that is open to every discipline, theme and field of study. Therefore, Centrale Fies contributes to create lateral thought and cultural biodiversity, with firm faith in the intrinsic political role of the arts and its indomitable capacity to unfold new visions.

Visited every year by dozens of artists and creative-makers from all over the world, Centrale Fies supports them in every aspect: from curatorship to production (through residencies, availability of equipped rooms, technical assistance, co-working spaces) and practical support (assistance in development, organization, fundraising, administrative support, production, and national and international networking).

Type of activity: tourist experience, art festival, theatre

https://artelagunaprize.com/network/centrale-fie/

7.3.3. SPAIN

7.3.3.1. Heritage preservation and interpretation projects in Villar del Monte (Active Villar project) – municipality of Truchas – province of León (Spain)

Framed within rural cultural tourism, its objective is to revalue and conserve the cultural heritage of the area and generate a sustainable economic activity taking advantage of the unique heritage of Villar del Monte (traditional architecture, old trades such as carpentry, pottery, lace, basketry, etc.), a small village in the region called "La Cabrera" (León), which had been practically abandoned decades ago and preserves its traditional architecture intact.
An association of people is working on the rehabilitation and refurbishment of some buildings and houses, ethnographic pieces of everyday use, pieces of traditional clothing of great value; in addition, workshops of traditional trades are developed in the village and the Lace Museum of Castilla y León has been installed, among other interpretative, educational and tourist activities about the rural, tangible and intangible heritage.

Type of activities: Includes different cultural activities, guided visits to the village, educational activities and workshops of handicrafts, archaeology, pottery, etc.

Photos: SERVIMA SL

https://www.youtube.com/watch?v=a-O0YI9n7co
https://www.facebook.com/watch/?v=188650242520435

7.3.3.2. Interpretation project in Lago de Babia - municipality of Cabrillanes - province of León (Spain)

In a small village in the Natural Park of Babia and Luna, an original initiative has been carried out to interpret the rural heritage through mural art. It is an initiative promoted by the neighborhood council as part of a project to transform public space in the municipality to make it more usable while raising awareness of rural values for tourists. Manuel Sierra, a famous artist of Leon, has painted murals on the exterior of several of the village's buildings, representing the most characteristic elements of the village, its people, its environment and ancient uses and trades (such as transhumance, horse breeding, etc.), as well as installing interpretive panels with information.The paintings are based on the opinion that the artist gathers from the people who give up their walls and therefore there are works related to the personal or professional history of the inhabitants of the village.

Type of activity: Interpretative panels and mural paintings throughout the village. Some other events and activities.

Photos: SERVIMA SL

https://www.facebook.com/watch/?v=269665940788270

7.3.3.3. Museum of the Peoples of León - municipality of Mansilla de las Mulas - province of León (Spain)

This museum holds the ethnographic collection of Diputación de León (Provincial Council of León), carrying out conservation, research and dissemination of the traditional culture and identity of the Ethnographic Heritage of León, through its material culture, customs and traditions in relation to the territory, landscape and diversity of its people.

The museum has a collection of more than 8,000 pieces distributed in the storage room and in the permanent exhibition, which is divided into 27 thematic areas where an amazing collection of pieces related to the ethnography of León is exhibited, such as a magnificent representation of implements or tools for working the fields, objects related to transport, crafts and trades that show pieces of incalculable anthropological value.

Within the festive cycle you can see the different traditional carnivals, in the traditional costumes and jewellery each of the regions of Leon are represented, and the different recreations of some rooms of a traditional dwelling, the making of a mud wall or the making of a thatched roof of a "palloza" complete part of the tour through this museum collection.

In addition, there is an extensive outreach programme with a multitude of activities.

Sources:
https://www.institutoleonesdecultura.es/museo-de-los-pueblos-leoneses/

https://www.turismocastillayleon.com/es/arte-cultura-patrimonio/museos/museo-pueblos-leoneses

Photos : https://www.turismocastillayleon.com/es/arte-cultura-patrimonio/museos/museo-pueblos-leoneses

7.3.4. SLOVENIA

7.3.4.1. The Škocjan system of natural and cultural heritage. Škocjan caves, Slovenia

The Škocjan Caves and their surroundings were entered on UNESCO's list of natural and cultural world heritage sites in 1986. In 1999, the Caves were entered on the Ramsar Directory of Wetlands of International Importance and in 2004, the Škocjan Caves Park was included in the world network of biosphere reserves called MAB - "Man and the Biosphere"; all of this was under the auspices of UNESCO.

The Škocjan Caves are typical and the most characteristic Karst area of global importance and are considered to be one of the natural treasures of planet Earth. It is therefore necessary, proper and ethical to preserve them for our descendants.

The Škocjan Caves area ranks among the classic examples of contact Karst that has developed at the juncture of impermeable flysch and permeable limestone.

The Škocjan system of natural and cultural heritage: The regional park comprises a unique landscape that brings together a large number of natural valuable features or natural heritage in the form of Karst or other phenomena and interesting features. The regional park constitutes a typical "Karst architecture" with its system of caves, collapse dolines and individual natural monuments. The unique distribution of flora and fauna co-existing in an extremely small area proves that this is a highly diverse region in terms of both biotic and abiotic parameters and simultaneously a vulnerable one. With the assistance of local residents, the Park's employees pay attention mainly to the preservation of natural ecosystems and life in the genuine natural environment.

[Škocjan Education Trail | Park Škocjanske jame (park-skocjanske-jame.si)](park-skocjanske-jame.si)
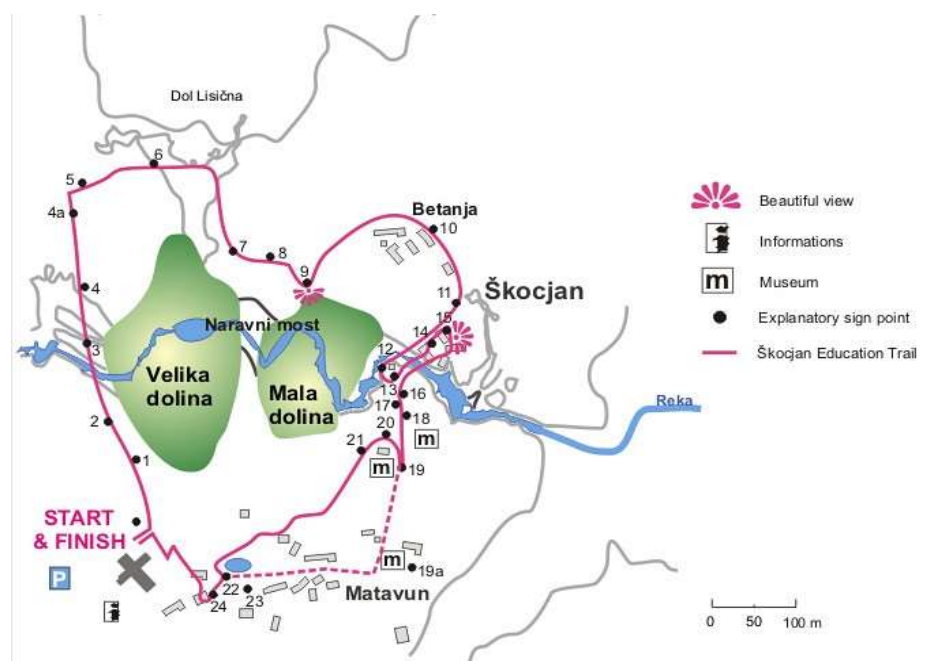
Photo: [Škocjan Education Trail | Park Škocjanske jame (park-skocjanske-jame.si)](park-skocjanske-jame.si)

7.3.4.2 Reuse of rural buildings in Slovenia in the execution of the Rural development programme

https://rm.coe.int/european-heritage-strategy-for-the-21st-century-the-golden-collection-/1680966dda

7.3.5. PORTUGAL

7.3.5.1. Rural tourist activities in **Quinta da Bacelada**. Rabaçal, Mêda, Portugal.

Quinta da Bacelada is a rural tourism company focused on Equestrian Tourism and Cinegetic Tourism. It is an agricultural property with about 34 hectares. This company has a vast set of services, such as; accommodation, equestrian practice, recovery of sport horses, organization of pedestrian or bicycle experiences, organization of events, animal raising, production and sale of agricultural products, organization of hunts and releases in training camps and fishing contests. This property, because it bets on the sustainable development of the community and in the promotion and spreading of the equestrian culture, is a certified unity in sustainable tourism.

https://www.solaresdeportugal.pt/pt/quinta-da-bacelada

7.3.5.2. Museu da Memória Rural (museum of rural memory), municipality of Carrazeda de Ansiães (Portugal)

The Museu da Memória Rural is a museology ensemble designed to work on issues related to Rural Culture and the Immaterial Heritage of the Douro and Trás-os-Montes region. A project of social and cohesive museology, participated by the community, where a participatory approach to heritage is valued, a dynamic vision of the past and a scientific and cultural intervention that operates with "democratic and participatory methodologies of community intervention".

It is a rural museology project centred on a main building with centres spread throughout the rest of the municipality, with a total of five museum spaces available for visits.

Although it is not only a museology project, it also includes Memory Projects: the written, video and audio recording of the manifestations of the intangible heritage and the historical memory of the Douro and Trás-os-Montes region is one of the central priorities of the Rural Memory Museum. In line with the good practices recommended by UNESCO, the aim is to record the social manifestations, rituals and festive events of the municipality and the surrounding region, their traditional techniques, artistic expressions and performing arts, oral traditions and expressions and knowledge of practices related to nature and the universe.

https://museudamemoriarural.pt/projetosemvideo/
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Photos: SERVIMA SL

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7.5. APPENDICES

1) EUROPEAN ASSOCIATION FOR HERITAGE INTERPRETATION

https://interpret-europe.net/

2) NATIONAL ASSOCIATIONS FOR HERITAGE INTERPRETATION IN EUROPE

Croatia:
Interpretirajmo Hrvatsku – Hrvatska udruga za interpretaciju baštine
http://interpretirajmo-hrvatsku.hr/

Czech Republic:

Sdružení pro interpretaci místního dědictví (SIMID)
https://dobrainterpretace.cz/

Portugal:
Associação de Interpretação do Património Natural e Cultural (Interpretare)
https://www.facebook.com/interpretare.aipnc/

Spain:
Asociación para la Interpretación del Patrimonio – Espana (AIP)
https://interpretaciondelpatrimonio.com/

Switzerland:
Interpret Switzerland – Swiss Association for Heritage Interpretation
https://interpret-switzerland.org/

UK:
Association for Heritage Interpretation (AHI)
https://ahi.org.uk/

Scottish Interpretation Network

http://scotinterpnet.org.uk

3) SELECTED MATERIAL AND EVENTS OF THE EUROPEAN ASSOCIATION FOR HERITAGE INTERPRETATION

https://interpret-europe.net/material/

Fostering communities through heritage interpretation:

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.interpret-europe.net/fileadmin/Documents/publications/interpret_europe_fostering_communities_through_heritage_interpretation_v28-05-2020.pdf

Engaging citizens with Europe's cultural heritage. How to do the best use of interpretive approach:

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf

Guidelines: Engaging your visitors. Guidelines for achieving excellence in heritage interpretation:

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.interpret-europe.net/fileadmin/Documents/interpret_europe_engaging_your_visitors.pdf

Cautiva a tus visitantes. Cómo lograr la excelencia en interpretación del patrimonio

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.interpret-europe.net/fileadmin/Documents/interpret_europe_engaging_your_visitors_es.pdf

European trends and developments afecting heritage interpretation

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.interpret-europe.net/fileadmin/Documents/publications/interpret_europe_trend_analysis_2016.pdf

Freelancers' guide. Guidelines for all who are considering launching a freelance business in heritage interpretation:

chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://interpret-europe.net/wp-content/uploads/2022/04/interpret_europe_-_freelancers-guide_-_final.pdf

4) SELECTED MATERIAL OF THE SPANISH ASSOCIATION FOR HERITAGE INTERPRETATION (IN SPANISH)

Boletín de Interpretación. Asociación para la Interpretación del Patrimonio.
http://www.interpretaciondelpatrimonio.com/Boletin/

Benayas, J. "La formación sobre interpretación entra en la universidad española":

http://www.interpretaciondelpatrimonio.com/boletin/index.php/boletin/article/view/25

Sureda, J. "Casi a punto el primer Curso de Postgrado en Interpretación Ambiental y del Patrimonio en España: Comunicar, participar, disfrutar":

http://www.interpretaciondelpatrimonio.com/boletin/index.php/boletin/article/view/47

http://www.interpretaciondelpatrimonio.com/info/interpretacion.html

http://www.interpretaciondelpatrimonio.com/info/documentos.html

"Recomendaciones para las Buenas Prácticas en Interpretación del Patrimonio Natural y Cultural":
http://www.interpretaciondelpatrimonio.com/docs/Jornadas%20AIP/IVjornadas/Recomendaciones_Calidad_AIP.pdf

Web del Seminario de Interpretación del Patrimonio del CENEAM:

http://www.magrama.es/es/ceneam/grupos-de-trabajo-yseminarios/interpretaciondel-patrimonio-natural-y-cultural/default.aspx

Ham, S. Formación reglada: Los Elementos Indispensables en la Formación de Intérpretes.

http://www.marm.es/es/ceneam/grupos-de-trabajoyseminarios/interpretacion-del-patrimonio-naturalycultural/09047122801aeb8d_tcm7-13295.pdf

Fundamentos teóricos y metodológicos para definir las Competencias Profesionales de Especialistas en Interpretación del Patrimonio en España.

http://www.marm.es/es/ceneam/grupos-de-trabajoyseminarios/interpretacion-del-patrimonio-naturalycultural/09047122801b95b5_tcm7-13296.pdf

Glosario de términos de Interpretación. Blog de Jorge Morales.
http://interpretacionpatrimonio.blogspot.com/2008/07/glosario-de-trminos-de-interpretacin.html

5) EUROPEAN ORGANISATIONS AND INSTITUTIONS RELEVANT FOR HERITAGE AND INTERPRETATION:

Alpine Network of Protected Areas (ALPARC)

Architects' Council of Europe

Association des Centres Culturels de Rencontre (ACCR)

Association for Teacher Education in Europe (ATEE)

Association of Historic Theatres in Europe (PERSPECTIV)

Association of Zoo and Aquarium Docents and Volunteers (AZADV)

Birdlife Europe

Civilscape

Coalition Internationale pour un Tourisme Responsable (CITR)

Commission Internationale pour la Protection des Alpes (CIPRA)

Conservation Capital

Council of Europe – Department of Culture, Heritage and Diversity

Council of Europe – European Heritage Days

Council of Europe – Observatory on Policies and Values of European Heritage

Culinary Heritage Europe

Early Watercraft

eCultValue

Educ'Alpes

E-Platform for Adult Learning in Europe (EPALE)

EUROCITIES

EuroNatur Foundation

Europa Nostra

Europäische Tier- und Naturschutzstiftung

EUROPARC Federation

European Alliance for Responsible Tourism and Hospitality (EARTH)

European Association for the Education of Adults (EAEA)

European Association of Archaeologists (EAA)

European Association of Architectural Heritage Restoration Companies

European Association of Historic Towns and Regions (EAHTR)

European Association of History Educators (EUROCLIO)

European Association of Zoos and Aquaria (EAZA)

European Botanic Gardens Consortium

European Centre for the Development of Vocational Training (CEDEFOP)

European Civil Society Platform on Lifelong Learning (EUCIS-LLL)

European Commission – Centre for Research on Education and Lifelong Learning

European Commission – Cultural Heritage Forum

European Commission – DG Education and Culture

European Commission – DG Environment

European Commission – Education, Audiovisual and Culture Executive Agency

European Commission – Network of European Heritage Label awarded sites

European Confederation of Conservator-Restorers' Organisations (E.C.C.O.)

European Council of Spatial Planners (ECTP-CEU)

European Cultural Foundation

European Cultural Tourism Network (ECTN)

European Distance and E-Learning Network (EDEN)

European Federation for Architectural Heritage Skills (FEMP)

European Federation Associations of Industrial and Technical Heritage (E-FAITH)

European Federation of Fortified Sites (EFFORTS)

European Federation of Museum and Tourist Railways (FEDECRAIL)

European Federation of Rural Tourism (EUROGITES)

European Federation of Tourist Guide Associations (FEG)

European Geoparks Network

European Heritage Alliance

European Heritage Heads Forum

European Heritage Volunteers

European Historic Houses Association (EHHA)

European Historic Thermal Towns Association (EHTTA)

European Infonet Adult Education

European Landowners' Organisation (ELO)

European Maritime Heritage (EMH)

European Museum Academy (EMA)

European Museum Forum (EMF)

European Network for Conservation, Restoration and Education (ENCORE)

European Network for Education and Training (EUNET)

European Network for Sustainable Tourism Development (ECOTRANS)

European Network of Cultural Administration Training Centres (ENCATC)

European Network of Education Councils (EUNEC)

European Network on Cultural Management and Cultural Policy Education

European Parliament

European Tourism Association (ETOA)

European Training Foundation (ETF)

European Travel Agents' and Tour Operators' Associations (ECTAA)

European Travel and Tourism Advisory Group (ETAG)

European Travel Commission (ETC)

European University Continuing Education Network (EUCEN)

European Vocational Training Network (EVTA)

European Walled Towns (EWT)

European Wilderness Society

Europeana

EUROSITE

Expertise Centre for Biodiversity and Sustainable Development (ECNC)

Future for Religious Heritage (FRH)

Global Ecotourism Network (GEN)

Greenpeace – European Unit

Heritage Europe

Heritage Hotels of Europe

Heritage Portal

Ice Age Europe

ICOMOS Committee on Interpretation and Presentation of Cultural Heritage Sites

Institute of European Environmental Policy (IEEP)

International Council of Museums in Europe (ICOM Europe)

International Council on Monuments and Sites (ICOMOS)

International Museum Theatre Alliance (IMTAL) Europe

International National Trusts Organisation (INTO)

International Organisation for Experimental Archaeology (EXARC)

European Ranger Federation

International Society of City and Regional Planners (ISOCARP)

International Union for Conservation of Nature (IUCN) / Regional Office for Europe

International Union of Architects

IUCN World Commission on Protected Areas (WCPA)

John Muir Trust

Mad'in Europe

Michael Culture Association (MCA)

Mountain Wilderness

NABU – Naturschutzbund: NABU International Naturschutzstiftung

Network of European Museum Organisations (NEMO)

Network of European Regions for a Sustainable and Competitive Tourism

Ökologischer Tourismus in Europa (ÖTE)

Organisation of World Heritage Cities (OWHC)

Réseau Art Nouveau Network (RANN)

South East European Heritage Network

The European Nature Trust (TENT)

The European Route of Industrial Heritage (ERIH)

The International Committee for the Conservation of the Industrial Heritage

Trans Europe Halles (TEH)

UNESCO Forum University and Heritage (FUUH)

UNESCO Liaison Office in Brussels

UNESCO Regional Bureau for Science and Culture in Europe

Virtual Archaeology International Network (INNOVA)

Wild Europe

Wild Foundation

Wildland Research Institute

World Wide Fund for Nature (WWF)

6) EUROPEAN EDUCATIONAL PORTALS AND PLATFORMS

Open Education Europa Portal (Access to all existing **European Open Educational Resources)**.

http://www.european-net.org/2015/06/open-education-europa/

EPALE- E-Platform for adults' learning in Europe

https://epale.ec.europa.eu/

EUROPEANA

https://www.europeana.eu/

Publications office of the European Union

https://op.europa.eu/en/

EUNET European Network for Education and Training

http://www.european-net.org/

eCultValue

https://ecultvalue.wordpress.com/results/

EUROPA NOSTRA

https://www.europanostra.org/

Historiana

https://historiana.eu/

EduOER service: Open Educational Resources Metadata Aggregation Hub & Portal Service

https://oer.up2university.eu/

ARIADNE

https://www.ariadne-eu.org/category/eu-initiatives/learning-platforms/

EUROPEAN VOCATIONAL TRAINING ASSOCIATION

https://www.evta.eu/

EUROPEAN SCHOOLNET

http://www.eun.org/home