

WP1 Collection of best practices  
CESIE, June 2020



**ouRoute**  
CITIZEN-CULTURAL HERITAGE



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<p><b>INnCREASE (PO)</b></p>	<p><b>FILMESDAMENTE (PT)</b></p>	<p><b>AGRUPAMENTO DE ESCOLAS DR. FRANCISCO SANCHES (PT)</b> (Associated partner)</p>
		
<p><a href="http://inncrease.eu/">http://inncrease.eu/</a></p>	<p><a href="http://filmesdamente.com/">http://filmesdamente.com/</a></p>	

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## 1. Introduction

In ouRoute project WP1, **25 good practices** have been collected related to common values and social inclusion through culture. The aim of the collection of good practices was to detect good practices among stakeholders, as they give us examples of innovative methods, activities or initiatives that could be replied in the future by other stakeholders.

### Partners responsible

1. CESIE (IT): collection of 10 good practices (local and European) as it leads the WP1;
2. INOVA+ (PT): 5 local good practices;
3. Universidad de Murcia (ES): 5 local good practices;
4. INnCREASE (PL): 5 local good practices.

Every scientific partner collected **5 good practices** at national level, excepting CESIE who collected 10 good practices (5 national and 5 European). Each best practice has been supported by an interview, carried out online (Skype or phone call) or through mail exchange. However, given the difficult situation of Covid-19 and the unavailability of some stakeholders as well as the suspension of cultural activities, the collection was also supported by desk research and by initiatives and activities in which the partners participated in the past.

CESIE, as leader of WP1, delivered partners some suggestions for relevant topics to be discussed and it delivered some guidelines on the methodology and the template to report all the good practices.

### Explored topics:

- Existing practices, activities or programmes planned by local communities and policy makers to engage citizens supporting culture and cultural values;
- Existing practices, activities or programmes for the preservation and recovery of tangible/intangible cultural heritage;
- Existing practices, activities or programmes promoting traditions and values that are transmitted from generation to generation and that could refer to our intangible cultural heritage;
- Existing practices, activities or programmes planned by local communities and policy makers to engage youngsters, increasing their awareness and motivation;
- Existing practices, activities or programmes planned by schools to involve students and promote youth development through cultural awareness and knowledge.

## 1.1 Data collection

**What is a good practice?** A good practice includes tools and methodologies, formal and informal programmes, initiatives, activities, actions as well as school regulations that can be adopted to modernise and reinforce education.

**Why do we need them in ouRoute?** Because they give us examples of innovative working methods and activities, in promoting cultural and cultural awareness among citizens.

**What kind of best practices do we need to collect?** All best practices to facilitate social inclusion and awareness through culture and education

**Who are the beneficiaries or the target group of good practices?** Same stakeholders as for the primary data collection. In order to facilitate best practices identification, please take advantage of the information collected about best/good practices in the research stage through surveys and focus groups.

### **What is the innovation in the best practice? Is it replicable?**

Guiding questions to be asked when conducting the collection:

- In which way has the good practice brought innovation in its field?
- What are the main conditions (institutional, social, and environmental) that need to be in place for the good practice to be successfully replicated?
- Is it replicable in another country, a foreign one?

### **The aim of the e-book of good practices**

The e-book, by CESIE with the contribution of the scientific partners, was developed within the scope of the ouRoute project and aims to provide teachers, school staff, school leaders, decision makers but also professionals from the cultural sector some suggestions on initiatives, activities and programs that could be adopted to promote culture while guaranteeing social inclusion at school.

## 2. List of good practices by topic and target

Good practice	Topic	Target audience
GP1. “Initial Training Network for Digital Cultural Heritage (DCH): Projecting our Past to the Future”: innovative modern technologies to capture and digitize Europe’s diverse and unique cultural heritage	Mapping and digitalization of tangible and intangible cultural heritage	Cultural heritage actors, researchers and people from the industry
GP2. On the Move (OTM) network	Facilitate cross-border mobility in the arts and culture sector.	Cultural professionals, including artists
GP3. i-Treasures project : Intangible Treasures - Capturing the Intangible Cultural Heritage and Learning the Rare Know-How of Living Human Treasures	Digitalization of the intangible cultural heritage and creation of an e-platform for it	School stakeholders
GP4. Case study on cultural heritage and rituals influence on one’s identity	Heritage traditions and rituals	School stakeholders: teachers and students
GP5. “Heritage Interpretation for Migrant Inclusion in Schools (HIMIS)	Knowledge of local heritage	School stakeholders: teachers and students having migrant background
GP6.“CULTURECOVERY” project	Intangible cultural heritage and focus on ecomuseums	School stakeholders, local communities, local authorities
GP7. “AlpFoodway” project	Alpine food as intangible cultural heritage	Local community
GP8. “Patto per la lettura” ( <i>A pact for reading</i> ) - Palermo città che legge ( <i>City that reads</i> )	National and local culture heritage through reading and books	Local community
GP9. “HORA E RE” project.	Intangible cultural heritage and traditional expertise of the arbëreshë people in Sicily	Young interested in local traditional manual skills, especially young women aged 14-35 from the “Arbereshe” Albanian ethno-linguistic minority of Italy.
GP10. Minimo Teatro festival – national short theatre festival	Local cultural heritage through theatre while enhancing the collaboration among them	Artists
GP11. Festival Todos	Intangible cultural heritage through music, theater, dance and photography.	Local community
GP12. PARTIS – Artistic Practices	Cultural heritage and art as tool for inclusion	Disadvantaged people, especially disadvantaged young and

for Social Inclusion (cultural program)		migrants
GP13. PUNCH – Participation of Underrepresented Citizens in the Valorization of Cultural Heritage	Cultural heritage preservation	Disadvantaged young and underrepresented groups
GP14. Safeguarding Intangible cultural Values and HERitage – S.I.L.V.HER. project	Intangible cultural heritage preservation	Young, students and professional from the cultural sectors
GP15. STEPS Projects	Mapping of cultural heritage	Local community and disadvantaged people
GP16. Kairós Project.	Cultural heritage preservation: rediscovery and urban management of the historical areas	Local community and local professionals
GP17. Be Memories. Ceutí cuenta su historia	Cultural heritage preservation trough the use of new tools, technologies and apps	Local community
GP18. Iniciativa Urbana Espiritu Santo	Cultural heritage preservation and revalorization of urban spaces and neighborhoods	Local community and disadvantaged people
GP19. OUR WAY project	Natural cultural heritage including biodiversity and echotourism	Local community
<b>GP20.</b>		
GP21. Project on Local history captured in wayside shrines.	Cultural heritage and mapping of the wayside shrines	School stakeholders and local community
GP22. Our History - our Pride and Strength (school partnership)	Intangible cultural heritage: songs, dances, ballads and legends.	School stakeholders: teachers and students
GP23. “Once upon an Erasmus Tale” (Traditional Arts and Languages across Europe) project	Intangible cultural heritage, especially oral traditions	School stakeholders: teachers and students
GP24. “Mult’culture-Promote Education for Cultural Heritage” project	European identity	School stakeholders: teachers and students
GP25. “Sejny Chronicles” educational program	Cultural heritage through theatre	School stakeholders: teachers and students; culture animators and artists; local community

## 2.1 European good practices

Good practice n.1	
<b>Title of the good practice</b>	<i>"Initial Training Network for Digital Cultural Heritage (DCH): Projecting our Past to the Future"</i> : innovative modern technologies to capture and digitize Europe's diverse and unique cultural heritage
<b>Type of the good practice</b>	A Marie Curie fellowship project in the area of the e-documentation / e-preservation and cultural heritage protection funded by the European Union under the FP7 PEOPLE research framework.
<b>Publication date</b>	The Project started on the 1st of October 2013 and ended on 30th of September 2017.
<b>Author(s)</b>	Coordinated by the Digital Heritage Research Lab of the Cyprus University of Technology.
<b>Target audience</b>	Cultural heritage actors, researchers and people from the industry
<b>Objective</b>	The project aims to analyze, design, research, develop and validate an innovative multi-disciplinary and inter-sectoral research training framework that covers the whole lifecycle of digital cultural heritage. It covers all aspects of cultural heritage ranging from tangible (books, newspapers, images, drawings, manuscripts, uniforms, maps, artefacts, archaeological sites, monuments) to intangible content (e.g., music, performing arts, folklore, theatrical performances).
<b>Context /geographical coverage</b>	<p>4 CASE STUDIES</p> <ul style="list-style-type: none"> <li>- In the village of Nikitari in Cyprus, the research team used different data acquisition techniques to get a complete picture of the UNESCO World Heritage listed Asinou Church. Using drones, laser scanners, 360-degree cameras, the recorded data was uploaded onto a visualisation system and edited.</li> <li>- In Germany, an ultralight paraglide trike was used to take aerial images of Donaustauf Castle. Researchers then used laser scanning and photogrammetric techniques to create a 3D model of the castle's internal structure.</li> <li>- At Carnuntum, an important archaeological site in the ancient Roman province of Pannonia, in Austria, ITN-DCH researchers tested a range of reconstruction methods, from digital visualizations to the actual physical re-building of selected houses on their original foundations.</li> <li>- Ilmendorf was the fourth ITN-DCH case studies where a Hallstatt Period elite grave was founded in 2010. Starting with 3D models of each individual finding, a complete 3D registration of the block was created to register all info etc.</li> <li>- Source of information: <a href="https://cordis.europa.eu/article/id/218988-new-ways-of-preserving-europes-cultural-heritage">https://cordis.europa.eu/article/id/218988-new-ways-of-preserving-europes-cultural-heritage</a></li> </ul>
<b>Stakeholders/Partners</b>	14 full partners and 10 associate members covering the entire spectrum of European cultural heritage actors, ranging from academia, research institutions, industry, museums, archives and libraries.
<b>Methodological Approach</b>	During the project, different technologies and devices have been used, especially multi-view cameras, depth sensor and TOF cameras for generating high resolution 3D/4D. The participation of the industrial sectors, also in terms of technological requirement has been very important.



<b>Validation</b>	<p>The project's exceptional approach was recently acknowledged by UNESCO with the UNESCO Chair Award on Digital Heritage. The coordinator of this project Dr. Marinos IOANNIDES has been appointed as the director of the UNESCO Chair as of the 1st of November 2017</p> <p>In the mean-time the Cyprus University of Technology received also the EU ERA CHAIR on Digital Cultural Heritage</p>
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<b>URL/website of the practice</b>	<a href="http://www.itn-dch.eu">www.itn-dch.eu</a>
<b>Source of information</b>	<p><a href="https://itn-dch.net/index.php/media/booklets/">https://itn-dch.net/index.php/media/booklets/</a></p> <p><a href="https://cordis.europa.eu/article/id/218988-new-ways-of-preserving-europes-cultural-heritage">https://cordis.europa.eu/article/id/218988-new-ways-of-preserving-europes-cultural-heritage</a></p> <p>Facebook page of the project: <a href="https://www.facebook.com/itndch/">https://www.facebook.com/itndch/</a></p> <p>Website: <a href="http://www.itn-dch.eu/">http://www.itn-dch.eu/</a></p>

## Good practice n.2

<b>Title of the good practice</b>	On the Move (OTM) network aims to facilitate cross-border mobility in the arts and culture sector.
<b>Publication date</b>	2001
<b>Author(s)</b>	Informal European Theatre Meeting, nowadays designated as International Network for Contemporary Performing Arts.
<b>Target audience</b>	Cultural professionals, including artists
<b>Objective</b>	<p>On the Move (OTM) is a cultural mobility information network with 50+ members in over 20 countries across Europe and internationally. They encourage and facilitate cross-border mobility and cooperation, contributing to the creation of an European cultural space In particular, the network implement a series of training sessions and information sessions on cultural mobility issues. It was born in a form of site than turned into a network. NB: On the Move focuses on the mobility of professional artists and cultural professionals - including only people, not artwork, as indicated in the mission: <a href="http://on-the-move.org/about/mission/culturalmobility">http://on-the-move.org/about/mission/culturalmobility</a> and with the aim to inform and improve the network.</p>
<b>Stakeholders/Partners</b>	At the beginning there was just the creation of a pilot site by Netherlands, Belgium and Portugal, but then it became a network. Since 2009 On the move network was expanded to become On the Move - network for cultural mobility information with over 30 members in over 20 countries in Europe and beyond.
<b>Methodological Approach</b>	The On the Move network established a strategic plan 2011-2013 focusing on three priority activities: information, cultural mobility and strengthening of the network. Great attention to art and cultural disciplines.
<b>Validation</b>	On the Move is a member of ECAS-European Citizens' Action Service ; IETM -

International Network for Performing Arts and CEASCO - Centre for the Advancement of Civil Society Organisations.

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 On the Move  
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**URL/website of the practice** <http://on-the-move.org>

### Good practice n.3

**Title of the good practice** i-Treasures project - Intangible Treasures - Capturing the Intangible Cultural Heritage and Learning the Rare Know-How of Living Human Treasures.

**Publication date** From 1 February 2013 to 30 April 2017.

**Author(s)** ETHNIKO KENTRO EREVNAS KAI TECHNOLOGIKIS ANAPTYXIS (Greece)

**Target audience** School stakeholders

**Objective** The i-TREASURES project is developing an open and extendable platform providing access to Intangible Cultural Heritage (ICH). It focuses on four use cases: a) Rare Traditional Songs, b) Rare Dance Interactions, c) Traditional Craftsmanship and d) Contemporary Music Composition. The platform supports innovative teaching and learning practices in ICH education.

**Stakeholders/Partners** 12 partners from 7 countries with different expertise and different backgrounds including computer scientists, educational technologists, anthropologists, medical doctors, and physiologists.

**Methodological Approach** The platform is meant to guarantee access to data and relevant information concerning the ICHs. This means that the system will allow the storage of multimedia information (video, audio, images, text, etc.) and provide adequate and multi-searching functionalities to allow easy retrieval of this information. The learners will be exposed to multi-modal and multi-sensory learning experiences.

**Impact** Although the use of technologies in the project, there is also the will to enhance human interactions in the transmission of the intangible cultural heritage. That's why some schools have been involved in the projects, and they used tools and methods developed by the partners.

**Conclusion** The i-Treasures project is an example of how new technologies and in particular new sensor technologies can be applied to the field of Cultural Heritage safeguarding and education.

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**URL/website of the practice** <https://ec.europa.eu/digital-single-market/en/blog/i-treasures-capturing-intangible-cultural-heritage-and-learning-rare-know-how-living-human>

**Related resources that have been developed** <http://ceur-ws.org/Vol-1336/paper4.pdf>

## Good practice n.4

<b>Title of the good practice</b>	Case study about how to work on solidarity and equality in an intercultural context through a heritage subject
<b>Publication date</b>	Case study analysed as contribution to the European Year of Cultural heritage 2018
<b>Target audience</b>	School stakeholders: teachers and students
<b>Objective</b>	Investigate cultural heritage as part of the identity and favour intercultural dialogue
<b>Context /geographical coverage</b>	Case study carried-out in Belgium
<b>Introduction</b>	This case study shows the experiences of 18 Belgium teachers who trained students at the University College of VIVES in Kortrijk (Belgium) and developed an educational program around "rituals". Pupils were aged 2-10 years old, and the project took place in a refugee centre in Belgium (Langemark-Poelkapelle) and two schools close to the refugee centre, so to investigate if cultural heritage and rituals influence on one's identity. Rituals considered as a part of the intangible cultural heritage. They investigated different types of rituals, transmitted from generation to generation and referring not only to religion but also to daily rituals, such as sleeping rituals.
<b>Methodological Approach</b>	Repartition of students: students were divided into five groups with a different age group. Four groups focused on the classroom, one group worked with the refugee centre. They focused on different rituals: greeting rituals, sleeping rituals, eating rituals, birthday rituals and morning rituals. Was it possible to find similarities in these rituals across cultures? Children discovered a lot of similarities and fostered their intercultural dialogue
<b>Impact</b>	Despite their diverse backgrounds, the children were challenged to talk about their own heritage experiences of rituals and discovered a lot of similarities.
<b>Contact details</b>	Kortrijk-Roeselare-Torhout Doorniksesteenweg 145 8500 Kortrijk Belgium T: +32 56 26 41 64 F: +32 56 26 41 35 (B KORTRIJ01) Tine Ternest - Head International Office T: +32 56 26 40 89 E: tine.ternest@vives.be
<b>URL/website of the practice</b>	See "3.3.1 Heritage and rituals: perhaps we're not so different from each other... By Elien De Meyere, Belgium" in <a href="https://interpret-switzerland.org/wp-content/uploads/2018/02/ie_engaging_citizens_with_europes_cultural_heritage.pdf">https://interpret-switzerland.org/wp-content/uploads/2018/02/ie_engaging_citizens_with_europes_cultural_heritage.pdf</a>

## Good practice n.5

<b>Title of the good practice</b>	“Heritage Interpretation for Migrant Inclusion in Schools (HIMIS)” 2- year Erasmus+ project.
<b>Publication date</b>	2016-2018
<b>Author(s)</b>	Italy, Greece, Poland, Germany, UK (see details about the Consortium at the end of this document)
<b>Target audience</b>	School stakeholders: teachers and students from secondary school and with different backgrounds
<b>Objective</b>	The partnership developed a methodology for secondary schools to strengthen Europe’s fundamental values among young people from migrant backgrounds and local families, and so to foster the integration of migrant students into their schools and local communities. It’s interesting that the pilot in schools has been done in different european countries.
<b>Introduction</b>	HIMIS involved four schools in Italy, Greece, Poland and Germany. Each school used heritage interpretation to develop activities and events involving students from varied backgrounds, that would encourage them to understand better their local heritage. Students collected materials and organize some activities based on culture and history, so that they acted as co-creators of heritage interpretation programmes in their schools.
<b>Stakeholders/Partners</b>	Ce.S.F.Or, Italy I.P.S Marco Gavio APICIO, Italy Kastelbergschule Waldkirch, Germany Albert-Ludwigs-Universität Freiburg, Germany 30 Geniko Lukeio Kerkyras, Corfu, Greece Zespol Szkol nr 6, Poland Red Kite Environment Ltd, UK Interpret Europe
<b>Methodological Approach</b>	Teachers’ methodology for the HIMIS training: <ul style="list-style-type: none"> <li>- lectures with questions and discussions in order to provide learning content knowledge and establish a common understanding,</li> <li>- practical exercises followed by collective brainstorming,</li> <li>- indoor and outdoor hands-on case studies with real heritage sites to experience heritage</li> </ul>
<b>Impact</b>	<ul style="list-style-type: none"> <li>- teachers who developed the training course acquired new skills in heritage interpretation,</li> <li>- students, including migrants’ ones, were directly involved in the activities and the rediscovery of their local heritage</li> <li>- publishing of an handbook of guidelines on how to use heritage interpretation in secondary schools to encourage migrant integration</li> </ul>
<b>URL/website of the practice</b>	<a href="http://himisproject.eu/en/home-page/">http://himisproject.eu/en/home-page/</a>
<b>Related resources that have been developed</b>	<a href="https://www.redkite-environment.co.uk/resources/HIMIS-teacher%20training%20course_EN.pdf">https://www.redkite-environment.co.uk/resources/HIMIS-teacher%20training%20course_EN.pdf</a> <a href="http://alberghieroanzio.edu.it/images/progetti_inglese/himisbrochure.pdf">http://alberghieroanzio.edu.it/images/progetti_inglese/himisbrochure.pdf</a>

## 2.2 Italian good practices

Some of these good practices involve also non-Italian countries as they have been carried out by Interreg European projects in which Italy participates in the implementation of activities. Most of these activities dealing with Italian culture and folklore, and more in general to the Italian intangible cultural heritage. Some of them referring to particular regional areas in Italy, border areas with cross-border people, such as Poschiavo (Switzerland) in which Italians cross-border people live in and which main language is Italian – good practice n.7

Good practice n.6	
<b>Title of the good practice</b>	“CULTURECOVERY”: a sustainable approach to intangible cultural heritage preservation and management, for traditions, knowledge, and handicrafts which are in danger to be lost if not carefully preserved.
<b>Type of the good practice</b>	Interreg European program
<b>Publication date</b>	The Project started on the 1st of July 2017 and will end on 30th of June 2020.
<b>Author(s)</b>	MUNICIPALITY OF CERVIA (Italy)
<b>Target audience</b>	Mixed audience including local authorities. However, there were some pilot actions targeting schools.
<b>Objective</b>	Focus on improving capacities of eco-museum managers and operators by promoting strategies and action plans for the preservation and valorization of immaterial cultural heritage.
<b>Introduction</b>	<p>“CULTURECOVERY aims to preserve the local heritage for future generations. The project focuses on the role of Ecomuseums, very important in the conservation and promotion of places and people’s identity.</p> <p>The pilot action targeted 5 schools per PP area (for more information about the pilot: <a href="https://www.interreg-central.eu/Content.Node/CR-D.T.3.3.4-REPORT-ON-JOINT--PILOT-ACTION-.pdf">https://www.interreg-central.eu/Content.Node/CR-D.T.3.3.4-REPORT-ON-JOINT--PILOT-ACTION-.pdf</a>)</p> <p>Main activities with the schools:</p> <ul style="list-style-type: none"> <li>- Realisation of Didactic Kits to diffuse to the students with information of main characteristic of Ecomuseums in the different country involved in the project,</li> <li>- Video contest CULTURVIDEO: jobs realized by the classrooms involved for example with picture collection on cultural festival, dialect, interview realized by video with parents and grandparents to know old tradition, etc.</li> <li>- Realization of a viral video on the thematic of ICH collecting the jobs realized by students and classroom involved in the project. The Viral video will be diffuse by website of the project and socials of project and through the partners.</li> </ul> <p>(<a href="https://www.interreg-central.eu/Content.Node/CR-D.T.3.3.4-REPORT-ON-JOINT--PILOT-ACTION-.pdf">https://www.interreg-central.eu/Content.Node/CR-D.T.3.3.4-REPORT-ON-JOINT--PILOT-ACTION-.pdf</a>)</p>
<b>Stakeholders/Partners</b>	9 partners from 6 European countries
<b>Methodological Approach</b>	<p>-Increase capacities and skills: Through trainings and applied models, the project enhances managerial skills of Eco museums, build capacities for cultural operators and encourage new job creation.</p> <p>-Put heritage into practice: foster the promotion and preservation of cultural heritage through direct actions, also by involving students</p>
<b>Contact details</b>	Project Coordinator

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URL/website of the practice <https://www.interreg-central.eu/Content.Node/CULTURECOVERY.html>

### Good practice n.7

**Title of the good practice** "AlpFoodway" project. Project about the Alpine food cultural heritage (as part of the intangible heritage).

**Type of the good practice** Interreg European program

**Publication date** From the 1st November 2016 to the 31 October 2019

**Author(s)** Polo Poschiavo (CH)

**Target audience** The project benefits heritage communities, local development professionals and organizations, cultural institutions, local, regional and national authorities. In the frame of the project, partners developed also some educational units.

**Objective** AlpFoodway works to preserve traditional foodways of the Alps while preserving the Alpine Space.  
 NB. Foodways are socioeconomic and cultural practices related to food production and consumption.

**Introduction** Food heritage is a strong identity source for alpine populations. It goes beyond products to include productive landscapes and traditional knowledge on production techniques, consumption customs and rituals, and the transmission of ancient wisdom.

**Stakeholders/Partners** AlpFoodway project is carried out by 14 partners from six Alpine countries (Austria, France, Germany, Italy, Slovenia and Switzerland). The project partners are supported by forty observers.

**Methodological Approach**  
 Activities carried-out:  
 - Inventory of Alpine foodways and identification of means of legal protection  
 - Research on innovative ways to pass on traditional, food related know how and experimentation through the design of courses and educational units  
 - Creation of a network between heritage communities, centres of expertise and policy makers to exchange knowledge, skills and experiences  
 Project outputs include: Vision Paper; Value Charta; mapping of traditional food heritage; creation of a cutting edge online inventory; courses and educational units and a cultural exchange platform based on events and tourist tours.

**Impact** Emerging of a transnational alpine identity based on the common cultural values expressed in food heritage.

**Innovation and Success Factors** The project is innovative as it promotes food heritage as mean for the empowerment of citizenship, a way to reaffirm their identity but also a great economic opportunity inking food heritage with marketing.  
 The Alpine community aspire to inscribe the Alpine food heritage on the

	UNESCO intangible cultural heritage list as a traditional foodway.
<b>Contact details</b>	Polo Poschiavo Via da Melga 63 - 7742 Poschiavo (CH) 0041 (0) 78 6731253 Cassiano Luminati, <a href="mailto:cassiano.luminati@polo-poschiavo.ch">cassiano.luminati@polo-poschiavo.ch</a>
<b>URL/website of the practice</b>	<a href="https://www.alpine-space.eu/projects/alpfoodway/en/home">https://www.alpine-space.eu/projects/alpfoodway/en/home</a>
<b>Related resources that have been developed</b>	<a href="https://www.facebook.com/alpfoodway/">https://www.facebook.com/alpfoodway/</a>

### Good practice n.8

<b>Title of the good practice</b>	“Patto per la lettura” ( <i>A pact for reading</i> ) - Palermo città che legge ( <i>City that reads</i> )
<b>Type of the good practice</b>	The “Patto per la lettura” is an Italian program that includes a series of measures and alliances between Public Bodies and other private subjects in the field of culture, but also a series of local initiatives and activities addressed to a wider audience
<b>Publication date</b>	From 2017 to today
<b>Author(s)</b>	The Italian “Centro per il libro e la cultura” (The Book and Reading Center) within the Ministry of Cultural Heritage and Tourism - Mibact
<b>Target audience</b>	All stakeholders engaged in promoting national and local culture through reading, including schools
<b>Objective</b>	Building new partnerships between public institutions and private subjects, through a series of initiative promoting the social weight of reading by involving different local protagonists and professionals coming from different fields linked to culture: public institutions, libraries, authors and readers, schools and universities, private companies, cultural and voluntary associations
<b>Context /geographical coverage</b>	Here below, we will analyse the “Patto per la lettura” of the Municipality of Palermo and all main activities adopted in 2019, and referring to the involvement of students and school stakeholders. In the frame of the “Patto per la lettura”, in 2017 “The Book and Reading Center” of the Ministry of Cultural Heritage and Tourism published the list of all Italian Municipalities admitted to the initiative “Città che legge” ( <i>City that reads</i> ), which includes the city of Palermo and its Municipality.
<b>Introduction</b>	<p>The concept of Palermo “<i>City that reads</i>” is linked to the idea of guaranteeing citizens public and free access to books and reading in general, both through the accessibility of libraries and through the organization of festivals. The aim is: to allow greater knowledge of local culture and its historical-cultural heritage (tangible and intangible) through reading.</p> <p>Every year, the city of Palermo as “<i>City that reads</i>” takes part to the “Maggio dei libri” (May of Books) initiative in May. This year, the main topic was “<i>If i read...I can know about</i>”: <a href="https://www.facebook.com/palermocittachelegge">https://www.facebook.com/palermocittachelegge</a> aiming at teaching about: art, love, literature matters...</p> <p>Referring to the main topics in ouRoute, we will just focus on the cultural topic and talk about the “<i>If i read...I know about ART</i>” initiative in Palermo.</p> <p>Given the difficult situation created by the current pandemic COVID-19 and the consequent closure of all cultural sites accessible to the public, including</p>

libraries, an attempt was made to experimentally launch a series of video reading and reading workshops, registered by professionals in the cultural sector and uploaded online for a greater audience usability.

To continue the promotion of culture within schools and allow students to deepen their historical and cultural knowledge during the 2019-2020 school year, a cycle of video readings narrated by an expert and art historian was also provided by Palermo “*City that reads*”. A mini art history e-course has therefore been provided for young people from Sicilian schools structured in **5 modules / videos lasting 20 minutes each**. The title of the 5 modules was: “*If I read...I know about ART*”

In the 5 modules, the students learn about new cultural sites in Palermo such as the Cathedral of Palermo, the Cathedral of Monreale, the Pitrè museum in Palermo, through the narration of stories and fairy tales invented and which have been specially set in these place and referring to characters, places or characteristics of Sicilian culture and folklore. Therefore, a fairytale author and an expert in art history participated in the fairy tales creation, video illustration and narrative voice. Through the fairytales and the video story, students learnt about the different cultural sites of their territory which, making the background of the fairy tales, allowed them to discover the different historical and artistic movements and local customs typical of the past.

<b>Stakeholders/Partners</b>	This best practices is particularly suitable for schools and applicable to all artistic-cultural disciplines in school, which through storytelling and online visual storytelling can be more friendly and interesting for students.  For the partners involved in “Patto per la lettura” ( <i>A pact for reading</i> ) - Palermo città che legge ( <i>City that reads</i> ), please visit: <a href="http://www.pattoperlaletturapalermo.it/">http://www.pattoperlaletturapalermo.it/</a>
<b>Methodological Approach</b>	Visual storytelling : 5 modules/videos lasting 20 minutes each, so to have a mini art history e-course.
<b>Innovation and Success Factors</b>	Make culture and cultural disciplines more accessible to youngsters, by using visual storytelling and digital tools including social medias. The 5 modules/videos have been spread on Facebook: <a href="https://www.facebook.com/palermocittachelegge">https://www.facebook.com/palermocittachelegge</a>
<b>Contact details</b>	To know more about the specific art history e-course, please contact: Mrs Conny Catalano: <a href="mailto:connycatalano@gmail.com">connycatalano@gmail.com</a> , Researcher and Art historian in Palermo
<b>URL/website of the practice</b>	<a href="http://www.pattoperlaletturapalermo.it/cittachelegge@comune.palermo.it">http://www.pattoperlaletturapalermo.it/cittachelegge@comune.palermo.it</a>
<b>Related resources that have been developed</b>	Are there training manuals, guidelines, technical documents that have been created as result of identifying or developing the best practice?

### Good practice n.9

<b>Title of the good practice</b>	“HORA E RE” project. It’s a cultural project on the revival of textile skills as a very important intangible heritage and traditional expertise of the arbëreshë people in Sicily.
<b>Publication date</b>	The project has been carried out on June-September 2016
<b>Author(s)</b>	Cooperativa Sociale la Fenice (Piana degli Albanesi, Sicily) “La Fenice” Social Cooperative is a non-profit organization which promotes and



	implements activities of general interest: <a href="https://www.lafenice.social/chi-siamo/">https://www.lafenice.social/chi-siamo/</a>
<b>Target audience</b>	Younsters interested in local traditional manual skills, especially young women aged 14-35 years old and belonging to the “Arbereshe” Albanian ethno-linguistic minority of Italy.
<b>Objective</b>	The promotion of arbëreshë culture and traditions in the local, regional and web territory, of the "culture of handing down" folkloristic craftsmanship from generation to generation
<b>Context /geographical coverage</b>	Sicily and Italy as it is estimated that the Albanians of Italy are around 100 thousand and constitute one of the largest historical ethno-linguistic minorities of Italy.
<b>Introduction</b>	The "HORA E RE" project was conceived to plan within a municipal building of Santa Cristina Gela (Sicily, Italy), called “Palazzo Musacchia”, a series of laboratories that stimulated manual skills and expertise through the revival of local arbëreshë craftsmanship. Based on the traditional craftsmanship from the arbëreshë community, the youngsters involved in the project developed a wide interest for their local culture and they had also the possibility to use a public good “Palazzo Musacchia” to start a model of social enterprise managed by youngsters and culturally-based.
<b>Stakeholders/Partners</b>	The beneficiaries are young women aged 14-35 years old. External partners in the project: Centro Siciliano Sturzo; Federvita Sicilia; Comune di San Giuseppe Jato; Comune di S. Cristina Gela; Pro loco S. Cristina Gela; ANCI-Sicilia; Fondazione Palazzo Intelligente
<b>Methodological Approach</b>	<p>The course took place in a 19th century municipal building and was structured in laboratories for a total of 120 hours. Two laboratories:</p> <ul style="list-style-type: none"> <li>- "THE TASTE OF HORA:", the practical-theoretical laboratory of traditional Sicilian-Arbëresh pastry</li> <li>- "L 'ARBËRESHË OF THE SEWING": practical-theoretical sewing and embroidery lessons, promotion of the typical Arbëreshë costumes with gold embellishment</li> </ul>
<b>Innovationand Success Factors</b>	These folkloristic workshops fostered the transmission of knowledge and techniques from the old generation to the new generation of young women aged 14-35 years old, while giving them the possibility to create their own business on that expertise and considering the socio-cultural impact of this very sustainable activity for the arbëreshë community.
<b>Contact details</b>	<p>Società Cooperativa Sociale la Fenice  Piana degli Albanesi (Italy)  <a href="mailto:comunicazionilafenice@gmail.com">comunicazionilafenice@gmail.com</a>  <a href="mailto:lafenicesegreteria@gmail.com">lafenicesegreteria@gmail.com</a></p>
<b>URL/website of the practice</b>	<p><a href="https://www.lafenice.social/il-progetto/">https://www.lafenice.social/il-progetto/</a>  Project brochure:  <a href="https://www.lafenice.social/wp-content/uploads/2017/05/brochure.pdf">https://www.lafenice.social/wp-content/uploads/2017/05/brochure.pdf</a></p>

## Good practice n.10

<b>Title of the good practice</b>	Minimo Teatro festival – national short theatre festival
<b>Publication date</b>	The festival was born in 2010 but we can say that it has the actual form since 2015
<b>Author(s)</b>	Piccolo Teatro Patafisico (Palermo, Italy)
<b>Target audience</b>	The Festival is open to everyone but we can say that the good practice is for young artists and youth.
<b>Objective</b>	Make youth close to theatre and give young artists opportunities to show their work and meet other artists
<b>Introduction</b>	<p>The Festival happens every year and is growing year by year.</p> <p>For 3/5 days young artists (previously selected) can meet and train together in Palermo and show their performance to the audience and to two Juries: the one of experts and journalists and another one made of young people, local and migrants.</p>
<b>Stakeholders/Partners</b>	<p>Who are the beneficiaries or the target group of the best practice? Artists</p> <p>Who are the institutions, partners, implementing organisations, involved and what is the nature of their involvement? Magweb: communication, Diaria and M'Arte: research and artistic approach, Teatro Libero Palermo: promotion and visibilisation</p> <p>Explain the role that target group plays and their degree of vulnerability/exclusion.</p> <p>Young artists have so few opportunities to train and make their work visible.</p> <p>Young audience are often away from theatre, we bring to theatre people that usually do not go (young migrants living in centres).</p>
<b>Methodological Approach</b>	<p>Every year during the Festival, beside the performances we have a round table open to everyone discussing the issue and specific training for artists.</p> <p>How long did it take to learn lessons and identify key success factors? At least 5 years</p>
<b>Impact</b>	We can see youth that before had not gone in a theatre, participating in shows and workshops, discussing about art and expression
<b>Innovation and Success Factors</b>	A good network with school or NGOs working with education
<b>Challenges</b>	Winning the trust of young artists that have to travel to come to Palermo to participate. Addressed by a great group of experts in the jury, able to assure them at least visibility for their work. Then the fame of the Festival started to go. Finding the funds for being sure in time that we are able to repeat year by year the Festival. This challenge is still ongoing
<b>Lessons learned *</b>	Participation to cultural events is a form of freedom
<b>Replicability and/or up-scaling</b>	The practice is replicable keeping in mind that young artists could have different needs in different contexts, as well as the “usually excluded audiences” could be others in different contexts.
<b>Contact details</b>	Rossella Pizzuto, Piccolo Teatro Patafisico, <a href="mailto:info@piccoloteatropatafisico">info@piccoloteatropatafisico</a> ,
<b>URL/website of the practice</b>	<a href="http://www.piccoloteatropatafisico.it">www.piccoloteatropatafisico.it</a> (under renewal)

## 2.3 Portuguese good practices

Good practice n.11	
<b>Title of the good practice</b>	Festival Todos
<b>Type of the good practice</b>	Cultural Festival
<b>Author(s)</b>	the Academy of Cultural Producers and the Lisbon City Council,
<b>Target audience</b>	The community
<b>Objective</b>	TODOS - Caminhada de Culturas celebrates, since 2009, Lisbon as an intercultural city through contemporary performing arts. Promoted between the Academy of Cultural Producers and the Lisbon City Council, TODOS has contributed to the destruction of territorial ghettos associated with immigration, inviting audiences to coexist between cultures from around the world, in the Portuguese capital.
<b>Context /geographical coverage</b>	Lisbon
<b>Introduction</b>	Every year since 2009 to promote dialogue between different cultures, generations and religions. See more <a href="http://www.festivaltodos.com">www.festivaltodos.com</a>
<b>Stakeholders/Partners</b>	TODOS is, as a festival, open to all the resident and traveling public in Lisbon. As a social project, it includes the monitoring and inclusion of immigrants and refugees and is produced in partnership with dozens of institutions (CML, Parish Councils, Portuguese Council for Refugees, CAIS, AMI, among various organizations, local businesses and national institutions )
<b>Methodological Approach</b>	Contemporary art (music, theater, dance, photography, new circus, etc.) accessible to everyone as a way to lead the public to reflect and feel values of dialogue, peace and interculturality
<b>Validation</b>	Yes, informally (by the adhesion and manifest feedback from the public and partners) and formally (by conducting questionnaires in 2019)
<b>Impact</b>	Despite not being an organization with action throughout the 12 months of the year, TODOS has a universe of people who pass by, young people from various backgrounds and backgrounds who are part of the festival for participation in shows, collaboration in the team or belonging to projects artistic.
<b>Innovation and Success Factors</b>	TODOS is a unique project, with its own set of values and a deep thought carried out each year in the context of the neighbourhood in which it operates. Institutional: the festival is carried out in partnership with CMLisboa and is part of a framework of partnerships indispensable for its realization and reach, social: a team with different experiences and sensitivities in the artistic areas, but also in the look and social work, in dialogue and building with the community, environmental: the space, the spaces where TODOS takes place, from gardens to churches, monuments, streets, old palaces, improbable public spaces that open and collaborate with the festival
<b>Lessons learned *</b>	The basis of trust is transparency and openness in dealing with disparate people and communities and the sharing of values is a relationship of trust.
<b>Sustainability</b>	Institutional: partnerships, opening spaces to the festival and working in collaboration with institutions, social: community involvement, motivation, confidence and active participation, economic: investment by the Municipal

	Chamber of Lisbon, complemented by a small group of sponsors and a great balance in management
<b>Replicability and/or up-scaling</b>	It is possible to replicate, once the key factors are gathered: the team (and know how), the involvement and collaboration of partners and institutional support
<b>Conclusion</b>	Tens of thousands of spectators spread over 11 editions, 4 Lisbon neighborhoods, thousands of people directly involved (from all origins and socio-cultural backgrounds) in the production and construction of TODOS.
<b>Contact details</b>	Henrique Costa Santos <a href="mailto:Costasantos.h@gmail.com">Costasantos.h@gmail.com</a>
<b>URL/website of the practice</b>	<a href="http://www.festivaltodos.com">www.festivaltodos.com</a>

### Good practice n.12

<b>Title of the good practice</b>	PARTIS – Artistic Practices for Social Inclusion
<b>Type of the good practice</b>	Cultural Programme
<b>Publication date</b>	2014-now
<b>Author(s)</b>	Fundação Calouts Gulbenkian , Portuguese Refugee Council
<b>Target audience</b>	People, especially people in disadvantage (including disadvantaged youngsters and refugees)
<b>Objective</b>	PARTIS (Artistic Practices for Social Inclusion) is a programme that allows the Gulbenkian Foundation to realize its conviction that art is an agent for inclusion and social change through its unique power to bring people together. It has been designed to support projects that use artistic practices (music, photography, video, theatre, dance, circus, among others) as tools to create bridges between communities that normally do not cross paths, representing an investment of around €2 million over a period of five years.
<b>Context /geographical coverage</b>	Mainly disadvantage communities from Lisbon - <a href="https://youtu.be/40e6Pa74IGc">https://youtu.be/40e6Pa74IGc</a>
<b>Introduction</b>	PARTIS, which ran for the second time in 2015, is a programme that allows the Gulbenkian Foundation to realize its conviction that art is an agent for inclusion and social change through its unique power to bring people together. It has been designed to support projects that use artistic practices (music, photography, video, theatre, dance and circus arts) as tools to create bridges between communities that normally do not cross paths.
<b>Stakeholders/Partners</b>	Same as targets
<b>Methodological Approach</b>	PARTIS gives financial support to two projects developed by the Portuguese Refugee Council:  1."Refuge and Theatre: sleep thousand gestures on my fingers" (CPR/PARTIS)  It's a project, promoted by the Portuguese Refugee Council, funded by Partis

Program (Artistic Practices for Social Inclusion), of the Calouste Gulbenkian Foundation, to associate the theater to language learning. The main objective of the project is to create a set of activities related to the theater, while enhancing the integration and social inclusion, mediator of personal and interpersonal conflicts, while supporting the learning and practice of Portuguese language and culture. Activities developed:

- a) - Dramatic Expression sessions for asylum seekers accommodated in a Reception Centre for Refugees (Bobadela), using the theater as a base activity of the integration process, together with the Portuguese language);
- b) - Organize and promote all the work of the RefugiActo, composed by refugees and non-refugees, with their own artistic objectives and intervention in society.

## 2. Refuge and Art: Sleeps thousand colors on my fingers

It's a project promoted by the Portuguese Council for Refugees, co-financed by the PARTIS Program (Artistic Practices for Social Inclusion), of the Calouste Gulbenkian Foundation. The main objective of this project is to develop a project related to the plastic arts, directed to young refugees and asylum seekers, in order to create tools that promotes the learning of the language and the inclusion in the Portuguese society. This project establishes partnerships with educational institutions, artists' studios, exhibition halls and galleries. Schools have a central role, embodied in the joint celebration of artistic expression initiatives and significant dates.

<b>Validation</b>	Very high adhesion of projects. For the Program is important to evaluate the social inclusion process as well as the ability of the project for an artistic public presentation. The products that results from the intervention are very important but the emphasis is on the social and artistic process. In what concerns to the artistic evaluation it will be a more qualitative assessment.
<b>Impact</b>	The projects that made up the first edition, some of which are still underway, completed their second year of existence, having given rise to 7963 activities and 321 public events (37,636 visitors/public) and reaching around 5791 direct participants. These projects involve 181 full-time professionals, 104 volunteers and 287 (public and private, profit and non-profit) partner organisations.
<b>Replicability and/or up-scaling</b>	The programme is being constantly replicated by being renovated and continuing to be financed every year.
<b>Conclusion</b>	We can conclude that PARTIS is already a reference for the actors in the artistic and social sectors in Portugal and the success of the second edition in adhesion level and the quality of the projects presented confirms this success. Therefore, we can say that the role of the PARTIS Program in valuing the arts as a catalyst for change and social impacts is already recognized and the evolution of the projects and the Program is closely followed by many of the actors of these systems (artistic and social).
<b>Contact details</b>	<u>+351 21 7823000</u>
<b>URL/website of the practice</b>	<u><a href="https://gulbenkian.pt/en/project/partis/">https://gulbenkian.pt/en/project/partis/</a></u>

### Good practice n.13

<b>Title of the good practice</b>	PUNCH – Participation of Underrepresented Citizens in the Valorization of Cultural Heritage
<b>Type of the good practice</b>	Project on cultural heritage and social inclusion. (Europe for Citizens - Network of Towns)
<b>Publication date</b>	2018-2020
<b>Author(s)</b>	Dabrowa Municipality – Coordinator (Poland)
<b>Target audience</b>	Disadvantaged young citizens and underrepresented groups
<b>Objective</b>	The main aim of the project is to give underrepresented groups and disadvantaged young citizens the opportunity to discuss about the future of Europe in general and the EU policies on how to valorise the cultural heritage.
<b>Context /geographical coverage</b>	"PUNCH: Participation of UNderrepresented citizens for the valorization of the Cultural Heritage" is a Network of 16 partners (4 Association of Municipalities, 5 Municipalities and 7 Civil Society Organizations) from 11 EU Countries + Fyrom and Serbia.
<b>Methodological Approach</b>	<p>Through the exchange of good practices among the project partners on how to properly value cultural heritage, it is intended to fight against social exclusion, also guaranteeing the training of 16 animators / responsible for the training of young people and local decision makers. Project resources include:</p> <ul style="list-style-type: none"> <li>• E-Learning Platform-MOOC format (that could be used and promoted during the Local Activities) with all the materials gathered during the 2 years of project; such us: best practices for the valorization of the EU C.H., EU policies and programmes for active participation in the decision making process (European Elections, Citizens' Dialogue, Citizens' Initiatives, Your Voice in Europe, Petitions,...), active citizenship for Social Inclusion through the valorization of the C.H. (EVS, European Solidarity Corps, engagement in Civil Society Organizations,...), the initiatives Erasmus+, Europe for Citizens, EuropeAid, AMIF.</li> <li>• Facebook Page (which will be administrated by a member of each partner organization) and links to the FB Page and the E-Learning Platform from every partner's website. • International Meetings planned during some very important cultural events (e.g. Cerveira International Art Biennial, Las Fallas in Valencia, Pinois Festival in Larissa) and/or in specific cultural locations (e.g. Matera EU Capital of Culture 2019, Mill of Pappas monument of industrial heritage as co-working space).</li> <li>• 5 Local Activities in the partner Countries (for a total min. number of 50 participants).</li> <li>• Final Conference with invitation to the local and national media, during each International Event.</li> <li>• Final Recommendations done by the young underrepresented groups and disadvantaged young participants.</li> </ul>
<b>Impact</b>	The communication strategy adopted for the PUnCH project will permit to involve more than 40.000 indirect participants.
<b>Lessons learned *</b>	Cultural heritage is an international problematic and cooperation between countries in terms of best practices it's very positive for the local development of cultural heritage sites.

URL/website of the practice	<a href="http://www.punchtwinning.eu/">http://www.punchtwinning.eu/</a>
Related resources that have been developed	<a href="http://www.punchtwinning.eu/local-activities-1/">http://www.punchtwinning.eu/local-activities-1/</a>

### Good practice n.14

<b>Title of the good practice</b>	Safeguarding Intangible cultural Values and HERitage – S.I.L.V.HER. project
<b>Type of the good practice</b>	European Project
<b>Publication date</b>	2018-2020
<b>Author(s)</b>	University of Bari Aldo Moro; EGIInA Srl; Hellenic Open University (HOU); Pamukkale University; University of Trás-os-Montes and Alto Douro (UTAD);
<b>Target audience</b>	Young people; Higher education students; Cultural Heritage professionals
<b>Objective</b>	<p>Three European higher education institutions will create a course that consists of 3 modules. Following the publication of each module in the online platform of the project, which will be developed specifically for the provision of training, there will be a transnational mobility in which students from the three universities that will have developed the training course will participate (Italy, Portugal and Turkey).</p> <p>S.I.L.V.HER. will have the responsibility of encouraging young people to engage with their environment and their local heritage, making them aware of their cultural aspects and inserting them directly into the life of the community.</p> <p>Main goals:</p> <ul style="list-style-type: none"> <li>– The involvement of faculty students will provide them with a range of digital skills and practical “guidelines” on how to use them in the world of Cultural Heritage. In general, the acquisition of Digital Skills will be an advantage when they enter the labor market.</li> <li>– Moreover, their involvement in the project will make them aware of the importance of Cultural Heritage, a feeling that will be strengthened by transnational exchanges, which will improve their understanding of European culture and its various aspects.</li> <li>– Last but not least, the project aims to support innovation and creativity on a general level through the use of digital media, as the Partnership responds to the priorities of the European Commission and to the Digital Market project.</li> </ul>
<b>Methodological Approach</b>	<p>Development of a training course:</p> <ol style="list-style-type: none"> <li>1. Online training</li> <li>2. Transnational mobility as face-to-face training sessions.</li> </ol> <p>This course was divided into three modules:</p> <ul style="list-style-type: none"> <li>– Management of cultural projects;</li> <li>– Digital storytelling of intangible cultural heritage;</li> <li>– Augmented and virtual reality in the cultural sector.</li> </ul> <ol style="list-style-type: none"> <li>3. Call for selection of 30 students for the course.</li> </ol> <p>Following the publication of each module in the online platform of the project, which will be developed specifically for the provision of training, there will be a</p>

	transnational mobility in which students from the three universities that will have developed the training course will participate (Italy, Portugal and Turkey).
<b>Validation</b>	The validation process has been done through questionnaires and direct feedback from the course participants.
<b>Impact</b>	Impact: 42 students
<b>Innovation and Success Factors</b>	Definitely bringing the digital to the cultural heritage thematic and directly involving the higher education students in it.
<b>Lessons learned *</b>	In Portugal, the project and its methodology was applied in the region of Trás-os-Montes. Within the project framework, students studying at the local university participated in the blended course and were encouraged to discover the local cultural heritage and become active members in raising awareness to its importance. This was one of the most relevant lessons learned for these students.
<b>Sustainability</b>	The course is free and open to everyone who wish to take it. Additionally, it connected with 3 universities, which will maintain such knowledge and possibly upscale it into other formats and uses,
<b>Contact details</b>	Alexandre Sousa Guedes <a href="mailto:aguedes@utad.pt">aguedes@utad.pt</a> from the research centre CETRAD.
<b>URL/website of the practice</b>	<a href="http://www.silvher.eu/">http://www.silvher.eu/</a>
<b>Related resources that have been developed</b>	Blended course on the “ <i>Digital Valorization of Cultural Heritage</i> ”: <a href="https://silvher-learn.eu/">https://silvher-learn.eu/</a>

### Good practice n.15

<b>Title of the good practice</b>	STEPS Projects
<b>Publication date</b>	2017 for the pilot of the methodology
<b>Author(s)</b>	Department of Social Rights of the Lisbon Municipality; Gabinete de Apoio aos Bairros de Intervenção Prioritária - GABIP (Support Office for Priority Intervention Neighbourhoods)
<b>Target audience</b>	Communities, migrants, socially disadvantaged people.
<b>Objective</b>	STEPS promoted the idea of participatory mapping of cultural heritage, where members of the community were given the role to identify those material and immaterial cultural assets that are a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions.
<b>Context /geographical coverage</b>	Although it is European, this project was implemented in Lisbon.
<b>Introduction</b>	<p>In Portugal:</p> <p>The participatory mapping process was initiated by the Department of Social Rights of the Lisbon Municipality (together with a strong partnership involving actors on the ground) to create and facilitate opportunities for migrant community members to participate as active agents to shape the common narrative of the neighbourhood, as well as to create an opportunity to foster interaction between different stakeholders and representatives of various communities.</p> <p>The participatory mapping process therefore was felt as both a way to nurture interactions between long term/majority Portuguese and migrant background</p>



	communities and to address the lack of social practices that merged distinct cultural heritages or regularly brought together people with different backgrounds.
<b>Stakeholders/Partners</b>	Communities and cultural heritage related organisations.
<b>Methodological Approach</b>	<p>The project's theoretical framework was based on the idea that sense of belonging is fostered by:</p> <p>recognition and inclusive representation;  improved democratic participation and social inclusion of all participants in negotiating the meaning and making decision about the common cultural heritage;  negotiation of a shared vision for the future of the community accommodating pluralistic voices.</p> <p>Through participatory mapping, community members collectively create visual inventories of their own community's assets. They negotiate what can be listed in the inventory. This results in a map of those heritage assets that make up the pluralist identity of the community. Assets can include built, as well as intangible heritage features (traditions, practices, knowledge and expressions of human creativity), anything that people who live and work in the territories feel it is significant to them, in line with the Faro principles.</p> <p>This process facilitates an understanding of what these features mean to individuals and how they impact each other. Moreover, the group gains insight into the specific value granted to community assets by different community members.</p> <p>The cities of Rijeka (Croatia) and Lisbon (Portugal) were chosen in 2017 to pilot this methodology to map shared cultural heritage, and to demonstrate how a local intercultural approach to heritage sector focusing on the idea of place making can allow a city to actively open up the urban identity to all communities, thus increasing trust, mutual recognition, interaction and ultimately social cohesion through an identity inclusive to all.</p> <p>As a result of the testing a step by step methodology has been developed and validated by all the partners.</p>
<b>Impact</b>	A final publication was elaborated as a reference for implementing projects with a focus on cultural heritage as a strategic asset for social cohesion.
<b>Innovation and Success Factors</b>	STEPS mobilised diverse heritages as a resource for community cohesion in a specific area of the city where an action – either related to urban regeneration or to community development - is already planned.
<b>URL/website of the practice</b>	<a href="https://www.coe.int/en/web/interculturalcities/cultural-heritage-and-diversity#{%221406803%22:[0]}">https://www.coe.int/en/web/interculturalcities/cultural-heritage-and-diversity#{%221406803%22:[0]}</a>
<b>Related resources that have been developed</b>	<p>Lisbon cultural heritage mapping <a href="https://rm.coe.int/map-lisbon-steps-project/16808edcf5">https://rm.coe.int/map-lisbon-steps-project/16808edcf5</a></p> <p>How to shape a participatory process to map shared cultural heritage - <a href="https://rm.coe.int/steps-the-role-of-cultural-heritage-in-enhancing-community-cohesion-pa/1680971cbd">https://rm.coe.int/steps-the-role-of-cultural-heritage-in-enhancing-community-cohesion-pa/1680971cbd</a></p>

## 2.4 Spanish good practices

### Good practice n.16

<b>Title of the good practice</b>	Kairós Project.
<b>Type of the good practice</b>	This project is part of the European URBACT programme, a European exchange that promotes sustainable and integrated urban development, involving 550 cities, 29 countries and 7000 active local actors.
<b>Publication date</b>	This initiative (URBACT III) is being developed in different European cities since 2014, but the Kairos project started in October 2019.
<b>Author(s)</b>	European Union, network of partners of the URBACT initiative, technical and political team of the Municipality of Mula (Spain)
<b>Target audience</b>	Population of Mula (all citizens, companies, associations, social agents..)
<b>Objective</b>	To promote the transnational exchange of experiences in order to design an innovative methodology of urban management, helping cities to face the recovery of historical areas where cultural heritage exists, but which are subjected to processes of urban and social deterioration.
<b>Introduction</b>	The Region of Murcia is currently working on the protection and enhancement of the rural cultural landscape, in particular the unique agricultural landscape surrounding Mula (the so-called Huerta Murciana). The choice of heritage as a resource for change, in a broad sense, is not accidental. Mula has a rich cultural, architectural, historical, artistic and natural heritage, and to a large extent this heritage is to be found in the upper historical quarters, without forgetting that this area is the original nucleus of the city.
<b>Stakeholders/Partners</b>	<p>Local URBACT group in Mula</p> <ol style="list-style-type: none"> <li>1. Jesús Ruiz Belijar, INTEGRAL-Sociedad para el Desarrollo Rural. It's the LEADER's Local Action Group covering the town of Mula. They manages EAFRD funds in the Region of Murcia.</li> <li>2. Marcos Ros, Department of Architecture at the Polytechnic University of Cartagena. They have been working extensively on the target area.</li> <li>3. Mercedes Navarro, Neighbourhood Association Barrio de Los Molinos, which is very active in the Upper historic quarters.</li> <li>4. Juan Fernández del Toro, Urban Planning Department of Mula City Council and member of the civic movement "Mula for its Castle".</li> <li>5. Paco Belijar, Tour &amp; Travel Wala, local firm working on tourism marketing.</li> <li>6. Rosana Rivas, Bankia, Mula's bank office. Banks own a number of abandoned houses in the Upper historic quarters of Mula.</li> <li>7. Rubén Caballero, geographer and resident of Upper historic quarters. He has researched on the target area</li> <li>8. Anil Das Gupta, entrepreneur in the field of tourism and culture.</li> <li>9. Juan C. Molina, Directorate General of Cultural Goods at the Regional Government.</li> <li>10. Juan A. Mas, Directorate General of European Funds at the Regional Government.</li> <li>11. Fidel Palacios, Institute of Tourism of the Region of Murcia.</li> <li>12. Rosa M<sup>a</sup> Martínez, City Council of Murcia, since they bring a remarkable experience in sustainable urban development.</li> <li>13. Andrea Gómez, Hop Ubiquitous, a local firm on smart city solutions.</li> <li>14. Francisco J. Sánchez, Sierra Espuña Tourist Association, formed by the municipalities around the Regional Nature Park Sierra Espuña.</li> <li>15. David Fernández, building engineer and manager for housing</li> </ol>

	<p>rehabilitation grants in Mula historical centre (ARRUR Plan).</p> <p>16. Juan Gallardo, Patrimonio Inteligente, a local company specialised in heritage regeneration.</p> <p>17. Juan Boluda, Mula Traders Association ACOMUL.</p> <p>18. Isabel Bestue, architect of the company that drafted the “Plan Director” for the Mula Castle.</p> <p>The coordinator of this Local Group is Manuel Ibernón, Head of the Local Development Unit of the Municipality of Mula,. Other important entities within the municipality throughout the project, such as The Institute of Cultural Industries and Arts of the Region of Murcia, the Ministry of Culture of Spain, COPEDECO (social work cooperative), RIU Urban Initiatives Network, Abraham Project, social work entity, Mula Official Chronicler, Mula Muslim Association, primary and secondary schools in the city, Scout Group, tourism and hotel promoters, independent professionals such as Verbo Estudio, Ecoproyecta, Ecosistema Urbano, Paisaje Transversal, etc.</p>
<b>Methodological Approach</b>	The Kairós ambition is to test an innovative policy framework that can serve the Kairós partner cities to tackle their specific challenges on heritage-led urban development. Kairós five-pillar model (1. governance, 2. space, 3.economy, 4.attractiveness, 5.social cohesion) and it aims to combine a sound integrated approach with a real transformation purpose.
<b>Impact</b>	The main impact that this project wants to achieve in the village of Mula is to favour social cohesion among the neighbours through the recovery of their cultural heritage, focusing on achieving the participation of the youngest people in the municipality.
<b>Replicability and/or up-scaling</b>	URBACT projects have been carried out for more than two and a half years, during which time work has been carried out in 550 different cities.
<b>Conclusion</b>	<p>The integration of the following five dimensions that aims to provide a new policy framework that allows a real transformation of the territory in different aspects:</p> <ol style="list-style-type: none"> <li>1. Governance: in particular, participatory approaches and regulatory frameworks conducive to the valorisation of heritage in medium-sized towns and cities</li> <li>2. Space: valorisation and adaptive re-use of urban heritage, including multifunctional and urban planning solutions</li> <li>3. Economy: business models and technologies related to heritage based urban development and regeneration</li> <li>4. Attractiveness: re-imagining the 'heritage city': from local identity to sustainable destination management.</li> <li>5. Social cohesion: accessibility and inclusion of historic districts.</li> </ol>
<b>Contact details</b>	Manuel Ibernón Hernández. Ayuntamiento de Mula. 2ª Planta. Plaza del Ayuntamiento, 8. 30170 Mula – Murcia. Teléfono: 968 661 510, mail: se.alumotya@2airaterces
<b>URL/website of the practice</b>	<a href="https://urbact.eu/nuevas-formas-de-regeneración-urbana-desde-el-patrimonio-cultural-y-natural">https://urbact.eu/nuevas-formas-de-regeneración-urbana-desde-el-patrimonio-cultural-y-natural</a>

## Good practice n.17

<b>Title of the good practice</b>	Be Memories. Ceutí cuenta su historia
<b>Type of the good practice</b>	The tourist competitiveness of a city is promoted through citizen participation in the co-creation of the content to be shared with visitors. Innovative and smart cities are created with the aim to take advantage of collective thinking to design a city by and for its citizens, creating an atmosphere of trust between its inhabitants and the managers of a city.
<b>Publication date</b>	It started in late 2015 as the only way for citizen participation, a channel in which people from a town or city contribute their ideas to improve the municipality.
<b>Author(s)</b>	The initiative comes from the company "HOP - Smart Cities" and its collaboration with the Ceutí City Council, a municipality in the Region of Murcia.
<b>Target audience</b>	Local community in Ceutí (Spain)
<b>Introduction</b>	Be Memories is a project that seeks to adapt new technologies to create a channel for the dissemination of culture in small and medium-sized territories that contributes to transforming them into Smart Tourist Destinations.
<b>Stakeholders/Partners</b>	The HOP company has developed the Smart Tourist Destinations tool, based on Physical Web. Furthermore, the impact of the tool at a European level is remarkable. On the one hand, Be Memories has won the first Open Call of the H2020 ICT Flame project to deploy the solution in Bristol (Millennium Square), thereby opening a new line of improvement and development of the solution at a technological level, thanks to the project consortium and its 5G platform ( <a href="https://www.ict-flame.eu/news/winners-1st-flame-open-call-announced/">https://www.ict-flame.eu/news/winners-1st-flame-open-call-announced/</a> ).
<b>Methodological Approach</b>	<p>Through the agile methodology of Design Thinking, the research presents three Experimental Applications in which the communication channel evolves from a first artifact to a final prototype, through the interaction of people and institutions with it. The first artifact of this research is based on a communication channel, which uses Beacon (BLE) technology to create Smart POIs (Smart Point of Interaction), areas where the user can access online content in a geolocated way. through your Smartphone.</p> <p>Based on this first idea, the first Experimental Application called Siidi has been carried out in Aarhus (Denmark). Under the European project H2020 OrganiCity has been evaluated as a communication channel for the citizen participation sector, with a sample of more than 100 interactions. In this deployment, a Web-App has been designed for the user to participate and a platform for viewing the results.</p> <p>Subsequently, the Smart POI device has evolved towards the Intelligent Tourism sector as a channel for the dissemination of cultural content, through the investigation of relevant IoT projects in tourism and the evaluation of two relevant hackathons (WeLive and GoApp Bilbao).</p> <p>In the second Experimental Application called Be Memories, developed in Ceutí (Spain) with the collaboration of the ERASMUS + Walk a Story project, qualitative and quantitative aspects are investigated to adapt the device to the municipality. This study begins with periodic meetings with the managers of the Ceutí City Council to analyze their needs and subsequently 200 surveys have been carried out on people who resemble the profile of the Ceutí visitor, to learn about their use of digital tourism tools. In addition, the municipality's tourist information tools have been analyzed, as well as other successful apps such as minube, PocketGuide or Trip by Skyscanner. During this process,</p>

	<p>Edge Computing has been incorporated to offer content via Wi-Fi.</p> <p>The prototype resulting from the Experimental Application Be Memories proposes the design of a communication channel made up of Smart POIs, which allow the user to interact through the Smartphone, connecting to them through Wi-Fi (Edge Computing technology). In this way, geolocated content is accessed, based on one-minute videos, in which the residents of Ceutí narrate the stories that form the immaterial culture of the municipality, content generated after a co-creation process with the residents .</p>
<b>Validation</b>	The project has published the validation processes, the achievements of each scheduled action, together with the impact of the actions and the challenges and future perspectives at the following link: <a href="http://hdl.handle.net/10952/4224">http://hdl.handle.net/10952/4224</a>
<b>Impact</b>	In the city of Bristol, 98% of the participants evaluated the mobile app as a positive resource to use when traveling to any city. In Ceutí during the 15 pilot days there were 450 interactions. Other towns (Mula, Cartagena and San Javier) showed interest in the project to implement it in their municipalities.
<b>Innovation and Success Factors</b>	The tool used in Be Memories received the logo of the Year of European Cultural Heritage from the European Commission as one of the innovative solutions of 2018 that contributes to protecting and spreading intangible heritage in cities. Be Memories is a new tourist guide concept that uses new technologies and exclusive leisure content. This tool, which disseminates tourist and cultural content among the visitors and citizens in Smart Destinations, is based on two innovation lines: Through the called Smart Spot devices, which enables an open Wi-Fi network, Be Memories creates smart areas Smart POI (Smart Point of Interactions), located in different cultural points of your city. Any user with a Smartphone can interact with Be Memories.
<b>Lessons learned *</b>	The main focus of Be Memories has been the revaluation of this heritage for the visitor and even the resident himself. Through Be Memories, part of the intangible heritage has been digitized and documented.
<b>Sustainability</b>	<ol style="list-style-type: none"> <li>1) Economic sustainability: Making use of the possibilities of the communities as generators of content and through the innovation that Be Memories proposes at the technological level</li> <li>2) Environmental sustainability: Be Memories does not have any impact on the environmental environment, making it a short and long-term sustainable tool.</li> <li>3) Sociocultural sustainability: Be Memories respects and empowers the existing cultures in the tourist destination, as well as promoting relationships between people with different socio-economic status and cultures.</li> </ol>
<b>Replicability and/or up-scaling</b>	Following the design of the final prototype in Be Memories Ceutí, a second product test has been carried out, which evaluates the replicability and acceptability of Be Memories in a new territory, thereby understanding the versatility of the solution in other more complex and demanding environments. This environment has been the city of Bristol, a perfect multicultural territory to be an urban laboratory to test Be Memories..
<b>Contact details</b>	HOP Ubiquitous S.L. www.hopu.eu · info@hopu.eu Calle Luis Buñuel 6, 30562, Ceutí. Murcia
<b>URL/website of the practice</b>	<a href="https://bememories-web.hopu.eu/es/home/">https://bememories-web.hopu.eu/es/home/</a> <a href="https://bememories.hopu.eu/#/login">https://bememories.hopu.eu/#/login</a>

## Good practice n.18

<b>Title of the good practice</b>	Iniciativa Urbana Espiritu Santo
<b>Publication date</b>	The project was developed over several years, from 2009 to 2015.
<b>Author(s)</b>	The initiative arises from the demand of the neighbourhood associations of the Espiritu Santo neighbourhood to undertake an action that provides a solution to the growing problems in the area, whose degradation has been increasing markedly in recent years. The Murcia City Council, as the entity responsible for the management of the municipality, took the initiative of the residents.
<b>Target audience</b>	The recipients of this project were mainly the group of residents of this neighbourhood, as well as the rest of the population of the Murcia City Council.
<b>Context /geographical coverage</b>	This project was carried out in the Espiritu Santo neighbourhood located in the city of Murcia (Spain)
<b>Introduction</b>	The strategy of this project in Murcia consists of the urban regeneration of the Espiritu Santo neighbourhood from an integrated approach, promoting culture and cultural diversity as a key factor in urban development and the knowledge society, and these being the driving force behind the others. policies.
<b>Stakeholders/Partners</b>	<p>The proposed area for action is the Espiritu Santo neighborhood, a neighborhood where there is a high concentration of social problems as a result of a cumulative process of many years related to social integration, economic and job insecurity. The project involved many partners, according to their function.</p> <p>Improvement of the physical space: Department of Urbanism and Housing. In charge of Strategic Lines 3 and 4: Improvement of the Urban Environment and reduction and treatment of waste and Improvement of energy efficiency respectively.</p> <p>Improvement of the social and cultural space: Department of Social Services, through the Murcia North Municipal Center, in coordination with the Departments of Culture and Education. Responsible for the programming, coordination and supervision of the actions of the Strategic Line 1: Culture and the actions of the LE 5: Social Programs and Social Inclusion.</p> <p>Improvement of the economic environment: Employment Department in coordination with the Urban Quality Department. Programming and supervision of the actions of Strategic lines 2: Information Society and 6: Development of the economic fabric and improvement of employment.</p> <p>Citizen participation: Youth Department in collaboration with the project management. Responsible for the design of the participation system, the scheduling of activities and the operation of the Social Participation Forum.</p>
<b>Methodological Approach</b>	<p>The project uses a participatory methodology to allow citizens to be the engine of change.</p> <p>A Social Participation Forum was established, as an information, opinion and consultation body based on collaboration between residents, municipal organizations and the City Council administration.</p> <p>Working Groups, with the task of carrying out research, studies, debates and proposals on any subject related to the project's areas of action</p> <p>Regular assemblies, to report on the development of the project and the activities of all participating entities and to prepare common proposals based on initiatives by entities and working groups.</p> <p>Citizen participation meetings to share all the actions carried out in all areas of the project through various mechanisms of information, analysis, reflection and debate on the social reality of the Barrio del Espiritu Santo, the progress of the</p>

	project and its impact on community life and facilitate a space for mutual encounter and exchange of experiences.
<b>Validation</b>	This project has published on its website all the relevant reports, as well as the evaluations carried out in each of the actions carried out ( <a href="http://espiritusanto.proeuropeos-murcia.net/evaluacion/">http://espiritusanto.proeuropeos-murcia.net/evaluacion/</a> )
<b>Impact</b>	<p>The results, after working with 60 families with inclusion difficulties: 52 family nuclei have obtained financial aid, 16 users have followed a detoxification process; 59 people have received psychological help, 63 people have improved their employability, 71 people have improved their educational training. A cohesive family facilitates the transition of their children to adulthood.</p> <p>In addition, through the actions of revitalization and artistic education, a significant change is seen in the attitude and motivation of young people and adolescents towards creative learning, the valuation of active leisure, and the improvement of the self-esteem of the population, both individually as collective. Citizens are now "prouder of their neighbourhood."</p>
<b>Lessons learned *</b>	The involvement of citizens in the design of the territory has proven to be a very effective tool to carry out urban actions more adjusted to the reality, wishes, needs, values and ideals of the users and a positive current is generated among the citizen-participants, an empathy with the performance, which makes easier the conservation and maintenance of what is executed.
<b>Sustainability</b>	The projects financed by the ERDF make it possible to make an extra investment in infrastructures and equipment that a city council can hardly handle on its own.
<b>Contact details</b>	<p>INICIATIVA URBANA ESPÍRITU SANTO (ESPINARDO, MURCIA) Ayuntamiento de Murcia. Edificio Agencia de Desarrollo Local. C/ Azarbe del Papel, 22 · 30007-Murcia Tel.: +34 968 200 293 · Fax: +34 968 202 908 ROSA MARTÍNEZ GÓMEZ Directora de la Iniciativa Urbana Espíritu Santo <a href="mailto:rosamago.vev@gmail.com">rosamago.vev@gmail.com</a> tel. 666668513</p>
<b>URL/website of the practice</b>	<a href="http://espiritusanto.proeuropeos-murcia.net/iniciativa_urbana/">http://espiritusanto.proeuropeos-murcia.net/iniciativa_urbana/</a>
<b>Related resources that have been developed</b>	There are countless documents about this project that can be found on its website: <a href="http://espiritusanto.proeuropeos-murcia.net/memorias/">http://espiritusanto.proeuropeos-murcia.net/memorias/</a>

## Good practice n.19

<b>Title of the good practice</b>	OUR WAY project
<b>Type of the good practice</b>	This project was identified through a catalogue of good practices at European level.
<b>Publication date</b>	From 1 June 2018 to 30 November 2022
<b>Author(s)</b>	This project was born within the European Union and involved 6 regions

	(Spain, Ireland, France, Poland, Hungary and Bulgaria).
<b>Target audience</b>	This project is aimed at all citizens, with a special emphasis on rural areas
<b>Objective</b>	The objective of the OUR WAY project is to contribute to the conservation, protection, promotion and development of the natural and cultural heritage in Europe through the use of greenways by improving policy instruments related to the cultural and natural quality of the territories involved, including tools for their governance and specific measures for their promotion and conservation.
<b>Context /geographical coverage</b>	In the case of Spain, it is developed in the Region of Murcia, within those municipalities that have greenways, placing special interest in the local development of these municipalities through the promotion of their natural and cultural heritage
<b>Introduction</b>	Greenways contribute to the conservation of biodiversity and its associated ecosystems by ensuring that citizens have respectful access to the natural environment and by facilitating the launch of environmental education and awareness raising activities that help young people become aware of the natural values of their respective regions.
<b>Stakeholders/Partners</b>	<p>The project partners are: North and West Region, Ireland; Podkarpackie, Poland; Herault, France; Hadju-Bihar, Hungary; Vratsa, Bulgaria; and European Greenways Association.</p> <p>The targets of the project are all the citizens but especially the citizens of the rural areas, taking into account the level of unemployment among the young population.</p>
<b>Methodological Approach</b>	<p>All the project partners participated in the first phase of needs identification, advised by the European Greenways Association and different areas of improvement were defined:</p> <ol style="list-style-type: none"> <li>1. Developing governance systems for the management of greenways.</li> <li>2. Identify financial instruments and funds for greenways</li> <li>3. promoting the development of products associated with greenways.</li> </ol> <p>The project methodology is based on interregional cooperation to identify, exchange and transfer practices between regions in order to prepare specific Action Plans to integrate the lessons learned from this interregional cooperation into policy programmes.</p>
<b>Validation</b>	<p>The project is subject to the evaluation processes of the European Union and is also advised by the European Greenways Association. All the actions carried out have a continuous evaluation process and the results are reported through reports.</p> <p>Monitoring is essential to verify that objectives are being met. This project includes Monitoring as an additional item in the Action Plans, which will be carried out every 3 months in phase 2; Performance indicators will also be clearly defined so that this monitoring can be carried out in an objective and clear manner.</p>
<b>Impact</b>	No data is yet available for this particular value
<b>Innovation and Success Factors</b>	Rural youth is a fundamental segment of the population for social and economic development, due to their strategic role in everything concerning the regeneration of rural areas in the social, labor and environmental fields. We must make the villages attractive for everyday life, the role of youth as a dynamic agent of sustainable economy and natural heritage conservation and cultural. Why invest in policies and projects focused on rural youth, will be to invest in the quality of life of the entire population as a whole.
<b>Challenges</b>	The main challenges have to do with the coordination of all actors involved in the development of conservation policies as well as the sustainability of actions



	over time.
<b>Lessons learned *</b>	The importance of natural heritage for the development of rural areas The strengths of interregional cooperative processes in meeting new governance challenges and the potential for knowledge transfer between the regions concerned .
<b>Sustainability</b>	- Cooperation and coordination of all partners involved. - Continuous evaluation adapted to the reality of each context. - Capacity to be able to involve all citizens.
<b>Replicability and/or up-scaling</b>	Due to the characteristics of the project, replicability is ensured since the transfer of the actions carried out in the different regions is one of the pillars of this project.
<b>Conclusion</b>	Greenways promote the preservation of cultural heritage: old railways, waterways, works of art; and contribute to sustainable tourism, rural development and local job creation. Greenway-related tourism product development has significant potential for economic benefits, especially in rural areas.
<b>Contact details</b>	Cristina Durán Torres-Fontes. Department of Business, Industry and Spokesmanship - Region of MurciaC / Plaza de San Agustín nº 5. Murcia (30005). Spain (España)
<b>URL/website of the practice</b>	<a href="https://www.interregeurope.eu/ourway/?fbclid=IwAR24Ys6b-BJILJixSWFlogpvTuqV_cuUXVvP2BCGQwjG-Q3USuTd2_wVvq4">https://www.interregeurope.eu/ourway/?fbclid=IwAR24Ys6b-BJILJixSWFlogpvTuqV_cuUXVvP2BCGQwjG-Q3USuTd2_wVvq4</a>

Insert n. 20 Spain

## 2.5 Polish good practices

### Good practice n.21

<b>Title of the good practice</b>	Local history captured in wayside shrines.
<b>Type of the good practice</b>	Project co-financed by the European Union under the European Social Fund. Priority IX. Development of education and competences in the regions.
<b>Publication date</b>	01.09.2012 - 31.08.2013
<b>Author(s)</b>	Gimnazjum nr 2 w Oblęgorku, Poland (Junior High School)
<b>Target audience</b>	<ul style="list-style-type: none"> <li>• students aged 13-17 years</li> <li>• adults over 50</li> </ul>
<b>Objective</b>	<ul style="list-style-type: none"> <li>• To increase knowledge of the local culture through participation in photography and journalism workshops.</li> <li>• To establish intergenerational cooperation.</li> <li>• To develop social activity of older people, promote their participation in civil society, allow them to share their knowledge.</li> </ul>
<b>Context /geographical coverage</b>	It was a local project implemented in Strawczyn commune, Poland.
<b>Introduction</b>	<p>The characteristic feature of Polish rural landscape is the presence of wayside crosses and shrines which create the unusual atmosphere of countryside. They date back to the early years of Christianity in Poland.</p> <p>Wayside shrines and crosses are the evidence of the past and are religious, social and cultural element of landscape.</p> <p>Teachers from Primary School in Oblęgorek, Poland, decided to take the initiative and create a project preserving the history of local wayside shrines for future generations. The aim of the project was to involve students in learning about wayside shrines in their region (Strawczyn commune, Poland).</p>
<b>Stakeholders/Partners</b>	The main beneficiaries of the project were residents of Strawczyn commune and students. Students and teachers were involved in the project by identifying wayside shrines and having interviews with residents and in particular, older residents of Strawczyn commune -a group at risk of social exclusion. Therefore, the project was created with the perspective of preventing social exclusion of older people through the possibility to build and maintain relations with them.
<b>Methodological Approach</b>	<p>As part of the classes organized between 01.09.2012 - 31.08.2013, students took part in photography and journalism workshops.</p> <p>Photography workshops were carried out in two groups. The first group photographed sacral objects in the open air, whereas the second group worked with a software for digital photo processing.</p> <p>During the journalism workshops, students were trained in the fundamental principles, techniques, and craft of contemporary journalism through a combination of lecture, demonstration and project-based work.</p> <p>An important stage of the project implementation were interviews and meetings with residents, during which the students gathered information about the origins of wayside crosses and shrines. Finally, 102 sacred objects were photographed and described. The project ended with an event held at the school.</p>
<b>Validation</b>	Validation was carried out on the basis of observations and interviews with final

	users. They were deeply satisfied with the project outcome – the book.. Students involved in the project reported that they gained knowledge and skills by working for a year to investigate and respond to a challenge of documenting local cultural heritage.
<b>Impact</b>	Young people who took part in the project, workshops and meetings developed their social and emotional capabilities, they became more confident about taking part in projects what helped them think of new ways to change their local community. At the same time, the project made older residents of Strawczyn commune more open and willing to share their knowledge in the field of local history and traditions.
<b>Innovation and Success Factors</b>	The innovative aspects of the project concerned open and innovative education, embedded in the digital era. The project aimed to provide students and teachers with the appropriate competencies and tools to gather information, prepare texts and photos and publish a book.
<b>Sustainability</b>	Local institutions, schools and libraries received copies of the book so students, teachers and people interested in history can easily access these resources. Moreover, the book was distributed to local residents who participated in the project, local authorities and members of cultural institutions. Information on the project are available on school website.
<b>Contact details</b>	Szkoła Podstawowa im. Henryka Sienkiewicza <a href="mailto:zpo.oblegorek@wp.pl">zpo.oblegorek@wp.pl</a>
<b>URL/website of the practice</b>	<a href="http://www.spoblegorek.pl/archiwalne_strony/hist_kapliczki.htm">http://www.spoblegorek.pl/archiwalne_strony/hist_kapliczki.htm</a>

### Good practice n.22

<b>Title of the good practice</b>	Our History - our Pride and Strength
<b>Type of the good practice</b>	Multilateral school partnerships
<b>Publication date</b>	2012-2014
<b>Author(s)</b>	NEDIM OKMEN ANADOLU OGRETMEN LISESI, Turkey Saint Paul's Catholic School, UK Zespół Placówek Oświatowych nr 3, Poland Escola Basica e Secundaria de Velas, Portugal
<b>Target audience</b>	Students 12-18
<b>Objective</b>	To combine raising awareness of European citizenship, cultural heritage and history while focusing on preparing students for a future in which technological and linguistics skills will be essential tools.
<b>Introduction</b>	The project was created by a group of schools representing European diversity. The aim of the project was to rediscover the national and European history as conveyed to people in songs, dances, ballads and legends. Project activities were integrated in the curriculum (music, sports, history, geography, biology, foreign languages), stimulated students' interests in national traditions and finally developed their passion for preserving European culture. Pedagogics and innovative practices based on ICT were used to develop materials that integrated culture in the teaching-learning process.
<b>Stakeholders/Partners</b>	Stakeholders/Partners of the project were: parents, families, different

generations participants, citizens, students, NGO partners as well as youth animators, educators dealing with the education of children.

### Methodological Approach

Students developed several task-based projects that promoted the development of key competences (with digital competency as a horizontal theme) by working on topic-based intercultural activities. Specific curriculum areas addressed by the project were:

- 1) Modern Foreign Languages:
  - "This is me and my school- Making friends" – introductions
  - Places of interest in our local areas/countries
  - Traditions in our schools and areas
- 2) ICT:
  - All topic areas – skills development
- 3) Media:
  - Production of videos
- 4) Art and Music:
  - Preparing a collection of folk songs from different regions of each country
  - Preparing a traditional folk dance show, poems, stories, songs
  - A photo exhibition about differences between the folk dances and their costumes in the participating countries
  - Choosing the logo of the project
- 5) Physical Education
  - Preparing a traditional folk dance show
  - Presentations on national sports
- 6) Geography
  - Places of interest in our local areas/countries
  - Differences in a country /Field documentation
- 7) History
  - Multi-cultural identity – yesterday, today and tomorrow
  - Is our new generation changing – why?
  - National Days/Festivals
  - Famous Historical Characters
  - Life in the past /changing ambitions - collecting info from the elderly
- 8) Food Technology
  - Healthy cooking
  - National dishes
- 9) Biology
  - Research about health issues at school
- 10) Religious Education / Citizenship
  - Traditions in our schools and areas
  - Multi-cultural identity – yesterday, today and tomorrow
  - Comparison of attitudes and beliefs
  - Tolerance /Responsibility
  - Racism and xenophobia
- 11) Creative writing/ literature
  - The stories behind the folk dances

Also, students took part in extracurricular activities (literary work, folk performances, performances at Christmas / New Year).

### Impact

The project gave participants an insight into the lives of people from other parts of the world. It changed the relationship between teachers and students so that students started to work more independently and they could see teachers as facilitators. Furthermore, the development of the project involved students and staff in decision making and developing skills such as teamwork and collaboration.

### Lessons learned \*

Students were interested in discovering local heritage and taking part in project activities, especially in learning folk dances. In general, the benefits of



	teaching them about traditional arts and crafts were of a great importance for local communities.
<b>Sustainability</b>	The project offered the opportunity of creating a network between partner schools and creating lasting bonds of friendship both between students and between teachers.
<b>Conclusion</b>	The project caused a major change in students' perceptions of cultural heritage and it helped teachers to address different issues of a not-so-modern theme (by integration in the curriculum of various subjects: history, geography, music, sports, computing, literature, counselling, languages, biology, religion). The process of rediscovery and promotion of traditional values was of a great importance for local communities too.
<b>Contact details</b>	Szkoła Podstawowa w Promniku, Poland, <a href="mailto:sp_gim@poczta.onet.pl">sp_gim@poczta.onet.pl</a>
<b>URL/website of the practice</b>	<a href="http://comenius-history.blogspot.com/p/activities.html">http://comenius-history.blogspot.com/p/activities.html</a>

### Good practice n.23

<b>Title of the good practice</b>	Once upon an Erasmus Tale (Traditional Arts and Languages across Europe)
<b>Type of the good practice</b>	Programme: Erasmus+ Key Action: Cooperation for innovation and the exchange of good practices Action Type: Strategic Partnerships for school education
<b>Publication date</b>	Start: 01-09-2014 - End: 31-08-2017
<b>Author(s)</b>	<ul style="list-style-type: none"><li>• Three Legged Cross First School, UK</li><li>• Åkraskolan, Sweden</li><li>• Szkoła Podstawowa im. Henryka Sienkiewicza, Poland</li><li>• école élémentaire Joliot-Curie, France</li><li>• RK Basisschool Bernardus, Netherlands</li><li>• Scoala Gimnaziala Lunca, Pascani, Romania</li><li>• Vaajakummun koulu, Finland</li><li>• CEIP Ciudad de Valencia, Spain</li></ul>
<b>Target audience</b>	<ul style="list-style-type: none"><li>• Primary school pupils, school stakeholders, community</li></ul>
<b>Introduction</b>	<p>Project Once upon an Erasmus T.A.L.E - traditional arts and languages across Europe involved eight schools (UK, France, Sweden, Finland, Poland, Netherlands, Spain and Romania) and focused on the importance of traditional stories, language and culture in modern Europe.</p> <p>Early education and childcare is regarded as of paramount importance and the project was created to understand how early literacy and the arts can enable future educational opportunities and have a positive impact on children as they get older. The project focused on intangible heritage such as oral traditions, performing arts, local knowledge, and traditional skills.</p>
<b>Stakeholders/Partners</b>	The main target group of the project was school community. It promoted inclusive education to give all pupils a fair chance to learn and develop new skills.
<b>Innovation and Success Factors</b>	Thanks to the participation of pupils in the traditional art workshops they had the opportunity to work with approximately twenty different art techniques. As a result, a considerable number of artwork was created. <p>The project is considered to be successful as it became central to school life</p>

	and was highly beneficial to school communities, staff and pupils. The project was a part of the development/strategic priorities of schools and was supported by everyone within the institutions.
<b>Lessons learned *</b>	Pupils were interested in discovering local heritage and taking part in project activities. In general, the benefits of teaching them about traditional arts and crafts were of a great importance.
<b>Replicability and/or up-scaling</b>	Project objectives and methodology can be easily replicable for other target groups and in other settings. Teachers from Szkoła Podstawowa im. Henryka Sienkiewicza, decided to take advantage of the knowledge and experience they gained to create a new project in the field of cultural heritage: "Traditions and customs – promoters of interculturality in the 21st century"  <a href="http://sharedheritage.pl/index.php/about-us">http://sharedheritage.pl/index.php/about-us</a>  <a href="https://www.facebook.com/pg/Traditions-and-customs-731456597228387/posts/">https://www.facebook.com/pg/Traditions-and-customs-731456597228387/posts/</a>
<b>Conclusion</b>	The project allowed to see intangible cultural heritage through the eyes of youth. It resulted in thousands of pictures, several videos, artworks etc.
<b>Contact details</b>	Szkoła Podstawowa im. Henryka Sienkiewicza <a href="mailto:zpo.oblegorek@wp.pl">zpo.oblegorek@wp.pl</a>
<b>URL/website of the practice</b>	<a href="https://www.up2europe.eu/european/projects/once-upon-an-erasmus-tale-traditional-arts-and-languages-across-europe_104718.html">https://www.up2europe.eu/european/projects/once-upon-an-erasmus-tale-traditional-arts-and-languages-across-europe_104718.html</a>  <a href="https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2014-1-UK01-KA201-000229">https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2014-1-UK01-KA201-000229</a>

## Good practice n.24

<b>Title of the good practice</b>	Mult'culture-Promote Education for Cultural Heritage
<b>Publication date</b>	09.2018 – 3.2021
<b>Author(s)</b>	<ul style="list-style-type: none"> <li>● 37th Dimotiko Sxoleio Thessalonikis, Greece</li> <li>● EB1/PE de Câmara de Lobos, Portugal</li> <li>● Scoala Gimnaziala "Pia Bratianu" Bucharest, Romania</li> <li>● ICS Ponzano Veneto, Italy</li> <li>● Zespół Placówek Oświatowych w Strawczyźnie, Poland</li> </ul>
<b>Target audience</b>	The project is addressed to pupils aged 6-11
<b>Introduction</b>	This project was designed in view of the European Year of Cultural Heritage 2018. Portugal, Greece, Italy, Poland and Romania joined this project willing to raise pupils' awareness about European identity, using culture as a tool to improve the students' academic performance.
<b>Stakeholders/Partners</b>	The topic, objectives, activities and results of the project are addressed to the school communities (students, teachers, administrative staff, parents) local authorities and cultural institution or organizations (museums, libraries and archives, art galleries, art schools).
<b>Methodological Approach</b>	The major aim of the project was to encourage children to a common European space and to raise pupils' awareness about European identity. Project content is introduced during the following activities: <ul style="list-style-type: none"> <li>● direct interactions with foreign teachers (workshops and joint activities</li> </ul>

	<p>organized during the transnational meetings that bring a new perspective and experience to the students, offering them the opportunity to discover the beauty of other European cultures in a different way)</p> <ul style="list-style-type: none"> <li>• working in a school setting: pupils have a chance to exchange ideas and gain new skills in a positive, “learning by doing” training through various collaborative and reflective activities (lessons, extra classes, school clubs, school events and trips)</li> </ul>
<b>Impact</b>	The project Mult'culture-Promote Education for Cultural Heritage has opened up opportunities for young people to discover and engage with their cultural roots. Linking art to the educational processes, the project provided them not only with new tools of communication and expression but also the opportunity to discover local, national and European artists, who have contributed to the cultural and linguistic wealth and diversity of Europe.
<b>Innovation and Success Factors</b>	The project is innovative as it uses culture as a tool to improve the students' academic performance and combines it with entrepreneurial activities.
<b>Sustainability</b>	The activities related to the project have already involved a large number of teachers and students. The success of the activities had a positive and powerful impact and raised the interest in participating actively in other activities and projects. The project is regarded as sustainable as a continued utilization of its results can be assured after its completion.
<b>Contact details</b>	Project FB page: <a href="https://www.facebook.com/Multiculture-Promote-Education-for-Cultural-Heritage-Projeto-Erasmus--243482336358728/">https://www.facebook.com/Multiculture-Promote-Education-for-Cultural-Heritage-Projeto-Erasmus--243482336358728/</a>
<b>URL/website of the practice</b>	<a href="https://edu2018kultura.blogspot.com/">https://edu2018kultura.blogspot.com/</a> <a href="https://www.facebook.com/Multiculture-Promote-Education-for-Cultural-Heritage-Projeto-Erasmus--243482336358728/">https://www.facebook.com/Multiculture-Promote-Education-for-Cultural-Heritage-Projeto-Erasmus--243482336358728/</a> <a href="https://scoala17pb.ro/portfolio-items/erasmus-multiculture-promote-education-for-cultural-heritage/">https://scoala17pb.ro/portfolio-items/erasmus-multiculture-promote-education-for-cultural-heritage/</a>

## Good practice n.25

<b>Title of the good practice</b>	Sejny Chronicles
<b>Type of the good practice</b>	A long-term artistic and educational programme leading to a theatre performance
<b>Publication date</b>	"Sejny Chronicles" as an artistic and educational initiative started in 1999.
<b>Author(s)</b>	"Sejny Chronicles" is directed by Bozena Szroeder
<b>Target audience</b>	Students, artists, cultural animators
<b>Objective</b>	The Sejny Chronicles, combining theatre, music, oral history, and creative writing, is about building a common story for a diverse borderland community.
<b>Introduction</b>	Sejny, a Polish town at the borders of Poland, Lithuania and Belarus embraces Polish, Lithuanian, Belarusian and Romany influences. Today the town's diversity continues to flourish; its example as a model of coexistence is illustrated in "Sejny Chronicles," Chronicles are based on oral histories handed down by Sejny residents before World War II and performed by teenagers speaking and singing in Polish, Lithuanian, Yiddish and Russian.

<b>Stakeholders/Partners</b>	Since the beginning of the programme many visual artists, culture animators, art teacher, residents and young people have been involved in various cultural activities related to 'Sejny Chronicles'.
<b>Methodological Approach</b>	<p>The performance evolved from a 1998 exhibition, Our Good Old Sejny – postcards and photographs from the years 1910-60.</p> <ul style="list-style-type: none"> <li>• At the beginning, children gathered oral stories from their parents and grandparents, compiled them in their own individual mini-chronicles, drew family trees, and together drew a half-true, half-mythical plan of the town, matching the stories and legends they had heard to specific sites.</li> <li>• Meanwhile children learned each other's songs – Lithuanian wedding songs, Old Slavonic chants, Polish folk songs – as well as Jewish nigunim and Roma songs.</li> <li>• The next stage was to re-create in baked clay the pre-war multi-cultural Sejny, with town hall, synagogue, and Catholic and Evangelical churches – an ideal "set" for a theatrical performance. Clay tenant-houses, temples, and figures were made after the children learnt their stories, the stories of their past inhabitants and those who live there now.</li> <li>• Children's imagination was stimulated by the legends and anecdotes that they noted down in small copy-books. This is how the unusual model of the town - with unique and poetic atmosphere - was created. It has become the icon of multicultural Sejny, and perfect scenography of the theatre performance.</li> </ul> <p>NB. Since this beginning, five 'generations' of young people have been involved in the creative adventure of the Chronicles.</p>
<b>Impact</b>	<p>The Sejny Chronicles had its premiere in 1999, and was performed throughout Poland, including the Malta International Theatre Festival in Poznan, as well as in Bosnia and Herzegovina, Lithuania, Spain, Germany and Denmark. The performance was also presented in La MaMa Theatre in New York.</p> <p>The first 'generations' that took part in activities related to Sejny Chronicles, became visual artists, and socially engaged people who develop their own projects related to culture. The program has also a big impact on older residents as many of them for the very first time had the opportunity to share their memories with younger generations.</p>
<b>Innovation and Success Factors</b>	The project lasts for many years because artists treat it very specifically, they feel responsible to keep in touch and take care of older people who shared their personal stories.
<b>Sustainability</b>	"Sejny Chronicles" is a spectacle played for almost nineteen years, which is still evolving, adding new stories and new ideas.
<b>Replicability and/or up-scaling</b>	<p>There are several places that used the formula developed by the "Sejny Chronicles".</p> <ul style="list-style-type: none"> <li>• The first one was Educational Ecological Farm that prepared their story about villages in Warmia and Mazury, the Warmia-Masuria Chronicles.</li> <li>• Teremiski worked with young people in a very similar way, prepared their "Chronicles of Podlasie" and published a book that collects stories.</li> <li>• A group of Belarusian children from Bialystok also worked in the same way, under the care of the AA-BA Association for Children and Youth Learning Belarusian Language. They prepared a performance in Belarusian, using similar working methods. First meetings with people and interviews, then a book with stories and finally a performance with songs. People are inspired by "Sejny Chronicles" in different ways</li> </ul>



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what makes authors satisfied and proves that work is worth doing.

The director of Sejny Chronicles is very open and motivated to help and support initiatives related to the protection of local stories and traditions.

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<b>Contact details</b>	Ośrodek "Pogranicze - sztuk, kultur, narodów" , <a href="mailto:centrum@pogranicze.sejny.pl">centrum@pogranicze.sejny.pl</a>
<b>URL/website of the practice</b>	<a href="http://pogranicze.sejny.pl/sejny_chronicles_workroom,163.html">http://pogranicze.sejny.pl/sejny_chronicles_workroom,163.html</a> <a href="https://www.youtube.com/watch?v=5hA6oEs28n8">https://www.youtube.com/watch?v=5hA6oEs28n8</a> <a href="https://www.youtube.com/user/pograniczesejny">https://www.youtube.com/user/pograniczesejny</a>

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### 3. Conclusions

The ouRoute collection of good practices shows that there is increasing attention at European and national level to the tangible and intangible cultural heritage and its preservation.

Today, the use of technologies and digital tools allows the study of the different typologies and the conservation over time of both tangible and intangible assets related to popular folklore, uses and customs, oral traditions but also to some forms of expertise and knowledge related to ancient professions and crafts. Documentation and digitalization is therefore very important for the revaluation of both tangible and intangible cultural heritage for all, the visitors and the citizens themselves. That's why citizens are actually more and more involved in the valorisation of their cultural heritage, by joining different initiatives but also by mapping their cultural heritage and in some cases, using technological apps to save information and make their city be "smart" and innovative for tourism.

The various projects and best practices, analysed here in the document, focus on strategies for making culture accessible to all citizens and eliminate socio-economic barriers by promoting new initiatives involving local communities, school stakeholders, professionals in the cultural sector but also socially vulnerable people such as migrants and the elderly. The latter, can act as a bridge between the old and new generations allowing the transmission of knowledge and the preservation of the intangible culture and local folklore.

Several initiatives have been taken by schools too, and today schools include both theoretical and practical activities in the artistic, musical, theatrical, archaeological and artistic-historical level for their students, participating in different national and European programs.

Today, the safeguarding of tangible and Intangible Cultural Heritage has become clearly a priority around Europe and joint initiatives still be promoted on different levels: European, national and local and involving different stakeholders: schools, local authorities and Municipality, professionals, associations etc. Additionally, there is a new awareness of the fact that culture is a shared resource, a common resource for the citizenships and it's often in modern societies a combination of more cultures, so to give expression to interculturalism and cultural integration.

Culture is therefore a great source for economic development and employment for many people, and it should be promoted through the heritage valorisation and heritage based urban development and regeneration of ancient cultural expressions, historical areas and traditional tangible and intangible elements. Cultural promotion implies therefore a process of social transformation, that's why it's very important to adopt an integrated approach considering all physical, social and



economic dimensions of culture interacting at the same time and guaranteeing the citizens wellbeing.

To conclude, from the analysis of the good practices in ouRoute, we can affirm that the involvement of citizens in the design and promotion of their territory give them a better opportunity to be active citizens and meet their needs adjusting to their cultural values. At the same time, the promotion of the cultural identity enhances the social cohesion and the sense of belonging to a community. That's why nowadays local authorities and private actors are more and more engaged in the promotion and revitalization of both tangible and intangible cultural heritage.

