

CULTURECOVERY

**Protection and recovery of
intangible cultural heritage
in Central Europe**

Interreg 
CENTRAL EUROPE European Union
European Regional
Development Fund

CULTURECOVERY

Cultural Heritage: A European Perspective



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Cultural Heritage Policy of the European Union

The cultural heritage of the European Union is a diverse and rich mosaic of cultural and creative expressions. It is the inheritance from previous generations of Europeans and the legacy for those to come. Cultural heritage enriches the individual lives of Europe's citizens, is a driving force for the cultural and creative sectors, and plays a defining role in creating and enhancing Europe's social capital. It is also an important resource for economic growth, employment and social cohesion, offering the potential to revitalise urban and rural areas and promote sustainable tourism.

While policy in this field is primarily the responsibility of Member States as well as regional and local authorities, the EU is committed to safeguarding and enhancing Europe's cultural heritage. The Commission has developed a number of relevant policies and programmes targeting cultural activities, and also supports and promotes policy collaboration between Member States and heritage stakeholders.

As an institution, the European Union's role is to assist and complement the actions of the Member States in preserving and promoting Europe's cultural heritage. Protecting Europe's cultural and linguistic diversity, therefore, constitutes a prime directive of the European institutions. At the same time, the European Union also strives to bring the common cultural heritage into the foreground. Recalling Europe's common heritage helps to promote peace, its shared values, and the well-being of

its peoples.

European cultural heritage benefits from a range of EU policies, programmes and funding. The diverse field of cultural heritage is primarily financed through the European Regional Development Fund, the European Agricultural Fund for Rural Development, and heritage research funded from the EU's Framework Programmes. Europe's cultural heritage also benefits from synergies with all other relevant EU programmes and funds, especially in the fields of culture, education, research, digitalisation, and regional and urban development.[1]

Interreg CENTRAL EUROPE Programme

Interreg CENTRAL EUROPE is a funding programme by the European Union that encourages cooperation beyond borders between public and private institutions. Financed through the European Regional Development Fund, it helps innovative, yet isolated ideas to grow into jointly developed, tested and accepted solutions for a better central Europe. As such, the programme has supported regional cooperation among central European countries in the programming period 2014-2020.

Covering an area of over 1 million square km, the Interreg CENTRAL EUROPE Programme is home to about 146 million people. Nine European Union Member States cooperate in the programme, including all regions from Austria, Croatia, the Czech Republic, Hungary, Poland, Slovakia and Slovenia, as well as eight (southern and eastern) Länder from Germany and nine (northern) regions from Italy.

In terms of culture, transnational cooperation stimulated by the Interreg CENTRAL EUROPE has improved the capacities of the public and private sector dealing with the protection and sustainable use of cultural heritage and resources. This has allowed for an enhanced preservation and management of cultural heritage and resources with sustainable growth. The development and implementation of strategies and policies for valorising cultural heritage and exploiting potentials of

cultural and creative industries helps trigger economic opportunities and employment, especially at a regional and local level.[2]

References

- [1] European Commission, European Parliament
- [2] Interreg CENTRAL EUROPE Programme



Contents

European Context

Cultural Heritage: A European Perspective	2
---	---

Introduction

About Our Project	5
-------------------	---

Output Section

Analysis and Strategy	8
The Cultural Recovery Model for the Management of Ecomuseums	12
Pilot Actions: Improving the enjoyment of intangible cultural heritage	15

Pilot Actions

Preservation and promotion of Intangible Cultural Heritage and parish map development Municipality of Cervia, Italy	20
--	----

Project partner DELTA2000 DELTA 2000 LAG and Local Development Agency, Italy	27
---	----

The Pilot Projects of the Balaton Ecomuseum Lake Balaton Development Coordination Agency, Hungary	31
--	----

The Pilot Actions of the Municipality of Pivka Municipality of Pivka, Slovenia	35
---	----

Ecomuseum House of Batana Association-Ecomuseum House of Batana, Croatia	39
---	----

Public-private cooperation in the service of the protection of Intangible Cultural Heritage Municipality of Mošćenička Draga, Croatia	44
--	----

The Styrian Cultural Heritage Network Rural Development Agency of Styria, Austria	46
--	----

Intangible cultural heritage utilization in Töserdő ecomuseum in Hungary Lake Velencei Development Nonprofit Ltd., Hungary	52
---	----

Frogs, Fish and Fun International Project Department, Regional Development Agency in Bielsko-Biała, Poland	56
---	----

Lessons Learnt and Recommendations	61
------------------------------------	----

About Our Project



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Intangible Cultural Heritage

It is important to keep in mind that cultural heritage is more than just material culture such as buildings, monuments and tools. Both tangible artefacts and intangible elements compose our cultural heritage.

Intangible cultural heritage can be characterized as the knowledge, skills and customs that have been passed on within communities and from generation to generation. Intangible heritage, however, does not simply refer to frozen practices from the past but rather is constantly recreated by the community in which it is practiced. Through that, it provides communities with a sense of identity and continuity, and promotes respect for cultural diversity and human creativity.

Ecomuseums

The ecomuseum is an institution which manages, studies and utilizes – by scientific, educational and generally speaking, cultural means – the entire heritage of a given community, including the whole natural environment and cultural milieu.

Thus, the ecomuseum is a vehicle for public participation in community planning and development. To this end, the ecomuseum uses all means and methods at its disposal in order to allow the public to comprehend and master the problems it faces. Essentially, the ecomuseum uses the language of the artefact, the reality of everyday life and concrete situations in order to achieve desired changes.

Ecomuseums are usually rooted and intrinsi-

cally connected to a territory. Here, the territory is not simply defined by geographical or administrative terms, but rather as any whole unit where the inhabitants share a common way of life, culture, occupation or traditional custom. Run from a central headquarters, the ecomuseum has a series of ‘antennae’ within the territory of the museum. These antennae form a network through which activities of information-gathering, research, display and education can be performed.

CULTURECOVERY

Nine partners from six central European countries (Austria, Croatia, Hungary, Italy, Poland and Slovenia) joined forces to recover and preserve their intangible cultural heritage. The outcome of this transnational cooperation is CULTURECOVERY, a project made possible by the European Union through its INTERREG Central Europe Programme.

Many of the central European cultural phenomena listed under the national or UNESCO heritage lack a sustainable approach to their preservation and management. Intangible cultural heritage such as traditions, knowledge, and handicrafts are in danger to be irreversibly lost if not carefully preserved. CULTURECOVERY focused on ecomuseums, which have a great potential for preserving the identity of places and people. The overall aim of the project was to improve capacities of ecomuseum managers and operators by promoting strategies and action plans for the preservation and valorisation of immaterial cultural heritage.

With CULTURECOVERY, the involved partners strived to encourage a close cooperation between the public and private sectors, especially in terms of the development of new tools. By doing so, the partnership fostered the par-

ticipation of local communities, helped people pass on their knowledge to future generations and enabled visitors to partake in the cultural heritage of their hosts.

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OUTPUT SECTION

Analysis and Strategy

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Analysis and Strategy

In line with the project agenda, the partners prepared the analysis and the strategy of the ecomuseums or areas included in the project focused on safeguarding intangible heritage as well as conditions to favour or hamper their maintenance. These activities involved nine ecomuseums and ecomuseum-like initiatives from six countries (see table).

The analysis and the strategy were prepared on two levels – the local implementation for each ecomuseum and a cumulative transnational analysis. Moreover, the project partners represent two categories: operating ecomuseums (or organizations supporting ecomuseums) and organizations and institutions interested in launching ecomuseum; hence the interests of these two groups are included in the strategy.

1. The Analysis

The analysis included 13 entities from six project countries. The analysis comprised of desk research, a questionnaire survey: a) on the management model and b) on the intangible cultural heritage safeguarding programs, the SWOT analysis for each ecomuseum involved in the project. The data and information collected from each partner were pulled together as the basis for the joint strategy Joint Strategy for Preservation of Cultural Heritage.

1.1 Questionnaire Survey

The survey investigated the existing practices of ecomuseums, regulations, management systems, tools used, interactive methods and other and the safeguarding measures undertaken. Two questionnaires were used:

- The questionnaire on the system of management and mode of financing
- The questionnaire to identify intangible cultural heritage elements and safeguarding programs.

The results of the survey did not allow to identify the most effective and efficient management model but it delivered precious information regarding management tools and the practices. The major core difference was the legal system. The survey results were used as the background for planning the workshops and as an inspiration for drafting the joint strategy.

1.2 SWOT Analysis

The SWOT analysis was performed by each partner based on the classic frame: Strengths/Weaknesses/ Opportunities/Threats. The individual assessments of situation were pulled together as a basis for the joint strategy for the preservation of the Intangible Cultural Heritage. The community involvement including volunteering and cooperation with stakeholders was considered as a major strength and was considered the key to the safeguarding of the intangible cultural heritage.

Although the weaknesses were strongly diversified, the main vulnerability seemed to be the balanced between sustainable local development and the maintenance of the intangible cultural heritage at the same time. For most of the ecomuseums, tourism development and focus on the niche destinations was considered the biggest opportunity. The dissemination of the complex ecomuseum offers and their promotion as a tourist destination, on the other hand, as a big challenge. One of the main threats faced by ecomuseums was securing financial sustainability and securing the long term safeguarding of the intangible cultural heritage (ICH) amid the shortage and insufficiency of funds.

**"CULTURE IS LIKE WEALTH;
IT MAKES US MORE OUR-
SELVES, IT ENABLES US TO
EXPRESS OURSELVES"**

Philip Gilbert Hamerton



1.2 SWOT Analysis

Partners collected their nine best practices of the ICH recovery and preservation for the purpose of the expertise exchange and inspiration for the exhaustive analysis. The collection included both simple and easy to accomplish

undertakings and events and comprehensive approaches. An important criterion for all Best Practices was possibility of transferring the methodology in various circumstances.

No	Ecomuseum	Country	Remarks
1	Ecomuseum Batana	HR	* DELTA 2000 Consortium includes following ecomuseums: Ecomuseum of Argenta's Valli, Ecomuseum of Aquatic Plants, Ecomuseum of Deer and of the Mesola Forest
2	Ecomuseum Mošćenička Draga	HR	
3	Seasonal Lakes of Pivka Ecomuseum	SL	
4	Delta 2000 Consortium Area*	IT	** Lake Valancei Area includes following ecomuseums: Valley of Arts, Golden Carp Fishing Museum, Rendek Farm and Ecomuseum, Szenna Open Air Museum
5	Ecomuseum of Salt and Sea	IT	
6	Ecomuseum of Carp Valley	PL	*** Balaton Area is the region where ecomuseum is planned to be developed; in this document it is treated as an ecomuseum due to the current status matching the features of the fully developed ecomuseum
7	Lake Valancei Area**	HU	
8	Styrian Cultural Heritage Network	AT	
9	Balaton Area***	HU	



2. The Strategy

Based on the analysis, the Joint Strategy for Preservation of Cultural Heritage was developed. It aimed to provide guidelines for sustainable management, preservation and recovery of cultural heritage through information and communication technologies and tools of creative industry, integration of cultural heritage in tourism offers to boost economic growth respecting environment. In the strategy, the partners designed the mission, strategic domains, goals specific to the identified key strategic fields and tasks and their monitoring and evaluation on local, national and international levels.

The focus of the strategy was to establish a link between safeguarding (preservation and recovery), ICH (Intangible cultural heritage) and ecomuseum practices. The goal of the strategy was to analyse and recommend methodologies and practices that are proven to be effective in safeguarding intangible cultural heritage through ecomuseums. The special emphasis should be put to intangible heritage that is especially vulnerable and not commonly evident as value worth special protection.

The strategy delivered the guidelines to the sustainable management, recovery and the preservation of the intangible cultural heritage. The goals, tasks and the evaluation indicators were composed for six most important strategic fields: ecomuseum management and sustainability, community involvement and cooperation of various local stakeholders, maintenance of knowledge and skills, education and tourism offers, branding of ecomuseums on a national level, and European promotion of ecomuseums.



The Cultural Recovery Model for the Management of Ecomuseums

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About the Cultural Recovery Model

One of the main goals of CULTURECOVERY was to develop an innovative management model to preserve, recover, and sustainably and responsibly use intangible cultural heritage (ICH). The model highlights the organizational aspects for an effective ecomuseum management and points at different management approaches on how to preserve intangible cultural heritage.

It also elaborates on the necessity to make use of information and communication technologies (ICT), which are crucial in communicating cultural heritage to a broader audience. Creative industries should further raise the quality and appeal of cultural offers and should help embed cultural heritage in the area of responsible tourism.

1. Main issues of ecomuseum management

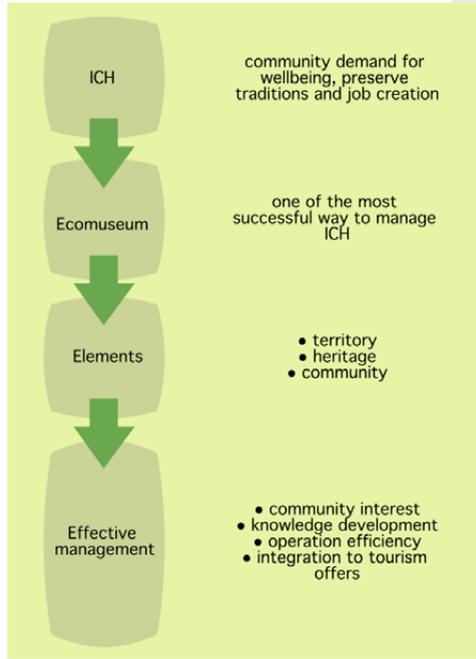
1.1 Status and governing structure

One of the main elements of effective governing is to define value proposition and define the ecomuseum's objectives. As a common value, ecomuseums have three main objectives, namely heritage interpretation, education and market opportunity for local products. In relation to the objectives and values, one core concept – the focus – has to be defined. This focus provides a unique characterisation of the ecomuseum on the one hand and supports product definition on the other.

An effective way of governing can be the approach of participatory planning and decision making. The essential issue is to be more inclusive, that means the bottom-up approach should be guaranteed.

1.2 Ways of financing

The first step towards sustainable financing an ecomuseum is to understand the possible types of financing. To do so, a valuable financial plan must be elaborated following the predefined financial goals of the ecomuseum. The right management decision about the type of financing should include investment, financing, operation and working capital decisions.



The 'logic' behind the Cultural Recovery Model

1.3 Operation and promotion

The operation and promotion of ecomuseums should be done in a tailor-made way for generations. It covers individual methods of interpretation and promotion. That can ensure the access to heritage to be equal. Especially for youths it is important to offer creative activities. Additionally, they should be told what skills they can learn and how their achievements are recognized. However external knowledge and skill development is also needed for volunteers and target audience.

Besides traditional methods of museology, new methods and approaches should be integrated or strengthened. The importance of education role in new ways is appreciated and the information and communication technologies raised their presence in effective interpretation. Additionally, the information and communication technologies should be combined

with creative industry solutions, like creative design, targeted application, multimedia installations.

2. New elements of ICH management

2.1 Information and communication technologies (ICT)

The tradition of heritage interpretation is moving away from purely conservational and educational goals to an entertainment and experience-oriented interpretative provision. New technologies are gaining prominence in museums to enhance visitors' mindfulness, subsequent learning outcomes and satisfaction. The application of information and communication technologies may manifest in different ways, depending on the circumstances of the particular ecomuseum.

To reach a wider audience and increase the number of visitors (with virtual ones), the ecomuseums can be interpreted in a virtual way. The application of virtual ecomuseums can have awareness raising, education, as well as artistic functions. Its main advantage is the flexibility of “exhibitions” and opportunity of remote access. ICT applications (like mobile apps, virtual tours, videos) can be valuable tools on interpreting traditions, knowledge and technics. They are not a substitute for real visits but can give additional knowledge and information. Their core value is the possibility to fit to different target groups’ needs.

The concept of gamification, namely the use of game design and mechanics to enhance non-game contexts by increasing participation, engagement, loyalty and competition, has great potential. Gamification can have crucial role in heritage education. One of the main advantages of ICT applications in interpretation is the opportunity for reconstructions. From the ecomuseum perspective its main field of use is the interpretation of already non existing tangible elements related to intangible cultural heritage in ecomuseums.

Currently, one of the most efficient ways of promotion is given by social media applications. They are fast and flexible enough to communicate with current and prospective audiences. Social media platforms, including Facebook, Twitter, Instagram, and Tumblr, provide diverse opportunities to share unique offerings to people around the world. Additionally, social media now allows the general public to see behind closed doors.

2.2 Cultural and creative industries

Cultural and creative industries produce many different types of positive spill-overs on the economy and society as a whole. For instance, promoting a more quality-oriented tourism, helping social cooperation, innovative forms of teaching or design thinking in all types of settings to the use of culture and creativity as a management tool. Creativity plays a signifi-

cant role in reinforcing tourism by offering an opportunity for economic diversification and raising the attractiveness of an attraction.

Shifting customer needs from tangible to intangible tourism (image, identity, lifestyle, atmosphere, creativity) strengthen the role of creative industries in ICH interpretation. The main determining factors of cultural and creative industries on intangible cultural heritage interpretation are:

- Tourism holidays are increasingly becoming creative spaces
- The context of travel becomes as important as the content
- The search for distinction/communion gives a primary role to everyday creativity
- Attention for new niches
- Heedfulness as a primary tourism resource

Contacts - References

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New ways of exploring cultural heritage: "Immagina Cervia"

Pilot Actions: Improving the enjoyment of intangible cultural heritage

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1. Action Plans targeting ecomuseums

In the framework of CULTURECOVERY, the realization of innovative pilot actions was aimed at putting the proper planning and concrete actions in place in order to raise the qualitative and quantitative opportunities to enjoy cultural heritage. According to the Joint Transnational Strategy for innovative intangible cultural heritage (ICH) preservation, recovery, promotion based on ecomuseums, each partner defined specific Action Plans targeting ecomuseums aimed at turning intangible cultural heritage into an economic resource. These Action Plans are intended to foster sustainable growth while respecting the environment and other resources surrounding the ICH and a place for new job opportunities.

The Action Plans are tools to improve the management, preservation and valorization of intangible cultural heritage. They promote combined activities and actions that are necessary for achieving these improvements. Some of these activities have been elaborated in detail as Pilot Actions. As such, they test the outlined strategies and put the theory into practice.

2. Pilot Actions for the preservation and promotion of intangible cultural heritage

The pilot actions for the preservation and promotion of ICH realized through:

- introduction of information and communication technologies (ICT) and creative industry applications with presentation of storytelling applications, creative design application, interactive applications on local traditions, multimedia reconstructions;

- participative activities to involve citizens, schools, young people, as innovative parish maps, participative decision making actions and approaches, participative processes on transfer of knowledge of traditional craftsmen, didactic schemes with mobile didactic showcasase on traditions, educational courses led by craftsmen and experts to transfer knowledge about traditional crafts, cultural walks and other than joint pilot action targeted to schools.

2.1 Joint Pilot Action targeting to schools

All partners participated in the joint pilot actions addressing schools. With the aim to involve young generations in the preservation of ICH we coordinated a joint participatory action addressed to schools. The following innovative activities to involve students and young people together with parents, families and citizens were implemented: didactic kit and CULTURVIDEO contest.



2.1.1. CULTURECOVERY Activity Book

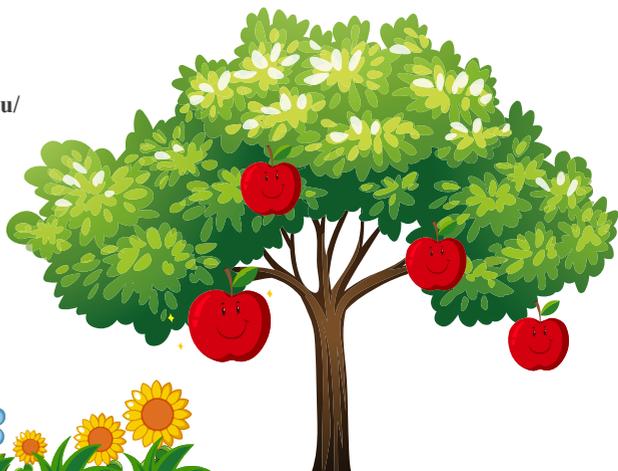
The didactic kit presents the work of nine ecomuseums and the elements of cultural and natural heritage that they preserve and interpret with their activities. Apart from traditional practices, knowledge and skills, the booklet also presents the flora and fauna that is interpreted by some of the ecomuseums. In this way, we strive to show the contemporary practices of heritage preservation that recognise the close ties between the natural, social and cultural habitat.

The didactic kit tools, designed by partner Batana, are kept inside an eco-friendly backpack (Eco-bag) distributed in the schools of partner areas and consists of:

- an activity book with presentations, insights and interactive activities related to all the European Ecomuseums involved in the project;
- a set of game cards consisting of 10 square-shaped cards, each related to the individual territories/ecomuseums involved, and 44 rectangular-shaped cards, each card representing different elements that compose the intangible cultural heritage of the territories/ecomuseums considered.



The booklet is available online
<https://www.interreg-central.eu/Content.Node/cult-book.pdf>



2.1.2 CulturVideo Contest

Territory-Landscape
Buildings-Monuments



Traditions-History-Culture



Natural Environment



CulturVideo was a video contest dedicated to the enhancement of the value of intangible cultural heritage. Started in early 2019, it was addressed to pupils of primary and lower secondary schools in the territories involved in the project.

The contest was organised as part of the CULTURECOVERY project dedicated to the preservation and RECOVERY of intangible CULTURAL heritage of Central Europe through Ecomuseums, as a driver of local growth. It involved partners from 6 different countries of Central Europe (Austria, Croatia, Italy, Poland, Slovenia, Hungary) and focused on the role of Ecomuseums (“living museums”) in the conservation and promotion of places and people’s identity.

CulturVideo aimed to support the dissemination of intangible cultural heritage, such as those traditions and memories which are “living expressions” of a community’s identity, in order to transform them in concrete, visible and clearly perceptible elements.

46 participants from 7 countries, 3 competition categories, 6 prizes, 8 jury members: these are some of the numbers of the Culturvideo competition, promoted by DELTA 2000 as part of the CULTURECOVERY project funded by the Central Europe programme.

Schools and students from the project partner countries participated in the competition with 46 videos characterized by local folklore, food and wine traditions, techniques and ancient works, typical crafts, images and landscape scenarios and local nature, historical re-enactments, stories and exchanges of jokes between grandparents and children.

The competition included two types of prizes: a special mention for the 3 videos that had received the most "likes" (on Youtube) in each category and a prize of the technical jury, formed by representatives of the project partners. The three short films that were ranked highest by the technical jury were awarded a free guided tour of museums and ecomusei of their territories, along with a mention of honor.



Link at graduated lists of winners

<https://www.interreg-central.eu/Content.Node/Culturecovery-videocontest-Winners-4.pdf>

All videos are online on the project’s Youtube channel dedicated to the CULTUREVIDEO competition <https://www.youtube.com/channel/UCEjMwDQvdseGc2N3fe0t3qw>

A final video about all the didactical activities has been realized and shared on project website, socials and you tube https://www.youtube.com/channel/UCEjMwDQvdseGc2N3fe0t3qw/videos?fbclid=IwAR2FuI0P9kVppqhx-2MsDkP2yLOfS_vvr9PZvHUmhrSCI2e0o-imvdhw9nbQ

Contacts - References

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PILOT ACTIONS

**"A PEOPLE WITHOUT THE
KNOWLEDGE OF THEIR
PAST HISTORY, ORIGIN AND
CULTURE IS LIKE A TREE
WITHOUT ROOTS"**

Marcus Garvey





Italy

**Preservation and promotion
of Intangible Cultural Heritage and parish
map development**

Municipality of Cervia, Italy



COMUNE DI CERVIA

Simona Melchiorri¹

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Introduction of Municipality

Cervia is a tourist municipality along the Adriatic coast, with around 30.000 inhabitants. Besides the local authorities' typical functions, Cervia has always paid attention towards the sustainable development, considering it in its wider meaning (economical, environmental and social).

It is very active in policies safeguarding and valorising the environment and its natural resources (sea, salt pans and pinewoods), as well as the historical-cultural heritage. Starting from the local Museum of Salt, Cervia has been experimenting the new concept of ecomuseum since 2013, promoting the participation of the whole community. Within the project, it can bring its experience at transnational level, particularly with regard to the participation tools and to the concept of "parish/landscape map", which gives the inhabitant the chance to represent their community, history and culture. Cervia is member of the coordination committee of the network of ecomuseums held by Emilia-Romagna Region and which brings inputs to government for the definition of a national law on ecomuseums.

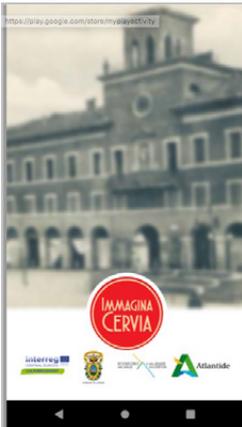
The City of Cervia has always been a city that interacts with the world and not just for tourist reasons, but to understand other cultures and to grow into a dimension in which its citizens feel citizens of Europe and of the world.

1. The Pilot action "Imagine Cervia"

1.1 The app Imagine Cervia

The Pilot action implemented by the LP is "Imagine Cervia" which is an App addressed to the promotion of hidden Cervia, and lead to discover a city of history and tradition. Many paths that can be developed through the App; the first of these has been dedicated to life within the Quadrilateral, a journey of dives and emergencies, in which the visitors are invited to activate all the senses to breathe the emotions of the past, making various stops during a walk around the city. The pilot includes an itinerary of experiential visit, an opportunity to explore the city of Cervia in a new, dynamic, engaging and truly "social" way, building a real experience for the visitors, through story telling and images.

The principle is to cross the historic center of Cervia "hooking" to the many insights made of a place, a building, a detail, a character, offering in those sites, and only in those sites, particular and different experiences. The goal we want to achieve is to tell the city of a time simply by approaching a place, an object, a building, offering the opportunity to immerse yourself in another era thanks to images, sounds and stories. It is a "tailor made" project, that is a non-prepackaged, original and representative of the territorial and socio-cultural context that wants to represent and disseminate.



The APP

1.2 The application of the new technology: iBeacon

The contemporary visitor (tourist, citizen) is constantly connected to his smartphone. The challenge of tourism linked to new technologies of proximity is to seize a new opportunity: to provide visitors with targeted and exhaustive information through the nearest, familiar and reliable channel, or the mobile device. The App uses the iBeacon technology: beacons are geolocation devices that are starting to spread, finding new and original applications in the tourism sector as well. The iBeacon technology allows the transmitter (beacon) and receiver (smartphone) to work together. Thanks to Bluetooth, and via an ad hoc installed app that recognizes their signal, they transmit information to nearby smartphones. These transmitters allow the user to receive information, maps or any other content in a precise place at a specific time.

With the beacons it is the city itself that speaks to the visitor when it approaches a monument or a place of interest. In practice, the beacons, placed in strategic points of the city, can send any information to the user who passes by with his smartphone.

In the journey, the user, approaching a place where a device will be placed, will be able to hear the sounds of the past (the square, the street vendors, the games of the children in the yard), the story of a famous Cervese character linked to an episode of his life, or he will still be able to see what he was seeing "live" 100 years ago, 200 years ago. Ultimately it will be catapulted into another era by living live what they lived, saw, felt the inhabitants of Cervia.

The proposal of iBeacon technology is linked to the possibility to allow the definition of infinite "personalized" routes and, compared to other technological solutions with greater scenic impact but with a higher installation cost, allows a greater investment in the production of interesting and high value contents.

1.3 The impacts of the application

"Imagine Cervia" is an extremely simple application. The approach to the development of the contents and the technological interface has been linked to the target of the intervention: the tourists and the local citizens. The main benefits will be linked to the improved know-how and new ICT application that can be promoted as strength of the Cervia territory

and it can be applied in a wider contest and in additional locations, leading to a leverage of additional funds.

In addition, other benefits will be to facilitate the orientation and identification of the sites of interest, ensure safety in navigating the routes, appropriately address them to events on the calendar, make aware the tourists of the territory and cultural resources and finally, making it become an actor of an experience to be shared collectively within a community.

In order to increase the participation of the schools, the supply of tablet on which the story telling ICT application has been provided, in order to enlarge the benefit of the pilot. The same tablets in the summer can be made available to the public and be used in guided tours of the city organized by the Ecomuseum.

2. Project visibility

The proposed itinerary is an immersive route for the visitor and at the same time non-invasive for urban furnishing and for the historical center. With starting point located in Piazza Garibaldi (ideal location to leave for the visit to the quadrilateral and for the possibility of using the WiFi to download the story telling ICT application), the path includes the new installation of a panel that presents the project, illustrates the modalities to download the app and offer directions to start the city journey. By downloading the story telling ICT application the visitor will be recalled by the beacons devices, therefore the sound of notification on the smartphone will communicate that in that position there is the possibility of plunging another dimension, and display a list of stories of true life connected to that place.

The choice of using the beacons devices, which can be installed on already existing supports, makes the authorization process easier and does not further burden the urban context with new installations.

2.2 The app sustainability

Main element of transferability and sustainability is linked to the technology identified for the pilot implementation, which offers the possibility of implementing the path created, with new ones (by theme, by target, etc.) with a small investment, since the story telling ICT application to download and use is always the same. Additional installations, when new paths will be identified, can be placed on any other support (illuminations, shop windows, directional signs, etc.) adding the logo of "Immagina Cervia". In addition the Beacons are devices can be also applied to indoor locations (museums, churches, historic buildings, etc.).

The use of iBeacon technology can be easily applied to other territories based on the same technology, the managers of the app have only to decide the locations and develop the history of the installation, thus creating a flywheel with virtuous effects for the whole territory and awakening in the public of the users the familiarity towards places of their own identity.

3. Parish map development

The Municipality of Cervia addressed to the improvement of public-private cooperation concepts to include new ICH offer developed in the tourism offer has been implemented by the Municipality of Cervia with the main aim to develop a parish map.

In order to lead to the parish map meetings and laboratories have been organized: the first one on GOOD PRACTICES AND INVOLVEMENT FORMS FOR THE COMMUNITY. It was a world café laboratory addressed to facilitators of the Ecomuseum of Salt and Sea of Cervia. The goal of the meeting was to share and discuss the good practices tested in other European countries by CULTURECOVERY partners on the recovery and the enhance of value of intangible cultural heritage and their transferability in the context of Cervia.

The second had the main topic on LISTEN NARRATE CREATE. It was an open space

2.1 Parish map impacts

One of the tools useful for the development of the local territory by the Ecomuseum actions with the involvement of the local stakeholders is the parish map, a participatory mapping of a landscape, resulting from a shared reading of the tangible and intangible heritage. Through the parish map ecomuseum reached the following impacts:

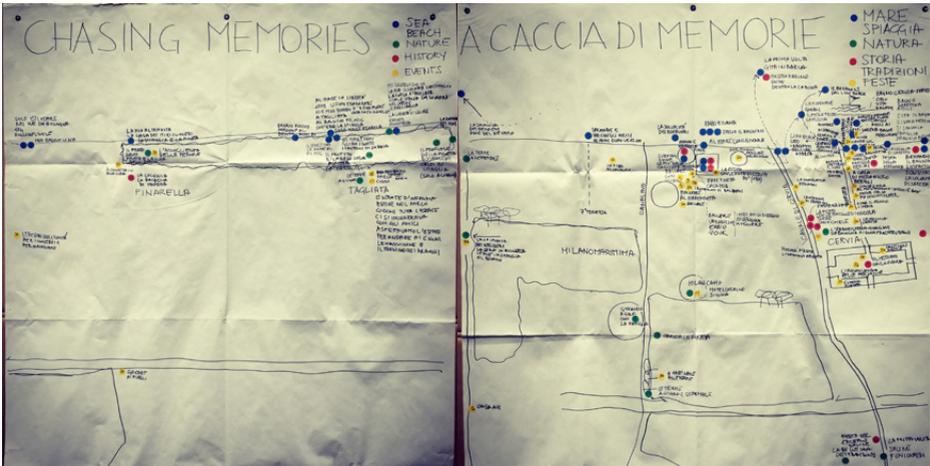
- the realization of the participatory inventory of the heritage – realized in synergy with the Action plan of the ecomuseum
- the activation of community projects for the care and good use of the heritage.

These goals allowed to obtain positive changes on the “invisible landscape” that indirectly, improved the visible landscape and the promotion of the territory and the improvement

of the awareness of the potentialities of the local territory.

Thanks to the different target and to the involvement of the main local actors via a participative approach the LP was able to ensure the impact on the local territory leading to the parish map development.

The action is easily transferable and reproducible in other countries and regions, thus it arises firstly from the initiatives and the ideas and then from the interviews and the material put at the disposal from citizen and tourists. The Pilot Programme identified for the development of the parish map is the main element transferable to other territories, since the parish map setting-up is an expression of community values and community learning, of memory and local learning.



Examples of chasing memories tool

The parish map is sustainable since is based on a bottom-up approach and based on a participatory approach, and then the community itself will guarantee the sustainability of the activity. In making a parish map the stakeholders come

together to develop the frame they prefer and they will support also in the future, ensuring the sustainability of the community promotion and preservation.



Examples of chasing memories tool

Contacts - References

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Italy

The Ecomuseums of the Po-Delta area

DELTA 2000 LAG and Local Development Agency, Italy



Gruppo di Azione Locale

Angela Nazzaruolo¹, Marzia Cavazzini²

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²Project Manager DELTA2000 LAG and Local Development Agency, Ostellato – Ferrara, Italy

Introduction of Municipality

DELTA 2000 is a limited liability consortium of local economic and social stakeholders. It works as Development Agency and Local Action Group for the economic development of Po Delta Park protected area in the Emilia Romagna Region, the most important wetland in Europe and recognized Man and Biosphere MAB UNESCO. DELTA 2000 operates primarily in the management of community projects.

DELTA2000 main activities include the management and execution of the implementation of the LAP LEADER of the Rural Development Programme 2014-2020. In 2016, it was also recognized as Fisheries Local Action Groups (FLAG) of Emilia-Romagna Coast.

The mission of Delta 2000 is to promote the integrated development of local resources and economic activities aimed at recovering local environmental, social and cultural resources. The purpose is to start a local development process based on self-determination of local communities.

The participation of DELTA 2000 in the ECO-MUSEUM project is finalized to:

- Involve the network of Delta ecomuseums in the adoption of specific strategic and action plan of preservation, recovery and promotion of ecomuseums.
- Upgrade the competence of operators, facilitate awareness and knowledge / young adults training to create new employment
- Innovate and modernize the actual management models for a new and more attractive offer
- Involve and training of the local association of voluntaries in ecomuseal management in the structured forms
- Learn by the exchange of experiences and best practices

3. Ecomuseums of Po Delta area

In the territory of Po Delta area there are 3 eco-museums: Ecomuseum of Marsh Herbs of Bagnacavallo (Ravenna), Ecomuseum of Woods and Deer in the Municipality of Mesola (Ferrara) and Ecomuseum of Argenta (Ferrara).

a. Ecomuseum of Marsh Herbs of Bagnacavallo (Ravenna)[2].

The Ecomuseum of Marsh Plants is located in Villanova di Bagnacavallo (Ravenna), on the left bank of the Lamone River. In ancient times this area was part of a complex system of waterways and wetlands which extended to

the Adriatic coast. The first inhabitants began to exploit the modest marsh grasses which grew spontaneously and abundantly (bulrush, lakeshore bulrush, sedge, common reed) to create different types of artefacts. Over the centuries this original form of handicraft grew to become, in the nineteenth and twentieth centuries, one of the major businesses in the area. The artefacts were made by all the community members, from children to the elderly, and they offered employment and supplementary income to women. Nowadays, the ecomuseum preserves the memory of this production with its collection.



b. Ecomuseum of Woods and Deer in the Municipality of Mesola (Ferrara) [3].

Bosco della Mesola Ecomuseum is part of the Po Delta River Regional Park. It is a protected area characterized by a great variety of landscapes: • woods, • marshes, • flooded forests, • fresh and brackish water • and the Este Castle as the dominating feature.

Boscone is also nearby – it is one of the ancient forests of the Adriatic coast dating back to the 1st century AD and is also the northernmost Maquis shrubland in Europe. The ruler of this forest is *Cervus elaphus* – an indigenous deer species living together with other animals in this area. Besides visiting the forest, you can also explore Massenzatica's dunes, an area of great geological importance.

i. Castello Della Mesola And Museum of The Deer

Built in 1578 by Duke Alfonso II d'Este and designed by Marcantonio Pasi, Castello della Mesola features four majestic towers and is a cross between a luxurious residence and a fortress. The Museum of the Deer is on the top floor.



c. Ecomuseum of Argenta (Ferrara)[4]

The Argenta Ecomuseum, located within the Po Delta Nature Park, consists of three facilities (museums) that together form a whole. Museo delle Valli was opened in 1991 and was recognized as "Museum of the Year" in 1992 by the Council of Europe. It is the organizational centre of the whole ecomuseum. It offers an overview of the culture, traditions and environment of the whole territory. It consists of two sections: the historical and anthropological one, which shows the evolution of the territory and the way of life and work in the past, and the other one dedicated to natural sciences that proposes a journey through the four natural environments of the Campotto Oasis. The Museum of Reclamation, which is located at the Sairino hydropower plant, illustrates the water supply system, the artefacts, the machinery and their operation and tells the millennial history of the relationship between man and water. Already partly opened in 1994 (the water pump room was open for the public), it was completed in 2002 when the whole complex and the outside area were open to the public. It is an excellent example of industrial archaeology



Contacts - References

[9] DELTA 2000, Strada Mezzano 10 – 44020 Ostellato (FE), Emilia-Romagna, Italy. Phone +39 0533 57693 – 4 – E-mail info@deltaduemila.net ; Website www.deltaduemila.net

[10] Ecomuseum of Marsh Herbs of Villanova | Bagnacavallo (Ravenna) Via Ungaretti 1 – 48012 Villanova di Bagnacavallo (RA), Emilia-Romagna, Italy Tel. +39 0545-47122 – Fax +39 0545-47950 – E-mail: erbepalustri.associazione@gmail.com . Website <https://www.erbepalustri.it/>

[11] Ecomuseum of Argenta (Ferrara), Via Cardinala, 1/c - 44011 Campotto di Argenta (FE), Emilia-Romagna, Italy, Phone +39 0532 808058 ; E-mail info@vallidiargenta.org; Website <http://vallidiargenta.org/>

[12] Ecomuseum of Woods and Deer in the Municipality of Mesola (Ferrara) Ref. Gruppo Mappe di Comunità di Bosco. Piazza Vittorio Veneto 25, Bosco Mèsola, Emilia-Romagna, Italy, <https://www.facebook.com/pg/gruppomappebosco/>





Hungary

The Pilot Projects of the Balaton Ecomuseum

Lake Balaton Development
Coordination Agency, Hungary



**Sandor Némethy¹,
Zita Könczölné Egerszegi²**

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²Lake Balaton Development Coordination Agency – Siófok, Hungary

About Balaton Ecomuseum

The ecomuseum is a landscape area developed as an open-air museum that integrates the elements of the natural environment and ecosystem services, the cultural heritage of the landscape, into a holistic unit, focusing on the identity of a place with the aim of ensuring the well-being and development of local communities.

The new concept of a landscape-based ecomuseum is truly multidisciplinary, as it encompasses environmental science, ecology, organic farming, climatology, geology, the social aspects of sustainable agricultural production, economics and European integration issues in the protection, development and sustainable development of cultural landscapes. The Balaton Ecomuseum is also based on such a cultural landscape concept, its area includes Lake Balaton and its entire catchment area, the wine regions of the Balaton Wine Region, the southern areas of the Bakony - Balaton UNESCO Global Geopark and the Balaton Uplands National Park, where we work closely together to develop the tourist offer of the Balaton Ecomuseum.



Lake Balaton: A cultural and natural hotspot of Hungary

The current, first program offer (which is constantly expanding in parallel with the development of the eco-museum) includes the introduction to the natural geography and ecology, flora and fauna of the Lake Balaton Ecomuseum, the wine regions of the Lake Balaton Wine Region, herbal culture, handicrafts, ceramics, textile art, wood carving, crafts related to folk architecture, etc., thematic tours on the past and present of agriculture, forestry and fishing, the history of sailing on Lake Balaton, equestrian tourist attractions, historical and cultural history tours. Several of the programs listed here contain previously established facilities, but they present the thematic sights of the eco-museum in a completely new context, on several scales, together with other, smaller, previously unknown units within the organization of the Balaton Ecomuseum.

1. Pilot projects realized

1.1 Pilot Action 1

Inventories are being carried out continuously, in order to produce a complete catalogue/database of natural resources: landscape sites, thermal waters, bath opportunities, mineral water springs, geodiversity and biodiversity (sites to visit and protected sites, not for tourists), particularly important plant species (including herbs and spices), wild animals, bird sanctuaries.

Similarly, a well sorted inventory and database with specified categories of touristic products offered in the region and objects or special places suitable for touristic product development has been carried out. Another objective is the development of touristic products with interactive facilities to present the ICH linked to the natural resources, the built heritage and the local and regional history and setting up the management structure of the ecomuseum.

1.2 Pilot Action 2

The key areas of responsibilities have been identified and the proposal of the management structure of Balaton Ecomuseum based on the aforementioned strategies and the key stakeholders regarding the steering committee and formulating the founding charter of the organization is ready. Taking into account the size of the ecomuseum and the corporate stakeholders therein, issues of corporate social responsibility (CSR) have been properly addressed. The operative organisation is the Lake Balaton Development Coordination Agency, responsible to the steering committee of the Ecomuseum.

1.3 Pilot Action 3

Constructing the plans of a landscape observatory in order to provide monitoring and decision support system for the whole landscape unit, even outside the ecomuseum, due to increasing tourist pressure and regional infrastructural development programmes. The

functions of the landscape observatory:

1. To establish criteria for the adoption of measures for landscape protection, management and planning.
2. To identify criteria for establishing the landscape quality objectives and the measures and actions necessary in order to achieve these targets.
3. To establish mechanisms for the observation of evolution and change in the landscape.
4. To propose actions aimed at the improvement, restoration or creation of landscape.
5. To prepare landscape catalogues in Catalonia in order to identify, classify and qualify the various existing landscapes.
6. To promote social sensitisation campaigns with respect to the landscape, its evolution, functions and change.
7. To divulge studies and reports and establishing working methodologies in matters of landscape.
8. To stimulate scientific and academic collaboration in matters of landscape, and the interchange of work and experiences among specialists and experts from universities and other academic and cultural institutions.
9. To follow-up European initiatives in landscape matters.
10. To prepare seminars, courses, exhibitions, and conferences, as well as publications and specific information and training programmes on landscape policies.
11. To create a documentation centre open to everyone.

1.4 Pilot Action 4

Collection, cultivation and processing of medicinal plants, herbs and spices in the Balaton Ecomuseum coordinated by Zánka Herb Valley Visitor and Training Centre.

The development of the educational network and scientific research platform for herbs and spices has created unique educational and tourist attractions in the Balaton Ecomuseum, led by the Zánka Herbal Valley Visitor and Training Centre. The use of herbs and spices has historical roots and is an important part of our cultural heritage. The world of herbs and spices offers visitors historical, geographical, literary, and culinary experiences while educating them informally and playfully using the principle of ‘learning by doing’.

Furthermore, the medical effects of many agricultural crops should be better understood, such as the grapevine, which is being investigated for its medical compounds or the medicinal properties of other fruits and vegetables not sufficiently known to the general public. Therefore, the culture and interactive education of the collection, cultivation and use of medicinal plants, herbs and spices applying a learning by doing approach and a network embracing the whole area of the Balaton Ecomuseum has been developed and made available in cooperation with Zánka Herbal Valley Visitor and Training Centre. Starting from the

already well-established Zánka Herbal Valley, a network of herbs has been built for the collection, preparation and processing of herbs and spices, as well as potential development objects in this field.

The identification of thematic herb-spice routes and the construction of educational routes, ICT technologies and interactive educational programs through the creation of guides, e-guides and mobile applications form the backbone of the program. Special interactive portable game-boxes have been created for this pilot action, presented at strategic meetings, and tested at schools.

The facilities of the Balaton Ecomuseum are being continuously developed for a wide range of target groups of all ages, nationalities and qualifications.

Contacts - References

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Educational courses at Herb Valley



Slovenia

The Pilot Actions of the Municipality of Pivka

Municipality of Pivka, Slovenia



Polona Vadnjal¹

¹Municipality of Pivka - Pivka, Slovenia

Introduction of the Municipality

Municipality of Pivka is a small municipality in Slovenia in the Pivka Basin in the Karst region. On area of 220 square kilometres lives 6 thousand inhabitants.

The Municipality of Pivka employs people of diverse backgrounds and knowledge, who, besides local development, focus also on natural resources and natural areas of development and some other environmental issues.

Thanks to the participation in the project Culturecovery, Municipality of Pivka benefited from the experience of the skilled partners and upgraded the network of the Ecomuseum of the Seasonal Lakes of Pivka based on the "mysteries" of 17 intermittent karst lakes which not only enlighten the Karst phenomena and its seasonal lakes, but also gives a greater, deeper understanding of local diverse valuable intangible cultural heritage.

The Ecomuseum was the core of all project activities, where relevant stakeholders and target groups were involved.

1. Analysis, strategy for preservation and recovery of ICH through ecomuseums & Capacity building and innovative management models for preservation, recovery and promotion of ICH

In the first work package we focused on analysis for preservation and recovery of intangible cultural heritage (ICH). According to jointly defined method, we have collected information and examined already available standard management model of ecomuseum, identified intangible cultural heritage elements and safeguarding actions which are carried out, collected best practice and we did SWOT analysis on ecomuseum in the field of preserving and sustainable use of ICH.

In 2018 we have implemented one participative programme through three thematic workshops – first on Effective and sustainable management, second on Intangible cultural heritage and local identity and third on Incorporating local identity into the design of tourism offer with the help of the creative industry and ICH.

In the second work package cultural recovery model for the management of Ecomuseum was made. We have organized workshop to present the model to public and private sectors and collect feedbacks and inputs to fine tune and adapt them in view of consequent endorsement.

We have also organized a set of three trainings in order to improve Ecomuseums' managers' and operators' capacities, promoting proper strategies and action plans for the preservation and valuation of intangible cultural heritage.

The project's innovative management model is based on a tight cooperation between public and private organizations – working together for an effective management, using different

approaches of management and solutions on how to preserve ICH, by using ICT and creative industry to raise quality and appeal of intangible cultural heritage with respect of the local environment to create a responsible tourism offer

We gained a lot of information on how to best apply the management model in our local territory and we will adjust and use it accordingly.

2. Action Plans for the improvement of qualitative and quantitative enjoyment of ICH through ecomuseums

The third work package was aimed at putting in place proper planning and concrete actions to raise the qualitative & quantitative possibility to enjoy ICH. According with the JSPC, we defined Action Plan targeting ecomuseums (APE) aimed at turning ICH into economic resource to foster sustainable growth while respecting the environment and other resources surrounding the ICH, and a place for new job opportunities.

2.2 Pilot actions

The first pilot action was directed towards better use of creative industry and information communication technologies to preserve,

represent and communicate ICH. Creative design was used to communicate ICH, thus making it livelier and more interesting to people.

So, we created our interactive exhibition entitled “Snippets of Intangible Cultural Heritage in Pivka”. It is an original, creative and interactive approach of displaying a part of Pivka's intangible heritage.

In our presentation, we tried to present the still living customs in Pivka, that is, different practices, know-hows and knowledge that we have presented over the seasons - winter (practices: “tepežkanje”, “koledovanje”, carnival,...), spring (Brkini Easter Eggs, “Velika peka”), summer (medicinal plants - connection to the time of bonfire, “shodi”) and autumn (storytelling, fairy tales and stories). The exhibition is interactive in the sense that the viewer can not only read, but also listen, watch, touch objects and thus easier understand, feel, think about, evoke memories and compare the presented customs with the customs in the place of her or his origin.

We got a very positive feedback on our exhibition, visitors were excited and loved the interactive concept we used, inventing a (new) way of showing (“old”) intangible cultural heritage. People are proud of their heritage, even more so if it is presented in such an attractive, interactive and interesting way.



The second part of pilot action was in the field of participatory activities for the better involvement of active locals in the recovery, interpretation, maintenance and transfer of knowledge of traditional craftsman to ICH. Through a cooperation with bearers of ICH, Pivka has organized the transfer of knowledge on making the Brkini Easter eggs, and also on making dry-stone and stonemasonry.

Participants loved it and were excited to learn the skills and accepted the knowledge, which was transferred to them from the carriers of the local ICH of our area.



Furthermore, the Ecomuseum also implemented a pilot action targeting schools to teach them about the importance of ICH through a didactive kit and as a preparatory for an international contest involving our pilot area based

on the production of “amateur” viral videos on the ICH.



Acknowledgements

Through the project we got a very positive feedback from all the stakeholders involved in the process. All expressed there is strong a need for keeping the good work on our part – in connecting all the different stakeholders and also on taking care of a good public-private cooperation which is a key part of continuing the already started activities and fortified ties between all involved in the project activities. Also, the ICH itself needs to be taken care of in order to preserve it and also to transfer it to future generations in order to help keeping it alive.

Contacts - References

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Croatia

Ecomuseum House of Batana

Association-Ecomuseum House of Batana, Croatia

Tamara Nikolić Đerić¹

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**Introduction of Assotiation/
 Ecomuseum**

Ecomuseum Batana is inscribed in the UNESCO Intangible cultural heritage (ICH) Register of good safeguarding practices. It has been working for 14 years in the field of ICH and cultural tourism. The ICH elements which are at the core of Ecomuseum Batana’s safeguarding activities relate to maritime intangible cultural heritage including knowledge connected with nature, traditional boatbuilding, Mediterranean diet- local gastronomy based on fish catch, bitinada singing and local indigenous language- istrioto.

The Ecomuseum was the core of all project activities, where relevant stakeholders and target groups were involved.

1. Analysis, strategy for preservation and recovery of ICH through eco-museums & Capacity building and innovative management models for preservation, recovery, and promotion of ICH

During the Culturecovery project we have realised 3 participative workshops based on storytelling, new media, cultural tourism and general information on local traditions through wich participants developed different ideas.

The first was dealing with the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, and how to empower, educate and motivate the local community to preserve its "living culture" through the Culturecovery project.

and private organizations – working together for an effective management, using different



The second workshop was held for more than 20 participants and included a unique heritage walk through Santa Croce Street reviving Rovinj’s past through warm personal stories of Anna Delia Quarantotto and specific tips of Iva Silla (Kazivačica – Storyteller), a heritage interpretation trainer, which aimed at designing and successfully performing quality interpretation tours and upgrading local tourism offer.



“Technology is not the aim but the means for safeguarding heritage and making it interesting to tourists, as well as children and young people.” This is the highlight of the third Culturecovery workshop held in Coworking Rovinj-Rovigno and organised by the Batana Eco-museum. Numerous engaging and practical tips presented by three lecturers prompted a lively debate among the participants. Some excellent suggestions ensued that in a creative and refreshing way put technology in the service of the safeguarding of Istrian heritage.

After the three mentioned workshops, we organized a presentation of private -public cooperation for 20 participants, tourism ope-

rators, SMEs, ecomuseums, cultural associations, environmental associations, representatives of civil society, with the conclusion that the tourist offers of the Batana ecomuseum are and will be further developed according to the national and international good practices models, including the best practices of our Culturecovery partners projects. The last workshop was held for the Ecomuseum employers. The small group format was very fruitful as it strengthened the capacities of the employees, strengthened their bond by detecting and understanding who is in charge of what and finally as it generated a good draft partnership agreement to be presented to the school.

2. Action Plans for the improvement of qualitative and quantitative enjoyment of ICH through ecomuseums

During the Culturecovery workshops which demonstrated strong participatory methodology, we realised that safeguarding activities conducted till now (documentation, education, boat building, awareness raising through events and interpretation through interactive exhibition) could and should be more inclusive for locals but also guests.

The general opinion that arose within the Culturecovery workshops framework was that we lacked innovative methods in education and sustainable tourist offer. A strong digital shift was detected as necessary if we wanted to attract new members, practitioners, and guests.

Based on research, interdisciplinary collaboration, participatory approach, methodological and digital shift, the action plan aimed at reaching new public among local inhabitants and Rovinj visitors with the goal to educate and inspire future heritage-admirers providing grounds for mutual respect, sustainable tourism, socialization and ground-breaking safeguarding measure.

2.2 Pilot actions

The Pilot action was therefore oriented towards a digital shift providing education and sustainable tourism. By mapping local traditional knowledge regarding sea/ maritime realities we have developed an application based on personal interpretation and storytelling in collaboration with the local community and bearers of ICH. The application followed the maritime path already defined by the Ecomuseum and included 13 new spots of interest, from the Rovinj archipelago and old historic town. The action plan included several actions: recognising of terrain/ research, audio recording of stories and knowledge, software development of the guide and interactive map and promotion activities.

In “popolana del mare” (the humble sea woman), as the city of Rovinj is often called, everything has always been oriented towards the sea. The Association 'House of Batana-Casa della batana' based on ecomuseological principles, valorises, interprets, and presents the maritime heritage of Rovinj and has been doing so since 2004. Now, part of this vast research was combined in an application which usage helps tourists but also local people to actively learn about our city.



Batana's heritage walk takes you through 20 maritime points of Rovinj. It includes points that can be seen on land, by walking, but it also includes points that require exploration by the sea. In addition, the application offers the possibility of learning the maritime heritage from the commodity of your own home (which is provenly helpful in this peculiar times).

Audio, video, and textual descriptions of the locations, together with the photographical images of the city, beautifully portrayed by Dalibor Talajić and archival visual materials are revived by augmented reality technology. The utilisation of new technologies offers users a glimpse of our beautiful town as it once was, but it also makes the digital guide interesting for younger generations and future ICH lovers. The application, made in English, Italian and Croatian, is suitable for both tourist and locals.

The special value of the application is reflected in the use of the local Rovinj dialect - Ruvignis - through recorded anecdotes, citing toponyms and original Rovinj's musical backgrounds- Bitinade (which are also inscribed on the local list of the ICH).



Thanks to the GPS coordinates of the locations, 'Batana's Walk' not only offers the opportunity to get to know Rovinj's maritime and cultural heritage, but also serves as a guide through the city and the Rovinj's archipelago.

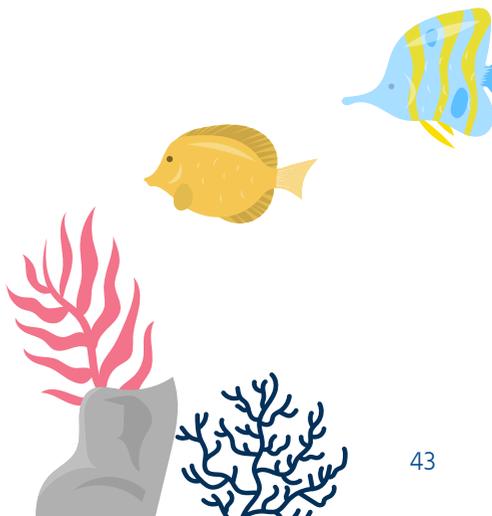
Furthermore, but not less important, the Ecomuseum (as all the other partners did), also implemented a pilot action targeting schools to teach them about the importance of ICH through a didactic kit and as a preparatory for an international contest involving our pilot area based on the production of "amateur" viral videos on the ICH.

Acknowledgements

The Interreg Central Europe project CULTURECOVERY offered us The Association-House of Batana, a unique opportunity to elaborate novel approaches for the safeguarding, revitalisation and promotion of intangible cultural heritage. The project activities were carried out on a municipal and regional level and focus on ecomuseums as local mediators in safeguarding intangible cultural heritage. The bearers of ICH practices, the employees and the general public were very contempt in taking part in all the activities done through the Culturecovery project.

Contacts - References

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Croatia

**Public-private cooperation in the service of
the protection of Intangible Cultural Heritage**

Municipality of Mošćenička Draga, Croatia



MUNICIPALITY OF MOŠĆENIČKA DRAGA

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Ecomuseum of Mošćenička Draga and municipality of Mošćenička Draga

The municipality of Mošćenička Draga is a small municipality located in the western part of the Kvarner Bay. It stretches over an area of 16 km and includes 14 settlements. It is an area of rich historical and cultural heritage dating back to the 12th century BC. Kr, when these areas were first inhabited in prehistoric times.

Fishing is the oldest and most original profession that has today developed into a modern fishing fleet of various boats. In recent decades, tourism has become a trademark of the municipality along with fishing. Tourism is becoming a tool for the protection and preservation of the rich intangible heritage of this area.

The task of thoughtful and sustainable preservation and management of the cultural heritage of the area is performed by the Ecomuseum of Mošćenička Draga. Numerous entities are currently involved in the management of the intangible cultural heritage in the working area of Ecomuseum, starting with Municipality Mošćenička Draga and Mošćenička Draga Tourist Board to different local associations.



1. Intangible cultural heritage elements and safeguarding actions

The area in which the Ecomuseum operates is marked by five separate components: Perun's world, Moščenice - a living historical town, Brseč - a town on cliffs and the birthplace of the writer Eugen Kumičić, Kraj - the end of Moščenice commune and the birthplace of the writer Viktor Car Emin, and fishing and maritime heritage of municipality of Moščenička Draga.

Components consists of elements "inside the walls": two permanent exhibitions in Moščenice and Moščenička Draga; elements "outside the walls" refers to number of shorter and longer hiking, hiking and hiking trails, old paths and paths that are places of interpretation of various heritage themes; the third elements various events, celebrations, a program of live history, educational activities, activities of lifelong learning and so on, based on the direct participation of participants in the experience of heritage.

Action plan

In purpose of reaching effective and sustainable management of immaterial cultural heritage, Action plan for Ecomuseum of Moščenička Draga was thought-out. The action plan was the final document produced by a multi-month analysis, when the current model of eco-museum management, stakeholders and SWOT were analyzed and the intangible cultural heritage and the previous safeguarding actions were identified.

The action plan consolidated the work done so far and set the following specific goals: (1) evaluation, preservation, interpretation and presentation of the local cultural heritage and transfer of the traditional skills and (2) systematic awareness and education of the local population for the process of appropriate and sustainable use of local natural and cultural heritage to create value added.

Following the new trends in the behavior and

habits of the target group, in line with the vision of the Municipality of Moščenička Draga and the Ecomuseums Moščenička Draga, the implementation of the Action Plan is directed at the innovative interpretations of the intangible cultural heritage.

The implementation of the Action Plan focuses on ICT, creative industries and participatory processes. Efforts are focused on actively involving younger generations in preserving tradition and creating additional content of cultural interpretation for local people and tourists.

2. Pilot Actions

Three pilot actions were set to reach objectives set in Action plan: organization of Academy of old crafts, setting cultural walks and setting two info displays in urban area.

Academy of old crafts

Local school children had the opportunity to see and experience with their hands the traditional life of their ancestry. Agriculture, livestock tradition, fishing and agriculture are just a part of the intangible cultural heritage of Moščenicka Draga and surroundings that we are proud of and are happy to pass on to younger generations.

Workshops aimed to introduce pupils to planting and pruning olives, producing olive oil, preparing sheep for grazing, sheep feeding, planting and sowing crops, making fishing boats, mending nets, sewing sails and much more.



Culture walks

The purpose of the pilot action was to give the opportunity to the local population, visitors and tourists to get to know the heritage of the municipality by active sightseeing. Three themed walks supported by signs had been set up. (1) Signs placed on the beaches and along the coast present the visitor fishing and maritime heritage. Signs set in towns Moščenice and Brseč and abandoned village Trebišča tend to portray the life of a local resident, both then and now.

Signs are placed in attractive places and the visitor crawls with the cultural content and also the experience of nature.



Info displays

Local immaterial cultural heritage contained in all five separate components of Ecomuseum of Moščenička Draga (see Section 1 - Ecomuseum of Moščenička Draga and municipality of Moščenička Draga) is presented

on two info displays (multimedial totems) set in Moščenička Draga and Moščenice. Pilot action aims to combine and coordinate the use of new information technologies in order to better promote the territory and provide easier access to information. Content is visually and interactively designed in such a way as to instigate a memory recovery in the visitor, stimulate emotions and thinking. Different creative industries – both local, traditional and modern, were used to make an output that will show the interlace between the old, primordial and new. Multitouch applications offers the option of attractive immaterial cultural heritage presentations - picture, video material, PDF brochure, diverse maps, with interaction with user ecc.



Contacts - References

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Austria

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¹Rural Development Agency of Styria

Rural Development Agency of Styria

The Rural Development Agency of Styria (Landentwicklung Steiermark) was founded with the aim to sustainably strengthen Styria's rural areas through the active participation of the public. In cooperation with local stakeholders, the Agency has contributed to creating dynamic rural areas worth living in.

As a partner of Styrian municipalities, the Rural Development Agency has organized civic participation processes to support rural development. The main objective has been to help local communities make full use of their economic potentials while preserving their values, and creating a balance between economic, social, and environmental interests. This is achieved by activating the citizens' self-responsibility, by creating networks and by fostering the cooperation between local and regional stakeholders.

1. A Styrian Ecomuseum

1.1 The Styrian Cultural Heritage Network

Being an abode of tradition and folklore, the Austrian federal state of Styria is extraordinarily rich in cultural heritage. While intangible cultural heritage (ICH) is already an important component of the cultural identity of Styria, cooperation in the field of intangible heritage preservation has mostly been limited to selective activities in municipalities or to small-scale regional initiatives (e.g., tourism associations). Intangible cultural heritage continues to be primarily preserved within families or within the framework of local associations.

Intangible cultural heritage in Styria – as in the rest of the world – is threatened by globalization and cultural homogenization which often supercede these familial bonds and local structures. Due to that, three Styrian municipalities (Krieglach, Puch bei Weiz and Trofaiach) decided to join their forces to actively preserve their local intangible cultural heritage. The Cultural Heritage Network constitutes the centrepiece of the Styrian ecomuseum, which acts as a decentralized cooperation project between municipal stakeholders dedicated to the preservation and promotion of intangible cultural heritage.



The common logo of the Styrian ecomuseum

1.2 Collect, Preserve, Convey

The network's main objectives have been to protect and to promote heritage through local stakeholders, to foster the identity of rural communities, and to exchange experiences between the members of the network. Local steering committees consisting of representatives from the municipal administrations and local associations were tasked with heritage protection on-site: Namely to collect, preserve, and convey local intangible cultural heritage.

The steering committees identified and collected topics of cultural heritage which have (or had) been practiced locally. As the awareness within the communities increased, so did the efforts to actively preserve their intangible cultural heritage. This included analysing the collected data and identifying the urgency of each collected element. Local stakeholders then elaborated how this intangible cultural heritage could be preserved best within their community. In all three municipalities, the method to bring together the old and young generations was deemed as the most suitable way to sustainably preserve intangible cultural heritage.

1.3 Reviving the 'inter-generational contract'

Children are the future of cultural heritage. In Styria, the transfer of knowledge and skills held by older generations to the youth has been at the very heart of the project. The involvement of local educational institutions

(schools and kindergartens) was just as important as the age-appropriate introduction of the children to the different topics.

As the future bearers of knowledge and skills, children play a key role in preserving intangible heritage. At the same time, the role of older generations is equally important as they are the ones who can share and teach heritage. In the past, this 'inter-generational contract' – the old teach, the young learn – was deeply engrained in every community's way of life and guaranteed the transmission of heritage from one generation to the other. This special inter-generational bond, however, has continually weakened as children's learning shifted from informal to formal education. Additionally, many elements of intangible cultural heritage lost their immediate practicality in day-to-day life and, therefore, ceased to be transmitted.

The primary goal was to revive this inter-generational contract by introducing children and adolescents to intangible cultural heritage and inspire them for the cause of preserving it. This was primarily done through practical workshops by local educators. Amongst others, the children of the Cultural Heritage Network attended courses about handicraft, singing, dancing and local folklore, and were taught traditional knowledge and local traditions. With the help of these activities, the young could reconnect to the old. In this way, traditional manner of preserving and promoting intangible cultural heritage could be re-established.



Old and young revive intangible cultural heritage together



2. Cultural heritage in the 21st century

2.1 Heritage promotion through digital channels

At first glance, the ongoing process of digitalization poses a threat to intangible cultural heritage as it is perceived to substitute the analogue world of ‘hands-on’ heritage with a global, digital homogeneity. At second glance, however, digital channels are a great opportunity for heritage preservation. If implemented sensibly, the advantages of the virtual world (e.g., storage, accessibility and versatility) can become useful tools to preserve and promote intangible cultural heritage.

2.2.2 Online storytelling

Spreading knowledge, local traditions or crafts online can be a meaningful supplement to safeguarding local intangible cultural heritage. The basis for this approach, which was practically implemented by the Cultural Heritage Network, is a digital archive. In this archive, the documented cultural heritage of a community is stored digitally. The idea behind this approach is to document a specific cultural heritage element by using technological devices (video, audio, photographs, text) and then store it in a digital archive. In this way, the digital archive may play an essential role in the sustainable documentation and preservation of cultural heritage.

Closely linked to the archive is the digital presentation (e.g., via municipal homepages) of the stored content. This makes the collected cultural heritage visible and enables the public to access it. Through that, locals can reconnect to ‘their’ heritage while visitors are able to learn more about their host destination. Digital channels also prove to be effective in reaching younger generations who – as ‘digital natives’ – are more likely to respond to digital solutions rather than offline content.

While digital approaches are important, they cannot completely substitute traditional ways of conveying cultural heritage. However, they provide useful possibilities to promote and preserve intangible cultural heritage in the digital era we live in.

Acknowledgements

The three Styrian associated partners, namely the Municipalities of Krieglach, Puch bei Weiz and Trofaiach, have significantly contributed to the successful implementation of the abovementioned activities. Without the dedication and motivation of the members of the three local steering committees, and the support of many local volunteers, the project would not have had the same positive impact on rural communities as it had with this project.

Contacts - References

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Gemeinde Puch bei Weiz » *Krepppapierblumen*

Krepppapierblumen herstellen: "Was frihra amol woar..."

Krepppapierblumen wurden bereits vor vielen Jahrzehnten als günstiger Schmuck für verschiedenste Anlässe hergestellt.

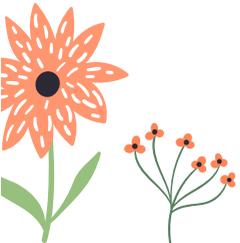
Bereits bei der Firmung wurden dem Firmling und Paten kleine Krepppapierblumen angesteckt. Bei der Hochzeit dem Brautpaar, den Beiständen, Eltern und kleinere Blumen allen Hochzeitsgästen zur Verfügung gestellt. Beim Hauseingang der Braut wurde der Schwelbogen (Kranz aus Buchsbaum) mit weißen Krepppapierblumen geschmückt.

Auch bei vielen Festen, Geburtstagen und ähnlichen Anlässen wurden der Tanzplatz, die Bühne oder die Festwägen mit bunten Krepppapierblumen geschmückt.

Als letzten Gruß fand man die Krepppapierblumen sogar auf den Kränzen der Verstorbenen.



Herstellung von Krepppapierblumen (Roswitha Schmid)



New ways of heritage preservation: Teaching traditional crafts online.



Hungary

Intangible cultural heritage utilization in Tőserdő ecomuseum in Hungary

Lake Velencei Development Nonprofit Ltd.,
Hungary



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Introduction of Organization

Lake Velencei Development Ltd. is a privately owned nonprofit organization which mission is to widen the tourism service base in the Lake Velencei area. It is deeply involved in regional tourism cooperation and development projects together with tourism service providers, municipalities and local and national agencies in the area to strengthen networking and clustering of tourism businesses and attract more visitors via product development.

The main activities are: development of nature- and water-related services of the Lake based on the natural and cultural values of the area, operation of a range of water-related services (tourist boats, canoes and dragon boats), development of new tourism routes and services based on tangible and intangible assets of the area, operation of a small aquarium building to present the underwater wildlife of the Lake, enhancement of regional, national and international cooperation.

1. Ecomuseum to develop

1.1 Background

Our selected ecomuseum within the framework of Culturecovery was Töserdő Pálinka House Museum and Culture Factory (TPH). It is a group of buildings, a complex infrastructure and spiritual center at the same time aiming at preserving and demonstrating certain

elements of traditional Hungarian Culture. The location itself is symbolic. THP is situated in the center of an ancient village, Felsőalpár, which played an important role in early Hungarian history as a crossing place across river Tisza, and was destroyed in the war between the Ottoman Empire and the Habsburg Empire at the end of 16th century (15-year war). Later a new village (Lakitelek) emerged on the ruins, and the place where today's TPH stands has always played an important role in the life of this village, as economic, administrative or cultural center of the settlement (concrete function changing from time to time). Today it is an important cultural point.

TPH is a complex institution, preserving and demonstrating several historical ages and Intangible Cultural Heritage elements of Hungarians. Since TPH consists of several buildings and organizes different kinds of programs, management of the institution and events is multiform. Profit-oriented activities finance non-profit activities of TPH. Informative lectures on several topics, e.g. archeology, intangible and tangible cultural heritage, Hungarian history, cultural events. These events are organized and financed by a non-profit limited company.

In this context, the general goal of our supporting activity was to the preservation and subsistence of certain elements of Hungarian intangible cultural heritage in the 21st century via presenting them and teaching people how to use and practice this cultural inheritance to make it a living tradition as opposed to “museum” pieces.

1.2 Main pillars of ecomuseum development

By the main results of Culturecovery project, Hungarian partner decided to test ICH development in a selected ecomuseum. The main goal of our activities was to support the ecomuseum on new preservation, presentation and education activities.



As the main element of the interventions, preservation of ICH elements have done. We did it through the community utilization of a a pálinka distiller, that time to time used to make pálinka in volving local community and tourists. There are also pigsticker events in TPH, and TPH has a rich connection with folk dance groups, who from time to time take part in events of TPH.

From the side of presentation of ICH elements, a festival has been organized to interested communities and individuals in 2019.

Finally, we stressed attention to education on traditional gastronomy. There has also been folk-dance courses and dance houses. Through education TPH intended to make these pieces of Hungarian ICH a living tradition, and to persuade participants to become active in practicing these activities.

2. Activities done

Within the framework of Culturecovery we

have organized a festival in summer 2019 for valorising certain elements of Hungarian intangible cultural heritage through inspiring people to make them a part of their normal life.

The main elements of the event was 1) to present two pieces of Hungarian ICH to visitors Hungarian folk dance and pálinka-making; 2) increasing participants' knowledge, involve them in dancing and in the process of pálinka-making, 3) inspiring participants to pursue these activities after they return home.



2.1 Results

From the side of the content, the following concluding remarks can be highlighted. Participants in the Pálinka-making course gathered useful and practical knowledge about making palinka at home. Many people are interested in palinka-making, but most in tasting. Some take the energy to try and make palinka at home. Those had relevant questions, and raised problems they faced during their activity. The event helped them to make better palinka at home.

Additionally, many people are interested in Hungarian folk dance, and they happily joined the dance house, in the framework of which they were taught some basic steps of Hungarian folk dance of a specific region. People realised that things that look simple are sometimes hard/difficult to do in practice.

2.2 Lessons learnt

The main point of our activities done is the

realization that this kind of cultural heritage is not necessarily a “dead” heritage, but it can be practiced in modern days, as well. It can be developed through new attractions for visitors while needs updated operation model from the ecomuseum.

We also think important to stress that the touristic potential of the ICHs is growing that supports to safeguard and keep them in the core of interest. By doing so, the role of ICHs in the heritage protection and interpretation had significant growth in the last two decades. It is rooted from the growing need of internal tourists.

From the highlighted perspective, the main conclusions – as a message for ecomuseum management and development - can be summarized as follows:

- large proportion of ICH related traditions and skills is related to small villages with aging population and population decline; it means that transferring to them becoming harder;
- the ICHs are just having peripheric interest of the public bearers in most cases;

-most of the ICH traditions have no direct economic value, so they are not in the spotlight of local development (especially tourism related one);

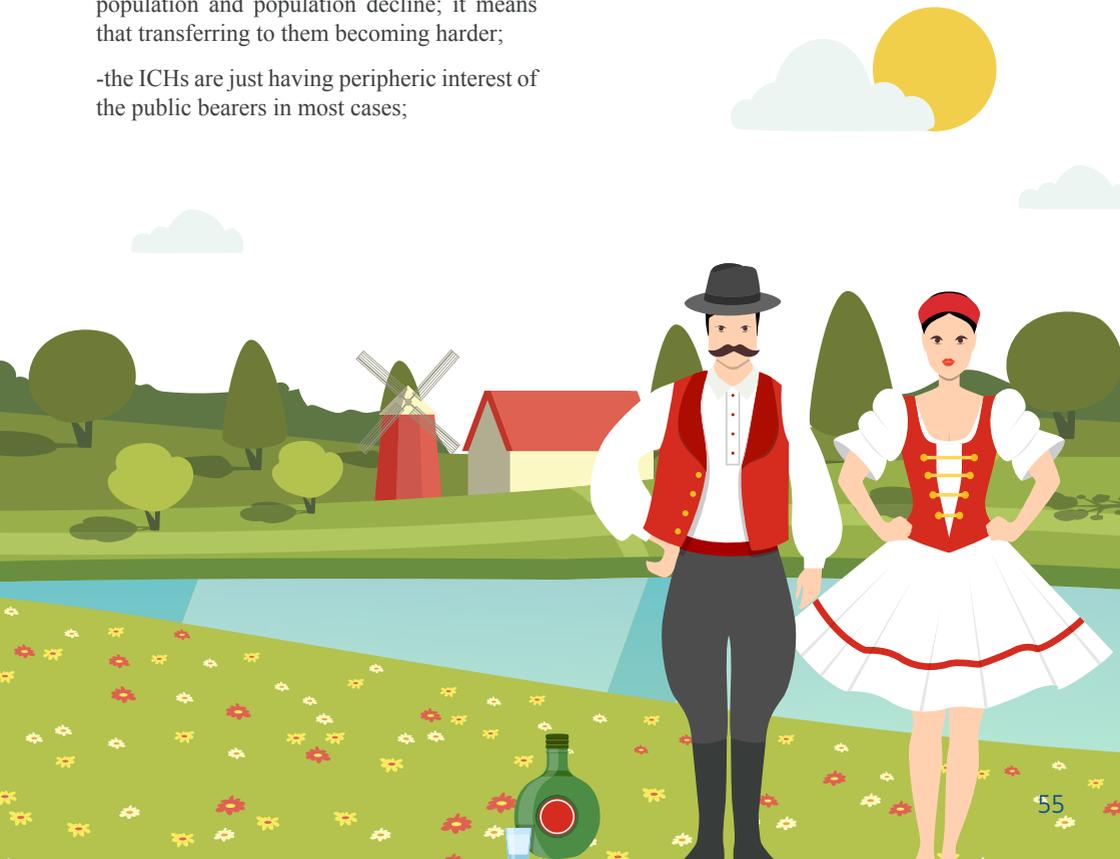
-the market of handicrafts is pushed down by the mass products, touristic utilization is low;

-the number of new-comers (mostly former urban middle-class) is growing, and they try to keep ICH related traditions upon their own way that can be effectively supported by ICH related tourism offers;

-lack of financial incentives for NGOs dealing with this tradition can be solved by cooperative utilization.

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Poland

Frogs, Fish and Fun

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Regional Development Agency in Bielsko-Biała

Bielsko-Biała is the city in the Southern Poland, at the very mountains Beskidy. This is the capital of the district and of the region. The convenient location, national environment and colourful, diversified culture are the major assets, which the touristic values are built on.

Tourism is one of the strategic specialisations in this area and this is why it is one of the mainstream fields of interest of the Regional Development Agency in Bielsko-Biała (Agencja Rozwoju Regionalnego S.A. w Bielsku-Białej). The Agency has a great experience in fostering the transnational cooperation and the crossborder and local tourism initiatives through various projects often in the cooperation with the local communities and many local governments.

The Agency joined the project in half of its implementation and continued the work of the Foundation of Active People and Places from Kraków (Fundacja MiLA), which stayed in the project as an associated partner. In the course of the project CULTURECOVERY, the Agency decided to support two ecomuseums: The Carp Valley from Zator in the Lesser Poland and the Frog Land with the capital town of Strumień in Śląskie Voivodship.

1. Direct support for the ecomuseums Carp Valley and Frog Land

1.1 Learning curve

Two Polish ecomuseums participated in the project CULTURECOVERY: Ecomuseum Carp Valley and the Ecomuseum Frog Land. Children got familiar with the crafts and arts typical for the region of the ecomuseums.



Figure 1: The common logo of the ecomuseums Frog Land (Zabi Kraj) and Carp Valley (Dolina Karpia)

The workshops included woodcraft, making paper flowers, fishery, painting on the glass, pottery and plating the fishnet baskets, all with traditional techniques used by centuries. The workshops were organised in the schools, which applied answering the announcement of the Agency.

The project resulted, among others, in the series of training sessions, dedicated to the management of ecomuseum - starting from the management model through the planning and action plans construction to the preparation of the innovative participatory products.

Each ecomuseum was able to prepare the action plan with the support and guidance of an experienced expert. The programme availed

also the participation of the representatives of the ecomuseum in the study visits in the partners' areas and exchange of the knowledge and expertise.



Figure 2: The workshops for the members of the Ecomuseum of Frog land in the Ecomuseum Carp Valley

1.2 Questing – participatory form of entertainment and sightseeing

The preservation of the intangible cultural heritage means passing on the skills, traditions, the knowledge of people and places. One of the tools encouraging the community to get familiar with the local heritage are quests – the form of an active visiting engaging local myths, legends, historical information in the form of a riddle and a treasure hunt.

The members of both ecomuseums analysed the most interesting places for preparation the quest for tourists and composed the texts of the riddles. In both cases the ecomuseums intend to continue work on further quests to allow the visitors to get familiar with the local cultural heritage in an interesting way merging the stroll along the established route with collecting the information.

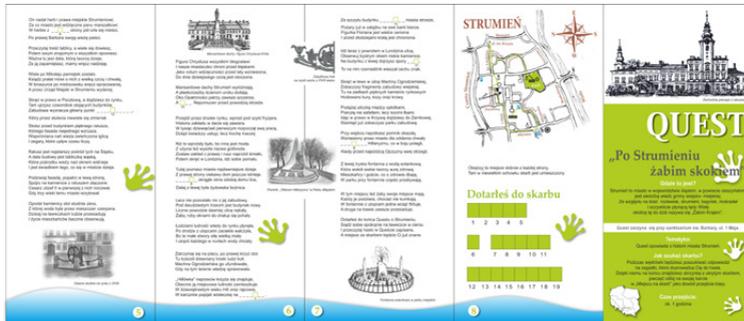


Figure 3: The leaflet of the quest prepared by the Municipality of Strumień within the ecomuseum Frog Land (page 1).

2. Children participate in the maintenance and recovery of the intangible cultural heritage

2.1 Popularisation of the local craft, art and traditions

Five groups of pupils participated in the workshops organised by the Agency as CULTURE-COVERY pilot action.

Children got familiar with the crafts and arts typical for the region of the ecomuseums. The workshops included woodcraft, making paper flowers, fishery, painting on the glass, pottery and plating the fishnet baskets, all with traditional techniques used by centuries. The workshops were organised in the schools, which applied answering the announcement of the Agency.



Figure 4: Passing the skills to the young generation: the workshops on net making and gardens in the clay pots in the local schools.

2.2 Books and cards

CULTURECOVERY included the release of the Activity Book for pupils presenting the culture and traditions in the participating ecomusems. The knowledge is passed in the attractive and interactive forms as little tasks for little readers. The book was translated to Polish and presented to schools participating in the project. While it is not feasible to alter the syllabus in primary schools in an easy way, as it is regulated on the national level, many schools were interested in organising workshops as a part of the learning course within the given flexibility. The teachers declared that books can be used as the great complementary aid for the lessons of history, geography or arts. Together with books, a set of playing cards of the special design were produced. The cards refer to the contents of the book and inspire to create own games and riddles and to investigate the Activity Book and deepen the knowledge about the presented objects or scenes.



Figure 5: Passing the skills to the young generation: the workshops of carpentry in the Ecomuseum Frog Land.

Acknowledgements

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ekomuzeum-zabi-kraj.html

Ekomuzeum Dolina Karpia - Ecomuseum
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The background is a solid blue color. It features several faint, stylized leaf patterns in a lighter shade of blue. One large leaf is in the top right corner, another is in the bottom center, and a third is in the bottom left corner. A thin white vertical line is positioned in the upper left quadrant. The text is centered and reads:

LESSONS LEARNT AND RECOMENDATIONS

CULTURECOVERY: Lessons Learnt and Recommendations

Intangible Cultural Heritage: The journey has just begun

Cultural heritage is as unique as the people who create it. The community shapes its cultural heritage by experiencing it together. At the same time, however, cultural heritage also has an impact on the community in which it is practiced. This mutual relationship has given rise to an extraordinary diversity of cultural heritage and cultural characteristics in Central Europe. CULTURECOVERY tried to capture this dynamic and make it visible, understandable and useful for locals and tourists alike. The aim was to pass on the living heritage of the communities in order to preserve the diversity of European cultural heritage.

Many intangible elements of cultural heritage are threatened by globalization and cultural homogenization. But it is also threatened by a lack of support, appreciation and understanding. If the immaterial cultural heritage is not actively supported and promoted, it risks being lost forever or becoming a frozen practice from the past. However, this task can only succeed if the cultural heritage is given a place to develop within the communities and people are given the opportunity to live in community.

CULTURECOVERY showed that people really do care about their intangible cultural heritage, are proud of it and want to see it go on to future generations. The key element in taking care of our intangible cultural heritage is private-public cooperation – together we can do more and reach more stakeholders. Yet, there is still a lot to do in terms of the preservation and recovery of our heritage.

It is an imperative in the 21st century to build a competence not only in collections, and in educational and social facilities but also

recognize the economic value of intangible cultural heritage. In this context, ecomuseums should become and be treated as equal players among others in the field of cultural and creative economies.

Innovation and creativity should serve as a driving force in reaching out to new audiences and help modernise the sector. Some sectors of the creative industries (mostly visual arts, advertising, architecture, performing arts, gaming) can have a direct connection with the value propositions of ecomuseums.

Our project demonstrated that visitors are interested in intangible cultural heritage of the area they visit, and that they want to learn, feel, research and see the whole picture of the area and the community. New tourist offers need to be adjusted to this new form of tourism – where tourists not only want to see, but also feel and experience the territory and get an insight into the way people live. Intangible cultural heritage should be seen as a factor of cohesion and integration, which produces benefits for both the guest and the host.

To make a territorial destination attractive and competitive, it is necessary to activate and foster communication channels between local administrations, entrepreneurs, local associations and citizens. Through this process, a higher common good for all can be created, which ultimately shapes the quality of life for all those who live and work in the area. This, in turn, makes an area attractive and allows the community to become the primary actor in a sustainable and socially responsible hospitality.

Children play a key role in preserving cultural since they are the future bearers of knowledge and skills. CULTURECOVERY highlighted that young generations are interested in

learning “old” skills from the carriers of intangible heritage. Addressing and integrating future generations will be the prime challenge in safeguarding cultural diversity in general and intangible cultural heritage in particular. Unlike tangible artefacts, intangible knowledge, skills and customs cannot be simply stored

in museum depots. They have to be actively practiced in communities and they have to be actively passed on from one generation to the other. In this respect, the adventure to recover and protect intangible cultural heritage has just begun.



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