

EUROPEAN HERITAGE DAYS STORIES

EVERYONE HAS A STORY TO TELL



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FOREWORD



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EUROPEAN HERITAGE DAYS STORIES: TESTIMONIALS OF OUR SHARED HERITAGE

The European Heritage Days initiative, organised jointly by the Council of Europe and the European Union, is the most widely celebrated participatory cultural event in Europe. Each year, it provides millions of people of all ages and backgrounds – and from across 50 countries – with the opportunity to learn a little bit more about Europe’s cultural heritage, and to celebrate it.

This matters because democratic participation in cultural life – and the right to practise our own culture – are essential for us as human beings. As individuals, this lights our creative spark and helps us to understand who we are and where we come from.

Just as important, it can also open our eyes to new experiences, different ways of seeing things, and the cultures of other people – whether they live side-by-side with us in our streets, towns and cities, or much further afield.

The richness and diversity of Europe has never been greater than it is today, so the onus is on us to go the extra mile and explore our differences, and what we have in common.

That’s why a Call for European Heritage Days Stories was launched last year. This is an invitation for people to share their own experiences, using their own words.

The 2019 winning stories that follow are important testimonials of people’s commitment to preserving, valuing and sharing their heritage. They convey messages about individual and community engagement, and inter-cultural and inter-generational dialogue. Put simply, they provide the splashes of colour that allow us to relate to one another.

I congratulate all the story-tellers for their inspirational work, and I encourage everyone to continue sharing their stories in the framework of the European Heritage Days.

IDRIJA: HOW THE YOUNG ARE UPGRADING ITS HERITAGE

COUNTRY SLOVENIA STORYTELLER MATEVŽ STRAUS

There is a small rocky hill called the Stenkulla rock, which is situated In Jokiniemi in the present What happens when a young sociologist, a linguist, an architect, a tourist guide and a marketer decide to rethink the cultural heritage of their small former mining town, nowadays a UNESCO World Heritage Site? The story of Idrija 2020 Association is the story of elevating cultural heritage into new dimensions. It is the story of creating new stories attracting the young and bringing people together. It took place, this story, on a local level, however, it has not failed to encompass European perspective.

It was 2012, and the global economic crisis - that hit Slovenia with a delay - was in full swing. Our student years have been ending and so did our engagement in a local student club. We, young enthusiasts, have successfully transferred initiated projects, such as a film festival, literary evenings, weekend concerts, and know-how to a new generation that was about to take them to a whole new level with new contents and larger audiences. Although we were about to enter the job market and 'adult life', we still wanted to contribute to our hometown, a rather small former mining (and today UNESCO World Heritage Site) town of Idrija in the west of Slovenia.

But how to contribute in a meaningful way? How to create an impact?, were thus the main questions that we wanted to address. The five of us, a sociologist, a linguist, an architect, a tourist guide and a marketer, all highly educated and native to this small town, have established Idrija 2020 Association with a mission to tackle the biggest challenge of UNESCO town Idrija: brain drain. We have built on a study with 330 young participants we conducted in 2011. This study identified three main reasons behind the outmigration of youth: 1) lack of jobs that match young people's aspirations and education (80 % of jobs are in industry, contrary to most metropolitan cities with high shares of services), 2) young people have no place to meet and create their own programme, and 3) municipal (youth) policies do not deal with youth topics and problems.

Starting small, we firstly organised a torchlit night walk to ore smelting plant's chimney above Idrija (as part of EHD), a Jane's Walk around Idrija's hidden abandoned mining facilities, hiding geocaches near little known heritage sites and inviting people from around the world for a treasure hunt... We continued with a series of lectures on social entrepreneurship and innovation, organised a guided tour that lead us 120 metres below surface, straight to the lowest still accessible point of Idrija Mercury mine and a community-building event with former miners and young generations, set on steam-engine pump... To reach a wider audience and connect with decision-makers, we partnered with our younger colleagues from a student club and initiated a "TBI magazine, magazine for the future of the city" - a first youth-run magazine on youth topics. Addressing the outmigration, hidden potentials and initiated projects, the magazine depicted our view of the town, expectations and engagement of young inhabitants. It worked. Our goal was achieved, the local politicians and decision-makers started to listen to us. Our years-long dedication to establish a youth center that would unite the local young population was becoming a reality - the municipality agreed on providing a 150 m2 space and funding for the first Slovenian youth center that would be established and run as a partnership between three different youth associations (students, scouts, and us, the visionaries).


In parallel, we were commissioned to prepare a Youth Strategy of the Municipality of Idrija defining 16

tasks until 2020. These included establishing a coworking space and entrepreneurship programme (established in 2017), temporary housing for young (pilot action with 2 flats in 2017), supporting the youth center (in 2018, 150 m² were extended to a whole former convent that hosts also a youth-run youth hostel)... TBI, "To Bo Idrija" (meaning "This will be Idrija") became our header for all projects related to a new vision of UNESCO World Heritage Site Idrija and reached its peak in 2016, when we've organised an urbanistic workshop "TBI: Youth, City and Heritage". The project gathered more than 30 young people from 7 countries worked for half a year on sociological, spatial, economic, environmental and cultural analysis of Idrija and proposed a 3-mission vision for the future of the town in the 21st Century. With exhibitions in former mining shaft, Museum for Architecture and Design in Ljubljana, on the streets of Idrija, and online (www.tbi.si), it became the decades-awaited rethinking of the town's future and strategic orientation. As such it was integrated and expanded in municipal Innovative Strategy of Sustainable Development 2011-2025 that we were co-created after one of our members was employed by the Municipality of Idrija to work on youth policies and long-term strategies.

In our hometown, we have not only participated in providing strategic visions. We have also been active on a practical level. To demonstrate how annual exhibitions of traditional lacemaking (today part of UNESCO's intangible heritage) can be engaging, modern and attractive to young people, we've invited five young designers to work with us on a small exhibition. Each of the designers was given three different music videos, from punk-rock to pop and swing songs, that were the main inspiration for a new lace creation. Set in a small fully-dark cellar, with only 5 LED lights illuminating 5 lace creations and associated music videos on tablets, the exhibition proved that with unconventional ideas and collaboration, traditional crafts like lacemaking can be an attraction - for young and old. The success of our approach and positive feedback lead us to create a new brand of jewelry, inspired by traditional Idrija lace-making. The Idria Lace brand (today known as Idriamant - www.idriamant.si) was created through a collaboration between a young designer and experienced lacemakers. The list of activities goes on - e.g. counting, mapping and analysing traditional miners' houses and preparing a catalogue of renovation measures as well as proposing new approach to renovation that respects the heritage yet creates living spaces for the 21st century ... We've received several awards for our work, while in 2014, the President of the Republic of Slovenia awarded Idrija the "Youth-Friendly Municipality Certificate".

When the European Commission published a call to "re-think local" as part of 2018 European Social Innovation Competition, it made us think: what if we do what we know best in a professional and focused manner? What if we inspire others to do similar things elsewhere? These thoughts gave birth to HeritageLab - a concept for a specialised incubator, where young people create new products and services, based on local heritage. Its mission is to put in practice the European Cultural Heritage Strategy for 21st Century by using principles of creativity, accessibility and digital transformation (in partnership with High Performance Computing-company Arctur). HeritageLab won the European Social Innovation Competition and is currently being prepared for kickoff. After walking a long way, full of small-scale actions as well as strategic planning and initiation of financially sustainable projects, this is where we are now. With HeritageLab we are about to enter a new period - a period, in





which we aim to inspire more (young) people, transfer our good practices to other locations and initiate long-term sustainable programmes, bringing heritage from the past to the future.

Share this story. Support this story. Be a part of this story. Join us on our mission.

www.idrija2020.si

EUROPEAN DIMENSION

Despite seemingly very local nature of our activities, we always had in mind the bigger picture. Years before the European Cultural Heritage Strategy for 21st Century we have spontaneously lived it - we, young inhabitants surrounded by cultural heritage, have always felt that cultural heritage has more dimensions - from cultural, social, to economic and environmental. Moreover, for us, cultural heritage was never just ours - it was everybody's, firstmost it was of miners and mining families of Idrija, but it was also numerous scientists and engineers coming from Central Europe to work in Idrija, of people of Almaden (Spain), of Monte Amiata (Italy), of Luis San Potosi (Mexico), of Banska Stiavnica (Slovakia), of Vienna (Austria), of Trbovlje, Zagorje, Jesenice (Slovenia), of all the mining towns in the world, of mercury marketplaces such as Amsterdam and Antwerp, of ports of Trieste, Genova, Malaga and Cadiz, of those that experienced the destructive power of mercury such as Minamata (Japan)... It is of everyone on the world.

Idrija's heritage is unique, but integral part of common European and world heritage. Our heritage of mercury made possible the Baroque, the rise of European banking, advancement in alchemy and later chemistry and physics, new discoveries in medicine and botanics, and development of European capitals, but also led to enslavement and annihilation of several indigenous tribes and nature exploitation of Americas, destroyed thousands of miners' families, and left a dark stain on nature. When one sees its cultural heritage in this light, one becomes a humanist, an European. We acknowledged this in all of our activities - by inviting people of 7 nationalities to shape the vision for this small town, by featuring foreign lacemakers in our magazine, by linking lacemaking to great traditions of textile industry in the north of Italy, by including groups of all backgrounds, especially minorities and people with disabilities ...



BREATHING LIFE INTO JOKINIEMI AND THE STENKULLA ROCK

COUNTRY FINLAND STORYTELLER ANDREAS KOIVISTO

There is a small rocky hill called the Stenkulla rock, which is situated in Jokiniemi in the present city of Vantaa in Finland. The Stenkulla rock has been there for thousands upon thousands of years, seeing everything that has happened in its surroundings during that time. It has seen the changing climate since the melting of the ice after the last ice age. It has also seen various human populations speaking different languages and inhabiting the area nearby. In the Stone Age the Stenkulla rock was a coastal area. Seals liked the rock and there were lots of fish for them to eat in the surrounding sea. The first humans to come were a small group of hunters and gatherers following the seals. In the beginning they moved around a lot and didn't stay in Jokiniemi for very long times. But as the years went by they realized Jokiniemi was a very good place to live, so they built a small village there. After a couple of thousand years the water level had sunk, and nature pushed the seashore further away from Jokiniemi. There was only a narrow river left. The people depending on fishing and seal hunting were forced to move and had to abandon their former home by the Stenkulla rock. Nature and animals took over the former village with the decaying houses. For many hundreds of years Jokiniemi was a home for foxes and other small animals. But at the end of the Stone Age a new group of humans arrived at the foot of the Stenkulla rock and built themselves a house. These people lived there for a couple of hundred years before the site was abandoned again. After the ending of the Stone Age Jokiniemi stayed abandoned for almost 2000 years before newcomers from Sweden moved there in medieval times. The Swedes settled in the surrounding area and built an important road through Jokiniemi. As the road passed the river, they had to build a bridge over it. The people in the nearby village weren't very eager to take care of the road and the bridge. As a priest travelled over the bridge in the 17th century the bridge was in such poor condition that it broke down and the priest's carriage fell into the river. The priest made it, but his horse drowned. Later the humans created carriages that could move without horses, they called them cars. But although the old wooden bridge had been updated to a stone bridge in the late 19th century, it hadn't been planned for cars. There were many car accidents before a new bridge was built especially for cars and the old bridge was left for people walking or biking.

There have been people around the Stenkulla rock since the Stone Age. All the people have had stories to tell. Every now and then they have abandoned their settlement and nature has taken over for a while, but the humans have always returned. Now there are some apartment buildings and row houses by the Stenkulla rock. The decade old stone bridge depicting the ancient King's road running through the area is still there. Through the years many archaeological excavations have been conducted in Jokiniemi and archaeologists have found traces of people living there thousands of years ago. Nowadays there is a small archaeological park at the Jokiniemi site. There are small stone pillars marking the





Image © Tom Björklund



Image © Vantaa City Museum

Stone Age sea levels and an info board which tells about the history of the place. Since the opening of the park in 2017 the local communities Vantaa-Seura and Lions Club Tikkurila have arranged a European Heritage Day -event at the Jokiniemi site. Local people have had a chance to learn about the history of the place and take part in guided tours. Archaeologist Andreas Koivisto and artist Tom Björklund are currently working on a children's book about Jokiniemi and the Stenkulla rock. You can read about the book project in Swedish and Finnish in Andreas' and Tom's blog Stenkullaberget.

EUROPEAN DIMENSION

People have lived in Jokiniemi since the Stone Age, and they have come there in several waves from all over the Europe. Recent DNA analysis show that we have common ancestors all around Europe. The Stenkulla rock has witnessed all the phases: the wandering Stone Age hunters, the villagers who finally stayed, the travelers, salesman, bishops and messengers who travelled among the King's road, the multinational Swedish and Russian military troops from the medieval and historical times and lastly the people living there today. Archaeologists have found Russian, Baltic and Scandinavian flint and amber from the site and this also proves an ancient, common and shared history with the recent neighbors of Finland. Even today people come to live in Jokiniemi from all over the world as Vantaa is one of the most multicultural cities in Finland.

9TH OCTOBER: EUROPEAN DAY OF PREHISTORIC ROCK ART


COUNTRY SPAIN STORYTELLER RAMÓN MONTES BARQUÍN

BACKGROUND: The European Association CAMINOS DE ARTE RUPESTRE PREHISTÓRICO (Prehistoric Rock Art Trails, www.prehistour.eu) has decided to promote the celebration of the European Day of Rock Art and present the proposal to the Council of Europe (CoE) and the European Commission, so that this event becomes part of the activities of the EUROPEAN HERITAGE DAYS. The day will be held in all sites belonging to the Cultural Route of the Prehistoric Rock Art Trails (www.coe.int/es/web/cultural-routes/prehistoric-rock-art-trails), on October 9, 2019. This date coincides with the 117th anniversary of the famous letter written by the prehistorian Emile Carthailac to the family of Marcelino Sanz de Sautuola, discoverer of the Altamira Cave. The letter, dated October 9 of 1902, expresses, for the first time, the official acceptance of the scientific community - through one of its highest authorities – of the intellectual capacities of prehistoric humans and the existence of the European prehistoric Rock Art.

Prehistoric Rock Art is the art of the first Europeans. It appears in Europe about 42,000 years ago (perhaps earlier) and in some regions, lasts until historical periods. Since the scientific recognition of the Altamira cave, in 1902, prehistoric art has been an important cultural and touristic resource for Europe, since it is the first great cultural, social and symbolic expression of humanity. The importance of rock art sites in the member states of the Council of Europe has been recognized by UNESCO. Since 1976, different areas and sites have been classified as World Heritage Sites. Currently 11 rock art sites have this recognition in the 47 states of the Council of Europe. Today, more than 250 rock art sites are open to the public in member countries of the Council of Europe; 161 of them are part of one of the largest networks of archaeological sites: the Association Caminos de Arte Rupestre Prehistórico (Prehistoric Rock Art Trails). In 2010, this network was certified as a Cultural Route of the Council of Europe, due to its heritage values and the added interest of cooperation between institutions of 7 countries. **OBJECTIVES:** We intend to create this day to point out the cultural, artistic and touristic relevance and interest of prehistoric rock art and the danger these sites are facing today. In tune with the spirit of the EHD, the objectives are: To link EHD with the oldest and most extensive heritage in Europe. To promote full accessibility to European first art, implementing practices to include people with physical and sensorial disabilities in the knowledge of rock art, according to next EHD's themes of Heritage and Education (2020) and Inclusive Heritage (2021).

To strengthen pan-European cooperation with a large joint celebration of EHD in rural territories of Azerbaijan, France, Georgia, Italy, Norway, Portugal and Spain, that are part of the PRAT-CARP Itinerary. **ACTIVITIES:** October 9 will be an open doors day (or with discount) in all the locations of the Cultural Route of Rock Art of the CoE.. Visitors will be informed with leaflets and receive commemorative bracelets. We will promote that despite the changes experienced by Europe






since Prehistory, rock art endures and unites us". We will organise information conferences, special visits, workshops for schoolchildren and facilitate accessibility for visually and hearing impaired people. There will be a pan-European drawing contest for schoolchildren (between 6 and 12 years old), with awards will consist of books and teaching materials, as well as diplomas and free passes to visit rock sites of the cultural itinerary. The winning drawings will be part of traveling exhibition and a book called "The Art of Europe's past seen by Europeans of the future". BUDGET: Each location assumes the expenses of the EHD of Rock Art activities. The dissemination on the web, social networks, media, schools and other stakeholders, as well as the promotional poster is assumed by the International PRAT-CARP Association. The traveling exhibition and the production of the book "The Art of the past of Europe seen by the Europeans of the future" will need financing by the cross frontier contest, to count with a permanent resource. PARTICIPANTS: A total of 118 locations (museums, interpretation centers, rock sites) from 7 countries will take part in this initiative. The program of each site for the European Day of Rock Art (October 9) is already under preparation.

EUROPEAN DIMENSION

The first Art of the Europeans, prehistoric rock art, is the first great artistic and cultural manifestation of our specie in Europe. It was discovered on 1878 by Marcelino Sanz de Sautuola and his daughter Maria in the cave of Altamira (Cantabria, Spain), but it didn't be recognized until 1902, when other caves with paintings were discovered in France. The story of contempt and incomprehension that Sautuola's family suffered was similar than the case of Charles Darwin. In 1902, all the scientific community, led by the great prehistorian Emile Cartailhac, had to recognize the value and the importance of the first art of Europe (the first art of the World), preserved in the caves of Spain and France (but in other countries too). Today, 7 countries of the Council of Europe with plenty of sites with Prehistoric Rock Art want to celebrate together the first cultural and artistic manifestation of the European people, remembering the role of Sautola and Maria (his daughter) in the discovery of the Prehistoric Rock Art.



SEA PEOPLE: MEMORIES FOR FUTURE

COUNTRY ITALY STORYTELLER LAURA MENIN

Beginning in the 1920s, the passage from the lugsail fishing boats to the motorized propulsion system started radically to change the complex interdependence between the human and the sea in the coastal towns of the Italian Middle-Adriatic Sea. For centuries, fishermen had been confronted with the vagaries of the sea, and had developed sophisticated practical knowledge and magical-religious beliefs to reckon with the perils of the marine streams, tornadoes and storms. The 1950s marked a real watershed in the centuries-old history of the traditional seamanship in Central Italy as the motorboats, in tandem with the new technological devices for navigation, enabled fishermen to control the radical unpredictability that had long marked their everyday worlds and imaginations. On the other hand, the massive exploitation of the marine resources, made possible by these technological developments, has triggered unprecedented transformations. Because of the increasing degradation of the seafloors, the restrictions imposed by the European Community (e.g. the ban on the use of drift nets in 1997) to ensure viable fisheries have posed new challenges for the fishing communities, who have faced seasons of crisis and now have to envision sustainable futures. The Museo la Regina of Municipality of Cattolica (Rimini) has dedicated an entire section to the local seamanship and, in 2002, realized the documentary feature 'Living Archives of the Sea' (Archivi viventi del mare, Ceschi) based on 14 interviews with old fishermen. However, the history of the motorization of the traditional fisheries, embodied in the memories of a generation of fishermen that is slowly disappearing, with its socioeconomic and ecological implications, still needs to be fully recovered. Sea people's personal memories are an integral part of an intangible heritage, with deep transregional dimensions, which has the potential to trigger inter-generational dialogue, to raise public awareness of historical roots of the present and to foster the imagination of sustainable futures.

"The marine engine is both joy and pain, like women, as people used to say at that time" says Mario Tamburini, a fisherman born in Cattolica in 1911. "Between sail and engine there is a big difference: with the sail, when there was dead calm (bonaccia), the boat stayed still and we could not even catch enough fish for eating", explains Vittorio Ercoles, born in 1920, and continues, "the first engines got to 24-25 horsepower engines, so we had to keep the sails, as when there wasn't wind we could hardly fish. Having the sails, when there was a bit of wind, we empowered the engine with the use of the sails". "Toward the 1930s, more powerful marine engines began to be installed and this improved our activity, but they were still too small", explains Colombo Bontempi, born in 1915. "In the latest years, we reached real desperation. The others [motorized boats] named us, the sailing boats, the squadron of the unlucky ones (squadriglia del baloc), because we





didn't fish anything", remembers Marcello Prioli, born in 1921, and adds, "When there was dead calm (bonaccia), the motorboats fished a bit, in spite of the engine's limitations, whereas us, we were unable to tow the net. When there was a seastorm, then, we had to go back". The owners of the motorized boats were mainly 'land people', as the fisherman call those people who were not engaged in the handling, working and navigating a ship. Sea people, indeed, inhabited a life-world - with its distinctive traditions, knowledge and beliefs - which was at once set apart from the broader community, by which they were marginalized and depreciated, and an integral part of it. "Fishermen didn't have money, wholesalers bought the marine engine ... they supported the costs and said 'I will sell the fish and keep a percentage of the gain', but they were always the bosses" says Prioli to emphasize the divide between the "sea people" and the "land people". "Now, when they sailed the sea, fishing boats are like hotels, they have all imaginable technological devices, starting from radar, sonar, automatic pilot, radiators, they cook pasta two times a day" concludes Piero Lucarelli, former president of the Fisherman's House, fishermen's cooperative established in 1923. These voices belong to a generation of fishermen in the coastal towns of the Italian Middle-Adriatic Sea who experienced the passage from the lugsail fishing boats to the motorized propulsion system between the 1920s and the 1950s. Taken together, their personal memories compose the multivocal history of the deep transformations that affected traditional seamanship – conceived both as the nautical arts and the sea people's everyday practices and religious imaginations - in the XX century. For centuries, indeed, fishermen in the Adriatic Sea, and in the Mediterranean Sea more broadly, had been confronted with the vagaries of the sea and the weather, and had developed sophisticated practical knowledge (for navigation and orientation) and magical-religious beliefs to reckon with the perils of the marine streams, the tornadoes and the winds. In particular, the 1950s marked a real watershed in the centuries-old history of the traditional seamanship in Central Italy as the motorization of the fishing boats, in tandem with the new technological devices for navigation, enabled fishermen to exert control on the radical unpredictability that had long marked the complex interdependence between human and the sea. On the other hand, the massive exploitation of the marine resources, made possible by these technological developments, has triggered unprecedented societal and environmental transformations. Because of the increasing degradation of the seafloors, the restrictions imposed by the European Community (e.g. the ban on the use of drift nets in 1997) to ensure viable fisheries have posed new challenges for the fishermen and the local communities, who have faced seasons of crisis and now have to envision sustainable futures. Today, fishermen are confronted with the consequences of decades of exploitation of the marine resources and the plastic litter, two big questions that deeply affect the Adriatic Sea. To face these global challenges, on 6 April 2019, the Italian Government approved a bill that reforms the previous law by making fishermen central actors in the collection of the plastic waste in the sea. The previous law (152/2006) put the fishermen in the paradoxical situation of risking being fined for 'illegal transport of waste'

if they brought the waste found in sea and the plastic caught in their fishing nests to the port. The Museo della Regina, Municipality of Cattolica (Rimini) has an ethnographic section entirely devoted to naval archeology and the everyday lives of the fishing community. In this section there are unique gems including the first naval engine ever installed in Cattolica, precise models of the ships in different stages of construction, an actual section of a sailboat, and original sails and shipbuilders' utensils. Building on the tangible heritage on the Adriatic seamanship collected in this section, the museum has developed an educational programme for school. Over the past few decades, the Museo della Regina has contributed to historical research and dissemination on the topic through conferences, public events, publications as well as a School of Naval history and Archeology (1995-2006) organized in collaboration with ISTIAEN. In 2002, it realized the documentary feature 'Living Archives of the Sea' (Archivi viventi del mare, Ceschi 2002), drawing on 14 interviews with the oldest fishermen collected in 1995. In 2016, the Museo della Regina dedicated the European Heritage Days precisely to the traditional fishing vessel 'trabaccolo' and to the intangible heritage surrounding it (Bordinzando col trabaccolo: storia, tecnica e conservazione della barca regina dell'Adriatico). However, the history of the motorization of the traditional Italian fisheries still needs to be fully investigated, through the analysis of the fading memories of the fishermen who lived an unprecedented socio-economic and ecological transformations. Sea people's personal memories are part of an intangible heritage, with deep transregional historical dimensions, which can play a fundamental role in the historical reconstruction of past events. In addition to enhancing our shared knowledge of the past, this intangible heritage - if properly recovered and shared - has the potential to trigger inter-generational exchange, to raise public awareness of the historical roots of the present and to foster the imagination of sustainable futures.

EUROPEAN DIMENSION

The story of the decades-long passage from the lugsail fishing boats to the motorized boats, gazed from the perspectives of the fishermen in Central Italy, has strong historical and transregional dimensions, which makes it an integral part of the history of the Adriatic Sea and the Mediterranean Sea more broadly. Since the ancient times, indeed, the Adriatic Sea has been a channel of communication and a space of mediation between different communities living along the Mediterranean shores (consider, for example, the influence of the Phoenician seamanship in the Aegean Sea in the V century B.C.). Wars, commerce and cultural exchanges significantly contributed to cross-cultural fertilization of local seamanship. The traces of these historical entanglements were vividly present - until the first decades of the XX century - in the cultures, languages, knowledge of the Sea peoples in the Mediterranean basin, and still reverberate in the testimonies of the older generations of fishermen in Central Italy. Recovering and sharing this cultural heritage, embedded in the memories and life-worlds of the Sea People in Central Italy, can contribute to reinforcing a sense of belonging to the European common space in three main ways: first, by revealing the historical entanglements between different peoples and cultural traditions running through the Middle-Adriatic seamanship, second, by foregrounding the key role of the sea as a space of mediation and communication, and third, by raising awareness about the global challenges (such as the disrupting effects of massive exploitation of the marine resources and the plastic litter in the sea) European countries are facing and the need to work toward a sustainable future. Our vision of cultural heritage, indeed, highlights its transformative potentials: its capacity to pave the way for inter-generation dialogue, to raise public awareness and to promote community engagement.



THE ROLE OF BRUNSSUM IN HIDING JEWISH CHILDREN DURING WWII

COUNTRY NETHERLANDS STORYTELLER HEEMKUNDEVERENIGING BRUNSSUM

During WWII, Brunssum has played an active role in the resistance hiding dozens of Jewish children, who seamlessly 'merged' into the large families that were common in the catholic south at that time. With a flourishing mining industry, Brunssum accommodated many immigrants, so dark-haired children didn't stand out. Brunssum still has many of the safehouses and hiding places used during the war. One particular location has recently been saved from demolition thanks to the local history club.

Background: From 1942 onwards, awareness of and resistance against the treatment and deportation of Jews grew, especially in Amsterdam where most of the Jewish population lived at that time. One resistance group in particular, the NV Groep, focused on saving Jewish children whom they smuggled from the Hollandsche Schouwburg - the place where Jews were awaiting deportation - and the crèche across the street. All in all, they managed to save 231 Jewish children who all survived the war. Many of those were transported to the southern province of Limburg, especially Brunssum and surrounding areas, where the mining industry was flourishing. As there were many immigrant families living there, the dark-haired children didn't stand out. Many of them were able to attend school as 'just another child' of the large families which were common in the catholic south of the Netherlands. In Brunssum, there were several families who were - in collaboration with the NV Groep - particularly active in the resistance and who served as communication hubs in the extensive network of safe houses and logistics that came with it. Their houses still exist, as do several of the hiding places they used when razzias took place. One of those hiding places, a row of bathing cubicles, has only been saved due to intense lobbying by our local history club. The bathing cubicles were situated next to a natural swimming pool on the Brunsummer Heath. In November 1943, word came out that another razzia was about to take place and in the night, 25 Jewish children currently in hiding were brought, on foot, through the woods to the bathing cubicles on the heath. Straw was put in as make-shift beds and there they stayed for 2 days until it was safe again to return. In 2018, the bathing cubicles were about to be demolished in the course of building a new motorway, when the local history club came across the particular role they played during the war. Our lobby has now resulted in the cubicles not only having been saved from the demolition workers, but the Provincie of Limburg and the Municipality of Brunssum have agreed to restore the natural swimming pool and its surroundings, provided the local history club takes the lead in telling the story. It would be particularly interesting to link the story of the cubicles with the other safehouse locations and hiding places, of which there are many in Brunssum. In this way, we can develop a walking tour/cycling tour with stops along the way and plaquettes explaining the significance, with QR codes for additional information. In addition to that, an app for the smartphone is another option.

EUROPEAN DIMENSION

Although the story of the Jewish deportations during WWII is well documented, the story that hundreds of Jewish children survived the war because they were smuggled to the most southern part of the country and particularly Brunssum and surroundings, is not common knowledge. This year, September 2019, we celebrate 75 years liberation of this part of the country (September 1944). Some of the Jewish children still live in Brunssum, alive and kicking, others have relocated to other countries, even the US. It's a great moment to spread the story and connect with the current generation of children. Not only is it a great opportunity for local schools to organize field trips to the locations on the heath, but there are far greater opportunities. There is a potential to develop a sort of alternative 'Anne Frank location' but this time in Brunssum.



MONTENEGRO BEAUTY AT YOUR FINGERTIPS

COUNTRY MONTENEGRO STORYTELLER FILIPA RAJKOVIC

“Montenegro is sea foam and snow dust, a dance of steep cliffs and headlong streams, uproar of battles and inebriation of wars. It is a land of ... reality and dream. “Montenegro is a state that knew no frontiers...” (Veljko Vlahovi) EU and Montenegro share the interest in the concern about special natural areas such as Tara river, the “Teardrop of Europe”. It is the most beautiful canyon in the world with pure drinkable water, opulent vegetation and wild life, with great number of endemic species. That is why Tara river is a part of Council of Europe ecological EMERALD Network. Former rulers of Montenegro shared concern for its cultural development with other European countries. By the end of the XV century, thanks to his ties to a noble Venetian family, Ivan Crnojevi [Tsernoyevich], being one of those rulers, had favourable conditions to acquire printing equipment and bring it from Venice to Montenegro. After the first book printed by Gutenberg, Montenegrin printing house was the first one not only in Western Balkan, but in South East Europe, as well. Using the press as the bearer of development, the Crnojevi es had included their state in the community of the most enlightened ones and thus put their culture in the first ranks of European countries. The clock towers of Podgorica [Podgoritsa] or Herceg Novi [Hertseg Novi] are not only monuments of architecture, but historical ones, too. With the modifications of some of their elements through history, they are tangible documents of intersection of Eastern Europe and even Middle East, on one hand, and Western Europe, on the other. It is time that these and other beauties of cultural and natural heritages of Montenegro were shared with persons with disabilities, especially those with visual disabilities. It is time for a 3D exhibition of about 20 selected objects of architectural heritage of Montenegro and selected sites of its natural heritage. It is time to bring the beauty of Montenegro at the fingertips of persons with disabilities.

EUROPEAN DIMENSION

The beauties of cultural and natural heritages of Montenegro can be presented to persons with visual disabilities and persons with disabilities in general through a 3D exhibition of selected objects of architectural heritage of Montenegro and selected sites of its natural heritage. Some of these objects and sites are good examples of how Montenegro had inherited and still shares values of European civilisation and how, in its history, culture and religion, it was the link between the Western and Eastern Europe.



YOUR TENEMENT MEMORIES

COUNTRY IRELAND STORYTELLER GEMMA SEXTON

Numbers 13-15 Henrietta Street, Dublin were built in the late 1740s by Luke Gardiner as a speculative enterprise. Number 14's first occupants were the Right Honorable Richard, Lord Viscount Molesworth and his second wife Mary Jenny Usher. Over the late 18th century, residents of the house included the Lord Chancellor of Ireland and the Bishop of Clogher. The 1800s saw the professional classes move into Henrietta Street including the Encumbered Estates' Court which allowed the State to acquire and sell on insolvent estates after the Great Famine of Ireland 1845-49. In 1876, Thomas Vance purchased Number 14 and created 19 tenement flats of one room homes with internal partitions to delineate different living quarters. Described in an Irish Times advert from 1877: 'To be let to respectable families in a large house, Northside, recently papered, painted and filled up with every modern sanitary improvement, gas and wc on landings, Varty Water, drying yard and a range with oven for each tenant; a large coachhouse, or workshop with apartments, to be let at the rere. Apply to the caretaker, 14 Henrietta St.' By the 1911 Census, the house was filled with 100 people while nearly 1,000 people lived on the street. The Census showed that number 14 was a hive of industry - there were milliners, a dressmaker, French polishers and bookbinders living and possibly working in the house. However the reality of 100 people living in a house with one tap for cold-running water, one indoor and one external toilet depicts a more sober picture. The poverty and living conditions in Dublin's tenements were described by 1913 at the time of the Great Lockout by James Connolly as the worst slums in Europe. Infant mortality rate was the highest in Europe with deaths from tuberculosis related illnesses 50% higher than that of England and Scotland. Families started to move out to the newly created suburban homes of Dublin from the 1930s with the last family finally leaving No 14 in the 1970s. The building was acquired in 2002 by Dublin City Council and the idea for unpicking the story of tenement life came into being. The conservation and restoration of the building not only revealed the fabric of the structure but also showed the layers and stories of what, and more importantly who, had been there before we arrived. The building opened to the public in September 2018 and is operated by Dublin City Council Culture Company. The Culture Company and 14 Henrietta Street seek to help visitors deepen their understanding of the history of urban life and housing in Ireland, through people and memory. Taking the stories, personal experiences and objects of former residents of the tenements, coupled with new ongoing social and architectural history, it gathers, interprets and preserves Dublin's tenement history. 14 Henrietta Street aims to: Share By retelling the story of the lives of the people of 14 Henrietta Street and those that experienced tenement life in Dublin. Engage By listening and talking, we make connections with visitors, citizens, historians, local residents, former residents and their families. Discover By continuing to research the house and its occupants, collecting the living memories of former tenement residents, creating a record of the urban and social history of our city. Your Tenement Memories began in January 2019. It is the next phase in Dublin City Council Culture Company's gathering of personal memories and histories with 14 Henrietta Street as the spine upon which to hang this intangible cultural heritage. By capturing the living memories of life in Dublin, we hope to connect people and communities with the stories and heritage of the city and its place within the broader context of European history. The timing of the project coincides with a public whose appetite is whetted and is curious for social history and cultural heritage. This started through extensive public engagement and community participation of the 1916 Commemorations with a focus on the hidden histories - the role of women within the Rising, stories of ordinary people, their

role within the Rising and the impact it had on their day to day lives. History became a living thing, an insight into the ordinary, providing relevance to citizens. It was no longer solely a space for Emperors, battles and Commanders. Your Tenement Memories is devised and delivered by social and academic historians and a team of professionals experienced in citizen engagement in cultural projects. Participants are invited to tell their stories, share their memories and reflections on their past and present lives. These events/workshops take place in community centres, libraries and venues across the city and in the suburbs of Dublin to which the families moved from the 1930s up to the 1970s - Ballyfermot, Cabra, Coolock, Crumlin, Drimnagh and Finglas. This creates a sense of easy access and the familiar surroundings forge a connection to the project as many of the former residents are now advanced in years. Interviews are recorded by means of informed consent, with clear and simple explanations given by the engagement team and interviewers. During the sessions, we ethically and sensitively collect histories connected to Dublin, tenement living and suburbanisation. This 'crowd-sourcing' history will inform the ongoing core work of 14 Henrietta Street and is a valuable connection into communities. Your Tenement Memories is a vital part of 14 Henrietta Street. This 'active' collecting of personal stories is hugely important within the area of folklore and memory as the experience of many social historians is that many working class people from these areas do not consider their stories 'part of history'. A set of 8 questions were developed and these form the core of each interview. Interviews commence with 'what are your main memories?' The process allows for interviewees to sit and chat in a relaxed and informal setting responding to the questions: Where were you born? Where were your parents from? What did your parents do for work? What did you eat? What did you play? Where did you play? What was your daily routine? Where did you move to? How did it compare to your tenement life? By April 2019, 15 workshops have been held in community centres and venues across the city. These have given rise to newly discovered stories and experiences of life in the tenements, some sad, some happy. Most importantly the workshops have facilitated conversations within communities on a time and place in Irish society that has been under-represented within the national conversation. Your Tenement Memories has given people a safe and friendly space to revisit their past. For some they feel a sense of obligation, a duty to share their experiences and speak of how they, as residents of the tenements, were made to feel different and separate from other sectors of society. They carry a sense that they don't belong, a stigma around identity of place. In some cases they have not told their children. Alongside this, their stories also tell of a strong sense of support from neighbours and connection to place and the built environment. This huge contrast coexists within many of the personal stories. There are sharp reminders of the poverty, although some have charm they are also evocative of smell and living conditions with common memories of the biting cold and damp, the smell of gas lamps, the darkness on the staircase as you went to use the only internal toilet in the building. Many stories reference 'Closed Door' and 'Open Door' houses which meant the front door was never closed and the hallways and staircases open to all to pass through and use. There are references to not wanting to be the first out the tenement flat door in the morning because you didn't know who would be on the landing. For many however, the use of the words 'poverty', 'slum' and 'poor' is not associated with their memories. One woman spoke of the inclusion in nightly bedtime prayers of 'say a prayer for the poor people on the landing' as they were the truly impoverished. Daily meals were mainly porridge and hunger is a regular experience. For some the ability to grow vegetables on meagre slices of land provided an additional source of income. Nearly all members of the family had some level of work with boys delivering and selling newspapers around the city. Cooking was on open fires. There is the joy of recalling the 'hen' for Christmas dinner and recollections of oranges and bananas in the






post WWII years. The attributing of labels of 'poor' evokes strong reactions and brings forth memories of segregation from other children at school. Schools were run by the religious orders and many speak of being treated differently. Never being allowed to participate in school outings and activities cemented a sense of being less worthy and of no value. There are memories of childhood where toys were rare if non-existent. An extensive range of streetgames, songs sung and communal play were the norm and in later years of the 50s and 60s, trips to the 'pictures' at the increasing number of city centre cinemas. There are many stories of Fathers and family members joining the British Army going away to World War I and the Battle of Ypres. Men who returned were afflicted with long-term injuries such as blindness, loss of limbs etc. and in many cases unspoken mental health issues. There is a predominant sense that information on the War was scarce with no reality of what it meant to be a soldier. The phrase 'going away a hero, coming back a traitor' is commonly stated, and is linked to the change in Irish society after the 1916 Rising, the rise in nationalism and the War of Independence 1919-21 and the Irish Civil War 1922-23. Early memories of the move to the suburbs speak of a sense of displacement and the unfamiliar. The space and comfort afforded by these new modern homes brought about isolation and loneliness. Memories of lost childhood friends and in some cases these memories have been erased. This initial gathering of stories will now be examined and participants selected for further deeper interviews. The process and methodology has been devised and conducted in partnership with social historians to ensure the quality of the project. The stories will continue to be gathered in line with best practices, to form an accreditation quality repository of information, supported through by a sound and reusable methodology. These interviews will be recorded and published through 14 Henrietta Street's website online and social media channels. Your Tenement Memories is at its core about listening. Listening to people's memories, by placing value on their individual stories and communicating them to others. The project acknowledges and respects the everyday culture that makes the city what it is today. The aim is to continue recording the everyday stories of the city, to codesign a toolkit with communities and experts on how to gather and record the stories of communities and build a depository of 'stories' for the city.



EUROPEAN DIMENSION

Your Tenement Memories supports an integrated and participatory approach to Cultural Heritage. It represents the common values that underpin European integration to increase understanding of our shared European heritage and history. Your Tenement Memories works within the 5 pillars and many of the 60 action points called for in the European Framework for

Action on Cultural Heritage published in December 2018 at the end of European Year of Cultural Heritage. The project uses an holistic approach where the tangible - 14 Henrietta Street, intangible - engagement and ongoing connection with past residents to gather their stories and memories, and digital - online, podcasts, oral history 'engagement' toolkit are interconnected and inseparable. Local communities are core and central to Your Tenement Memories. Your Tenement Memories is inclusive. People-centred activities focussing on local communities and place to ensure access for all. Workshops took place in locations across the city, in neighbourhoods and communities that saw the greatest migration from Dublin's tenement dwellings to suburban accommodation. Locations such as Cabra (1930s), Crumlin (1930s), Drimnagh (1930s), Ballyfermot (1950s), Coolock (1950s), Dominick and Dorset Street Flats, Darndale (1950s) and Finglas (1950s). Thus bringing people together, supporting new connections through the shared endeavour of gathering stories and collecting memories of life in Dublin's Tenements. Your Tenement Memories is sustainable. A



clear and simple methodology for the workshops and gathering the stories was devised by a team of cultural engagement professionals, social historians and academics. It is envisaged that an oral history toolkit will be created to support local communities gathering their own community stories on an ongoing basis. The sharing of good practice will be facilitated through active participation in Museum, Cultural Heritage networks, Oral History networks, Historian and Academic conferences. Your Tenement Memories is resilient and founded upon a framework of ethically and sensitively collecting histories. The use of social historians, professional cultural engagement personnel ensures quality workshop experiences for participants. All workshops are delivered in a friendly, informal environment, the focus is on the participant's comfort and ease. Your Tenement Memories is innovative supporting participatory role of citizens in the management of their own stories, the gathering and dissemination of their history. Communities will codesign their own toolkit and activities on how they wish to tell their stories back to their own communities. Your Tenement Memories is about partnership. Partnership with citizens, communities, historians, public libraries, local authorities, academic institutions, museums and archives. 14 Henrietta Street was recently referenced by Mr Tibor Navarcsics, Commissioner for Education, Culture, Youth & Sport at the European Commission at the first meeting of the Platforms on the Future of Cultural Heritage: A Problem-solving Approach on Cultural Heritage & Social Innovation in Dublin, 1 April 2019. "I am very pleased that Dublin is hosting the first platform. Dublin is particularly active in the field of cultural heritage and social innovation, the topic you have been focusing on today. The city is at the forefront in this area, offering a rich programme of experimentation in this regard. Tomorrow, you will experience a local project first-hand, when you visit 14 Henrietta Street. There, you will observe a practical example of what we discussed today. This is a project that tells the story of 300 years of city life, all within the walls of one address where, as you will hear in one of the exhibition films, "Tea was made, babies were born, loves were lost, fires lit, letters written, bread was broken, walls were white-washed, and lives were lived". In the house, everyday stories, personal experiences and objects of former residents have been gathered, presented and interpreted. It is an excellent example of how heritage can connect local communities to their ancestors. Of how children in particular can retain this cultural thread, engaging with their past. They can find a common sense of belonging linked to these places, much like we do."

NOLLA'S MOSAICS: A HERITAGE TO PRESERVE

COUNTRY SPAIN STORYTELLER ANGELA LÓPEZ SABATER

In 1860, a factory appears in the huerta of Meliana (Valencia, Spain), whose impact will be essential at all levels. The Nolla mosaic factory produced a high quality ceramic for the realization of luxurious decorative compositions used as flooring, baseboards, or for making elements of ornament of facades. Since 2010, our NGO “Centro de Investigación y Difusión de la cerámica Nolla (CIDCeN)” and “ARAE Patrimonio y Restauración” and are carrying a complete research around the factory, mosaic, but also the Palauet Nolla, an emblematic as unknown, symbol of this exceptional industry.

The main parts of the work carried out, explores all the aspects of this heritage: industrial, architectural, artistic, intangible, historical and social. The objectives of this work are numerous: know the technical manufacture of the product, its history, its diffusion, the impact of this industry on the economic and social industry as well as in-depth knowledge of the factory showroom: the Palauet Nolla. The results of these studies allow us the restoration of the building, as well as broadcast and recognition of this valuable legacy. The quality of the research and broadcast carried out on the Palauet Nolla has been rewarded by the prestigious award “European Union Prize for Cultural Heritage / Europe Nostra Awards 2012”. Nolla ceramics/mosaic is a heritage which is very difficult to classify, because its value is a pluralidentity. In addition the geographic scope of this material is worldwide, because these mosaics has been placed on all continents. The most remarkable and representative industry Nolla’s craft is mosaiquero, operator specializing in the placement of the tiles that made up the infinity of possible compositions. The perfection with which they placed mosaics, without any joint, makes that today is extremely difficult its restoration by non-specialist operators. Unfortunately, the craft was lost with the closure of the factory, and nowadays the number of ancient mosaiqueros is low.

EUROPEAN DIMENSION

The craft disappearance of the mosaiquero craft represents a serious obstacle to the conservation of the examples that are still preserved, as the Palauet Nolla. Similar cases we find throughout Europe, in historic buildings with this singular pavement, well because they are disappearing elements linked to old crafts, the savoir-faire. The studies and the activities planned for this year provide information on the recovery of this one and other traditional crafts, for the european experts and to the social community.




THE REVIVAL OF THE STONE VILLAGE

COUNTRY SERBIA STORYTELLER ELENA VASIC PETROVIC

The Stone Village-Gostusa in south-east Serbia changed its status from completely forgotten to a superstar thanks to numerous activities in research and conservation. This place had more than 300 authentic vernacular buildings placed in an outstanding natural ambiance of Stara Planina Nature Park when the research project started in 2012. The research study won the Europa Nostra Award and EU Grand-Prix in 2016 and the story continues to grow until present days. The exhibition about the Village visited numerous towns and institutions in the region. The papers based on the project's results were presented all over the world. Last year within the European Year of Cultural Heritage framework in cooperation with the European Heritage Volunteers organisation, 17 young people from Australia to UK and Russia, helped conservation of vernacular buildings belonging to the most vulnerable residents, old people but also they did the conservation of the local church (Adopt a House-hold in Gostusa project). One of them stated: "Staying here is like time-travel", and the others liked food, local people, nature...

Gostusa's outstanding values were pointed out in legislative documents concerning cultural heritage protection and preservation, and urban and spatial planning in Republic of Serbia. This story gives an insight to the extraordinary connection between the nature and architecture that managed to survive in its original form for more than one hundred years. The peaceful coexistence of man and nature brought back to life the values that were forgotten for decades, and the thought that this simple symbiosis can ensure sustainability for the future. The village was almost abandoned in the 1970's, and after almost four decades the only logical solution seemed to be "going back to the origins". In order to protect the natural and cultural heritage, and the unique environment, but also the intangible heritage many actions were undertaken within the Gostusa Conservation Project. For the preservation of the unique landscape and architecture the Institute for Cultural Heritage Preservation Niš (IČHPN) started a research project in the year 2012, and made the set of documents and actions for its protection in the terms of the Law and the Architect Aleksandar Radovic Foundation proceeded with the further activities. The inherent values of the natural materials and manmade structures, together with the plenty of natural resources, but also the vicinity of the larger settlements, the lake, ski-center, etc. makes this place so special in every possible way. The specific functional and architectural concept of the village is very interesting. It consists of the residential area placed in a narrow canyon of three small mountain rivers, and satellite settlements that create the network of small independent units at a distance of 300 to 500 meters in relation to






the central settlement, and all together constitute a unique living organism, changing in function together with the change of seasons. Architecture of residential and economy units is always adapted to the terrain and the natural resources. Stone dominates as a building material, and it is used widely from the foundation to the top and the roofing. The project presented a new concept for tourism in the rural areas that gives so many different possibilities for sustainable development especially in places like this. Preserving the built heritage is one of the ways that ensures the better quality of the touristic offer of the region as well as its authenticity together with all the other values. The nature park “Stara planina”(Old mountain) is situated on mountain massif of the same name, which is 550km long, ranging from Eastern Serbia, throughout whole Bulgaria, to the Black Sea coast. Bulgarian name for the massif is “Balkan”, after which the whole Balkan Peninsula was named. A part of “Stara Planina” situated in Serbia, belongs to four municipalities, the biggest of them, called Pirot has many mountain villages of extraordinary traditional architecture, one of the largest and best preserved is “Gostuša”. The surroundings of the village comprises of beautiful landscapes with plateaus, fields of wild berries, thick forests, but also steep slopes, wondrous waterfalls, pure mountain rivers and fish-rich lakes, all together enjoying the moderate continental climate with a five month snow period per year. “Stara planina” has specific flora and fauna, rich in medical herbs and mushrooms, and is a habitat of rare and endangered species of both kinds. The village of Gostuša, also called the “stone settlement” is situated in the canyon at the point where the three mountain rivers join together. It consists of more than 300 buildings of different use dating from the second part of XIX century to the 70’s of the XX century. During this period of time the form of construction was very little changed and also the materialization of objects stayed the same. The physical isolation of this area contributed to a development of specific construction with the use of only natural materials. By this means our ancestor builders managed to make their own settlements as incorporated part of the landscape forming the unbreakable bond between them. This brings it in connection with the term “cultural landscape” which by definition embraces a diversity of manifestations of the interaction between humankind and its natural environment. Besides the exceptional natural surroundings and use of natural materials in construction, as mentioned before, Gostuša it self is unique for several reasons: - it has the great ambiental value, that combines “works of nature and of man” and it certainly illustrates the forming and evolution of human society and settlement over time, - the village and its buildings did not suffer any serious contemporary intervention, so this makes it a unique example of completely preserved site, - the outstanding landscape is preserved to a large degree as well, and - in terms of the spatial organization it has a unique concept of the “core and satellites”, where the core represents the permanent settlement, and the satellites utilize livestock breeding and temporary housing with incorporated small dairies and barns. The intangible aspects were also a part of the research and workshops activities. The unique pottery is made there and it’s connected to a very strong religious and social aspects of the society. The local community is very vivacious and active.

4.3 Accomplishments

1. Created vision and strategic framework for the sustainable development of the village.
2. Harmonized development plans within the framework of the international principles and conventions.
3. Holistic approach provided in protection of cultural and natural heritage.
4. Prepared proposal for inscription in cultural heritage list of Republic of Serbia.
5. Protection provided through documentation, and legislative acts. Over 350 conservation and valorisation Forms done for all buildings in the village



(Fig.4), technical records(over 150 architectural drawings) and photo documentation for minimum 60 diferent objects. All documentation is categorized according to types of objects - residential houses; facilities (barn, outbuilding, storage stables with hay storages, , water mills, sawmills and wool processing buildings, power plants and “kazanice” – facilities for producing brandy); public facilities - church, school, local office, bridges, graveyards, etc.(Fig.7) (Vasi Petrovi , 2015).. 6. Finished and printed materials – Research and Conservation Project Study of Gostuša (Fig.5), and Flyers. 7. Development of spatial planning and urbanistic studies of the village (Fig.6). 8. Exhibitions for the European Heritage Days in Pirot and Architecture Days in Niš. 9. Raised awareness of the importance of the village by education of the local community, presence in the media and social media, implementation in local and national development plans. 10. More than 60 professionals and students took a part so far in the Project. 11. The process of continuous awareness rising, education, understanding, responsibility rising and actualization of heritage within the society launched. 12. Visibility on a national and regional level Increased. 13. The issue of an innovative brand development (visual identity and slogan) and positive perception of the Gostuša started. 14. Several rural tourist households registered. 15. Documents developed for application for the funding of the Project. 16. Help provided to the local community with the Project of church conservation and with conservation of households for the rural tourism or for the most vulnerable residents within several different campaigns. Rehabilitation of the village has an opportunity with the integrative approach and the launch of development policies. The village should be considered as a living organism, similar before a great depopulation, with additional contemporary purposes. It is possible to create some development programs to accelerate the development of livestock breeding and the production of dairy and collecting of wild fruits, herbs and mushrooms. As an additional aspect of reviving the village a significant role certainly may have a volunteer and restoration camps, summer schools of architecture and other forms of educational and cultural events, which will increase the interest, educate, provide physical protection of architectural and cultural value of the village, and also develop the tourism potential. The protection policy of Gostuša was so far guided by the principles of integrity and sustainability, which means the unity of tangible and intangible, movable and immovable heritage and natural property as a basis for economic, cultural and any other development. This means the overall revitalization of the village is necessary because in addition to physical and legisitive protection, the problems of functions in modern mode should be defined to ensure economic viability. Tourism is one of the key mechanisms for the protection of cultural heritage because it is one of the segments on which the development should be based. Yet the existence of cultural heritage is often not enough for the development of serious tourism offer. In this sense, for Gostuša is of great importance the development of the planned tourist infrastructure on Stara Planina thus the whole area became more important and the village becomes a part of it, together with cultural properties, people and their households.

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EUROPEAN DIMENSION

The main objective of this story is to give an insight to a new sustainable concept that can possibly be developed in the rural areas of Serbia and other parts of South-East Europe for the rural settlements that belong at the same time to the natural and cultural heritage properties or “cultural landscapes”, by stating the major outcomes of our research work in “Gostuša Conservation Project”. Beside research, systematic approach was used in recording and documentation, as well as in assesment of all processed information and making action plans. All that has been done should bring this village and all its stake holders to sustainable development and action planning. At the same time we aim to present our results and achievements to the wider public due to the fact that the rural landscapes are encountering a growing interest and concern in Europe and around the world. On the other hand our educational programmes and camps are bringing together young people from all over the world to learn about heritage and help socially endangered population.



MANY PEOPLE – MANY VIEWS

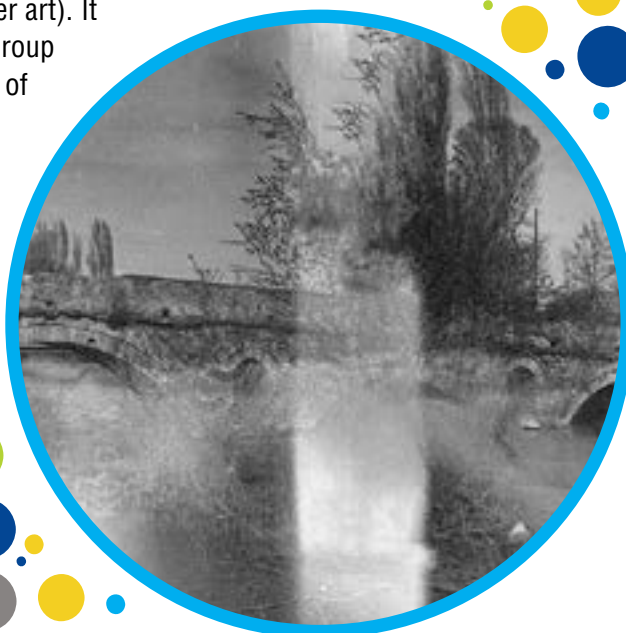
COUNTRY NORTH MACEDONIA STORYTELLER JASMINA KOTEVSKA

“Many People – Many Views” is an adventure into exploration and education of the Macedonian Cultural heritage and the influences of other European cultures meeting in this part of the Balkans in different periods of history. The storytellers are ten psychiatric patients hospitalized in the Psychiatric Hospital in Demir Hisar, a city situated in the west part of Macedonia. It is multilayered story and gives a view to Cultural Heritage from the perspective of this group of marginalized people - psychiatric patients.

The story began in 2018, when a lecture about the art of psychiatric patients was given in the House of Culture in Demir Hisar for first time. The audience including members of the local community and psychiatric patients from the nearby hospital were introduced with the works of art from the Art Brut Collection in Lausanne, Switzerland and Hans Prinzhorn Collection which are today displayed in the University of Heidelberg Psychiatric Clinic in Germany. As an outcome from this lecture, in the following month a three-day photography class was organized for a group of ten patients in the Psychiatric Hospital. During the classes as a way of art therapy, the patients were introduced with the origins, the history and the development of the photography, especially with the work of the Manaki Brothers, the first photographers in Southwest Balkans. They are important part of the European history of photography and motion picture. They worked and lived in the nearby city, Bitola. For the short duration of the course, the patients learned how to make photos with analog camera and their works resulted in publishing a catalog.

EUROPEAN DIMENSION

Based on the European values on respect for freedom, democracy, equality and respect for human rights, including the rights of people belonging to minorities, the story incorporates active participation of a marginalized group of people and uses the method of education, learning skills, art and culture, with a main purpose of exploring the influences of different European cultures to the local heritage. Another goal of the story is to enrich the European collection of Art Brut (known as well as Outsider art). It is a step forward towards the inclusion of marginalized group of people into the society as well as into the cultural life of the community.







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