



The Power of Heritage
for Civic Engagement and
Lifelong Education



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ERASMUS+ PRPROJECT N°2023-1-FR01-KA210-ADU-000155028

The Power of Heritage for Civic Engagement and Lifelong Education

Collection of template activities



ASSOCIATION TEMPS CHOISI

Located in Champigny-sur-Marne, Temps Choisi is a no profit organization engaged in heritage and art activities for youth and adults



ITALIA NOSTRA CASTIGLIONE DEL LAGO

The organization is part of a national net that works on the promotion and safeguard of heritage



DINANT CREATIVE FACTORY

DCF works at local and regional level for the promotion of the cultural and historical heritage, organizing musical events, theatre, workshops.



ASOCIATIA ARTEC

Located in Craiova, the organization works for the promotion of local tangible and intangible heritage, with adults and youth.



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The project has been designed to promote the values of civic engagement and participation, with the aim to improve the competences of educators and other adult education staff and promote local learning centres and innovative learning spaces.

The main topics addressed by the project are European identity, citizenship and values, Inclusion, promoting equality and non-discrimination and Cultural Heritage.

The partnership worked on the create of a set of tools focused on the use of Heritage as training instruments favoring inclusion in the local communities, with particular attention to the foreign citizens.

Every partner organized events and activities for the promotion of the values of the Faro Convention, like the active citizen participation for the preservation of and management of cultural and natural heritage.

At local level every partner was engaged in the acquisition of new methodologies and tools for the transmission of active citizenship and soft skills.

Within the project the partnership developped:

- Survey research done at local level on the perception of local heritage.
- Training tools and activities to engage local community in the active process of knoweledge, promotion and preservation of cultural and natural heritage.
- Creation of an international net of actors involved in adult training and protection and dissemination of historical and cultural heritage .
- 3 international training meeting.
- Final conference in Belgium.

Historical and art heritage

Perugino il Divin Pittore

WITH THIS ACTIVITY YOU WILL BE ABLE TO:

Discover the roots of Renaissance art.

Develop skills related to art, ancient crafts, learning by doing.

Learns and understand the artistic and historical heritage of Trasimeno Area and Umbria Region.



GOALS/OBJECTIVES

To make known the local artistic heritage, its roots and its evolution throughout history.

To make known Perugino, his life, his works and his impact on Renaissance art.

To develop skills related to art, ancient crafts, learning by doing.

To explore Perugino's impact on other European artists.

To better understand the local cultural-artistic-historical heritage (Trasimeno and Umbria).

Make the communities aware of the importance of the preservation and valorisation of the artistic heritage.

Sensitize citizens on the importance of art, as element of cohesion and tools for adult education.

TARGET

Students and adults, family and tourists, teachers and trainers.

How to engage local community

We presented the project during the council of associations of Castiglione del Lago, during which we showed our ideas of workshops, guided visits and meeting with experts.

During the meeting we asked the representatives of each organization to spread the words among their associates, we distributed a brochure with info about the Perugino anniversary and some of the proposed activities.

After 2 months we called all the future collaborators in our social garden where we started a process of co-creation and co-design of the activities.

CONTENTS

Pietro Perugino (1446/1452 – 1523), born Pietro Vannucci, was an Italian Renaissance painter of the Umbrian school, who developed some of the qualities that found classic expression in the High Renaissance. Raphael was his most famous pupil.

Perugino was one of the earliest Italian practitioners of oil painting. Some of his early works were extensive frescoes for the convent of the Ingegessati fathers, destroyed during the Siege of Florence; he produced for them also many cartoons, which they executed with brilliant effect in stained glass. A good specimen of his early style in tempera is the tondo (circular picture) in the Musée du Louvre of the *Virgin and Child Enthroned between Saints*.

With his works he brought the Renaissance to Umbria all around the world, becoming The Master of Renaissance.

In our area we find his master pieces in small churches, chapels and renaissance palaces.



PROCEDURE

The activity is composed by 4 phases:

***First phase:**

A visit to Perugino's works, on site or as we did through the reproduction of the works on forex, to set up a itinerary exhibition (involvement of local partners such as churches, museums). For each work, provide information on themes, subjects represented, landscapes, technique and iconography.

***Second phase:**

Work on the emotions that the sight of the work creates, different among participants based on their cultural background (foreigners, Catholics, Muslims, Orthodox, etc ..). Ask participants to analyze the painting and highlight the elements that struck them the most (no artistic training is necessary for this work).

***Third phase:**

Presentation of the various art forms through which we can reproduce the works or significant elements (watercolor, drawing, clay decoration, drawing on wooden blades). Each participant then decides which technique they want to use to create their work of art inspired by Perugino.

***Fourth phase:**

Board Game – for young people and adults on the life and works of Perugino. See attachment 1 “Art in play: Perugino”.

***Fifth Phase:**

Public presentation to the community.

MATERIAL NEEDED

Images of the artist's works, printed in big size

Drawing paper

Clay

Colors of various types

Photographs taken during the visits

Canvases

Natural materials for any installations or collages

Creativity

EXPECTED RESULTS

Learners will have the opportunity to immerse themselves in the life and works of Perugino, the Master of the Renaissance, and better understand and appreciate the local historical-artistic heritage.

FEEDBACK

Preparation of a feedback form on which the skills and abilities learned by the students, the quality and timing of the training course and the general satisfaction index will be analyzed.

GROUPS OF PARTICIPANTS

It is recommended to develop the training course with groups of maximum 20 participants. For the board game phase, which requires 4 players, they can play in pairs.

USEFULL LINKS

<https://www.wikiart.org/en/pietro-perugino> <https://>

www.nationalgallery.org.uk/artists/pietro-perugino

<https://www.secretumbria.it/en/pietro-vannucci-known-as-perugino/>

<https://www.nga.gov/collection/artist-info.1778.html#biography>

https://artsandculture.google.com/entity/pietro-perugino/m03k9yt?categoryid=artist_

TIMING

The activities require at least three meetings:

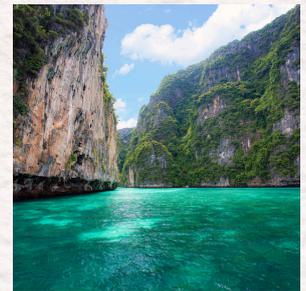
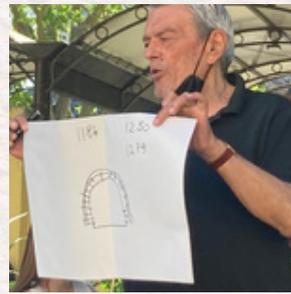
- First meeting to explore Perugino's art and delve into aspects related to his style, but not only that, the phase related to the emotions that the works arouse in the learners will also be important (4 hours), asking and talking with the participants about their feelings.
- Second meeting for the art workshops (4 hours).
- Third meeting aimed at reinforcing the information and notions learned during the first phase, through the board game (attachment 1).

OBSTACLES

If there are foreign participants, the language could be an obstacle (it is advisable to use a translator in this case).

Need for large spaces, outdoors or indoors to set up the traveling exhibition and prepare the workshop activities.

Perugino is on the most important museum all around the world, if you do not have the opportunity to see his works, just work with one artist close to your area, community.

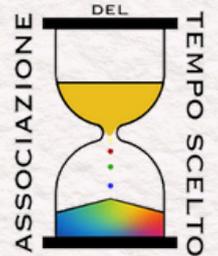


Different events realized to promote the initiative, in collaboratio with social and cultural organization, actors, and the public administration with the presence of the Mayor of Castiglione del Lago

**Thanks to all the associated partners
for their involvement in the design and
development of this activity!**



"Arte e Sostegno"
Castiglione del Lago

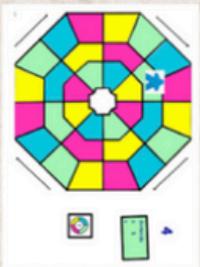
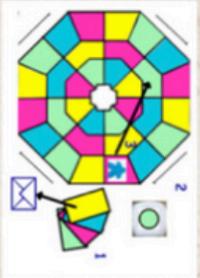


**Comune di
Castiglione del Lago**



Comune di Panicale

ANNEXES: Board game «Arte in Gioco»



Esempio:

Il giocatore con la pedina azzurra, all'inizio del turno, ha 4 carte di diverso colore e si trova nello spazio magenta. Gioca le carte per prendere la busta indizio (1).

Poi lancia il dado ed esce il verde (2).

Allora posiziona la pedina sul verde (3)

Pesca una carta dal mazzo delle carte verdi e prova a rispondere alla domanda (4)

Se sbaglia può usare la tessera aiuto per riprovare.



Arte in Gioco: il Perugino

Il primo giocatore che arriva al centro della "cupola"  ha diritto a tentare di indovinare l'opera.
Se ci riesce ha vinto e la partita termina, altrimenti torna nel livello precedente e deve aspettare un nuovo turno per riprovare.
Non si possono usare le tessere aiuto per avere due tentativi consecutivi.



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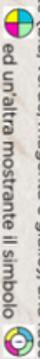


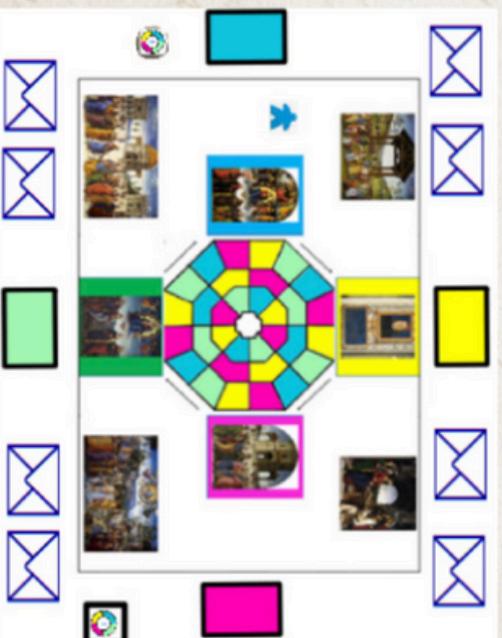
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Arte in Gioco: il PERUGINO

Contenuto scatola

- Un tabellone illustrato: la parte centrale rappresenta la cupola dell'Edificio Ideale ed è suddivisa in 3 livelli. In ogni livello ci sono caselle colorate di 4 colori.
- Quattro pedine colorate.
- Un dado con 4 facce colorate (blu, verde, magenta e giallo), una faccia mostrante un cerchio con tutti e 4 i colori  ed un'altra mostrante il simbolo .
- Quattro mazzi di carte "domanda" da 22 (tot 88 carte) distinguibili dai 4 colori (blu, verde, magenta e giallo) con domande relative a sette delle opere mostrate e alla biografia del Perugino.
- Un mazzo carte indizio dal dorso nero, suddiviso in 8 buste contenenti ciascuna tre carte.
- Una brochure pieghevole con testi e immagini di otto celebri opere del Perugino
- Otto immagini formate A4 delle opere presenti sul tabellone
- Tessere aiuto
- Manuale con le risposte corrette.



REGOLE DEL GIOCO Obiettivo del gioco

La prima squadra che riesce ad arrivare al centro del percorso e indovinare l'opera associata alla busta che ha scelto, vince.

Preparazione

Si mette al centro del tavolo il tabellone con i mazzi delle domande disposti intorno in corrispondenza dei propri colori. Ogni giocatore/squadra sceglie una pedina colorata e la posiziona sulla porta contraddistinta dal proprio colore. Si preparano le 8 buste contenenti le carte indizio (tre per busta) e si posizionano, dove possibile, vicino al tabellone. Quindi si sceglie chi inizia (si può tirare a sorte o inizia il giocatore che ha visto più recentemente un'opera del Perugino dal vivo).

Svolgimento gioco

- Si può giocare da 2 a 4 giocatori (o da 2 a 4 squadre di giocatori).
- Al proprio turno il giocatore tira il dado:
- se esce una faccia che mostra un colore, la pedina viene posizionata sulla prima casella libera (non occupata da altre pedine) che ha lo stesso colore mostrato dalla faccia del dado (nel caso non ci siano caselle libere si può scegliere un colore.)
 - se esce il simbolo con i 4 colori  i giocatori possono scegliere tra le caselle del livello in cui si trovano e mettere la pedina.
 - se esce il simbolo  i giocatori prendono una tessera aiuto e possono scegliere dove posizionare la pedina.
- Appena posizionata la pedina si pesca una carta dal mazzo del colore corrispondente alla casella e il giocatore legge la domanda e sceglie una risposta presente nella carta o dice se l'affermazione è Vera o Falsa nel caso delle domande sulla biografia.
- I giocatori possono usare la brochure allegata e/o le immagini delle opere per aiutarsi nella risposta.
- Forrita la risposta, l'arbitro della gara o un altro giocatore, consultando il manuale con le risposte, comunicherà se la risposta è corretta, quindi il turno passa al giocatore successivo in senso orario.
- Se la risposta è corretta la carta viene presa dalla squadra
 - Se la risposta è sbagliata, allora la carta non viene presa.
 - Il giocatore può usare una tessera aiuto, se ne ha a disposizione, per provare a dare una nuova risposta prima di passare il turno: se la risposta è corretta prenderà la carta e scarterà la tessera aiuto.

Se all'inizio del proprio turno il giocatore ha collezionato 4 carte di diverso colore, allora le può giocare per spostare la pedina al livello successivo (più interno). Se è il primo passaggio (dal livello esterno al livello intermedio), il giocatore sceglie una delle 8 buste che contengono le carte indizio per scoprire l'opera misteriosa. Dalla busta prenderà una carta indizio e potrà leggerla. La busta rimarrà nei pressi del giocatore fino al termine della partita. Dopodiché il gioco continua normalmente.

<p>PETRIUS PERUSINUS EGREGIUS - PICTOR - PERDITA SI FUERAT PINGENDI HIC RETULLI ANTEM - SI NUSQUAM INVENTA EST - HACTENUS IPSE DEDIT Pietro Perugino, pittore inasce se era stata smarrita l'arte della pittura, egli la ritrovò</p> <p>Inscrizione</p> <p>Titolo: Autoritratto del Perugino Data: 1498 - 1500 Collocazione: Nobile Collegio del Cambio - Perugia Tecnica: Affresco</p> <p>8</p> 	<p>1 Titolo: La consegna delle chiavi Data: 1482 Collocazione: Cappella Sistina - Città del Vaticano</p>  <p>2 Titolo: Il battesimo di Cristo Data: 1482 Collocazione: Cappella Sistina - Città del Vaticano</p> 	<p>Titolo: Visione di San Bernardino Data: 1490 Collocazione: Alte Pinakothek - Monaco di Baviera</p> 
<p>IL GIOCO DEL PERUGINO</p> <p>Breve Biografia Pietro di Cristoforo Vannucci, detto "Il Perugino", fu un rinomato pittore italiano del Rinascimento. Nato a Città della Pieve nel 1448, una cittadina umbra in provincia di Perugia. Nell'arco della sua vita Perugino fu un instancabile lavoratore e un ottimo organizzatore di bottega. Le sue opere sono caratterizzate da una dolcezza nei colori, un equilibrio sereno negli ambienti architettonici e paesaggistici, e una grazia delicata e malinconica nelle figure. La formazione artistica del Perugino è stata influenzata da maestri perugini, senesi e fiorentini. Tra questi, Piero della Francesca ha avuto un ruolo significativo nell'insegna-mento dei principi di armonia spaziale ed equilibrio luminoso al giovane artista. Il Perugino ha frequentato la prestigiosa bottega di Andrea del Verrocchio a Firenze. Ha collaborato con altri artisti come Leonardo, Ghirlandajo e Botticelli.</p> <p>Nel 1493 sposò Chiara Fancelli, figlia di Luca Fancelli e modello per tante sue Madonne. In queste opere iniziò ad usare un'impaginazione architettonica delle figure sotto un portico, spesso di disegno identico, dalle forme semplici; ma solenni, aperte su un paesaggio che dilatava lo spazio grazie all'uso della prospettiva aerea, ormai portato a una padronanza magistrale con i delicati accordi di verdi acquosi e di azzurri. L'ultima sua opera fu un affresco raffigurante l'Adorazione dei Pastori. Morì di peste nel 1523, all'età di 75 anni. Di lui è stato detto da Agostino Chigi "Il meglio maestro d'Italia", e Vasari, nelle Vite del 1568 scrisse come la sua pittura "tanto piacque al suo tempo".</p>	<p>La scena della Consegna delle chiavi sottolinea la trasmissione del potere spirituale di Cristo a san Pietro, giustificandone il primato su cui si basava tutta l'autorità papale. La scena è organizzata su due fasce orizzontali: una con le figure in primo piano e una con lo sfondo architettonico, popolato da alcune figurette molto più piccole. In primo piano Cristo consegna le chiavi d'oro e d'argento del paradiso a san Pietro inginocchiato, circondato da altri apostoli, tra cui Giuda (quinta figura alla sinistra di Cristo), riconoscibili dalle aureole, e da ritratti di contemporanei, tra cui un presunto autoritratto di Perugino nell'uomo vestito di nero che guarda verso lo spettatore nel gruppo di destra. Giuda è raffigurato di spalle con abiti di colore opposto a quelli dell'anziano Pietro, che ha una veste gialla rivestita con un mantello blu. Celebre è l'apparato scenografico che amplifica la scena principale, inquadrata dalle linee prospettiche di un pavimento a grossi quadrati marmorei di una piazza decorata da edifici monumentali. Al centro soprattutto si trova un magnifico edificio a pianta centrale con cupola, simbolo dell'universalità del potere papale stesso, oltre che trasposizione ideale del Tempio di Gerusalemme.</p> <p>La scena è impostata secondo uno schema simmetrico, tipico di Perugino. Al centro il fiume Giordano scorre diritto verso lo spettatore, fino ai piedi di Gesù e di Giovanni Battista che lo sta battezzando. In primo piano. Dal cielo scende la colomba dello Spirito Santo, inviata da Dio Padre. In alto, rappresentato entro un nimbo di luce con serafini e cherubini e affiancato da due angeli in volo. Su questo asse centrale converge anche il paesaggio, con una visione simbolica della città di Roma (si riconoscono tra le mura un arco di trionfo, il Colosseo e il Pantheon) verso la quale tendono le linee di forza delle due quinte rocciose digradanti ai lati. Alle due estremità si svolgono due episodi secondari, pure improntati a una simmetria che ne sottolinea le analogie dottrinali: la predica alle folle del Battista (sinistra) e di Gesù (a destra). Triplo dell'artista è anche il paesaggio che sfuma dolcemente in lontananza, punteggiato da esili alberelli, che divenne uno degli elementi più riconoscibili della scuola umbra. Alla scena in primo piano partecipano anche due angeli inginocchiati che tengono un astigilmano, evidente citazione nordica e un battezzando che si sta spogliando, secondo una tradizione iconografica consolidata (la purificazione spirituale).</p>	<p>Personaggi principali: Gesù e San Pietro Inginocchiato Personaggi secondari: Apostoli Tecnica: Affresco Dimensioni: 340x550 cm</p> <p>Personaggi principali: Gesù, lo Spirito Santo (colomba) e San Giovanni il Battista Personaggi secondari: folle di gente Tecnica: Affresco Dimensioni: 335x540 cm</p> <p>Personaggi principali: Madonna e San Bernardino Personaggi secondari: Angeli e un Santo (forse un evangelista) Tecnica: Olio su tavola Dimensioni: 173x170 cm</p> <p>In una serena e calibrata architettura rinascimentale san Bernardo di Chiaravalle, detto allo studio di un libro posto su un leggìo raffinatamente intagliato, riceve l'apparizione della Vergine, che si rivolge a lui indicando il libro. Ai lati si trovano, una coppia di angeli a sinistra e un angelo e un santo a destra (forse un evangelista). Le strutture architettoniche sono semplici e robuste, con un padiglione di archi a tutto sesto retti da pilastri squadrati con capitelli molto aggettanti, centrati perfettamente in prospettiva. L'architettura è solenne ma semplice e dirige lo sguardo dello spettatore in profondità, con l'arosa apertura paesaggistica dello sfondo in cui colline prive di asperità sono punteggiate da esili alberelli e sfumano in lontananza verso l'orizzonte. Dietro l'arco centrale si apre un dolcissimo paesaggio collinare tipico del pittore umbro, privo di asperità, punteggiato di esili alberelli e con qualche segno di presenza umana, come la chiesetta. Il cielo sfuma verso l'orizzonte come all'alba e in lontananza le colline più lontane sono schiarite per effetto della foschia (l'effetto detto prospettiva aerea). I gesti e le espressioni sono intonate a una serena dolcezza e le fisionomie sono spesso tipiche dell'artista, come la Madonna dalla boccuccia stretta derivata dalle fattezze della modella del pittore, sua moglie, che ispirò anche gran parte della produzione giovanile di Raffaello.</p>

<p>4</p> <p>Titolo: Pala Scaranì Data: 1497 Collocazione: Pinacoteca Nazionale - Bologna</p>		<p>5</p> <p>Titolo: Pala Vallombrosa Data: 1500 Collocazione: Galleria dell'Accademia - Firenze</p>		<p>6</p> <p>Titolo: La spazialità della Vergine Data: 1501-1504 Collocazione: Musée des Beaux-Arts - Caen - Francia</p>		<p>7</p> <p>Titolo: Adorazione dei Magi Data: 1504 Collocazione: Oratorio di S. Maria dei Bianchi - Città della Pieve</p>	
<p>Personaggi principali: Madonna in cielo, tre Santi e un Arcangelo Personaggi secondari: Angeli e cherubini Tecnica: Olio su tavola Dimensioni: 330x265 cm</p>	<p>Personaggi principali: Madonna nella mandorla, in alto Dio padre e in basso quattro Santi Personaggi secondari: Angeli musicanti e cherubini Tecnica: Olio su tavola Dimensioni: 415x246 cm</p>	<p>Personaggi principali: Maria, Giuseppe e Sacerdote Personaggi secondari: Donne e uomini al seguito di Maria e Giuseppe Tecnica: Olio su tavola Dimensioni: 234x186 cm</p>	<p>Personaggi principali: Madonna col bambino in braccio Personaggi secondari: Pastori e gente accorsa a vedere Gesù Tecnica: Affresco Dimensioni: 650x700 cm</p>				
<p>L'opera proviene dalla chiesa di San Giovanni in Monte, dove decorava la cappella Scaranì. Sicuramente eseguita dopo il 1497, forse al principio del nuovo secolo, rappresenta uno dei capisaldi nella diffusione in Italia settentrionale di quella "dolcezza nei colori unita", come Vasari scrisse a proposito della nuova maniera del Perugino. Lo schema della composizione è impostato su due registri paralleli quasi non comunicanti, con la Madonna col Bambino in una mandorla tra angeli nella parte superiore, e un gruppo di quattro santi immersi nel paesaggio in quella inferiore. Questo schema aveva come prototipo la perduta Assunta della Cappella Sistina distrutto per far posto al Giudizio Universale di Michelangelo. I santi rappresentati, sullo sfondo di un dolcissimo paesaggio collinare, sono da sinistra: Michele arcangelo (vestito di un'ornata armatura), Caterina d'Alessandria (con la ruota dentata), Apollonia (con la tenaglia) e Giovanni Evangelista (con l'aquila del tetramorfio).</p>	<p>Il dipinto venne commissionato al Perugino per l'altare maggiore dell'abbazia di Vallombrosa nel 1498. La Pala fu sottratta dalle truppe napoleoniche nel 1810 e trasportata a Parigi; ma nel 1817 fu riportata in Italia. La pala era originariamente dotata di una struttura a tabernacolo che comprendeva anche una perduta predella, della quale si conoscono i soli due pannelli agli estremi, con i ritratti alla base di quelli che dovevano essere i pilastri, di Biagio Milanese e del monaco Baldassarre. Lo schema diviso in due registri principali, uno celeste e uno terreno con i santi, completamente staccato dal primo, deriva dal prototipo della perduta Assunzione di Perugino nella Cappella Sistina. Maria sta ascendendo in cielo entro una mandorla di cherubini, con angeli disposti simmetricamente ai lati che aiutano questa miracolosa dipartita: due volanti in basso e quattro musicanti fermi su una fascia di nuvole accanto a Maria. La mandorla si interrompe curiosamente sul bordo superiore della tela, dove inizia la lunetta in cui si trova il Dio Padre entro un nimbo dorato, a cui guarda estasiata la Vergine, circondato da altri angeli e cherubini. La mandorla un tempo si univa al nimbo divino, ma trattandosi di una ridipintura è stato eliminato il tratto superiore durante un restauro. In basso assistono alla scena quattro santi immersi in un dolce paesaggio di colline sfumate in lontananza: da sinistra Bernardo degli Uberti, Giovanni Gualberto, Benedetto e Michele arcangelo.</p>	<p>La composizione del dipinto richiama la Consegnà delle chiavi che Perugino aveva affrescato circa vent'anni prima nella Cappella Sistina: ricorre infatti nello sfondo il grande edificio ortagonale a pianta centrale (simbolo del Tempio di Gerusalemme), alla fine di un pavimento a riquadri prospettici, che amplifica la scena in primo piano secondo un ideale di razionalità geometrica. Si tratta di un edificio che richiama l'ideale classico del Rinascimento, come lo immaginava Leon Battista Alberti nei suoi trattati. Attorno al perno centrale del sacerdote, che sta perfettamente sull'asse dell'edificio centrale e, soprattutto della sua maestosa porta aperta sullo sfondo, sono disposti san Giuseppe, a sinistra vestito di giallo, con dietro il corteo maschile, e la Vergine Maria, a destra, seguita dalle donne. Secondo le storie di Maria infatti lei, appena uscita dal periodo monacale nel Tempio di Gerusalemme, in cui aveva trascorso tutta l'adolescenza, venne destinata alle nozze ma solo con colui che portava un ramoscello (o mazza) fosse stato prescelto da un segno divino. Il ramoscello di Giuseppe fiorì, mentre quelle degli altri giovani no, infatti nell'iconografia dell'episodio si vede sempre almeno uno di loro che spezza il proprio ramoscello con la gamma. L'evidente vecchiaia di Giuseppe era anche un elemento che metteva in risalto l'impossibilità di consumazione del matrimonio, sottolineando così il dogma della verginità di Maria.</p>	<p>L'opera venne eseguita ricorrendo a schemi già consolidati, con una grande architettura, in questo caso la capanna, che inquadra le figure principali facendo da tramite con lo sfondo, un dolcissimo paesaggio di colline degradanti punteggiate da alberelli frondosi. Fa da perno alla composizione la Madonna col bambino, a cui i magi allati offrono doni, circondati dalla moltitudine del corteo esotico del loro accompagnatori. A destra si vede san Giuseppe e dietro il buio, l'asinello e alcuni pastori. In alto vola un angelo che porta l'annuncio della stella cometa. La Vergine (per la quale sembra si sia ispirato al volto di sua moglie, Chiara Fancelli), è una dolce figura materna che mostra il bambino a coloro che sono venuti per adorarlo. Tra i tanti personaggi, tutti maschili, spiccano i tre Re Magi: ricamente abbigliati con vesti damascate, sono accompagnati da un lungo seguito di paggi e notabili. Da dietro la capanna arrivano dei pastori; anche loro portano dei doni a Gesù, nonostante l'aspetto molto umile (indossano abiti corti e sono scalzi). Perugino dedica alla composizione molta cura: studia e dispone il paesaggio naturale, gli edifici, le figure umane e gli animali con ordine ed equilibrio. In questo modo restituisce l'immagine di un mondo ideale in cui l'uomo e la natura sono in perfetta armonia.</p>				

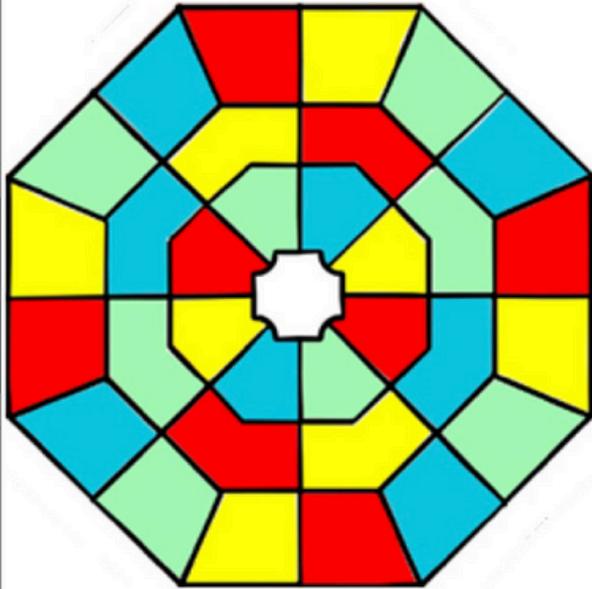
<p>10 Chi è il destinatario delle chiavi d'oro e d'argento del paradiso?</p> <p>A) San Pietro B) Giuda C) Cristo</p>	<p>11 Qual è il significato principale della scena della Consegna delle chiavi?</p> <p>A) La trasmissione del potere spirituale da Cristo a san Pietro B) La glorificazione di Giuda C) L'adorazione di Cristo da parte degli apostoli</p>	<p>12 Come è organizzata la scena?</p> <p>A) Su due fasce verticali B) Su due fasce orizzontali C) Senza divisione</p>	<p>13 Chi è raffigurato di spalle con abiti di colore opposto a quelli dell'anziano Pietro?</p> <p>A) Cristo B) Giuda C) L'uomo vestito di nero</p>
<p>14 Qual è il simbolo dell'universalità del potere papale nella scena?</p> <p>A) Le chiavi d'oro e d'argento B) L'apparato scenografico C) L'edificio a pianta centrale con cupola</p>	<p>15 Quali personaggi, oltre a Gesù, sono riconoscibili dall'aureola?</p> <p>A) Angeli B) Apostoli C) Preti</p>	<p>16 Qual è il ruolo di san Pietro nella scena?</p> <p>A) Consegnare le chiavi a Cristo B) Ricevere le chiavi da Cristo C) Guardare verso lo spettatore</p>	<p>17 Qual è il colore della veste del presunto autoritratto del Peruginio?</p> <p>A) Giallo B) Blu C) Nero</p>
<p>18 Da cosa è inquadrata la scena principale?</p> <p>A) La figura di Cristo B) La scena principale C) Le linee prospettiche del pavimento</p>	<p>19 Qual è la trasposizione del magnifico edificio a pianta centrale con cupola?</p> <p>A) Tempio di Gerusalemme B) Basilica di San Pietro C) Chiesa del Gesù</p>	<p>20 Chi sta battezzando Gesù nel fiume Giordano?</p> <p>A) Gesù B) Giovanni Battista C) Un angelo</p>	<p>21 Da chi è inviata la colomba dello Spirito Santo?</p> <p>A) Dio Padre B) Gesù C) Giovanni Battista</p>
<p>22 Qual è la visione simbolica rappresentata nel paesaggio?</p> <p>A) Gerusalemme B) Betlemme C) Roma</p>	<p>23 Quali monumenti romani sono riconoscibili tra le mura della città di Roma?</p> <p>A) Il Colosseo e il Pantheon B) La Basilica di San Pietro e il Foro Romano C) Il Ponte degli Angeli e il Campidoglio</p>	<p>24 Quali elementi caratterizzano il paesaggio in lontananza?</p> <p>A) Le montagne imponenti B) Gli esili alberelli C) Le rocce e le grotte</p>	<p>25 Cosa tengono gli angeli inginocchiati nella scena in primo piano?</p> <p>A) Un asciugamano B) Un libro sacro C) Una corona di fiori</p>
<p>26 Quale tradizione iconografica è rappresentata dal battezzando che si sta spogliando?</p> <p>A) La purificazione rituale B) La rinascita spirituale C) L'umiltà e la sottomissione</p>	<p>27 Qual è il tema centrale della scena?</p> <p>A) La nascita di Gesù B) Il battesimo di Gesù C) La resurrezione di Gesù</p>	<p>28 Quale figura religiosa è associata alla predica alle folle a sinistra?</p> <p>A) Maria B) San Pietro C) Giovanni Battista</p>	<p>29 Qual è il motivo per cui l'artista ha scelto uno schema simmetrico per questa composizione?</p> <p>A) Per creare un effetto di profondità B) Per enfatizzare l'armonia divina C) Per rappresentare il dualismo tra bene e male</p>

<p>30 Chi riceve l'apparizione della Vergine?</p> <p>A) San Bernardo di Chiaravalle B) Un angelo C) Un santo (forse un evangelista)</p>	<p>31 Cosa sta facendo san Bernardo di Chiaravalle?</p> <p>A) Sta pregando B) Sta leggendo un libro C) Sta dipingendo un quadro</p>	<p>32 Chi si rivolge a san Bernardo indicando il libro?</p> <p>A) Un angelo B) La Vergine C) Un santo (forse un evangelista)</p>	<p>33 Quali strutture architettoniche sono presenti nella scena?</p> <p>A) Un castello B) Un tempio greco C) Un padiglione di archi a tutto sesto</p>
<p>34 Come sono descritte le colline nello sfondo?</p> <p>A) Aspre e rocciose B) Prive di asperità C) Coperte di alberi alti</p>	<p>35 Qual è l'effetto del cielo verso l'orizzonte?</p> <p>A) Sfumato come al tramonto B) Schiarito per effetto della foschia C) Coperto di nuvole scure</p>	<p>36 Qual è la presenza umana nel paesaggio collinare?</p> <p>A) Una chiesetta B) Un mulino a vento C) Un ponte</p>	<p>37 Qual è il motivo per cui l'artista ha scelto una solenne ma semplice architettura?</p> <p>A) Per enfatizzare la grandezza divina B) Per creare un contrasto con la natura circostante C) Per dirigere lo sguardo dello spettatore in profondità</p>
<p>38 Qual è l'effetto dell'ariosa apertura paesaggistica dello sfondo?</p> <p>A) Lontananza B) Prospettiva aerea C) Prospettiva lineare</p>	<p>39 Qual è la fonte di ispirazione per il volto della Madonna?</p> <p>A) Modelli di cera B) La moglie dell'artista C) Sculture antiche</p>	<p>40 Cosa indossa l'arcangelo Michele?</p> <p>A) Una tunica rossa B) Un saio con cappuccio C) Un'armatura</p>	<p>41 In quale chiesa si trovava originariamente l'opera?</p> <p>A) Santa Maria in Vallicella B) San Pietro in Montorio C) San Giovanni in Monte</p>
<p>42 Quando fu realizzata l'opera?</p> <p>A) Prima del 1497 B) Dopo il 1497 C) Nel XV secolo</p>	<p>43 Qual è il tema principale dell'opera?</p> <p>A) La Madonna col Bambino B) Il Giudizio Universale C) I quattro santi</p>	<p>44 Come viene descritta dal Vasari la nuova maniera del Perugino?</p> <p>A) Dolcezza nei colori unita B) Stile audace e rivoluzionario C) Realismo dettagliato</p>	<p>45 Qual è il prototipo per lo schema della composizione?</p> <p>A) Giudizio Universale di Michelangelo B) Assunta della Cappella Sistina C) Madonna col Bambino di Raffaello</p>
<p>46 Quanti registri paralleli compongono l'opera?</p> <p>A) Uno B) Due C) Tre</p>	<p>47 Chi è rappresentato nella parte inferiore dell'opera?</p> <p>A) Gli Angeli B) La Madonna col Bambino nella mandorla C) I Quattro santi immersi nel paesaggio</p>	<p>48 Quali strumenti o oggetti sono associati ai quattro santi?</p> <p>A) Spada, ruota dentata, tenaglia, aquila B) Spada, corona, libro, fiore C) Croce, pergamena, fiaccola, stella</p>	<p>49 In quale contesto storico-artistico si inserisce l'opera?</p> <p>A) Rinascimento italiano B) Barocco C) Gotico</p>

<p>50 Per cosa venne commissionata la Pala detta di Vallombrosa?</p> <p>A) per un pulpito B) per l'altare maggiore dell'abbazia C) per la cripta</p>	<p>51 Quando fu sottratta la Pala dalle truppe napoleoniche?</p> <p>A) Nel 1498 B) Nel 1648 C) Nel 1810</p>	<p>52 Qual è il nome del prototipo da cui deriva lo schema diviso in due registri principali?</p> <p>A) Assunzione di Perugino B) Cappella Vaticana C) Vallombrosa</p>	<p>53 Chi sta ascendendo in cielo entro una mandorla di cherubini?</p> <p>A) San Biagio B) Il Dio Padre C) La Vergine Maria</p>
<p>54 Quali personaggi aiutano Maria nella sua miracolosa dipartita?</p> <p>A) Due angeli volanti B) Quattro Santi C) Dio Padre in cielo</p>	<p>55 All'interno di cosa si trova il Dio Padre?</p> <p>A) Della mandorla B) Del nimbo dorato C) Della cornice</p>	<p>56 Di quale struttura era dotata la Pala?</p> <p>A) A politico B) A tabernacolo C) A predella</p>	<p>57 Cosa è stato eliminato durante un restauro dalla mandorla che un tempo si univa al nimbo divino?</p> <p>A) Il tratto superiore B) Il tratto inferiore C) Entrambi</p>
<p>58 Quanti santi assistono alla scena in basso?</p> <p>A) Tre B) Quattro C) Cinque</p>	<p>59 Chi è il santo raffigurato alla sinistra della scena?</p> <p>A) Bernardo degli Uberti B) Giovanni il Battista C) San Francesco</p>	<p>60 Qual è l'edificio che ricorre nello sfondo del dipinto e richiama l'ideale classico del Rinascimento?</p> <p>A) Il Tempio di Gerusalemme B) L'edificio ottagonale a pianta centrale C) La Cappella Sistina</p>	<p>61 L'edificio del dipinto richiama l'ideale classico immaginato da ...?</p> <p>A) Filippo Brunelleschi B) Bramante C) Leon Battista Alberti</p>
<p>62 Quale forma ha l'edificio a pianta centrale?</p> <p>A) Pentagono B) Esagono C) Ottagono</p>	<p>63 All'interno di cosa si trova la maestosa porta aperta sullo sfondo?</p> <p>A) Dell'edificio centrale B) Della Sinagoga C) Della Cappella Sistina</p>	<p>64 Chi è disposto alla sinistra del sacerdote?</p> <p>A) San Giuseppe B) Il corteo maschile C) La Vergine Maria</p>	<p>65 Secondo le storie di Maria, cosa doveva portare colui che avrebbe sposato Maria?</p> <p>A) Un ramoscello B) Un mazzo di fiori C) Un libro sacro</p>
<p>66 Cosa successe al ramoscello di Giuseppe?</p> <p>A) Fiorì B) Si spezzò C) Rimase secco</p>	<p>67 Attraverso cosa viene rappresentata l'impossibilità di consumazione del matrimonio?</p> <p>A) La vecchiaia di Giuseppe B) il ramoscello C) Il dogma della verginità di Maria</p>	<p>68 Come viene spezzato un ramoscello da uno dei personaggi?</p> <p>A) Viene buttato a terra B) Spezzato con la gamba C) Rotto con le mani</p>	<p>69 Quale periodo ha trascorso Maria nel Tempio di Salomone?</p> <p>A) L'infanzia B) Il periodo monacale C) La maturità</p>

<p>70 Chi è il personaggio centrale della composizione?</p> <p>A) Uno dei Re Magi B) La Madonna col bambino C) L'angelo che porta l'annuncio della stella cometa</p>	<p>71 Chi offre preziosi doni a Gesù?</p> <p>A) I pastori B) I Re Magi C) Gli accompagnatori esotici</p>	<p>72 Qual è la caratteristica principale del paesaggio di sfondo?</p> <p>A) Colline digradanti B) Alberelli frondosi C) Un fiume serpeggiante</p>	<p>73 Chi sembra aver ispirato il volto della Vergine?</p> <p>A) Monna Lisa (la Gioconda) B) Chiara Fancelli (sua moglie) C) Isabella d'Este (marchesa)</p>
<p>74 Come sono abbigliati i tre Re Magi?</p> <p>A) Con vesti damascate B) Con calzamaglia colorate C) Con mantelli di pelliccia</p>	<p>75 Da quale lato sono il bue e l'asinello?</p> <p>A) Vicini a San Giuseppe B) Vicini ad uno dei pastori C) Ai lati di Maria</p>	<p>76 Cosa rappresenta la capanna nell'opera?</p> <p>A) Un luogo di preghiera B) Un elemento architettonico che fa da tramite con lo sfondo C) Una Chiesa stilizzata</p>	<p>77 Quali animali sono presenti dietro la capanna?</p> <p>A) Il bue e l'asinello B) Un cane delle pecore C) Cavalli e animali esotici</p>
<p>78 Come viene descritta la figura della Vergine?</p> <p>A) Severa e imponente B) Dolce e materna C) Misteriosa e enigmatica</p>	<p>79 Qual è l'obiettivo principale dell'artista nella composizione?</p> <p>A) Rappresentare un mondo ideale B) Mostrare la vita quotidiana C) Esprimere un messaggio religioso</p>	<p>BIOGRAFIA</p> <p>Il Perugino fu un rinomato pittore italiano del Medioevo</p>	<p>BIOGRAFIA</p> <p>Il Perugino ha frequentato la prestigiosa bottega di Andrea del Verrocchio a Firenze.</p>
<p>BIOGRAFIA</p> <p>Nacque a Città della Pieve nel 1484</p>	<p>BIOGRAFIA</p> <p>La formazione artistica del Perugino fu influenzata da maestri laziali e lombardi.</p>	<p>BIOGRAFIA</p> <p>Piero della Francesca ha avuto un ruolo significativo nell'insegnamento dei principi di armonia spaziale ed equilibrio luministico al giovane artista.</p>	<p>BIOGRAFIA</p> <p>Morì di malaria nel 1537, all'età di 57 anni.</p>
<p>BIOGRAFIA</p> <p>Nel 1493, il Perugino sposò Chiara Fancelli, modella per tante sue Madonne.</p>	<p>BIOGRAFIA</p> <p>Le opere del Perugino sono caratterizzate da una dolcezza nei colori e un equilibrio sereno negli ambienti architettonici e paesaggistici.</p>	<p>BIOGRAFIA</p> <p>L'ultima opera del Perugino fu un affresco raffigurante L'Ultima cena di Gesù.</p>	<p>BIOGRAFIA</p> <p>Il Perugino è stato uno dei maestri di Raffaello.</p>

<p>BIOGRAFIA</p> <p>Le opere del Perugino spesso utilizzavano un'impaginazione architettonica delle figure sotto un portico.</p>	<p>BIOGRAFIA</p> <p>Perugino era noto per i suoi delicati accordi di verdi acquosi e di azzurrini.</p>	<p>BIOGRAFIA</p> <p>Il Perugino fu influente anche nell'uso della prospettiva aerea.</p>	<p>BIOGRAFIA</p> <p>Perugino collaborò con Sandro Botticelli nelle decorazioni della Cappella Sistina.</p>
<p>BIOGRAFIA</p> <p>Il Perugino fu un ottimo organizzatore di bottega</p>	<p>BIOGRAFIA</p> <p>Secondo Vasari, nel 1568 nelle Vite scrisse che la pittura del Perugino "non piacque tanto al suo tempo".</p>	<p>BIOGRAFIA</p> <p>Le opere del Perugino sono caratterizzate da una asprezza nei colori.</p>	<p>BIOGRAFIA</p> <p>Il suo celebre autoritratto si trova nel Nobile Collegio del Cambio a Perugia</p>
<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°1 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°2 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°3 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°4 (almeno due risposte corrette su tre)</p>
<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°5 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°6 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°7 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Titolo, Data e Collocazione dell'opera N°8 (almeno due risposte corrette su tre)</p>
<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°1 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°2 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°3 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°4 (almeno due risposte corrette su tre)</p>
<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°5 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°6 (almeno due risposte corrette su tre)</p>	<p>CARTA INDIZIO</p> <p>Personaggi principali e secondari, dimensioni e tecnica dell'opera N°7 (almeno due risposte corrette su tre)</p>	



<p>CARTA INDIZIO N°1</p> <p>In quale dipinto l'autore è ritratto dentro una cornice</p>	<p>CARTA INDIZIO N°2</p> <p>In quale opera Perugino si definisce <i>EGREGIUS PICTOR</i></p>	<p>CARTA INDIZIO N°3</p> <p>Attorno al ritratto dell'autore sono presenti delle collane di perle rosse</p>	<p>CARTA INDIZIO N°4</p> <p>Nel dipinto si può ammirare Dio con la sfera in mano circondato da sei cherubini</p>
<p>CARTA INDIZIO N°5</p> <p>Nell'opera gli angeli stanno suonando strumenti musicali</p>	<p>CARTA INDIZIO N°6</p> <p>Nell'opera è presente a destra l'Arcangelo Gabriele</p>	<p>CARTA INDIZIO N°7</p> <p>Nell'opera è presente Santa Caterina D'Alessandria con accanto una ruota dentata</p>	<p>CARTA INDIZIO N°8</p> <p>Nel dipinto la Madonna è seduta tra le nuvole con il figlio in braccio</p>
<p>CARTA INDIZIO N°9</p> <p>Nel dipinto sono presenti, nella cornice della mandorla, nove cherubini</p>	<p>CARTA INDIZIO N°10</p> <p>Nell'opera San Bernardino vede la Madonna davanti al suo leggio</p>	<p>CARTA INDIZIO N°11</p> <p>Nell'opera la Madonna appare davanti al Santo vestito con il saio bianco</p>	<p>CARTA INDIZIO N°12</p> <p>Nel dipinto sono rappresentate una serie di volte a crociera con archi a tutto sesto</p>
<p>CARTA INDIZIO N°13</p> <p>Tra i dipinti di Perugino è quello più popolato di personaggi</p>	<p>CARTA INDIZIO N°14</p> <p>Nella città rappresentata in lontananza si può riconoscere il Colosseo</p>	<p>CARTA INDIZIO N°15</p> <p>Nel dipinto diverse figure maschili sono svestite</p>	<p>CARTA INDIZIO N°16</p> <p>Nell'opera una figura inginocchiata riceve un dono</p>
<p>CARTA INDIZIO N°17</p> <p>Nel dipinto la folia sullo sfondo è agitata e qualcuno solleva un braccio</p>	<p>CARTA INDIZIO N°18</p> <p>Nella rappresentazione un nobiluomo vestito di nero guarda verso di noi</p>	<p>CARTA INDIZIO N°19</p> <p>Nel dipinto è presente un edificio ottagonale con la porta aperta</p>	<p>CARTA INDIZIO N°20</p> <p>Nel dipinto uomini e donne sono disposti su lati opposti</p>
<p>CARTA INDIZIO N°21</p> <p>Nel dipinto un personaggio anziano tiene in mano un ramoscello fiorito</p>	<p>CARTA INDIZIO N°22</p> <p>Nel dipinto un personaggio tiene in mano una corona</p>	<p>CARTA INDIZIO N°23</p> <p>Nella rappresentazione si vedono in lontananza a sinistra due dromedari</p>	<p>CARTA INDIZIO N°24</p> <p>Nel dipinto una figura tiene una lunga spada poggiata a terra</p>

DID YOU KNOW THAT:

The Faro Convention emphasizes the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society. The Convention encourages us to recognize that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent.

Italy ratified the Convention of Faro on the 1° October 2020 with the law n°133.

Natural Heritage Activity Agrobiodiversity “Ancient Seeds”



GOALS/OBJECTIVES

- Raise awareness among local communities about the importance of seed conservation and organic farming.
- Network with producers, restaurateurs, the local community, the elderly, and amateur and professional gardeners.
- Ensure the resilience of biodiversity in agriculture to foster adaptive capacity to ongoing climate change.
- Promote change in the local agricultural system due to farmers' loss of knowledge of local varieties and, with it, the loss of biodiversity.
- Encourage local communities' efforts to conserve their plant genetic resources for food and agriculture, recognizing the alarm regarding the continued erosion of these resources.
- Identify and inventory plant resources intended for agriculture, taking into account the status and degree of variation of existing local varieties, including those with potential for use.
- Promote the collection and dissemination of relevant information related to threatened or potentially usable plant genetic resources. -Recognize and evaluate the nutritional properties of the main local botanical and food species used for food.
- Create a platform for the exchange of knowledge and experience with farmers, researchers, and local, national, and European organizations.
- Organize meetings and workshops on the topic of organic seeds and the organic cultivation of food plants.

TARGET

The activity is designed for audiences of all ages, from children to the elderly.

Target groups include citizens, agriculture amateur, expert agronomists, and botanists.

CONTENTS

This project stems from the growing desire to promote the cultivation of ancient seed varieties from the Lake Trasimeno area, which offer greater nutritional value than current varieties sold in supermarkets.

We aim to offer advanced solutions to address the global challenges of the 2030 Agenda and climate change. Proposals have been put forward to encourage innovation and introduce new participatory research methods to promote agrobiodiversity in the Lake Trasimeno region.

The aim is to join forces to better understand and recognize wild and cultivated botanical, horticultural, and medicinal plants, as well as the conditions for their conservation.

These plants represent a natural-horticultural heritage associated with expertise in their sustainability, healthiness, quality, and interaction with the natural biotic and abiotic elements of the territory.

How to engage local community

We presented the initiative in occasion of the Hearth Day.

We started to disseminate small boxes of seeds, coming from the Seeds Bank of Trasimeno, in restaurants, libraries, bars, gardens, parks and shops.

The box contain 4 different seeds and a paper with the name of the initiative and the date of the main event at the Social Garden Hortus Trasimeni. In the paper we invited the participants to come with their knoweledge, seeds and passion for the natural and agricultural heritage.

MATERIAL NEEDED

- Audio-video tools for interviews with seed keepers, old-generation and new-generation farmers.
- Various plant growing equipment
- Small wooden crates to be placed inside restaurants and libraries for seed exchanges.

OBSTACLES

- Living in an urban area > Discover urban gardens or visit the surrounding countryside.
- Logistics, lack of transportation > A bicycle to encourage seed exchange.
- Lack of space for growing > Create small beds, grow in pots at participants' homes.

IMPORTANT: Create a partnership with public and private entities.

PROCEDURE

- Network with private and public stakeholders involved in agriculture, nature conservation, and landscape conservation.
- Organize public meetings in a garden with stakeholders involved in biodiversity recovery (researchers, associations, farmers, writers, journalists, etc.).
- Organize activities to disseminate information about heirloom varieties in your area, including tasting sessions.
- Organize free film screenings on biodiversity and sustainable agriculture.
- Promote seed exchanges in partnership with restaurants and libraries.

Searching for the guardians of heirloom seeds:

- Engage with veteran farmers and horticulturalists to record and promote their knowledge and, at the same time, involve young entrepreneurs.
- Explore the area in search of elderly guardians of heirloom seeds, to collect seed samples of uncultivated and endangered species or varieties.
- Creation of a database with information on agro-biodiversity products, their history and their use in cooking.

EXPECTED RESULTS

- Raise awareness among local communities about the importance of local food production and its connection to our roots.
- Discover ancient agricultural traditions.
- Discover and taste ancient dishes prepared in the last century.
- Contribute to maintaining the biodiversity of local plant varieties.
- Preserve and enhance the rural and natural landscape.
- Reduce the environmental impact of activities by using agroecological practices.
- Ensure the transmission of knowledge between generations and/or between different social groups.
- Strengthen relationships and mutual understanding between all stakeholders involved in the production and consumption of agricultural products.

PARTICIPANT GROUPS

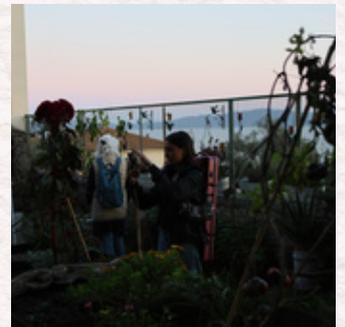
No restrictions

TIMING

This is a project activity that requires at least 6 to 9 months to complete. However, it's an excellent opportunity to involve the local community.

FEEDBACK

Public meetings with farmers, senior citizens, and organizations active in environmental education and nature conservation are recommended every two months.



Thanks to all the associated partners for their involvement in the design and development of this activity!



DID YOU KNOW ...

The Faro Convention was adopted by the Committee of Ministers of the Council of Europe on October 13, 2005. It was concluded and signed on October 27, 2005, in Faro, Portugal. The Convention entered into force on June 1, 2011.

The Faro Convention establishes a framework for reflection on the role of citizens in the processes of defining, deciding on, and managing the cultural environment in which communities operate and evolve.

Citizen participation has become an ethical obligation and a political necessity.

It energizes society, strengthens democracy, and invents a form of governance that renews the conditions for "living together," conducive to well-being and a better quality of life.

État des signatures et ratifications du traité 199 Convention-cadre du Conseil de l'Europe sur la valeur du patrimoine culturel pour la société (Situation au 22/07/2022)²

Signataire	Signature	Ratification	Entrée en vigueur
 Albanie	27/10/2005		
 Arménie	27/10/2005	22/08/2012	01/12/2012
 Autriche	05/06/2014	23/01/2015	01/05/2015
 Belgique	25/06/2012	13/05/2022	01/09/2022
 Bosnie-Herzégovine	15/10/2008	30/04/2009	01/06/2011
 Bulgarie	27/10/2005		
 Chypre	19/02/2021		
 Croatie	27/10/2005	06/06/2007	01/06/2011
 Espagne ³	12/12/2018	07/04/2022	01/08/2022
 Estonie	18/03/2021	15/04/2021	01/08/2021
 Finlande ⁴	01/06/2017	31/05/2018	01/09/2018
 Géorgie	01/09/2010	04/02/2011	01/06/2011
 Hongrie	08/06/2012	27/11/2012	01/03/2013
 Italie ⁵	27/02/2013	15/12/2020	01/04/2021
 Lettonie	27/10/2005	26/04/2006	01/06/2011
 Luxembourg	31/01/2006	18/05/2011	01/09/2011
 Macédoine du Nord	24/09/2010	08/07/2011	01/11/2011
 Moldavie	11/01/2008	01/12/2008	01/06/2011
 Monténégro	21/09/2007	11/03/2008	01/06/2011
 Norvège	27/10/2008	27/10/2008	01/06/2011
 Pologne	10/05/2021		
 Portugal	27/10/2005	28/08/2009	01/06/2011
 Saint-Marin	19/05/2006		
 Serbie	21/09/2007	29/07/2010	01/06/2011
 Slovaquie	23/05/2012	16/08/2013	01/12/2013
 Slovénie	19/01/2006	17/09/2008	01/06/2011
 Suisse ⁶	10/04/2019	07/11/2019	01/03/2020
 Ukraine	31/10/2007	09/01/2014	01/05/2014

Activity on historical heritage to arise awareness and engage local citizens

“The heritage walks towards the creation of an heritage community”



GOALS/OBJECTIVES

First of all, the heritage walk promotes the knowledge of the genius loci of a territory and to create with it identity and awareness' connections. A heritage walk is structured upon three fundamental elements: the topic, both transversal and multi-disciplinary, the places and the witnesses. The chosen places for such an activity must be significant, as they represent the connection with the identity of the territory and of its inhabitants. The heritage walk is planned by the same members of the heritage community involved, becoming thus an instrument of aggregation, knowledge, sharing and cultural participation.

This kind of activity is one of the best example to set the roots for the creation of an Heritage Community, it consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

Among the main objective we can focus on the followings:

- **Educational Engagement:** Offer participants historical insights, unique anecdotes, and lesser-known facts about the area's heritage, promoting understanding of its historical context and evolution.
- **Community Connection:** Encourage local pride and connection by involving participants directly with sites of historical importance, creating a sense of shared cultural heritage.
- **Tourism Promotion:** Attract both locals and tourists to rediscover and explore heritage sites, supporting sustainable tourism and local economies.
- **Preservation Advocacy:** Inspire individuals to actively participate in preserving heritage sites by understanding their importance and vulnerability.
- **Experience-Based Learning:** Allow participants to experience history through walking tours, making learning more interactive and memorable.

CONTENT

Our heritage walk is focused on the historical walls and the medieval fortress of castiglione del lago.

The medieval fortress, also known as rocca del leone or rocca medievale, is one of the most relevant monuments in castiglione del lago. For centuries the city walls represented the most important strategic point in the area. From here, it was possible to monitor the neighbouring territories of trasimeno and chiugi to counter external attacks.

The historic center is surrounded by medieval walls from the 12th-13th centuries, and is divided into two parts. The eastern half is occupied by the palazzo dellacorgna and the rocca, near which, at the beginning of the 20th century, the hospital of sant'agostino was built. Currently there are three access gates to the town: the porta fiorentina (from the second half of the 16th century), the porta perugina from the 13th century and the porta senese, an ancient medieval postern gate rebuilt and enlarged in the first half of the 20th century.

MATERIAL NEEDED

Photo equipment, Recording equipment, Comfortable shoes for walk, Curiosity and willing to learn, Maps of the area, Picture of the site/theme, showing how it is modified along the centuries.

PROCEDURE

How to organize an heritage walk, following the steps proposed by FARO EUROPEAN NET.

- Hold meetings with experts – historians, scientists and so on – with whom an initial reconnaissance can be made of the possible themes selected by the author and the possible route (involving a field trip)
- Understand local priorities linked to the chosen themes
- Research and document each theme.
- Discover the route alone and identify places that awaken emotions, convey meanings or offer surprises, especially by identifying and discovering what is closed, forbidden or concealed.
- Ask local residents and users of the sites along the route for information concerning these places and the possibilities of organising visits of the premises or of presenting them.
- Identify three or four priority sites, those of particular significance or associated with key testimonies.
- The chosen priorities are verified with persons familiar with the neighborhood itself: users, officials, residents.
- Identify what is important in their eyes and what was deemed important in theoretical terms. Identify a key theme for the walk (sorting through the possible themes and choosing just one, as it is not possible to cover everything in a single walk).
- Clarify the target audience and number of participants: local residents, the general public, school pupils...
- Trace the route while identifying key sites, persons who can intervene and operational aspects (duration, points of passage, authorisations needed). Those who intervene should not be specialists or heritage experts, but people who keep the heritage alive and live it on a daily basis.
- Prepare a few illustrations of the key sites identified: maps or floor plans, photographs of residents, iconography and so on.
- **If you can realize a 3D reconstruction of the site.**

OBSTACLES

Impossibility to get access to the place >
Organizing the heritage walk make sure that you can access the sites, in case prepare agreements with owners and or public administrations.

Wheater > Consider to be euquipped for bed weather conditions

Tools for recording and photography > make sure your battery are charged... it will by a pity!

Prepare means of communication > portable pic and speakers

Interventions > set few rules before the starting of the heritage walk: time the actual walk so as to know its duration and the time needed at each stop-off point. The choice of the starting point is also very important as the first signal sent to participants. Set a limited time for each intervention. Recommend the participants to stay close each other.

TARGET

The target of this initiative is the entire local community.

The Heritage Walks are designed to engage citizens of any age, more intergenerational is, better it is.

FEEDBACK

We recommend to create a QR code that host a simple feedback form that the participants can scan at the end of the heritage walk.

EXPECTED RESULTS

Raising Awareness: Highlight the cultural, historical, and architectural value of sites to increase appreciation and preservation efforts within the community.

Community Connection: Encourage local pride and connection by involving participants directly with sites of historical importance, creating a sense of shared cultural heritage.

Get the basis for the born of the Local Heritage Community, it consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations."

The notion of heritage community helps us in better understanding what the "right to cultural heritage" means: not only the right to benefit from the existing heritage, but also the right to take part in the selection of new cultural expressions aimed at belonging to the notion of cultural heritage.

Rising awareness on the importance of preservation of historical sites, pushing owners and or managers (local institutions) to better care the site.

PARTICIPANTS

An heritage walk can be run even with 40 people, it will be important to have the right tools, like microphones and speakers or portable tools for audioguides.

How to engage local community

This initiative was advertised via whatsapp groups and during the meeting with the local organization organized by the Municipality each 3 months.

To engage the local community we send them a 3D work via mail and whatsapp, with the question: "Did you know that the centre of Castiglione del Lago was full of gardens? Come to discover the renaissance beauty of the village and what remain today from that age"



DONWLOAD THE 3D RECONSTRUCTION

<https://heritagecivicengagement.wordpress.com/wp-content/uploads/2025/09/orti-di-mecente-in.pdf>

**Thanks to all the associated partners for their
involvement in the design and development of this activity!**



**Comune di
Castiglione del Lago**



Comune di Panicale



DID YOU KNOW THAT:

Heritage communities can have a variety of roles in heritage conservation and enhancement, which is precisely why they are so valuable to the European society of today. They actively contribute to increasing the number of projects in the field and interpreting heritage, thus supporting to the developments in the field. Discussing these topics, Hakan Shearer Demir of the Democratic Governance Directorate of Council of Europe notes:

“Heritage communities play a crucial role in redefining and redesigning relationships and actions between peoples, places and stories with an enhanced definition of heritage. They bridge gaps between all layers of society, highlighting the values of diverse and shared heritage, which are close to the heart of communities. Therefore, they are dynamic and inclusive in nature, constantly seeking innovative ways to democratise the heritage field, with a specific emphasis on diversity. With an integrated approach, they exhibit organic linkages between all aspects of community life and the role of heritage and multiple identities. They are constant reminders of basic values of human rights and democracy as well as the importance of focusing on quality of life for all people.”

Click to download the brochure and discover best practices for the application of the Faro Convention values.



© Dominique Poulin

Heritage walk

Brief description

■ A “Heritage walk” is conceived by and with those who live and work in a territory or have a special affinity with it. The walk is devised by combining the stories of all the participants in the context of research work drawing on scientific sources and also on the life experiences of local residents, on the discovery of local curiosities and on the accumulated knowledge of the places concerned. Such a walk can take many forms with the aim of experiencing, documenting and living a territory in unusual ways: guided tours run by heritage communities, sensitive walks run by artists, walks run by authors and visits to the homes of residents in their own neighbourhoods.

Tutor for the application

■ Christine Breton, honorary heritage curator and doctor of history (cbreton@wanadoo.fr)

Reference sites

■ Marseilles, neighbourhoods concerned by the Major Urban Project (Grand projet de Ville – GPV).

Background

■ A European experimental mission to apply the principles of integrated heritage conservation in Marseilles was launched in 1996, involving the co-ordination and creation of networks with civil society players, support and assistance for the heritage communities thus established, scientific research and monitoring with local residents and heritage professionals, co-ordination with the scientific authority and Council of Europe departments, dissemination of legal instruments such as the Faro Convention and the co-production of events.

■ Since the year 2000, in the context of the European Heritage Days, the public has been invited to discover the heritage communities’ work by participating in a series of Heritage Walks, which have gained in popularity with each passing year. These walks have become widespread in the Marseilles area, and the standards governing their organisation were codified in 2009 so that the concept

could be freely disseminated in France and Italy via Wikipedia. This concept was used in Venice to develop and implement some fifteen heritage walks. In 2012, it served as a basis for the implementation of a Leonardo training programme for 12 urban heritage guides, organised by the Marseille-Provence 2013 European Capital of Culture association.

Tutor’s comments

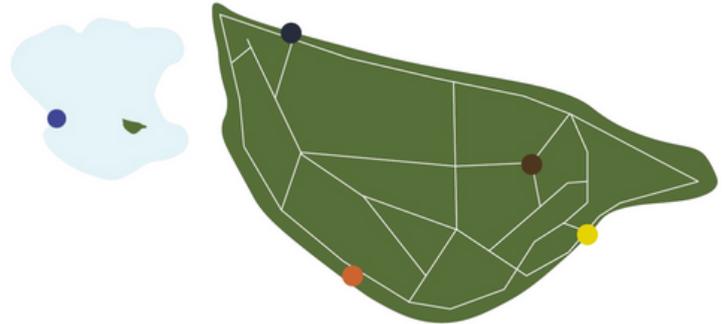
■ In September 2000, we organised our first heritage walk, open free of charge to the public. Our meeting point was the coastal path in Marseilles. It was the period of the European Heritage Days. We were a little worried about this unknown concept, but certain of our route and of the stories we were going to tell, because the harvest had been good: we had organised 10 workshops with photos, documents, souvenirs and surveys to trigger memories of the people and the events involved in the history of the girls’ school of a working class neighbourhood of Marseilles: Jaine André. There were about ten women present, all former pupils of this primary school, and myself, the heritage curator. I was assisting them with the project and I was just as worried as they were, because, with no pre-established method or model, I bore the responsibility for this public venture and did not want to disappoint the women concerned.

■ We had not advertised the event. We were waiting there on the pavement with our foolhardy smiles. The street is not a collective space for women, who do not hang around there. This time we were in a group and people were looking at us. We set off on time. Four people from the neighbourhood had joined us, and we were disappointed because, while we were working out the route to follow through the streets, the residents we had encountered had told us that they wanted to meet up with us that morning. We walked up from the shoreline, closed off by the wire fencing surrounding the commercial port area, towards the school run by the nuns, then the Fellen school, housed in a building rented from a former pharmacist, the de Poullion school, built in 1954, then the school built of shacks for the children of the large urban slums. By the time we reached our destination there were about fifty of us, happy to be there, feeling proud and independent.

Polvese Island and Trasimeno Lake: natural treasures to save



-  [Isola Polvese / Porto](#)
-  [Isola Polvese / Canneto](#)
-  [Isola Polvese / Lecceta](#)
-  [Isola Polvese / Piattaforma in acqua](#)
-  [Castiglione del Lago / Foce torrente Paganico](#)



GOALS/OBJECTIVES

Make Isola Polvese a centre of research and art like it was 40 years ago.
Support for cultural and artistic initiatives that stand out for their high-quality cultural message and are capable of attracting a significant number of visitors.
Support for cultural and artistic initiatives of proven relevance to the local community.
Support for cultural and artistic initiatives with particularly innovative content.
Through artistic activities, raise awareness among the Trasimeno communities about the lake's neglect.
Mobilize local communities through flash mobs, press releases, and art exhibitions.
The project, through the unique lens of a contemporary artist, offers works of strong aesthetic impact, along with artistic products that, through the scientific study of Arpa Umbria, highlight the naturalistic peculiarities of Lake Trasimeno. These works will help raise awareness among the local community, the Umbrian population, and tourists of the Trasimeno ecosystem, its natural habitats, the macro and microscopic biodiversity of aquatic, aerial, and terrestrial environments, and their interactions.

CONTENT

The project's content ranges from artistic expression, which is the expression of the imprint of water and its components on the artist's ecological canvases, to scientific and sustainability themes connected to the Lake Trasimeno ecosystem. The multidisciplinary artistic-scientific project attracts the attention of a diverse audience, allowing them to approach the area according to their specific interests. The local community, particularly through educational activities, but also through tourism through the development of a carefully planned itinerary, will be able to actively participate in the data collection and the various artistic phases implicit in Ghezzi's work, becoming protagonists in a journey of artistic-scientific knowledge.

Polvese Island is an island located in the southeastern part of Lake Trasimeno, together with Isola Maggiore and Isola Minore in the Umbria region of Italy. It is the largest of three islands in the lake, with an area of approximately 70 hectares (173 acres). The island belongs to the Province of Perugia and is known as a Scientific-Didactic Park, which is part of the Trasimeno Regional Park. The island is administrated by Castiglione del Lago.

MATERIAL NEEDED

Canvas, woods, stripes, wropes.



PROCEDURE

The educational activity took place in two phases: in May and in October/November 2024. The artist Roberto Ghezzi and experts from Arpa Umbria and Italia Nostra Castiglione del Lago lead learners coming from the Trasimeno communities through hands-on experiences designing, creating, and constructing artifacts that will capture the impact of land and water.

The topics of compostability and the biological characteristics of soil will be addressed. Students from two middle school classes at the Rosselli-Rasetti Comprehensive Institute in Castiglione del Lago (first and/or second grade) will participate in the activities, with practical and theoretical workshops highlighting artistic, environmental, and technical-scientific aspects.

Arpa Umbria will develop scientific courses that illustrate the close relationship between nature, art, and sustainable economy, providing useful tools for observing natural ecosystems.

The artist also offer workshops to highlight artistic and communicative elements and interpret the created works. At least one meeting per group is organized.

Installation of the installations, canvases, and supports for the production of the works. The installations, located in the waters of Lake Trasimeno, around Polvese Island (three) and in the area of the former airport in Castiglione del Lago (one), will be visible for a period of no less than 60 days.

The canvases used during the project have been analyzed by Arpa Umbria using the technical equipment available in its laboratories, to assess any potential distinguishing characteristics of the canvases immersed by Roberto Ghezzi in the lake and marsh environments of Lake Trasimeno. An ecological-environmental analysis was also conducted to attempt to qualify the artworks, considering the aquatic environment, its natural habitats, macro and microscopic biodiversity, the aerial and terrestrial environments, and their interactions.

The expo event took place between mid-December and February. Based on the availability of the municipalities, an exhibition period of no less than 30 days will be determined. The exhibition will take place in Castiglione del Lago, where most of the works created as part of the project will be displayed.



EXPECTED RESULTS

Raising Awareness: Highlight the cultural, historical, and architectural value of sites to increase appreciation and preservation efforts within the community.

Community Connection: Encourage local pride and connection by involving participants directly with sites of historical importance, creating a sense of shared cultural heritage.

Get the basis for the born of the Local Heritage Community, it consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.”

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Rising awareness on the importance of preservation of historical sites, pushing owners and or managers (local institutions) to better care the site.

PARTICIPANTS

Participants directly involved in the set of the canvas are teachers, trainers, fishermen, educators, researchers. Many teachers and students, public employees, trainers and lovers of the Polvese Island and the Lake Trasimeno took part in the exposition.



OBSTACLES

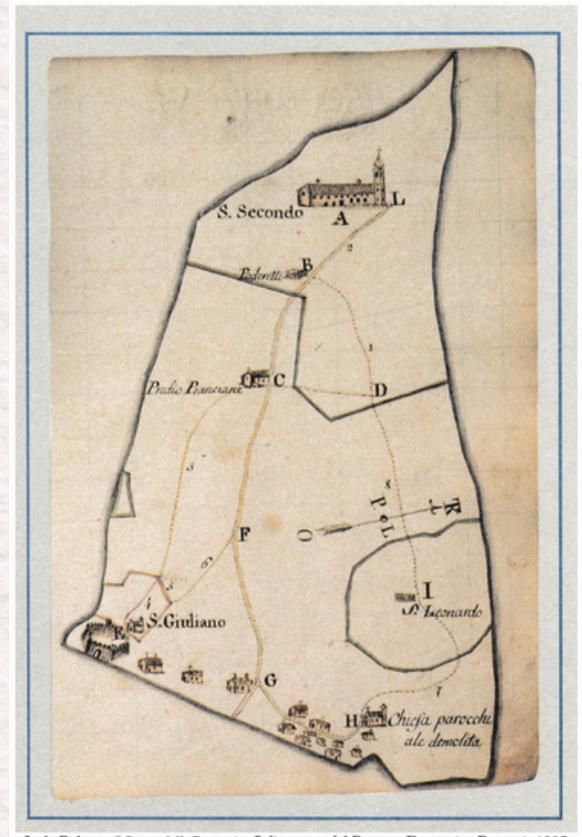
Wheater conditions

You need to use very strong canvas, able to survive against wind, waves, rain.
Special permission if the area you are going to use is under protection.

TARGET

The target of this initiative is the entire local community.

The exposition and local meetings are designed to engage citizens of any age. We worked also with primary and secondary schools all around the Trasimeno Lake.



Isola Polvese, "Carta delle Processioni" disegnata dal Parroco Domenico Pompei, 1805



Thanks to all the associated partners for their involvement in the design and development of this activity!



Comune di
Castiglione del Lago



DID YOU KNOW THAT:

Article 9 Faro Convention Sustainable use of the cultural heritage

To sustain the cultural heritage, the Parties undertake to:

- a) promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;
- b) define and promote principles for sustainable management, and to encourage maintenance;
- c) ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;
- d) promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;
- e) promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions

Sur les traces des dinandiers



DINANT
CREATIVE
FACTORY

GOALS/OBJECTIVES

Revitalize ancestral know-how (coppersmithing - LA DINANDERIE) through:

Meeting with a Dinant artist, Vanessa Denis.

A stroll to discover contemporary coppersmithing works in Dinant and through the streets of Bouvignes where the coppersmiths' workshops were located.

A visit to the Maison du patrimoine médiévale mosan and in particular the rooms dedicated to this local craft

Understand the importance of copperwork in Dinant during the Middle Ages.

Awaken the artistic sense of participants.

Inspire vocations.

TARGET

A local audience

Young teenagers or adults

CONTENT

For several centuries, and particularly during the medieval period, Dinant and Bouvignes were internationally renowned for their coppersmiths. Their art finally took its name in the 14th century from this region of the Meuse Valley, "the coppersmith's trade - la Dinanderie."

Today, this copper and brass work is the preserve of the skill and talent of a few rare coppersmiths, whose craft is becoming less and less well-known. Long gone are the days when the narrow streets of Bouvignes and Dinant echoed to the sound of hammering metal and when everyone could appreciate the expertise of local artisans.



MATERIAL NEEDED

- Copper plates
- Hammering and chiseling tools
- Workbenches with vices



PROCEDURE

Visit to the Mosan Medieval Heritage House.

This tour serves as a preamble to this project exploring the art of coppersmithing and the work of coppersmiths. It provides an insight into the archaeological aspects of coppersmithing. Through the rooms dedicated to the art of copper and brass, participants will learn more about this art that made Bouvignes and Dinant famous throughout the Middle Ages. Among other things, they will have the opportunity to see a model of a coppersmith's furnace, handle copies of molds used to create objects made using the lost-wax method, see original medieval pieces, and watch a screening dedicated to the smelting and casting of metal (experimental archaeology).

2. Extramural Visit

A walk to discover contemporary coppersmithing works in Dinant and through the streets of Bouvignes where the coppersmiths' workshops were once located.

3. Meeting with an Artist

This stage involves introducing participants to this art form with the aim of having them create their own work. Artist Vanessa Denis talks about her craft, explains the different techniques she uses, and, above all, introduces participants to the practice of coppersmithing. Through discussions and the creation of preparatory drawings, they are invited to reflect on their heritage and how they understand it, as well as to imagine the form and meaning their work will take. Participants are invited to participate in a creative workshop led by Vanessa Denis. They will create their own copper work in the manner of medieval coppersmiths and will be introduced to the techniques of hammering and chiseling.

PARTICIPANTS

Max 15 participants per group

TIMING

2 hours for the visit to the Mosan Medieval Heritage House
2 hours for the walk through Dinant and Bouvignes
2 hours for the creative workshop

EXPECTED RESULTS

Raise awareness of local heritage.
Foster artistic vocations.
Empower disadvantaged audiences through artistic creation.
Breathe new life into this increasingly lesser-known art form.

HOW TO ENGAGE LOCAL COMMUNITY

Community Storytelling

- Collect stories from families who may have ancestors who worked with brass.
- Invite locals to share memories, objects, or anecdotes linked to Dinanderie.
- Propose a short initiation activity: hammering brass on a small piece, engraving initials, polishing a small object.
- Let participants bring home their mini creation as a memory.
- Collaborate with schools, local brass bands, associations, artisans, museums, and tourism offices.
- Cross-promotion: combine the workshop with local cultural events (e.g., MPMM portes ouvertes).

To truly engage the local community, you'll need three pillars:

- Pride (it's their heritage),
- Participation (they do something),
- Partnership (connect with schools, associations, and local events).

Thanks to all the associated partners for their involvement in the design and development of this activity!



DID YOU KNOW ...

FARO CONVENTION ART. 1

CULTURAL HERITAGE IS A GROUP OF RESOURCES INHERITED FROM THE PAST WHICH PEOPLE IDENTIFY, INDEPENDENTLY OF OWNERSHIP, AS A REFLECTION AND EXPRESSION OF THEIR CONSTANTLY EVOLVING VALUES, BELIEFS, KNOWLEDGE AND TRADITIONS. IT INCLUDES ALL ASPECTS OF THE ENVIRONMENT RESULTING FROM THE INTERACTION BETWEEN PEOPLE AND PLACES THROUGH TIME;



FARO CONVENTION ART. 4

A - Everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment;
b - Everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe;
c - Exercise of the right to cultural heritage may be subject only to those restrictions which are necessary in a democratic society for the protection of the public interest and the rights and freedoms of others.

DUCHERIE - A walloon heritage



GOALS/OBJECTIVES

The project seeks to document and celebrate the tangible and intangible heritage of La Docherie, a historic but economically challenged neighborhood in Charleroi, Belgium. By involving local youth in the creation of a documentary film, the project aims to capture and preserve the social and cultural history of the neighborhood from past to present.

As DCF we guided the phase of interviews and researches with older residents, historians, and peers, enabling young people to gain insights into the neighborhood's socialization spaces across generations. This intergenerational exchange serves to deepen understanding and foster mutual respect between youth and older community members, allowing them to recognize and reflect on shared history.

The project brings together young residents, community organizations, and other neighborhood actors to strengthen community bonds. By promoting a collective narrative of La Docherie, it builds a foundation for social cohesion and inclusivity, especially by encouraging youth from diverse backgrounds to contribute to the documentary.

With hands-on guidance in documentary production, the project enables young participants to learn and apply technical and creative skills, including interview techniques, videography, and storytelling. This fosters individual growth, artistic exploration, and critical thinking as youth reflect on their surroundings and engage with broader societal themes.

By highlighting the community's resilience, history, and evolving social fabric, the project encourages youth to question stereotypes and recognize the neighborhood's unique value. This reappraisal helps participants and viewers alike see La Docherie in a new light, breaking down preconceived notions and promoting a more nuanced understanding of the area.

The final documentary, "I Was Told. La Docherie, Yesterday, Today, and Tomorrow," will serve as both an educational tool and a testament to the neighborhood's heritage. It aims to instill pride and a sense of responsibility among youth to preserve this legacy, envisioning its transmission to future generations.

Aligned with the Faro Convention, the project exemplifies active community engagement in heritage preservation, fostering a participatory approach that promotes cultural heritage as a source of community identity and social cohesion

TARGET

The target of the PATWAL Project is primarily the youth of La Docherie, Charleroi, specifically those involved with local social centers like Espace Jeunes Docherie and CPAS de Charleroi. These young participants are the main focus, as they are empowered to learn about their neighborhood's history, develop technical and artistic skills in documentary filmmaking, and engage in community-driven initiatives.

Additionally, the project targets older residents and other community members who contribute their experiences and perspectives through interviews, helping to foster intergenerational dialogue and a shared sense of cultural heritage. The broader community, including local organizations and residents of all ages, is also targeted to enhance social cohesion and preserve the neighborhood's collective memory.

TIMING

The PATWAL Project follows a multi-phase timeline, extending from late 2023 through the end of 2025, to accommodate the documentary's development, filming, editing, and final screenings. Here is the projected timeline:

- Preparation and Planning (Late 2023 - Early 2024)
- Research and Training (First Half of 2024)
- Filming Phase (Mid-2024 - Early 2025)
- Editing and Post-Production (Throughout 2025)
- Community Screenings and Final Distribution (End of 2025)

This extended timeline allows flexibility to accommodate participant schedules, ensures thorough research, and supports in-depth editing, leading to a high-quality documentary that reflects the voices and heritage of La Docherie.

The PATWAL Project follows a collaborative and participatory procedure to create a documentary that explores the heritage of La Docherie. Here's a breakdown of the main steps:

Preparation and Training

Workshops: Participants are introduced to documentary filmmaking techniques, covering areas like scriptwriting, interviewing, videography, and editing.

Skill-building: These workshops also develop skills in technical aspects of filmmaking, including camera operation, lighting, and sound recording, drawing on skills from previous local film initiatives.

Research and Development

Identifying Key Themes: Participants brainstorm and identify "places of sociability" (past and present) within La Docherie, such as community centers, local businesses, and public spaces, each carrying unique social and historical significance.

Script and Interview Planning: Participants work on script development, define interview themes, and outline a narrative "thread" that ties together their perspectives and questions.

Conducting Interviews

Intergenerational Dialogue: Youth interview older residents and historians (e.g., from FACTORI-ULB) to capture memories, traditions, and personal stories, gaining insights into both past and contemporary life in La Docherie.

Peer Perspectives: Participants also interview their peers to compare generational perspectives on neighborhood life, fostering a layered narrative.

Recording and Filming

On-Site Filming: The team records footage of identified socialization spaces, neighborhood landmarks, and everyday scenes to visually document La Docherie.

Technical Practice: Under the guidance of project partners, participants take on roles such as camera operators, interviewers, and sound technicians, applying the skills they have learned.

Editing and Post-Production

Video Editing: The youth collaborate in editing the footage, guided by V-Ket Prod, to create a coherent and engaging documentary format.

Incorporating Narratives: They work to integrate the collected interviews and footage, balancing historical context with present-day reflections.

Community Engagement and Feedback

Pre-Screenings: Before finalizing the documentary, select scenes may be shared with participants and community members to gather feedback and ensure authentic representation.

Revisions: Based on feedback, participants make necessary adjustments to align with the project's goals of inclusivity and cohesion.

Final Release and Dissemination

Film Premiere: The documentary, "I Was Told. La Docherie, Yesterday, Today, and Tomorrow," is presented to the community, allowing residents and participants to view their contributions and stories on screen.

Dissemination: Beyond the premiere, the documentary is shared more broadly in Charleroi and potentially with other cultural and educational networks, preserving La Docherie's heritage for future generations.

Through this participatory process, the project encourages young people to explore their heritage, fostering a sense of identity, skills in media production, and a strengthened bond within their community.

EXPECTED RESULTS

Completed Documentary Film

Title: "I Was Told. La Docherie, Yesterday, Today, and Tomorrow."

Content: A feature-length documentary capturing interviews with local residents, historical context from historians, and reflections from young participants, highlighting La Docherie's social spaces, history, and contemporary issues. SUB URBAN AREA OF CHARLEROI.

Enhanced Skills and Knowledge for Youth Participants

Technical Proficiency: Young participants gain practical skills in videography, sound recording, editing, and storytelling, enhancing their future educational and professional opportunities.

Historical and Cultural Awareness: Participants develop a deeper understanding of La Docherie's history, fostering a sense of pride and connection to their heritage.

Critical Thinking: The project encourages youth to critically examine their environment, question stereotypes, and explore how history shapes the present.

Strengthened Community Bonds and Social Cohesion

Intergenerational Dialogue: By facilitating conversations between youth and older residents, the project strengthens intergenerational ties, bridging past and present community experiences.

Broadened Social Networks: The project builds connections between various local actors, creating a network that includes young people, residents, historians, and local organizations.

MATERIAL NEEDED

The PATWAL Project requires various materials and resources to support the documentary filmmaking process, including:

Filmmaking Equipment

Cameras: Digital video cameras or high-quality DSLR/mirrorless cameras for filming interviews and neighborhood scenes.

Tripods and Stabilizers: To ensure steady shots and professional framing during filming.

Microphones: Quality lavalier or shotgun microphones for clear audio capture in interviews and ambient sounds.

Sound Recorder

Editing and Post-Production Tools

Editing Software: Access to editing software such as Adobe Premiere Pro, Final Cut Pro, or DaVinci Resolve for video editing.

Computers: Laptops or desktop computers with adequate processing power for video editing.

Storage Solutions: External hard drives or cloud storage for backing up footage and final cuts.

Scriptwriting and Planning Supplies

Notebooks and Pens: For taking notes during interviews and script planning.

Storyboard Templates: Visual aids for organizing the flow of scenes and interviews.

Whiteboard or Bulletin Board: To outline the structure of the documentary and track project milestones.

Interview Guides: Pre-prepared lists of questions for interviews with residents, historians, and local figures.



OBSTACLES

Participant Engagement and Retention

Sustaining Motivation: Maintaining young participants' enthusiasm and commitment over the long project duration (2022-2024) can be challenging, especially with competing school, work, or social obligations.

Coordination Challenges: Scheduling filming sessions, interviews, and workshops to accommodate all participants, particularly young people with varying availability, may be difficult and could impact project timelines.

Technical and Skill-Related Limitations

Limited Experience: As most participants are new to documentary filmmaking, there may be a learning curve in operating cameras, sound equipment, and editing software, which could impact the technical quality of the film or lead to delays.

Equipment Availability and Maintenance: Ensuring access to reliable filmmaking equipment, such as cameras, sound gear, and editing software, may be a logistical hurdle, especially if technical issues arise during the project.

Community Challenges and Preconceptions

Logistical and Financial Constraints

Funding Limitations: Financial constraints may limit access to high-quality equipment, additional training resources, or necessary materials for workshops and screenings.

Project Timeline Flexibility: Extending timelines to accommodate participants' needs or delays in filming could strain resources or the project's budget.

GROUPS OF PARTICIPANTS

Youth and adults participants from Espace Jeunes Docherie

Role: Central contributors who handle tasks such as interviewing, filming, and editing.

Involvement: Young people develop technical skills in filmmaking, engage in storytelling, and gain an understanding of their neighborhood's history through interactions with residents and local figures.

Goals: Encourage youth empowerment, foster pride in their heritage, and build intergenerational connections.

Older Residents of La Docherie

Role: Key interviewees who share memories, experiences, and historical perspectives about La Docherie's social spaces and evolution.

Involvement: Provide insights into the neighborhood's past, offering stories that enrich the documentary's narrative.

Goals: Preserve local memory, bridge generational gaps, and foster a sense of shared community identity.

Community Organizations

Historians and Archivists

Role: Historical advisors, such as those from FACTORI-ULB, who provide background on La Docherie's social and industrial history.

Involvement: Offer context to supplement resident interviews, helping to situate personal stories within the broader narrative of the neighborhood's evolution.

Goals: Ensure the documentary captures accurate historical information, linking personal memories with La Docherie's socio-economic background.

TIPS FOR ENAGING LOCAL COMMUNITY

Here some activities we developed and others we thought could be well integrated in a project like "La Douchehie":

Phase 1: Build Trust & Awareness

Community Kick-off Event:

Street corner pop-up with music, graffiti wall, and info booth about the film project.

Short teaser video: "La Douchehie – Your Story Matters" projected on a building or shared on social media.

Partnerships with Local Anchors

Work with youth centers, sports clubs, schools, religious groups, and local cafés.

Ask them to spread the call and encourage young people to join.

Visible Posters & Flyers

Designed by local youth (with street-art/graffiti style).

Distributed in places where they hang out (basketball courts, bus stops).

Ambassadors Program

Recruit a few respected young "leaders" (graffiti artists, rappers, dancers) as peer motivators.

They help spread the message: "This is OUR project."

Phase 2: Spark Engagement & Creativity

Photo Walks & Insta Challenges

Organize guided walks in La Douchehie, asking youth to capture photos of the best & worst sides of the area.

Graffiti / Slam / Beatmaking Jam

A free open-air session where youth express themselves.

Record short clips of the event → integrate into the movie later.

Snack & Story Nights

Invite elders to share La Douchehie's history.

Youth record them → seeds for the "past" part of the film.

Article 27 Dinant a le plaisir de vous inviter à deux événements créés par des jeunes qui se sont mis en action pour transmettre leur regard sur ce qui les entoure !

📅 Ces événements auront lieu à Dinant le samedi 26 avril à partir de 13h45.

PROGRAMME :

◆ De 14h à 16h - Abbaye de Leffe (Salle Jean XXIII)

Documentaire "On m'avait dit." La Docherie, hier, aujourd'hui et demain.

- Réservations : Article 27 Dinant - dinant@article27.be - 0484/070 888

- Gratuit

◆ À 20h - Salle Sainte-Anne (Anseremme)

Spectacle "Parlons d'autre chose" par les jeunes comédiens de la Compagnie du Rocher Bayard

- Réservations "Parlons d'autre chose": 0479 78 96 96 - bruno.mathelart@gmail.com

- Tarif : 1 ticket Article 27 et 1,25€

- À partir de 14 ans

Ces événements sont programmés dans le cadre du projet Erasmus+ "The Power of Heritage for Civic Engagement and Lifelong Education" porté par Dinant Creative Factory en collaboration avec le Centre Culturel de Dinant et Article 27 Dinant pour la Belgique.



"On m'avait dit" La Docherie, hier, aujourd'hui et demain.

L'équipe de réalisation:

Script, tournage, captation audio et vidéo, réalisation des interviews

Donovan Barbiaux
Dylan Deboucq
Lorenzo Despiegeleer
Luka Despiegeleer
Lars Gherus
Tasneem Gourdin
Lucas Offergelt
Zackaria Samodi
Lanna Segers
Devona Sibille
Nolan Van Boxstael
Dorian Willem

Un film documentaire réalisé par les Jeunes de l'Espace Jeunes avec le soutien de:
ARTICLE 27 CHARLEROI
ESPACE JEUNES MARCHIENNE DOCHERIE
MAISON MÉDICALE "La Glaise" ASBL
VKET Prod ASBL
Centre Public d'Action Sociale de Charleroi - Espace Citoyen de Marchienne Docherie
DCF - Dinant Creative Factory

Thanks to all the associated partners for their involvement in the design and development of this activity!



YOU KNOW THAT....

Article 2 of Faro Convention Definitions

For the purposes of this Convention,

a) cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;

b) a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.



Theatre as form of civic engagement and performative art.

Celebration of heritage sites



GOALS/OBJECTIVES

Bring together experts from different disciplines to create a social inclusion project that draws on one or all areas of heritage.

Include citizens, families, amateurs and professionals, in the valuation of any field of heritage.

Raise awareness of our heritage among all sections of our population and promote our region.

Make local authorities aware of the importance of developing heritage projects

Sharing our values by encouraging exchange and pooling the talents of each participant

Create a show, a film, a book, a work of art... that will bear witness to our times and become part of our heritage for the future!

Share, share, share...

WITH THIS ACTIVITY YOU WILL BE ABLE TO

Share a human experience made of emotions with fellow citizens of all ages, whatever their social level, instruction, gender, religion, origin

Develop your social integration by being an active witness of the past, present and future

Discover, show and enhance your talents and those of your partners

Improve your living space knowledge and be proud of it

CONTENTS

This activity/show has been organized in occasion of the celebration of the 400^o anniversary of FOY NOTRE DAME, a village of high heritage interest, inscribed in the Wallon book of prestigious heritage.

Content : the story of the sanctuary – 400 years old and evolution of the village. More than 60 amateur comedians and musicians of all ages, support of digital presentation, historical costumes and musics.

Our expertise in that kind of activity comes from the fact that we created shows that were speaking of our local history, our villages, our celebrities... using theatre, song, dance, film, visual arts, acrobatics etc.

TARGET

The experts, the artists, the social workers, the volunteers, the authorities...

Bringing together associations with various objectives

Families

Residents of all ages in the neighbourhoods where the activity is developed

Our members and volunteers

The theatre performance is made specifically for the local community, but took part also tourists and people coming from the the nearby villages.



PROCEDURE

Define the project with local associations, authorities, owners of the spots... one year before the event if possible.

Invite the population with a letter to all boxes... draw an action-plan, form a committee to share the responsibilities (financial aspects, promotion, catering (stakeholders and audience) , public reception, booking and ticketing..).

Meet the local social and cultural associations to include disadvantaged or disabled people in the organisation, production, realisation.

Write the scenario with archivists, historians, writers, musicians... and share it with the members and local inhabitants.

Be as creative as possible !

Bring together the future stakeholders = first reading to hear the voices, motivate everyone, explain the details, make the agenda, take measurements for the costumes, meet the musicians, technicians, acrobates,.. preparation of the site.

Rehearse, rehearse, rehearse... in a hall, a church, outside (to listen to the voices... and the technical needs).

Plan advertising, posters, local TV and press interviews, social networks... take pictures, plan a teaser...

Perform and have fun when it happens!

Clean up the site and... celebrate !



MATERIAL NEEDED

It depends on the scale of the project!

Technical aspects : sound, lighting, projection, transports, access...

Mood : candles, flowers...

Scenography, stage design, sets and props...

Costumes, accessories and dressing room for the cast + making-up, in our case we were acting showing how was the real life in the past centuries.

Bins, toilets, cleaning material and staff.

Equipment (or local TV ?) to film the performances and keep track of them.



EXPECTED RESULTS

An extraordinary and unforgettable human adventure that will live long in the memory and underline the value of different fields of heritage.

An inspiring event for children, young people, adults, people with disabilities or disadvantages.

Create and disseminate the feeling of be an active citizens, without being an actor in this case, promoting local heritage and safeguarding old tradition of your village, town.

It will bring self-confidence, self-esteem and pride, trust in the community and willingness to pursue... as well as solidarity !





OBSTACLES

If outside, the weather conditions... a fall-back solution should be planned if possible.

We need solidarity among the stakeholders to be able to react in case of disease, absence, stop etc.

It's sometimes easier to work with volunteers who don't count their hours and don't have to comply with any legislation in force in the field.

We plan the schedules of the shows differently, depending on the site: or we ask the audience to pass from one spot to the other, or the different parts of the show are splitted and the audience can go wherever he wants, following a well-defined timetable.

GROUP OF PARTICIPANTS

It depends on the leading group. We usually have between 20 and 200 participants (actors, dancers, musicians, acrobates...) from 7 to 77 years old (as told by Tintin), without age criteria, social level... we write a scenario based on our first meeting with the potential stakeholders.

We perform in very small rooms or big spaces... we organise the performance according to each site.

We have our own hall to rehearse and when on another site, we ask the local authority to find an adapted place: a school, a cultural center, a church, a sporthall...

TIMING

We started working on the project one year before the event.

A common scenario usually takes between 15 and 30 pages... sometimes more, depending on the site, the story... we rehearsed sometimes all together, sometimes scene by scene. We plan more or less 10 to 20 rehearsals per scene in our hall and, at the end, have +/- 7 or 8 spinning sessions "on spot".

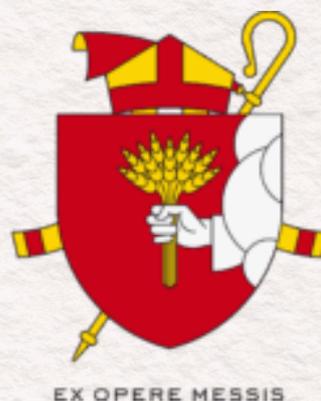
We performed once a day per 3 days. or several times during the whole day. This performance took place in Foy Notre-Dame, where we had 3 shows in 3 days. Another similar crazy performance happened at the Leffe Abbey where we performed each scene 75 times in 4 days, from 11 am to 1 am... without any stop... the motivation of the participants was without any limit. We have had 15.000 spectators in front of seven stages...



Thanks to all the associated partners for their involvement in the design and development of this activity!



**Maison du patrimoine
médiéval mosan**



YOU KNOW THAT....

Article 13 FARO CONVENTION Cultural heritage and knowledge

The Parties undertake to:

- a) facilitate the inclusion of the cultural heritage dimension at all levels of education, not necessarily as a subject of study in its own right, but as a fertile source for studies in other subjects;
- b) strengthen the link between cultural heritage education and vocational training;
- c) encourage interdisciplinary research on cultural heritage, heritage communities, the environment and their inter-relationship;
- d) encourage continuous professional training and the exchange of knowledge and skills, both within and outside the educational system

Discovering the Heritage of Oltenia: The Legacy of Horezu Monastery



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

Encourage participants to explore how Horezu Monastery represents not only a religious and artistic site but also a symbol of communal identity and resilience.

Make the communities aware of the importance of the preservation and valorisation of the cultural heritage and especially that of Oltenia.

Invite participants to experience Horezu as a living intersection of spirituality and artistry, encouraging them to reflect on how places of worship can express faith, hope, and endurance across generations.

Learn about the different architectural styles: medieval, renaissance.

Participate actively on the promotion and protection of national heritage.

To better understand the local cultural-artistic-historical heritage.

OBJECTIVES

Participants will learn about the history and significance of Horezu Monastery within the context of Oltenia's cultural heritage.

Participants will explore the architectural features and artistic elements of the monastery, including the Brâncovenesc style.

Participants will understand the criteria for UNESCO World Heritage designation and the importance of preserving cultural heritage.

Participants will engage in creative activities inspired by the monastery's art and architecture.

Encourage participants to share their thoughts on the role of heritage in shaping identity.

TARGET

The activity is designed for the general public.

Adults, students, and community members interested in art, history, or cultural heritage.

CONTENTS

Hurezi Monastery or Horezu Monastery, the most important foundation of the martyr Constantin Brâncoveanu (1688-1714), a synthesis of Romanian art from that time, was built between 1690 and 1693.

The Hurezi Monastery is located at the smooth foothills of Capatanii Mountain, on the edge of the village of Romanii de Sus, a locality approximately 50 kilometers west of Ramnicu-Valcea, in Vâlcea county.

The place is a remarkable achievement of Brâncoveanu art, which is distinguished by originality, mastery of lines and colors.

The Hurezi Monastery, **built in 1693 by Constantin Brâncoveanu**, was included in the UNESCO heritage in 1993. It is the most representative complex of medieval architecture in Romania, amazing with its specificity, richness and originality. The Hurezi Monastery, an important and valuable monastic settlement, represents the largest ensemble of medieval architecture preserved in Romania. Next to the monastery, several particularly beautiful places of prayer were built, each harmoniously combining the Byzantine and Romanian styles.

This module aims to educate participants about the rich cultural heritage of Oltenia, focusing on Horezu Monastery and its significance within Romanian history and art. By engaging participants through discussions, creative activities, and reflections, this workshop can inspire a deeper appreciation for the importance of preserving cultural heritage for future generations



MATERIAL NEEDED

Images of Horezu Monastery (historical and contemporary), Art supplies (paper, markers, clay, etc.), Printed information on UNESCO criteria and the monastery's history, Multimedia equipment for presentations, Various materials, documents, objects, photos, Photograph equipment, Curiosity and willing to learn, Maps of the area, Recording equipment.

PROCEDURE DESCRIPTION

Documenting project on heritage land

- Visit Horezu Monastery.
- Organization of thematic workshops about Horezu Monastery (clay, environmental and landscape art workshops).

The first stage of the project

A short documentary film about the Heritage of Oltenia, the Horezu monastery and its surroundings.

Introduction to Oltenia Heritage and Horezu Monastery.

Overview presentation on Oltenia's cultural significance and the history of Horezu Monastery.

The second phase of the project

Workshop Visual Exploration & Discuss the Brâncovenesc architectural style and its elements. Highlight the monastery's UNESCO status and what it represents. Show images of the monastery, focusing on details like frescoes, carvings, and architectural features. Discuss the symbolism behind the artwork and the spiritual themes represented.

Third phase: Visit Horezu Monastery /on-site exploration. Workshop The Role of Religion in Art. Explore how religious beliefs have influenced the artistic expression in Horezu and other cultural sites.

Heritage walk in the area, inviting locals (elders, artisans, historians) to speak about the monastery's history, legends, and rituals. Make interviews with community members about heritage.

Fourth phase: Creative Activity: Design Your Own Monastery

Participants will create their interpretations of a monastery, inspired by Horezu's architectural features and art. This could be through sketching, crafting with clay, or creating a mixed-media collage. Discuss how participants can incorporate elements of the Brâncovenesc style into their designs.

Participants present their creations to the group, explaining their design choices and inspirations.

Wrap up with a reflection on what they learned about Horezu Monastery and the significance of cultural heritage.

OBSTACLES

The modernization of society sometimes leads to a detachment from artistic works.
Insufficient financial resources to support certain thematic activities .
The indifference of certain young and adult people towards national heritage .

EXPECTED RESULTS

Participants will develop a deeper understanding of the significance of Horezu Monastery as a symbol of Romanian cultural heritage, Brâncovenesc art, and Orthodox spirituality. They will also gain insight into the monastery's UNESCO designation and what it represents for Romania and world heritage.

Participants will engage in discussions and activities that encourage reflection on their own cultural heritage. This module aims to inspire them to value and take pride in their heritage and to consider ways they can contribute to its preservation in their own communities.

By promoting awareness of Horezu's history and value, this module can indirectly encourage more local tourism and interest in visiting the monastery, supporting regional cultural tourism and community involvement.

Through hands-on creative activities inspired by Horezu's art and architecture, participants will express and deepen their connection to Romanian cultural and spiritual symbols. This can foster a greater sensitivity to the role of art and religion in both personal and communal identity.

Participants will gain knowledge about the importance of UNESCO World Heritage sites, the criteria for this designation, and the significance of preserving such sites. They will understand the broader impact of protecting cultural landmarks for future generations.

- Know and promote national heritage (Horezu Monastery).
- Discover of artistic creations.
- Raise public awareness of the meaning of Brâncoveanu art.
- Ensure the transmission of traditional knowledge and practices specific to the population of the Oltenia region.
- Involvement and attraction of young people in order to preserve and develop national heritage.
- Educate young people and develop their artistic tastes.
- Tourism promotion

PARTICIPANTS

No restrictions.
Groups of maximum 20 participants.

TIMING

This a project that may last 3-6 months. But it is a great opportunity to involve the local community .

FEEDBACK

Public meetings with artists, senior citizens and organizations active in the field of arts education and heritage protection are recommended every month .



USEFULL LINKS

<https://whc.unesco.org/en/list/597/>

https://ro.wikipedia.org/wiki/Ceramic%C4%83_de_Horezu

<https://www.valceaturistica.ro/manastiri-valcea/manastirea-hurezi>

<https://www.crestinortodox.ro/biserici-manastiri/mitropolia-olteniei/manastirea-hurezi-68220>.

<https://hurezi.arhiepiscopiamnicului>.

<https://hurezi.arhiepiscopiamnicului.ro/>

YOU KNOW THAT

In 2019, Horezu Monastery was inscribed on the UNESCO World Heritage list as part of the “Churches of the Romanian Orthodox Church.” The monastery is recognized for its exceptional architectural and artistic achievements, as well as its role in the development of Romanian culture and spirituality during the late 17th and early 18th centuries. It serves as a symbol of Romanian Orthodox identity and the flourishing of religious art. The entrance is placed under the bell tower, in which there are, until today, four large bells, weighing between 300 and 1,000 kilograms. On three bells is written, until today, the name of Saint Constantin Brancoveanu, faithful ruler. The monastery is not only a religious site but also a cultural center, known for its valuable contributions to art, particularly pottery. It is surrounded by beautiful natural landscapes, contributing to its spiritual ambiance.



TIPS FOR ENGAGING LOCAL COMMUNITIES

Start small – pilot 2–3 activities (e.g, workshops + storytelling night).

Build community pride – use local voices, not only experts.

Collaborate – with schools, artisans’ associations, church, and local authorities.

Sustainability – ensure continuity by creating small income opportunities (craft sales, guided tours).

Celebrate success – showcase community achievements (exhibitions, fairs, media).

**Thanks to all the
associated partners for
their involvement
in the design and
development of
this activity!**



YOU KNOW THAT....

ART. 5 FARO CONVENTION Cultural heritage law and policies

The Parties undertake to:

- a) recognise the public interest associated with elements of the cultural heritage in accordance with their importance to society;
- b) enhance the value of the cultural heritage through its identification, study, interpretation, protection, conservation and presentation;
- c) ensure, in the specific context of each Party, that legislative provisions exist for exercising the right to cultural heritage as defined in Article 4;
- d) foster an economic and social climate which supports participation in cultural heritage activities;
- e) promote cultural heritage protection as a central factor in the mutually supporting objectives of sustainable development, cultural diversity and contemporary creativity;
- f) recognise the value of cultural heritage situated on territories under their jurisdiction, regardless of its origin;
- g) formulate integrated strategies to facilitate the implementation of the provisions of this Convention.

“Heritage Voices of Craiova – Active Citizenship for Safeguarding Local Heritage”



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

Discover strategies to involve the local community to take actions and be active on safeguarding local heritage.

You will discover hidden historical fact of your town.

You will be get competences and skills related to group wor, project management, communication, creativity.

TARGET

Adults (25–65), young adults (18–25), cultural workers, local NGOs, migrants and minority groups.

OBJECTIVES

Raise awareness of Craiova’s tangible and intangible cultural heritage, with a focus on abandoned or neglected historical buildings.

Encourage active citizenship through community involvement in heritage safeguarding and promotion.

Strengthen intergenerational and intercultural dialogue about the role of heritage in shaping identity.

Provide adults with practical skills to design civic initiatives (campaigns, cultural actions, volunteering) linked to heritage.

Foster partnerships between local institutions, NGOs, and citizens for sustainable heritage protection.

CONTENTS

Heritage Description

- Historical context: Craiova, as the cultural capital of Oltenia, is rich in 19th–20th century architecture, Orthodox churches, Brâncuși's legacy, and cultural houses (e.g, Casa Traian Demetrescu).
- Neglected heritage: Many old urban villas, industrial sites, and heritage buildings are abandoned or underused, risking decay and loss of cultural value.
- Civic importance: These spaces are not just architectural artifacts but potential community assets (future hubs, cultural spaces, museums, creative labs).

Training Content

- Session 1: Heritage awareness and mapping exercise (identify valuable but endangered sites).
- Session 2: Linking heritage to civic engagement (role-plays, group discussions, Faro Convention principles).
- Session 3: Designing creative civic actions (photo/video projects, heritage walks, "adopt a monument" initiatives).
- Final Event: Public showcase of results (exhibition, storytelling, community pledges).

MATERIAL NEEDED

Flipcharts, markers, sticky notes, large printed city maps of Craiova.

Projector & laptop for visual presentations.

Heritage photo archive (digital or printed).

Voice recorder or smartphone for storytelling activities.

Craft materials (papers, cardboard, pins) for making the "Heritage Map."

For creative projects:

Cameras or smartphones for photo/video documentation.

Free editing software/apps (Canva, CapCut, etc.).

Access to local venues (House of Culture Traian Demetrescu, schools, museums).

PARTICIPANTS

We suggest to have a group of maximum 20 people. It is important that the participants come from different area of the town and that there is a mix of ages.

PROCEDURE DESCRIPTION

Duration: 3 sessions (2.5 hours each) + 1 public community event

Session 1 – Discovering Local Heritage

Objective: Build awareness of Craiova's tangible and intangible heritage.

Activities:

- Interactive presentation of Craiova landmarks (Museum of History, Traian Demetrescu House, Brâncuși legacy, local traditions).
- Storytelling circle: participants share personal or family memories linked to places in Craiova.
- Mapping exercise: create a collective "Heritage Map of Craiova" highlighting valued but also endangered sites.

Session 2 – Active Citizenship through Heritage

Objective: Connect heritage with civic responsibility and community action.

Activities:

- Introduction to Faro Convention principles (heritage as a right and responsibility).
- Group work: identify local challenges (e.g., neglected sites, lack of awareness, need for cultural volunteering).
- Simulation: Role-play between "citizens," "municipality," and "heritage managers" on how to protect and promote a local site.

Session 3 – Creative Action for Heritage

Objective: Transform learning into civic initiatives.

Activities:

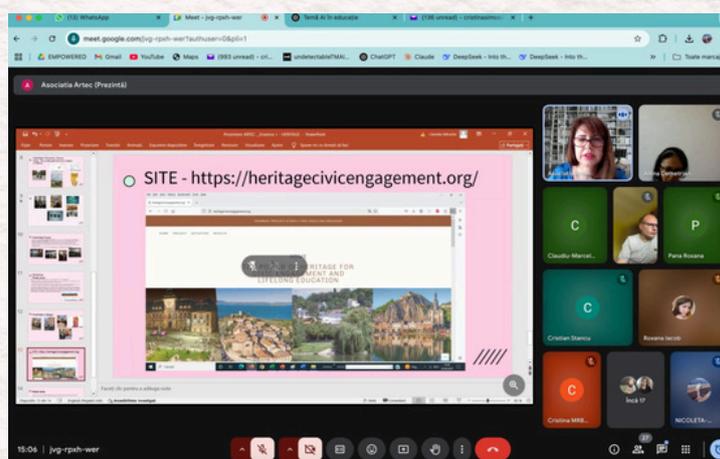
- Workshop on creative tools (photo, video, theatre, storytelling, digital apps) to promote heritage.
- Teams design small pilot projects (e.g., heritage walking tour, "adopt a monument" campaign, digital stories from migrants about Craiova).
- Preparation for a community showcase.

Final Community Event – "Craiova Heritage Lab"

Format: Public evening hosted at a cultural venue (e.g., Traian Demetrescu House).

Content: Exhibition of the Heritage Map, screening of digital stories, short theatre sketches, citizen pledges for heritage.

Impact: Encourages wider citizens to join civic actions, creates intergenerational and intercultural dialogue, strengthens community ownership of heritage.



OBSTACLES

Possible Obstacles to Overcome

- Low awareness / indifference: Some adults may not see heritage as a priority.
- Lack of trust: Citizens might be skeptical about the impact of civic actions.
- Access issues: Certain abandoned sites may be unsafe or closed to the public.
- Generational gap: Different age groups may have contrasting views on heritage value.
- Limited resources: Budget or technical tools may restrict the scope of creative projects.

Strategies:

- Use storytelling to create emotional connections with heritage.
- Involve local authorities early to ease access and increase credibility.
- Highlight successful European/ local examples of civic heritage actions.
- Ensure activities are low-cost and replicable with everyday tools (phones, free apps).

EXPECTED RESULTS

For Participants (Adults & Local Community)

- Increased awareness of Craiova's cultural heritage, especially regarding abandoned/neglected historical buildings.
- Strengthened civic skills: communication, teamwork, negotiation, problem-solving in the context of community heritage projects.
- Empowerment & ownership: participants feel they can actively influence the preservation and promotion of their city's heritage.
- Creative outputs: heritage maps, digital stories, photos, videos, or small civic projects (e.g., "Adopt a Monument" campaign, heritage walks).
- Intergenerational and intercultural connections: adults, youth, and citizens from different backgrounds work together, sharing diverse perspectives on heritage.

For Local Community & Institutions

- Community-driven heritage initiatives: at least 1-2 pilot actions tested (e.g., public exhibition, guided walk, social media campaign).
- New partnerships between NGOs, cultural institutions (museums, House of Culture Traian Demetrescu), and local authorities for heritage safeguarding.
- Raised public visibility of Craiova's heritage challenges and opportunities through community events and media coverage.
- Strengthened identity and pride in local culture, encouraging long-term civic participation.

For the Project (European Dimension)

- Transferable training module tested and refined, ready to be replicated in other communities.
- Contribution to Erasmus+ objectives: promoting common European values, civic engagement, and the Faro Convention principles of "heritage as a right and responsibility."
- Networking effect: the activity builds connections with European partners (Italy, France, Belgium) and feeds into the final international conference.

TIPS FOR ENGAGING LOCAL COMMUNITY

Meet people where they are: organize sessions in accessible and familiar spaces (libraries, community centres, House of Culture).

Use personal stories: invite older citizens to share memories of old Craiova buildings – this builds emotional attachment.

Create visible results: e.g., an exhibition, public mural, or social media campaign, so participants see the impact of their work.

Mix generations & cultures: include both young adults and migrants, fostering dialogue and inclusivity.

Collaborate with local media: radio, newspapers, and Facebook groups can amplify civic initiatives.

Celebrate contributions: showcase participants' efforts in the Final Community Event, making them feel ownership and pride.

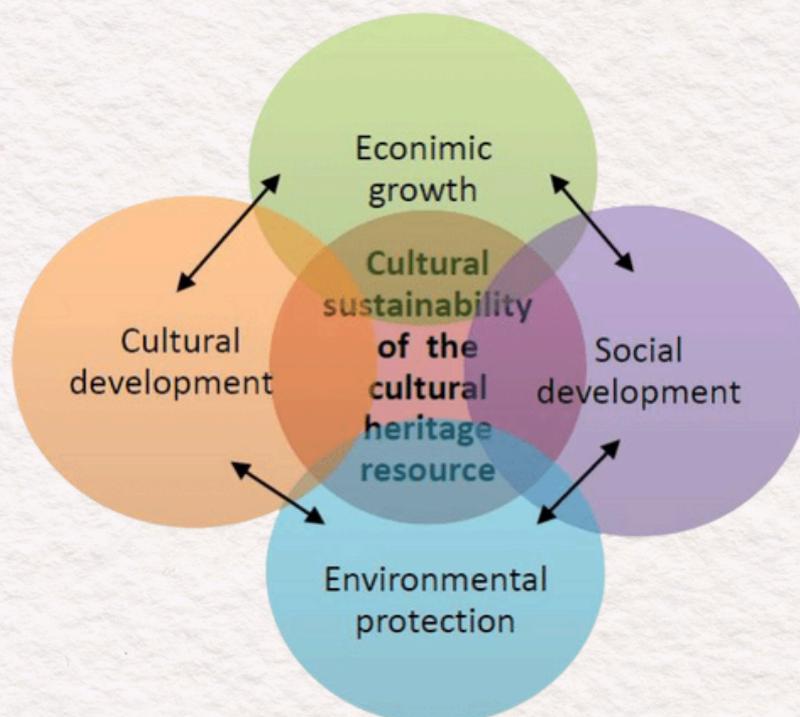


YOU KNOW THAT....

ART. 9 FARO CONVENTION Sustainable use of the cultural heritage

To sustain the cultural heritage, the Parties undertake to:

- a promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;
- b define and promote principles for sustainable management, and to encourage maintenance;
- c ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;
- d promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;
- e promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions.



Thanks to all the associated partners for their involvement in the design and development of this activity!



“Path to Eternity Brâncuși Heritage for Active Citizenship”



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

- CREATE A FEELING OF PRIDE, RESPECT AND BELONGING TO THE NATIONAL HERITAGE;
- ENSURE THE RESILIENCE OF TRADITION WITHIN THE COMMUNITY;
- PROMOTE INITIATIVES FOR THE INVOLVEMENT OF ADULTS AND YOUNG PEOPLE IN THE PROMOTION AND PROTECTION OF NATIONAL HERITAGE;
- FOSTER INTERGENERATIONAL EXCHANGE

TIMING

WE RECOMMEND FROM 9 TO 12 HOURS OF ACTIVITY

OBJECTIVES

Foster active citizenship by connecting participants with Brâncuși's monumental ensemble as a shared cultural heritage of humanity.

Strengthen civic engagement by **encouraging participants to reflect on their responsibility in preserving and promoting cultural heritage** (inspired by the Faro Convention).

Develop intergenerational and intercultural dialogue through shared exploration of Brâncuși's values: memory, love, sacrifice, and eternity.

Promote creative expression as a civic tool, enabling participants to express values of unity and respect through symbolic forms inspired by Brâncuși.

Encourage community pride and resilience, showing how cultural heritage can strengthen social cohesion and shared responsibility.

EXPECTED RESULTS

This activity became part of a training courses KA1 developed in collaboration with UTOPIA ART

Increased awareness of cultural heritage as a civic responsibility

Strengthened community identity and belonging by connecting local heritage to universal values.

Creation of personal and collective “heritage reflections” (journals, drawings, digital content, photo exhibits).

Enhanced skills in civic dialogue, collaboration, and critical thinking through participatory activities.

Engagement of diverse groups (youth, adults, seniors, migrants) in **heritage promotion and protection**.

TARGET AND GROUP OF PARTICIPANTS

The activity is designed for an audience of all ages:

·From children to the elderly.

General art enthusiasts, cultural heritage learners, art students, educators.

Primary target: Adult learners, educators, heritage mediators, civic activists.

Secondary target: Young people (15+), local community members, artists, cultural heritage enthusiasts.

Diversity focus: Encourage participation of migrants and disadvantaged groups to foster inclusive heritage dialogue.

Group size: 15–25 participants per session, ensuring active involvement and reflection.

OBSTACLES

Limited Familiarity with Brancusi or Abstract Art

Participants unfamiliar with Brancusi's work or abstract art may struggle to connect with the material, feeling intimidated by abstract concepts or unsure how to interpret non-representational forms.

Language and Cultural Nuances

If the audience includes participants from diverse backgrounds, language and cultural differences might impact their understanding of Brancusi's Romanian heritage and the specific cultural symbolism in his work.

Logistical and Resource Constraints

If the workshop is conducted in a space without proper visual equipment or access to materials (like clay or sketching supplies), it may limit the engagement of the participants.

- The modernization of society sometimes leads to a detachment from artistic works.
- Insufficient financial resources to support certain thematic activities.
- The indifference of certain young people towards national heritage.

PROCEDURE

Workshop Title: "Path to Eternity – Exploring Brâncuși's Legacy and Active Citizenship"

1. Introduction (60 min)

- Present Brâncuși's Târgu Jiu Ensemble (Table of Silence, Gate of the Kiss, Endless Column) using images/virtual tours.
- Contextualize within World War I memory, UNESCO World Heritage status, and Faro Convention values.
- Short discussion: "Why does heritage matter for our communities today?"

2. Guided Pathway Exercise (2h)

- Simulated "walk" along the Heroes' Path (with visuals, sounds, or physical space adaptation).
- At each symbolic station, participants respond to reflective prompts:
 - Table of Silence: "What silences in our society should we break?"
 - Gate of the Kiss: "What bonds unite our community across differences?"
 - Endless Column: "What do we wish to transmit endlessly to future generations?"
- Individual journaling + group sharing.

3. Creative Expression (3h)

- Participants create their own "heritage symbols" (sketches, words, objects, or digital media) inspired by Brâncuși's philosophy of simplicity and essence.
- Output: "Column of Words/Images" – a collective artwork representing shared civic values.
- Reflection Journal: Invite participants to write down their thoughts after each stop. This can help them internalize the symbolic elements in a personal way, giving them a deeper connection to Brâncuși's vision. For a written reflection, ask participants to create a "column of words," writing short phrases or memories that would symbolize a tribute to someone or something meaningful in their life.

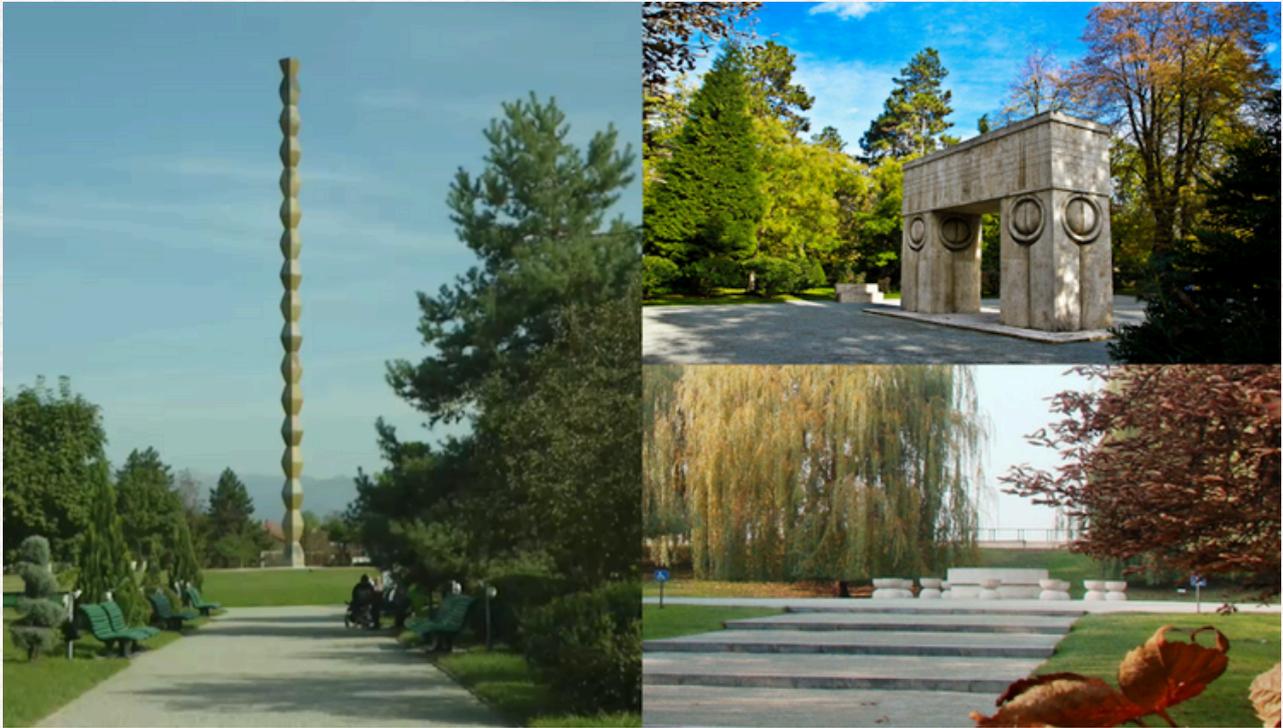
4. Civic Engagement Dialogue (3 H)

- Small group discussion: "How can we protect and promote heritage in our community?"
- Collect civic proposals (campaign ideas, intergenerational storytelling, digital promotion, heritage walks).
- Link to local active citizenship strategies from Erasmus+ project practices



MATERIAL NEEDED

High-quality images/virtual tour of Brâncuși's Ensemble.
Journals or notebooks, sketching materials.
Flipcharts/markers for collective artwork.
Optional: background music/atmospheric sounds.



BRANCUSI MASTERPIECES INFO

Brancusi is often called the “Father of Modern Sculpture.” His minimalist approach was revolutionary, inspiring generations of artists worldwide. By focusing on pure form, Brancusi sought to capture the “essence” of his subjects rather than their detailed likeness.

The Târgu Jiu Sculptural Ensemble, a Monument to Heroes

Created to honor Romanian soldiers who fell in World War I, this ensemble includes The Table of Silence, The Gate of the Kiss, and The Endless Column. Together, they form a symbolic pathway known as the Heroes' Path, representing peace, love, and eternal memory.

The Endless Column is a tribute to eternity.

Brancusi designed The Endless Column to extend endlessly toward the sky, symbolizing infinity and the timeless memory of those who sacrificed their lives. It's a striking example of how simple forms can carry profound meanings.

UNESCO Recognition and Cultural Significance The Târgu Jiu Ensemble is in the process of gaining UNESCO World Heritage status, emphasizing its value not only as a national treasure but as a piece of global heritage that celebrates universal human values.

Brancusi combined Romanian folklore with modernism. His work reflects influences from Romanian peasant art and mythology, combined with his unique vision for modern, simplified forms. This blend of tradition and innovation has made his work timeless.

The Gate of the Kiss is a symbol of unity and love.

Known for its stylized depiction of two halves coming together, The Gate of the Kiss symbolizes unity, connection, and love, reflecting Brancusi's belief in the universality of human experience.

Brancusi's Studio in Paris is preserved as a museum. His Paris studio, where he developed many of his iconic works, has been reconstructed at the Centre Pompidou. It serves as a space where visitors can see how Brancusi lived and worked, complete with his sculptures and tools.



TIPS FOR ENGAGING LOCAL COMMUNITY

The strength of this activity is not just the workshop itself, but how it spills into the community and nurtures long-term civic engagement around Brâncuși's heritage.

Here are steps and practical tips to engage the local community in this activity:

Build Awareness Before the Activity

- Use familiar spaces: Promote the workshop in libraries, schools, cultural centers, cafés, churches, and local associations.
- Involve local voices: Invite community elders, artists, or teachers to share personal stories or memories connected with Brâncuși. This makes the activity “theirs” and not just an external initiative.

Make It Intergenerational & Inclusive

- Pair participants (e.g, young people with seniors) during the reflective “Heroes’ Path” walk. This allows for knowledge-sharing and dialogue across ages.
- Include migrants and minorities by framing Brâncuși's themes (silence, love, eternity) as universal values — everyone can bring their cultural heritage perspectives.
- Use simple, accessible language — not only “art history terms” — so no one feels excluded.

Create Collective Outputs for the Community

- Column of Words/Images Exhibition: Display the group's creative works in public spaces (city hall, school, cultural house, museum lobby).
- Community Heritage Pledges Wall: Collect personal pledges (e.g, “I will bring my family to the Ensemble once a year,” “I will share Brâncuși's story in my classroom”) and present them as a living community contract.

Link to Civic Engagement Strategies

- Volunteerism: invite participants to join local heritage associations, act as cultural mediators, or volunteer as guides for Brâncuși-related events.
- Citizen-led campaigns: encourage small initiatives (neighborhood heritage walks, Brâncuși-inspired community art day, photo competitions).
- Partnerships with local authorities: present the outcomes of the workshop to the municipality/cultural institutions to influence heritage policies or programming.

Thanks to all the associated partners for their involvement in the design and development of this activity!



YOU KNOW THAT....

ART. 7 FARO CONVENTION **Environment, heritage and quality of life**

The Parties undertake to utilise all heritage aspects of the cultural environment to:

a enrich the processes of economic, political, social and cultural development and land-use

planning, resorting to cultural heritage impact assessments and adopting mitigation

strategies where necessary;

b promote an integrated approach to policies concerning cultural, biological, geological and

landscape diversity to achieve a balance between these elements;

c reinforce social cohesion by fostering a sense of shared responsibility towards the places

in which people live;

d promote the objective of quality in contemporary additions to the environment without

endangering its cultural values.

Natural Heritage

"Discovering and sharing the Marne River"



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

- Know the peculiarities of a town surrounded by the Marne River.
- Learn about river life, its importance in the past and for the future of the town.
- Become aware of the existence of biodiversity to be preserved.
- Understand how we can improve the quality of the Marne.

TIMING

Total Duration: ~12 hours

- Introduction & Inspiration → 2 hours
- Riverside Exploration & Capture → 4 hours
- Creative Workshop → 4 hours
- Sharing & Reflection → 2 hours

OBJECTIVES

Awareness: Increase understanding of the Marne River's natural and cultural heritage.

Understand the water chain essential to life and Learn about biodiversity in the city.

Engagement: Foster a sense of stewardship and belonging to the local environment. Introduce the population to what it means to preserve the environment in the city.

Creativity: Use photography and video as tools to document and interpret the river.

Community building: Strengthen intergenerational and intercultural ties through collaborative projects.

Action: Inspire participants to promote and protect the Marne River through personal and collective initiatives.

List the river bed developments and see how they can be improved.

CONTENT

The Marne is a river in France, an eastern tributary of the Seine in the area east and southeast of Paris. It is 514 kilometers (319 mi) long.[1] The river gave its name to the departments of Haute-Marne, Marne, Seine-et-Marne, and Val-de-Marne. The Marne starts in the Langres plateau, runs generally north then bends west between Saint-Dizier and Châlons-en-Champagne, joining the Seine at Charenton just upstream from Paris. Its main tributaries are the Rognon, the Blaise, the Saulx, the Ourcq, the Petit Morin and the Grand Morin.

The Gauls worshipped a goddess known as Dea Matrona ("divine mother goddess") who was associated with the Marne. The Marne was navigable as a free-flowing river until the 19th century. It had one gated 500 m shortcut, the Canal de Cornillon in Meaux, which was built in 1235, the oldest canal in France.[3] Canalisation was started in 1837 and completed to Épernay in 1867. It included a number of canals to bypass the most extravagant meanders

PROCEDURE

Introduction & Inspiration

- Welcome participants indoors.
- Brief presentation on the Marne's ecological, historical, and social value in Champigny.
- Show short examples of community-made photo/video projects for inspiration.

Ask: "What does the Marne mean to you personally?" to spark discussion.

Riverside Exploration & Capture

- Walk along the Marne in small groups (3–4 people).
- Each group is tasked with capturing:
 - Nature: flora, fauna, water reflections.
 - Human interactions: people fishing, boating, walking.
 - Heritage elements: bridges, old guinguettes, riverside architecture.
- Encourage storytelling: participants take short video clips or photos that "speak" about the river.

Encourage diversity in shots—wide angles, close-ups, short interviews.

Creative Workshop

- Back indoors, groups upload photos/videos.
- Guided editing session: use free/simple tools (e.g., Canva, CapCut, iMovie).
- Create a short 1–2 min collective video or a thematic photo story (slideshow).

Assign roles in groups (editor, storyteller, music selector, presenter).

Sharing & Reflection

- Each group presents their creation to the whole group.
- Collective discussion:
 - What did you discover about the Marne?
 - How can we protect and celebrate it?
 - What new things did you notice about the Marne?
 - What stories should we tell future generations?
 - What actions can we take to protect the river?

EXPECTED RESULTS

Participants develop a deeper connection to the Marne River.

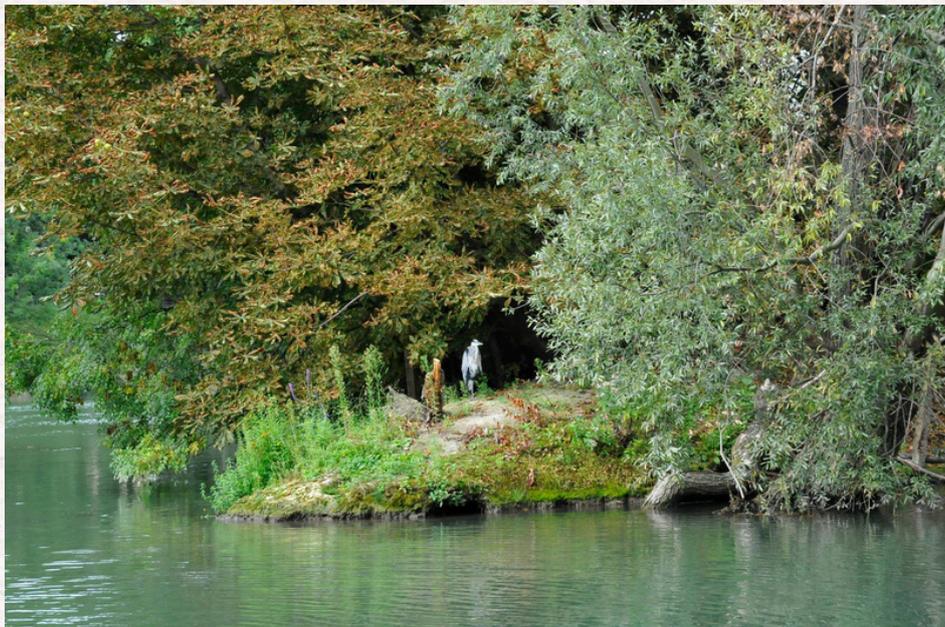
Production of community-generated photo/video stories that can be shared online, at local events, or in exhibitions.

Increased environmental awareness and motivation to act in preservation.

Strengthened community bonds through teamwork and shared learning.

TARGET AND GROUP OF PARTICIPANTS

The target of these activities is represented by students and adults, teachers and trainers, without forgetting all the administrative or elected officials of our different cities.



OBSTACLES

Technical skills: Some adults may have limited experience with photo/video editing → provide simple tutorials and pair less-skilled participants with more tech-savvy ones.

Weather conditions: Outdoor activity may be disrupted → have a backup indoor plan (use archival images/videos of the Marne).

Equipment availability: Not everyone may have a smartphone/camera → provide shared devices or encourage group work to ensure access.

Engagement levels: Some participants might focus more on the technical side and less on reflection about heritage → facilitators guide discussion to link creativity with meaning.



PARTICIPANTS

Group size: 12–20 adults.

Profile:

Local residents curious about the Marne.

Members of local associations (environmental, cultural, social).

Adults with varied backgrounds (some with photography/video interest, others completely new).

Dynamic: Mixed-age and skill level group, working in small teams to encourage cooperation and peer learning.

MATERIAL NEEDED

Projector + laptop (for intro & sharing).

Smartphones/cameras (participants' own or shared).

Tripods (optional).

Power banks.

Editing software/apps installed (CapCut, Canva, iMovie).

Speakers (for final sharing).

Flipchart/markers for reflection.



TIPS FOR ENGAGING LOCAL COMMUNITY

Promote the activity within local Associations & Clubs: Partner with fishing clubs, rowing/canoeing associations, local photographers' groups, seniors' clubs, cultural associations (many in Champigny). Ex. Ass. Video-sur Marne, Maison des Associations, CCAS - Centre communal d'action sociale, OFFICE MUNICIPAL DES MIGRANTS, Moison pour tous. Contact community leaders, librarians, teachers, sports trainers – trusted people who can invite others.

Emphasize that the Marne is part of their personal and collective identity (guinguettes, weekend strolls, fishing memories).

Market the workshop as a chance to learn new digital/photo/video skills, not only as an environmental activity.

Involve participants in shaping the themes (let them suggest what to capture about the Marne).

Intergenerational Pairs: Encourage older residents to work with younger adults → younger teach editing, older bring stories/memories.

Citizen Interviews: While filming, ask passersby short questions about the river – this engages the wider community beyond participants.



Thanks to all the associated partners for their involvement in the design and development of this activity!



maison pour tous
Youri-Gagarine aux Mordacs

YOU KNOW THAT....

Article 8 FARO CONVENTION **Environment, heritage and quality of life**

The Parties undertake to utilise all heritage aspects of the cultural environment to:

a enrich the processes of economic, political, social and cultural development and land-use

planning, resorting to cultural heritage impact assessments and adopting mitigation strategies where necessary;

b promote an integrated approach to policies concerning cultural, biological, geological and landscape diversity to achieve a balance between these elements;

c reinforce social cohesion by fostering a sense of shared responsibility towards the places in which people live;

d promote the objective of quality in contemporary additions to the environment without endangering its cultural values.

Champigny, our stories: Tracing Footprints, Building Futures



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

Know the history of the town, its social and cultural transformation.

Understand how the “suburbs” were born and how the “pavillon” (little house in the suburb) dream began.

Immerse yourself in the atmosphere of the resistance with the museum of the same name.

Understand what life was like in a slum.

TIMING

This activity is divided in several modules. To complete the activity you will need around 50 hours.

OBJECTIVES

Knowledge & Awareness: To help participants discover and understand the layered history of Champigny-sur-Marne, moving beyond the well-known Parisian narrative to uncover its unique identity shaped by industry, immigration, and resilience.

Skills Development: To equip participants with practical skills in digital storytelling, oral history collection (interview techniques), podcasting, photography, and participatory mapping.

Civic Engagement: To stimulate a sense of ownership and responsibility towards the local community by connecting personal and collective histories to the present-day urban landscape.

Intercultural Dialogue: To create a space for different generations and cultural backgrounds (long-time residents, descendants of Portuguese immigrants, newer migrant communities) to share stories and find common ground.

PROCEDURE AND CONTENTS

This is a multi-session workshop series blending theory, fieldwork, and creative production.

Phase 1: Preparation & Outreach

Define the Team: Identify a Project Lead/Facilitator and, if possible, assistants (e.g, a tech-savvy volunteer, a local historian).

Secure Partnerships: Contact potential partners for guest sessions:

Museum of National Resistance: For a guided tour or a talk on local history.

Portuguese Cultural Associations: To involve community elders as guest speakers or interviewees.

Local Library (Médiathèque) or Jean-Vilar Cultural Centre: For venue space and to co-host the final exhibition.

Recruit Participants:

Use targeted outreach: social media, posters in community centres, libraries, and shops, partnerships with immigrant associations, word-of-mouth through Tempschoisi's network.

Hold a brief information meeting to present the project and manage expectations.

Introduction & Mapping Our Memory

Welcome & Ice-breaker: Quick introductions: name, and one thing you love about Champigny.

Project Presentation: Explain the "why" – the aim of building community through shared history.

Interactive Timeline: Hang a long roll of paper on the wall. Mark key historical dates (e.g, 1956: first Portuguese arrivals, 1972: bidonville demolition, 1984: Resistance Museum opens, 2021: new museum). Provide post-it notes and markers. Ask participants to add their own or their family's arrival date in Champigny or a personal milestone. This visually creates a collective history immediately.

Heritage Walks - Reading the Urban Text

To "read" the cityscape for historical clues. To identify architectural styles, forgotten spaces, memorial plaques (e.g, the bidonville monument in Parc du Plateau), and understand what they signify. Discover the area of the ancient Portuguese bidonville.

Guided walks to significant but maybe overlooked sites: the former bidonville area (Parc du Plateau), the Museum of National Resistance, the banks of the Marne, BDM Quai Gallieni, and typical 1960s-70s housing estates. Local historians or long-time residents could be guest guides. Participants are encouraged to take photos and notes. Pose questions: "What does this place feel like?" "Who do you think built this?"

Photo-Running / Photowalk

Theme Introduction: Assign 2-3 themes: e.g, "Water," "Home," "Memory," "Connection."

Technical Mini-Workshop: Brief tips on smartphone photography: framing, lighting, focusing.

The Activity: In small groups, participants explore a defined area for 45-60 minutes, capturing images based on their themes.

Sharing Session: Return to the venue. Groups select their 2-3 best photos and present them to everyone, explaining their choice and how it relates to the theme.

Podcasting Our History

Demo: Show a simple audio editing interface (e.g, Audacity or a smartphone app). Demo how to cut clips, reduce noise, and layer audio.

Hands-On Work: In groups, participants listen back to their interview recordings from Session 2 (or new ones they conducted). They work on selecting clips, writing a short intro/outro narration, and editing it into a 3-5 minute mini-documentary.

Support: The facilitator and assistants circulate to provide technical help.

MATERIAL NEEDED

Large roll of paper (e.g, banner paper), markers, post-it notes, projector & screen for a short presentation, nametags.

Handout with interview tips and ethics guidelines, consent forms, notebooks, pens.

Pre-prepared maps of the walk route, a portable Bluetooth speaker if the group is large (so the guide can be heard), comfortable shoes!

Participants' smartphones. A few spare power banks. A laptop or tablet to view photos together.

(2-3 for the group, or participants can use their own), headphones, external microphones (crucial for good quality), installed audio editing software (Audacity is free).

TARGET

Primary: Adult learners (25+ years old) from diverse backgrounds:

Descendants of Portuguese immigrants (2nd/3rd generation).

Newer residents and migrants from other countries.

Long-time "Campinois" with deep roots in the town.

Local association members, community workers, and teachers.

Ideal Group Size: 12-15 participants to ensure effective facilitation and meaningful interaction.





OBSTACLES

Sensitive History (The Bidonville): The memory of the bidonville can be painful or stigmatizing for some. There is a risk of retraumatization or of oversimplifying a complex history.

- **Mitigation:** Handle the topic with utmost respect and empathy. Frame it as a story of resilience and community solidarity. Involve representatives from Portuguese cultural associations from the beginning. Ensure a safe and respectful environment for sharing.

Language Barriers: Participants may have different levels of French proficiency, which could hinder communication and full participation.

- **Mitigation:** Incorporate visual, non-verbal activities (like photography and mapping). Partner with interpreters if necessary. Foster a supportive peer-learning environment.

Engagement and Trust: Building trust within a diverse group takes time. Some may be hesitant to share personal stories.

- **Mitigation:** Start with low-stakes, fun activities (like photo-running). Clearly communicate the ethical guidelines for storytelling (confidentiality, consent). The facilitator's role in creating an inclusive atmosphere is crucial.

Digital Divide: Varying levels of comfort and access with technology (smartphones, editing software).

- **Mitigation:** Keep the tech simple. Use smartphone apps for recording. Offer hands-on, step-by-step support in small groups. Pair more tech-savvy participants with those who are less confident.

EXPECTED RESULTS

Strengthened Social Cohesion and Intergenerational Dialogue

The activity acts as a social bridge. Long-time residents (including descendants of Portuguese immigrants) and newer migrants discover shared experiences of building a life in Champigny. Older generations feel valued as keepers of memory, while younger generations gain a deeper appreciation for the town's history beyond their own lived experience.

Reduced social isolation, increased informal interactions between different community groups in public spaces, and a greater sense of a shared, multifaceted identity as "Campinois."

Democratization of Local Heritage

The community's heritage is no longer seen as just the official history found in museums, but as a living, collective asset that includes personal migration stories, industrial pasts, and everyday spaces. The plaque commemorating the bidonville, for example, transforms from a simple monument into a point of collective recognition and discussion.

Increased Civic Participation

Result: Participants and those who engage with their work (e.g., attending the exhibition) realize that their stories matter and that they have the tools to document and advocate for their community. This is a fundamental step towards active citizenship.

The methodology developed for this activity—combining heritage walks, storytelling, and digital media—becomes a blueprint that can be applied to other neighbourhoods in Champigny or to other themes (e.g., environmental heritage, industrial heritage).

TANGIBLE RESULT IS THE PODCAST RELIZED BY THE PARTICIPANTS AT THE END OF THE THIS ACTIVITY!



Champigny-sur-Marne: From Bidonville to Modern Town

Explore the social evolution, immigration impact, and cultural richness shaped by the Marne River

The Power of Heritage for Civic Engagement and Lifelong Education



Erasmus+

Association TEMPS CHOISI



Master Key Aspects of Champigny-sur-Marne's Evolution

Explore historical roots, immigration impact, cultural shifts, and urban transformation

Understand Champigny-sur-Marne's historical origins

Learn the town's foundation and early development to contextualize its long-standing heritage and community evolution over centuries.

Analyze Portuguese immigration and bidonville era

Examine the socio-cultural impact of immigration, focusing on the Portuguese community's role and the challenges during the informal settlements period.

Recognize the Marne River's cultural significance

Identify how the Marne River shaped social activities, local traditions, and economic life in Champigny-sur-Marne across generations.

Examine urban renewal and modernization efforts

Explore the town's transformation from informal housing to modern infrastructure, highlighting key development projects and community growth.

Appreciate ongoing cultural identity and initiatives

Discover contemporary community programs preserving cultural heritage and fostering social cohesion in today's Champigny-sur-Marne.

Engage with local history through visuals

Utilize photographs and documentaries to connect with the town's past and present, enriching understanding through vivid storytelling.

Champigny's Bidonville: Immigration and Community Resilience

Tracing post-war immigration, bidonville life, and social support shaping Champigny's identity

Immigration
From 1920s to 1975, "Portuguese immigrants" settled in Champigny for work.

Overcrowding
Cramped spaces and poor sanitation but strong **community bonds** prevailed.

Demolition
Bidonville torn down in 1972-73; a monument now commemorates it.

Bidonville
By 1960s, a 45-hectare shantytown housed 12,000-15,000 people

Support
Groups like ATD Quart Monde and Présence Portugaise aided integration

Legacy
This period shaped Champigny's **multicultural heritage** and identity.

Tracing Champigny-sur-Marne's Historical Roots

Explore key milestones from Neolithic settlement to 19th-century social life by the Marne River

Gallo-Roman Period

Name Origin from Campanius • The town's name derives from Latin Campaniacum, linked to a landowner Campanius, reflecting its agricultural and settlement roots in Roman times.

Ancient to Modern Times

Marne River as Lifeline • The Marne River has been central economically, socially, and culturally, shaping the town's development throughout history.

Neolithic Era

• Earliest Human Settlement Evidence
• Champigny-sur-Marne shows signs of human presence dating back to the Neolithic era, marking the beginning of its long habitation history.

Centuries of Development

• Architectural Layers Emerge
• Champigny-sur-Marne's built environment reveals layers of history with historic and modern buildings coexisting, showing continuous growth.

How the Marne River Shapes Community Life

Explore the Marne River's vital role in culture, recreation, and social cohesion in Champigny-sur-Marne

<p>01 Geographical Importance of the Marne River The Marne River defines Champigny-sur-Marne's landscape and influences local social activities, creating a natural setting for community engagement.</p>	<p>02 19th-Century Recreational Use Since the 1800s, the riverbanks served as leisure spots for swimming, promenades, and picnics, fostering early social life by the water.</p>	<p>03 Champigny Plage's Modern Transformation A former industrial riverside area was converted into Champigny Plage park, featuring a sandy beach and hosting cultural events like the annual "Pique-Nique en Blanc."</p>
<p>04 BDM Qual Gallieni as a Riverside Retreat This riverside area offers walking paths, picnic zones, and sports facilities, encouraging community interaction and active lifestyles.</p>	<p>05 Natural Environment along the River The Marne supports local flora and fauna, providing residents with a vital connection to nature amid the urban environment.</p>	<p>06 Cultural Significance of the Riverfront The riverfront acts as a social hub that links historical traditions with contemporary community life, symbolizing social cohesion and cultural expression.</p>

Tracing Immigration Waves and Cultural Integration in Champigny-sur-Marne

Explore how immigration shaped social structures and cultural identity from early 1900s to modern times

01	02	03	04	05	06
<p>Origins From early 20th century to 1970s, Portuguese immigrants fled economic hardship and political exile under Salazar's regime.</p>	<p>Workforce Portuguese men worked mainly in construction, women in personal services, often in difficult or undocumented labor.</p>	<p>Institutions Associations and cultural groups formed to aid language learning, social integration, and political activism.</p>	<p>Sports The 1966 founding of "Union Sportive des Lusitanos" built social ties and cultural pride through football.</p>	<p>Post-1974 After 1974, some returned to Portugal, many stayed, shaping local multiculturalism and social fabric.</p>	<p>Legalization The 1992 European free movement agreement improved immigrant rights and promoted social mobility and stability.</p>

From Bidonville to Modern Urban Renewal

Tracing Champigny-sur-Marne's transformation through housing, green spaces, and social change

1972-73	<p>Demolition of the Bidonville Marked a pivotal shift in urban policy addressing immigrant housing and social integration in Champigny-sur-Marne.</p>
Post-1973	<p>Urban Renewal Projects Begin Introduced modern residential developments, improved transportation, and efforts to preserve historical character.</p>
1980s onward	<p>Creation of Green Spaces Development of parks like Parc départemental du Plateau and Parc du Tremblay enhanced quality of life and environmental focus.</p>
1990s-2000s	<p>Balancing Local Identity Focused on maintaining heritage while adapting to metropolitan growth and demographic shifts.</p>
Ongoing	<p>Addressing Social Challenges Urban planning prioritizes reducing spatial segregation and fostering social inclusion within the community.</p>
Present Day	<p>Attracting New Residents Champigny-sur-Marne draws young professionals and families seeking urban amenities combined with suburban calm.</p>

Experience the Vibrant Cultural Life of Champigny-sur-Marne

Explore how art, cuisine, sports, and community events shape local identity today

<p>01 Celebrate Multicultural Vibrancy Champigny-sur-Marne reflects its rich immigrant heritage through diverse cultural expressions, enhancing social cohesion and community pride.</p>	<p>02 Engage at Centre Culturel Jean-Vilar This cultural hub hosts exhibitions, performances, and workshops, fostering artistic participation and cultural dialogue among residents.</p>	<p>03 Explore Public Art Displays Sculptures and murals scattered throughout the city create an open-air gallery that celebrates local identity and history.</p>
<p>04 Savor the Diverse Culinary Scene Markets and eateries offer a mix of traditional French and international cuisines, showcasing regional and immigrant flavors.</p>	<p>05 Honor the Sports Legacy at Stade René-Rousseau This stadium supports professional athletes and community sports programs, promoting health and social bonding among locals.</p>	<p>06 Participate in Community Festivals Events at Champigny Plage and green spaces strengthen local ties and celebrate the town's shared cultural heritage.</p>

YOU KNOW THAT....

Article 12 FARO CONVENTION **Access to cultural heritage and democratic participation**

The Parties undertake to:

a) encourage everyone to participate in:

– the process of identification, study, interpretation, protection, conservation and

presentation of the cultural heritage ;

– public reflection and debate on the opportunities and challenges which the cultural heritage represents;

b) take into consideration the value attached by each heritage community to the cultural heritage with which it identifies;

c) recognise the role of voluntary organisations both as partners in activities and as constructive critics of cultural heritage policies;

d) take steps to improve access to the heritage, especially among young people and the disadvantaged, in order to raise awareness about its value, the need to maintain and preserve it, and the benefits which may be derived from it.

L'Ossuaire franco-allemand a place who deserves better life



WITH THIS ACTIVITY YOU WILL BE ABLE TO:

- Understand the hystory of Champigny.
- Be informed about the actual status of the monumet.
- Develop working group skills.
- Develop skills realted to ICT, AI, multimedia tools for the heritage.

OBJECTIVES

Inform the local community about the importance of the Ossuaire franco-allemand for the town of Champigny. Make available information and resources for the local community. Rise awarness on the status of the Ossuaire franco-allemand.

TIMING

2 hours for the heritage woalking nearby the Ossuaire franco-allemand.
8 hours for collecting information, interviews, photos.
10 hours for the training on ICT (Photoshop), AI (app for podcasts).



CONTENT

The Franco-German Ossuary, erected in 1873, is one of the principal memorial sites for the Franco-German War of 1870 and the Battle of Champigny. A monument of iconic stature, it houses the remains of more than 1,000 French and 400 German soldiers.

The Franco-German War of 1870 had a profound impact on the lives of both the people of Campine and the French people. To honor the soldiers who died in combat during the Battle of Champigny, three commemorative monuments were erected in the town.

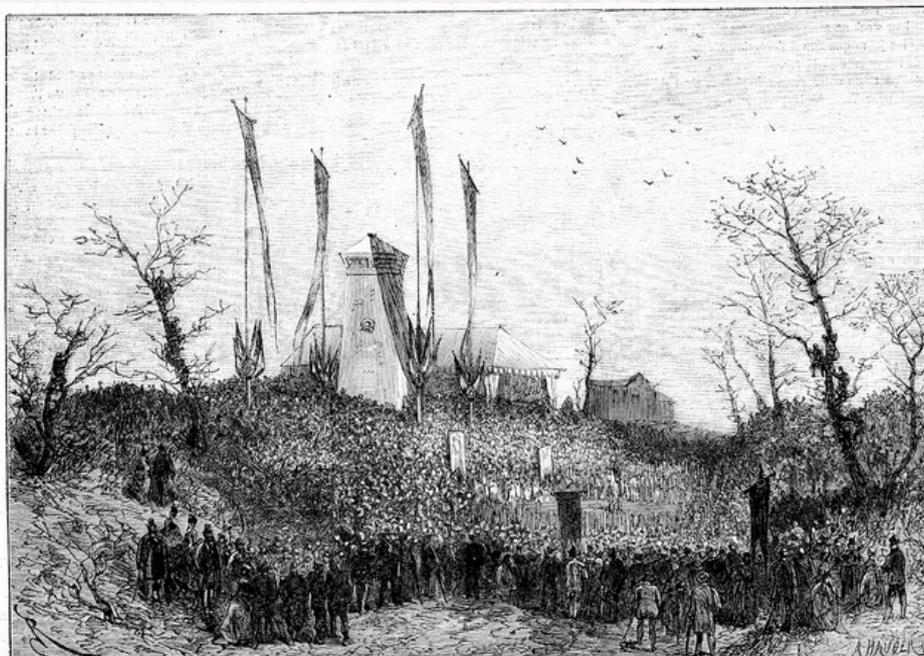
In 1873, the architect Vaudremer built a base and an obelisk, which were enhanced five years later by the crypt, designed by the architect Rivière: the Ossuary was born.

Ce conflit, qui préfigurait les deux guerres mondiales du XXe siècle, a fortement marqué le paysage de certaines communes du Val-de-Marne qui se sont retrouvées en première ligne. De nombreux monuments commémoratifs sur le territoire rappellent les heures sombres de cette guerre.

It is one of the few national monuments shared by both countries, bringing together in one place the remains of French and German soldiers, symbolizing peace. The Ossuary was inaugurated on December 2, 1878, and gathered over 20,000 people (10,000 people on December 2, 1873, for the inauguration of the Ossuary terrace). It subsequently became the site of commemoration of the Battle of Champigny.

A little-known fact is that many women demonstrated extraordinary courage during the war of 1870-1871, on the battlefields—particularly at Champigny—and elsewhere. Among them Louise de Beaulieu the heroine of the Battle of Champigny, Juliette Dodu the young spy, Marie-Antoinette Lix the maverick, Marie Cosne the messenger.

Today, the Ossuary is still jointly managed by the French and German governments. The crypt is now closed to the public.

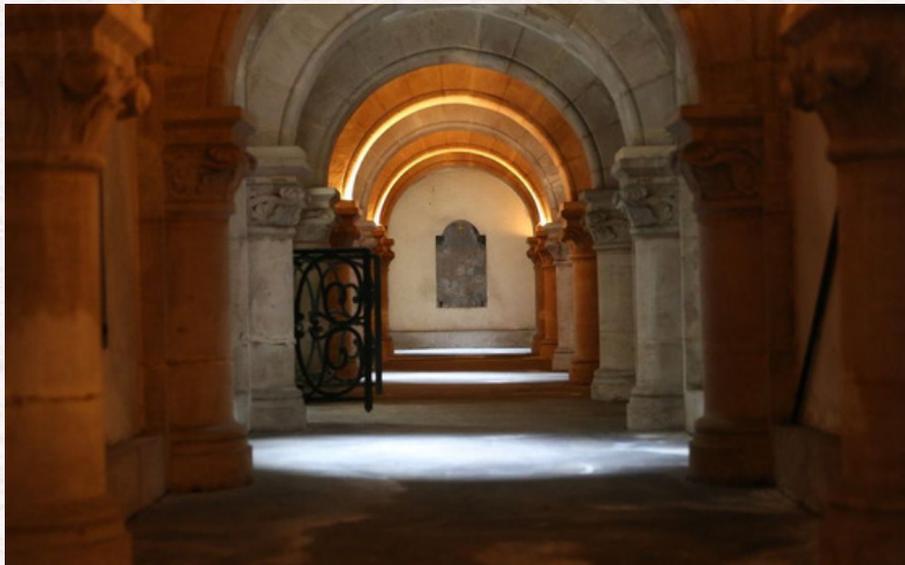


INAUGURATION DU MONUMENT COMMÉMORATIF DES COMBATS DE CHAMPIGNY, 30 NOVEMBRE ET 2 DÉCEMBRE 1870. — Voir page 701.

PROCEDURE

This activity is structured as following:

- Visit through an heritage waling to the Ossuaire franco-allemand, we needed special permission for the visit because the place is closed for safety reason.
- Collection of information from local historians, geologists, responsables from the Municipaliity, public archives.
- Interviews and meeting with those who already denounced the status of the Ossuaire franco-allemand.
- Gathering of the information for the writing of the script for the podcast
- Taining on the use of ICT tools and AI for heritage.
- Registration of the podcast
- Post production



MATERIAL NEEDED

Recorders, camera, laptop, internet connection.

TARGET

Primary: Adult learners (25+ years old) from diverse backgrounds:

Newer residents and migrants from other countries.

Long-time "Campinois" with deep roots in the town.

Local association members, community workers, and teachers.

Ideal Group Size: 8-10 participants to ensure effective facilitation and meaningful interaction. Better to divide the group in 2, one group takes care of the collection of information, the second group works on the creation of podcast.

OBSTACLES

The main obstacle is that the Ossuaire franco-allemand it is not accesible now. There are serious safety problems due to its foundations.

EXPECTED RESULTS

Discover one important page of the history of Champigny and at the same time sensitize the Municipality for putting in safe condition the important monumet.

Increased Civic Participation

Result: Participants and those who engage with their work realize that this history is very important for the community.

The methodology developed for this activity—combining heritage walks, storytelling, and digital media—becomes a good practices we shared to be applied by other organization to sensitize the public and the local community to the abandoned status of some local heritage sites.

TANGIBLE RESULT IS THE PODCAST RELIZED BY THE PARTICIPANTS AT THE END OF THE THIS ACTIVITY WITH A SPECIAL FOCUS ON THE ROLE OF WOMEN ON THE BATTLE OF THE 1870!

THE PODCAST IS AVAILBLE AT THIS LINK:
<https://heritagecivicengagement.wordpress.com/wp-content/uploads/2025/09/ossuary-in-champigny-sur-marne.mp3>

TIPS FOR ENGAGING LOCAL COMUUNITY

We promoted the activity within the council of association of Champigny-sur-Marne. The monument attracted already the attention of media, overall for its abandoned status. We shared the podcast realized by our learners (age 25-65) during a presentation/projection promoted by the organization VIDEO-SUR-MARNE.



Thanks to all the associated partners for their involvement in the design and development of this activity!



maison pour tous
Youri-Gagarine aux Mordacs

YOU KNOW THAT....

The Faro Convention emphasizes the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society. The Convention encourages us to recognize that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent.

The Faro Convention is a “framework convention” which defines issues at stake, general objectives and possible fields of intervention for member States to progress. Each State Party can decide on the most convenient means to implement the Convention according to its legal or institutional frameworks, practices and specific experience. Compared to other conventions, the “framework convention” does not create specific obligations for action. It suggests rather than imposes.

The Convention was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005, and opened for signature to member States in Faro (Portugal) on 27 October of the same year. It entered into force on 1 June 2011. To date, 24 member States of the Council of Europe have ratified the Convention and 4 have signed it.