



HIGHRES

GOOD PRACTICES HANDBOOK



on Identification, Participatory
Management, Digital Storytelling,
and Promotion of Intangible
Cultural Heritage



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HIGHRES - Helping Intangible Heritage Resilience through Storytelling

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Executive Summary

This Good Practices Handbook is the first project result of the “Helping Intangible Heritage Resilience through Storytelling” (HIGHRES) initiative, a Europe-wide project funded by the Erasmus+ Programme. The project aims to empower rural communities with the skills necessary to understand, preserve, transmit, and promote their intangible cultural heritage (ICH) through digital narratives. By leveraging the power of digital storytelling, HIGHRES seeks to create new opportunities and address inequalities in rural areas. The consortium includes six partners from five different countries, representing diverse cultural contexts within the EU, including Southern Europe (Spain, Portugal, and Italy), Central Europe (the Netherlands), and Eastern Europe (Latvia).

HIGHRES promotes the use of digital storytelling to preserve ICH and enhance rural areas and sustainable cultural tourism. The initiative aims to contribute to rural development, economic growth, and social cohesion by actively involving rural communities and improving their digital skills. This handbook focuses on the identification, participatory management, digital storytelling, and promotion of ICH, providing valuable insights and methodologies for stakeholders to adapt and implement in their specific contexts.

Intangible Cultural Heritage extends beyond physical monuments and collections, encompassing traditions and living expressions passed down through generations, including Oral traditions and expressions; Performing arts; Social practices, rituals and festive events; Knowledge and practices concerning nature and the universe; and Traditional craftsmanship¹. Digital Storytelling represents the modern evolution of storytelling, using digital tools to create immersive narratives that transport audiences to iconic places and moments of our cultural heritage. By combining these concepts, HIGHRES aims to preserve and promote ICH in a way that is engaging, accessible, and impactful.

The handbook presents ten case studies from five countries (Italy, Latvia, the Netherlands, Portugal and Spain), showcasing innovative approaches to preserving and promoting ICH through digital storytelling. Case studies were selected, in participating countries, to cover different levels of expertise on Identification, Participatory Management, Digital Storytelling, and Promotion of Intangible Cultural Heritage, reflecting a wide range of approaches and contexts. Together, they complement each other to provide a comprehensive understanding of effective methodologies.

Project partners conducted desk research by reviewing available information about the selected initiatives. They also carried out semi-structured interviews with relevant stakeholders to gain further insights and gather additional material. An in-depth analysis of the collected data was then performed to produce the content for this Good Practices Handbook.

Each case study is structured into six main sections: Introduction, Description of the ICH Involved, Narrative Creation and Adaptation to Digital Communication Format, Audience and Methodologies, Innovative Aspects, and Impact. These sections collectively provide a comprehensive analysis of the diverse practices employed in different contexts to safeguard and disseminate ICH.

The case studies are organised into thematic chapters, reflecting their primary focus and methodology. This structure aims to facilitate consultation and highlight the varied strategies used across different cultural and social landscapes.



Chapter 1: Multimedia Storytelling and Immersive Experiences



1. Aluksne Banitis Station: Preserving Heritage Through Multimedia Storytelling

- **Focus:** Utilising multimedia technologies to create an immersive and engaging visitor experience that highlights local history and heritage, stimulating local economic development and promoting sustainable tourism.

This initiative uses multimedia projections to offer visitors an immersive narrative of the Banitis railway line, blending historical facts with personal stories from the community. The innovative approach includes video landscapes and local memories, providing an engaging visitor experience.

2. Araisī Ezerpils Archaeological Park: Integrating Legends and Archaeology for Cultural Tourism

- **Focus:** Combining historical facts, mythology, and local folklore in a multimedia exposition to enhance visitor engagement and promote cultural tourism.

The park integrates archaeological findings with local legends through a multimedia exhibition. This approach not only preserves historical artefacts but also brings myths to life, engaging visitors with a dynamic storytelling format.

¹In this Handbook, we have considered the five broad domains in which ICH is manifested as proposed by [UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage](#).



Chapter 2: Community Engagement and Collaborative Art



3. “Raíces”: Empowering Community Narratives Through Collaborative Art

- **Focus:** Using collaborative art and storytelling to empower community members, document local heritage, and enhance social cohesion.

This project involves community members in creating artworks that reflect their life stories and local traditions. The collaborative nature of the project fosters a sense of ownership and pride among participants, enhancing social cohesion.

4. “Vientos del Tiempo”: Reviving Oral Traditions Through Theatre and Digital Media

- **Focus:** Engaging the community in preserving and promoting local heritage through theatrical performances and digital media.

By blending theatre and digital media, this initiative revives oral traditions and local history. Community members actively participate in performances, making heritage preservation a shared, dynamic process.



Chapter 3: Digital Tools for Accessibility and Engagement



5. Spotting Intangible Heritage: Increasing Public Awareness with QR Codes

- **Focus:** Using QR codes to make intangible cultural heritage accessible and engaging to the public, fostering greater appreciation and interaction.

This project uses QR codes to provide easy access to information about ICH at various locations. The digital approach increases public awareness and engagement, making heritage accessible to a broader audience.

6. The National Holocaust Museum: Digital Storytelling for Historical Preservation

- **Focus:** Leveraging digital tools and personal narratives to educate and engage visitors about the Holocaust, ensuring historical preservation and impactful storytelling.

The museum employs digital storytelling to present personal narratives from Holocaust survivors. This method ensures a powerful experience that preserves historical memory through impactful, personal stories.



Chapter 4: Revitalising Traditional Practices



7. “Alberi di Maggio”: Revitalising Traditional Music and Crafts Through Digital Media

- **Focus:** Using digital media to document and promote traditional music, crafts, and social practices, ensuring their preservation and transmission to future generations.

This project documents and promotes traditional music and crafts using digital media. By doing so, it ensures the preservation and transmission of these practices to future generations.

8. “Il Filò delle Agane”: Preserving Oral Traditions Through Community Storytelling

- **Focus:** Engaging local communities in preserving and sharing oral traditions through storytelling, digital media, and educational programmes.

The initiative preserves and shares oral traditions through community storytelling, enhanced by digital media and educational programmes. This approach ensures the continuity of local heritage in a modern context.



Chapter 5: Rural Development and Cultural Integration



9. Museum in the Village: Connecting Rural Communities with Cultural Institutions

- **Focus:** Bridging rural communities and cultural institutions through participatory arts and storytelling projects that promote social cohesion and cultural awareness.

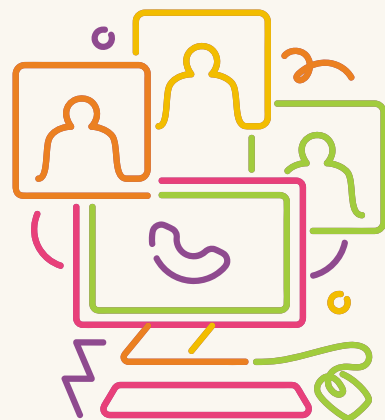
This project connects rural communities with museums through participatory arts and storytelling. The initiative fosters social cohesion and cultural awareness, integrating local heritage into broader cultural narratives.

10. Corvo Ecomuseum: Engaging Communities in Heritage Preservation and Education

- **Focus:** Promoting local heritage through community participation, education, and digital storytelling to foster cultural identity and sustainable tourism.

The ecomuseum engages the local community in preserving and promoting its heritage. Through education and digital storytelling, the initiative fosters cultural identity and promotes sustainable tourism.

We invite you to delve into these case studies and discover the innovative ways communities across Europe are preserving their heritage and shaping their futures. Let these stories inspire you to harness the power of digital storytelling to celebrate and safeguard our shared cultural legacy.



Chapter 1:

Multimedia Storytelling and Immersive Experiences



1. Aluksne Banitis Station: Preserving Heritage Through Multimedia Storytelling

Section 1. Introduction

1.1. General Information

Name of the Initiative: Multimedia
Exposition of Aluksne Banitis Station

Location: [Aluksne Region Municipality,
Vidzeme, Latvia](#)

Promoter name: Tourism Information
Centre of Aluksne

Type of entity: Tourism office

Ownership: Public

Contact and Communication Details:

✉ stacija@aluksne.lv

🌐 [visitaluksne.lv/visit/
aluksnes-banisa-stacija/](https://visitaluksne.lv/visit/aluksnes-banisa-stacija/)

f [AluksnesBanisastacija](#)

📷 [aluksnesbanisastacija](#)

1. Aluksne Banitis Station

The Aluksne Banitis Station project, developed by the Aluksne Region Municipality in Latvia, is a renovated old baggage barn now housing a multimedia exposition. This exhibition reflects the local people's stories related to the narrow-gauge train, Banitis, and its railway line, Aluksne-Gulbene. Banitis is the only fully operational narrow-gauge railway line in the Baltic States that functions as public transport, making it a significant part of the local community's identity.



The renovated station's barn where the multimedia exposition is located.
Source: Aluksnes Municipality Tourism Information Centre.



Interior of the exposition at Aluksnes Banitis Station. Source: Aluksnes Municipality Tourism Information Centre.

Opened in 2018, the exposition features memories of local people about each station along the railway line. Visitors can experience a virtual ride on the train by sitting at an imitated train window, where they see the passing landscape and hear stories related to each station narrated by locals.

The central theme of the exposition is Banitis as a friend, helper, and inspirer. The stories are seasonal, with ten recorded and filmed in summer and ten in winter. The Aluksne Banitis Station continues to receive new stories from the local community, which are recorded and published on their Facebook page. This ongoing collection ensures the preservation and dissemination of the cultural heritage associated with Banitis.

1. Aluksne Banitis Station

1.2. Information about the initiative

Contact person: Dace Bumbiere-Augule

Position: Manager of the Aluksne Banitis Station

Number of people involved: 10 (small team)

Profile of people involved: staff, external partners

Qualification/training of people involved: academics/researchers, museum professionals, technical experts

Section 2. Description of the ICH involved

ICH Type:

Social practices, rituals and festive events

ICH Recognition:



Community involvement in the identification and management of the ICH:



The Aluksne Banitis Station project has successfully gathered and preserved invaluable intangible cultural heritage, deeply rooted in the collective experiences surrounding the Aluksne-Gulbene railway line and its operations. These stories, collected from former station masters, railway workers, and passengers, offer unique insights into life along the Banitis line, revealing the social, economic, and cultural dynamics that have shaped the local community.

The Aluksne-Gulbene railway line is listed as a Monument of National Importance, a status achieved through the dedication and enthusiasm of those who worked tirelessly to preserve it. Today, apart from serving as public transport for locals, the Banitis train has become a favourite tourist attraction. However, the railway's continued existence relies heavily on the skilled mechanics, engine drivers, and other specialists whose expertise is gradually diminishing.

1. Aluksne Banitis Station

The project aims to raise awareness and attract younger generations to sustain the railway's operations. Aluksne Banitis Station, through its digitised stories, not only preserves this heritage but also serves a crucial marketing role for the railway. The station is highly active on social media, particularly Facebook, where it publishes these narratives. *"We can see that more and more local people are starting to follow our Facebook profile and start to comment",* says Dace Bumbiere-Augule, Manager of Aluksne Banitis Station.

"Initially there has been a dual response from the local community for investing public money into something like reconstruction of the old station's barn instead of hospital or social care but at the same time the very narrow-gauge railway train Banitis has always been a very important and strong part of their identity".

To further promote the railway and its heritage, the Aluksne Banitis Station has prepared entries for various awards, resulting in significant recognition. The exposition has won several architectural and design awards, as well as the European Culture Tourism Network's (ECTN) *"Destination of Sustainable Cultural Tourism 2020"* award. Additionally, Aluksne Banitis Station was nominated by EMYA2022 (European Museum of the Year 2022) among the 60 best museums in Europe.

"When the first awards started to come in and tourists along with them, then also the sceptics about the project acknowledged the socio-economic importance of the Aluksne Banitis Station", comments Dace Bumbiere-Augule.

In celebration of the exposition's fifth anniversary, the Aluksne Tourism Information Centre published the magazine *"The Stories of Aluksnes Banitis Station"*, aimed at preserving and popularising the community's memories related to the Aluksne-Gulbene railway and encouraging visits to the exposition.

Overall, the Aluksne Banitis Station project effectively preserves, promotes, and revitalises the intangible cultural heritage associated with the Banitis railway, ensuring its continuity for future generations while boosting cultural tourism in the region.



Team of the Aluksnes Banitis Station receives the EMYA2022 award. © Aluksnes Municipality Tourism Information Centre.

1. Aluksne Banitis Station

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation ↑ ↓

How is it communicated in a digital format?

? Audiovisual, multimedia

On-site exhibition, social media

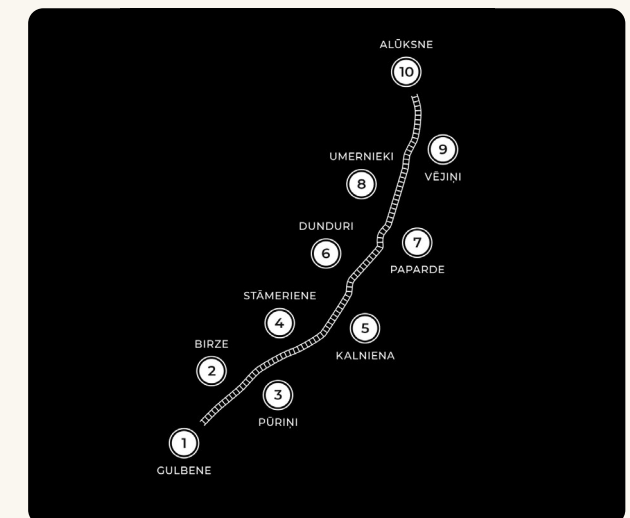


At Aluksne Banitis Station, multimedia storytelling brings the narrative of Banitis to life, portraying it as a friend, helper, and inspirer. This approach blends sight, sound, and emotions, emphasising that the essence of the journey lies not just in reaching the destination but in the memories and connections forged along the way.

The creative team at Aluksnes Banitis Station had a clear vision for the exposition. They aimed to combine video landscapes with local people's memories of the Banitis narrow-gauge railway, linking it to various historic events and showcasing the technical aspects and operations of the railway line.

Stories were collected during everyday conversations with locals connected to the Aluksne-Gulbene railway line. Promising storytellers were invited to share their narratives on camera. The production company *"Jura Podnieka studija"*, experienced in documentary filmmaking, handled the filming.

Map of the stations of the Aluksne-Gulbene railway line. Source: Aluksnes Municipality Tourism Information Centre.



The filming process had two stages: capturing the passing landscapes and scenes of people boarding and alighting the train, followed by recording the personal stories.

1. Aluksne Banitis Station

These elements were then combined. Winter filming was particularly challenging, occurring at -20°C during the COVID-19 pandemic, which limited the number of people who could gather. Some video stories feature people wearing masks, documenting the recent history of COVID-19.



Filming process during winter and Covid-19 time.
Source: Aluksnes Municipality Tourism Information Centre.

This innovative approach effectively preserves and disseminates the cultural heritage of the Banitis railway, making it accessible to a broader audience.

3.1. Local Population

The initiative to renovate the old, empty barn at Aluksne Station, owned by the Aluksne Region Municipality, aimed to transform it into a tourist attraction that tells the story of the Banitis train. Central to this initiative was the collaboration with the local community, whose stories and memories are the heart of the exposition.

Residents were actively involved in shaping the content through participatory meetings, interviews, and community events. In Aluksne, a province where people know each other well, the most effective method for involving locals was through “word of mouth” and personal relationships.

1. Aluksne Banitis Station

The initial participants included those who worked on the railway line and the train, residents living near the stations, and individuals who used the train, such as students commuting to school.

As the first memories were published at the exposition and the Aluksnes Banitis Station, more stories started coming in. This growing collection of narratives further enriched the project. *“In sensing and mentally devising the exhibition design, we thought about local patriotism, about the power and stories of the place, and about the people for whom the Banitis was, is, and will be part of their daily lives,”* comments Inguna Elere from the company “H2E Design”, which was also involved in the exhibition’s creative team.

This community-driven approach ensured that the exposition authentically represented the cultural heritage and collective memory of the Aluksne-Gulbene railway line.

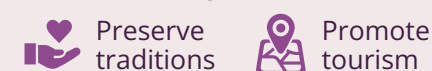
Section 4. Audience and methodologies

Target audience: tourists/visitors

Reach:



Aim of sharing the stories:



Frequency: Permanent activity

The dissemination of the Aluksnes Banitis Station’s narratives employs various strategies to reach a broad audience and ensure the preservation and appreciation of the intangible cultural heritage represented. The primary communication platform is Facebook, where new stories from the local community are regularly published. Additionally, Instagram is utilised to attract a younger audience, featuring a special character, the fox, who guides children through the stories at the exposition.

Furthermore, Aluksnes Banitis Station collaborates with the local art school and other educational institutions to promote the Banitis story through creative workshops. These workshops engage students and foster a deeper connection to the cultural heritage, ensuring its transmission to future generations.

By leveraging social media and educational partnerships, Aluksnes Banitis Station effectively disseminates its rich heritage, engaging diverse audiences and fostering a strong sense of community identity.



Aluksnes Banitis Station cooperates with local arts school. Source: Aluksnes Municipality Tourism Information Centre.

Special public events are organised to showcase the Banitis stories to the community. These gatherings serve as platforms for dialogue, reflection, and storytelling, allowing participants to connect with the railway as part of their heritage and identity.

The exposition attracts tourists from both Latvia and abroad. Whether they are railway enthusiasts, history buffs, or curious travellers, visitors are drawn to the unique and authentic experience of the railway's operations and the local life along its route.

"There is always interest in railways around the world. They have an aura of romanticism and sentiment. Equally important are the stories of the people working on the railway. We can look at the Aluksne-Gulbene narrow gauge railway line as a railway of the world," comments Dace Bumbiere Augule.

Section 5. Innovative aspects

The initiative to digitise and showcase local stories at Aluksnes Banitis Station represents an innovative approach to heritage preservation and dissemination. By utilising multimedia technologies, visitors are immersed in an engaging narrative that vividly brings the Banitis railway line to life.

The exposition evokes the experience of being a passenger on the Aluksnes-Gulbene Banitis train. Through simulated carriage windows, visitors see the passing landscape and listen to memories of the Banitis and the ten stations along the route. Achieving this effect required multidisciplinary teamwork, with the creative concept designed by "H2E Design".

AluksnesBanitisStationemploysonlinecommunication,educationalprogrammes, community events, and partnerships with cultural and tourism organisations. By making the stories accessible to people of different ages and backgrounds, the initiative fosters greater awareness, appreciation, and engagement with cultural heritage. Sustainability was a key consideration in planning the exposition, with efforts made to ensure long-term viability through thoughtful design, materials, and implementation.

"It is important that the exposition can be supplemented with new content to attract repeat visits. Aluksnes Banitis Station's team has achieved this by adding new digitised local stories to the exposition. Now there are summer stories and winter stories, with scope to add more content in the future", comments Inguna Elere.

Section 6. Impact



The opening of the exposition at Aluksnes Banitis Station was part of a larger project aimed at significantly improving the surrounding infrastructure. This included the adjustment of roads, pavements, and parking areas, as well as the establishment of bicycle stands. These improvements catalysed the development of the entire station quarter, particularly benefiting the hospitality sector.

The café "Tvaiks un Ogle" opened at the station, and the "Bahnhofs Hotel" was established in the old railway hotel building. The newly opened Business Station has attracted various businesses, including a ceramics workshop, fish producer, printing studio, and brewery, all of which organise events.

An old granary built in 1939 has been developed by a private owner into an engine exhibition. The residents of the station quarter have become ambassadors of the Banitis train and railway, incorporating it into their stories, marketing activities, and decorations.

New businesses provide opportunities for locals to gather and spend quality time. Outside Aluksnes Banitis Station, there is a mobility point for bicycles, and the Banitis route is part of the long-distance cycling route "Green Railway". Visitors can ride the train and hop off at stations to continue their journey by bike.

"Several years ago, the quarter around Aluksne station was very depressive and abandoned—the most unpleasant part of the city. But thanks to brave dreams, well-thought-out projects, and the municipality's determination, it has become the pride of our city", says Ivete Velkere, head of Aluksne Tourism Information Centre. *"Local entrepreneurs have believed in the development of the quarter, and now we are working together. It is like a snowball effect—one initiative attracts the next. The impulse for all this development was the opening of Aluksnes Banitis Station with stories from the local community".*

In its first year, 2018, Aluksnes Banitis Station attracted 2312 visitors. The number of visitors peaked at 9896 in 2020 and has stabilised at around 7000 annually in the past two years. In 2023, 6.13% of visitors were foreign tourists, with neighbouring Estonians making up the largest group, alongside visitors from various other countries.

"During the first years of opening, the exposition was a major magnet for attracting visitors to Aluksne. Around 50% of visitors came specifically for the exposition", says Dace Bumbiere-Augule.



2. Araisī Ezerpils Archaeological Park: Integrating Legends and Archaeology for Cultural Tourism

Section 1. Introduction

1.1. General Information

Name of the Initiative: Legend of Flying Lake of Araisī

Location: [Drabesī parish, Cēsis Municipality, Vidzeme, Latvia](#)

Promoter name: Araisī Ezerpils Archaeological Park

Type of entity: Archaeological park

Ownership: Public

Contact and Communication Details:

✉ ezerpils@cesunovads.lv

🌐 www.araisi.com

📘 [AraisuEzerpils](#)

📷 [ezerpils](#)

2. Araisī Ezerpils Archaeological Park

Araisī Ezerpils Archaeological Park showcases a unique archaeological site: a Viking-period lake dwelling from the 9th to 10th centuries, inhabited by ancient Latgians. These lake dwellings are a distinct category of archaeological monument in Latvia, notable for their location in a lake, their excellent preservation conditions, and their close connection with folklore.

One such legend about Araisī Lake tells of a girl pasturing livestock in a valley when she saw dark clouds approaching. She tried to herd the livestock away, but two billy-goats continued fighting. Shouting “*Ārā āži, Ārā, āži!*” (Get out, Billy-goats!), the lake supposedly mistook its name “*Araisī*” and flooded the valley, sparing only the girl. On clear days, an axe can be seen embedded in a house corner underwater, which never rusts.



Discovery of the 9-10th century settlement in the Araisī lake in 1969. Source: Araisī Ezerpils Archaeological Park.


Archaeologist Jānis Apals studied folklore about lakes flooding ancient buildings. To verify these legends, he learned to dive and conducted the first underwater archaeological expeditions in Latvia. He explored over 100 lakes, discovering ancient dwelling sites in 10 of them, proving that some legends held truth.


Excavations at Araisī Lake between 1965-1969 and 1975-1979 revealed the remains of nearly 150 wooden buildings and unearthed approximately 3,500 artefacts and 120 intact pottery vessels. About 40% of the artefacts were made from organic materials like wood, bast, and birch bark.


Due to the rich archaeological findings, a scientific reconstruction of the lake settlement was undertaken, leading to the creation of Araisī Ezerpils Archaeological Park to share this story with the wider public.


The ancient legend of the flying lake of Araisī is preserved through narratives told by guides, educational programmes, and a new digital exposition. The legend is also part of the interactive orienteering game “*Araišu legendas*,” accessible to all visitors.


1.2. Information about the initiative

**Contact person:** Eva Koljera

**Position:** Head of Āraiši Ezerpils Archaeological Park

**Number of people involved:** Medium team

**Profile of people involved:** staff, external partners


**Qualification/training of people involved:** academics/researchers, museum professionals, technical experts



Araisī lake settlement. Source: Araisī Ezerpils Archaeological Park.

Section 2. Description of the ICH involved

ICH Type:



Oral traditions and expressions

ICH Recognition:



Community involvement in the identification and management of the ICH:





Like many legends, Araisī Lake Legend has been passed down through generations primarily through oral tradition. Legends often incorporate mythical elements, blending historical events with folklore. In Latvian ancient folklore, the theme of “*flying lakes*” that change locations is quite common. These myths may be inherited memories from distant ancestors, recounting times when lakes and rivers appeared in new places, often linked with human or material sacrifices. Some legends also refer to mythical islands with castles or buildings that sank when a lake “*landed*” from the sky.



The legend of the flying lake of Araisī was documented in the 1930s by pupils from the local Araisī school, who collected stories from elderly local inhabitants. This legend is preserved in the collection of The Archive of Latvian Folklore (Latvijas Folkloras krātuve) and has been digitised on their [website](#).

Digital storytelling of local legends preserves and celebrates the region’s rich cultural heritage. This preservation helps maintain the local community’s identity, fostering a sense of pride and connection to the land. Among these legends, the Araisī Lake legend is a unique cultural asset that brings local history to life, attracting tourists interested in the region’s history, folklore, and traditions. Creative digitalisation adds depth and interactivity to the visitor experience, encouraging further exploration of the area. A key aspect of this effort is the involvement of local residents in promoting their cultural heritage.

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation  

How is it communicated in a digital format?

-  Multimedia, gaming
-  On-site exhibition, video/audio platform (Actionbound platform)

There are two key initiatives to digitise the Araisī Lake legend. One is incorporated into the exposition at the Visitor Centre of Araisī Ezerpils Archaeological Park, built in 2020, and the other is an interactive game available on the Actionbound application, featuring several local legends and the broader landscape of Araisī.

2. Araisī Ezerpils Archaeological Park

The digitalisation of the Araisī Lake legend is integrated into the overall exposition to provide visitors with a multi-layered experience, combining historic facts, mythology, and local folklore. The exposition showcases valuable artefacts that have not been available to the public since their excavation over 40 years ago. It tells the story of this unique site and how Latvian archaeologist Jānis Apals pioneered underwater archaeology, discovering ancient buildings and artefacts of international importance. The narrative blends intangible cultural heritage found in folklore with material artefacts, using multimedia technologies to bring the story to life through visuals, sound, and narration. This approach engages audiences of different ages and backgrounds with elements of mystery, adventure, and discovery.

The concept and strategy for the exposition were developed by the design company “H2E Design”, inspired by archaeologist Janis Apals’ quote: “*I have only one dream in my life - to revive Araisī Lake dwelling*”. This theme is combined with mythical elements, gradually revealing information about the archaeological site and legend. The exposition’s strategy was designed in close collaboration between the Archaeological Park team, historians, and the creative team of “H2E Design”. The texts and ideas were tested with various stakeholders, including representatives of the local community.

Araisī Lake settlement is an integral part of the Araisī cultural landscape, viewed by the local community as a whole. Interviews revealed that the lake settlement is considered the main feature of the landscape. The local community sees tourism as a positive socio-economic aspect and suggests further development, such as creating walking routes and highlighting local cultural heritage.



Local people explore their heritage. Source: Araisī Ezerpils Archaeological Park.

2. Araisī Ezerpils Archaeological Park

The decision was made to explore and incorporate local legends into tourism products, including the story of the Araisī Lake settlement as part of the local cultural landscape. The interactive game “*Araisu Legendas*” was developed by Linards Strazdins, a student from the “*Tourism Organisation and Management*” course at Vidzeme High School. Strazdins conducted literature research and interviewed local residents to gather stories. Community members tested the pilot version of the game.

The game incorporates interactive challenges and quizzes that require players to explore the themes of the legends and the surrounding landscape, making these stories accessible and exciting for tourists.

“*Tourism has to be one of the main values in Araisī. But we need to combine all possible objects and stories here. We need some walking trails and connection with nearby town Cesis*”, comments Talis, reflecting the community’s vision for integrated tourism development.

This collaborative and innovative approach ensures that the rich cultural heritage of Araisī is preserved, celebrated, and made accessible to a wider audience through modern digital formats.

3.1. Local Population

Araisī, a small place in Drabesi parish, is home to an active community of residents who have formed an association dedicated to exploring and preserving their local cultural heritage through annual expeditions.

Araisu Ezerpils Archaeological Park maintains a strong relationship with the local community, welcoming their opinions and suggestions. Before the public opening of the new exposition featuring the multimedia legend of Araisī Lake, the local community was invited for an exclusive preview. Through the Park’s activities, the legend remains alive and well-known among locals.

In interviews, residents express pride in the lake dwelling site and the exposition, sharing the story with visitors. Dina remarks, “*Here you can feel very ancient historical roots. Even if one is not particularly interested in history, the local inhabitant understands that he lives in a place where many generations have lived before. I have grown up with Araisī lake dwelling site. Seeing its reconstruction and development process, I always feel very special here*”. Vineta adds, “*I think that intangible things are those which ensure the well-being of this place. We have a very beautiful landscape and there are stories*”.

To stimulate storytelling practices within the local community, the Archaeological Park organised a storytelling workshop. The Park also collaborates closely with the local school, encouraging children to participate by creating artwork and writing stories inspired by the Araisī Lake legend and the story of archaeologist Janis Apals. This engagement ensures that the legend is preserved and transmitted to future generations, fostering a sense of pride and connection to their heritage.

2. Araisī Ezerpils Archaeological Park



Focus group of the local community. Source: Araisī Ezerpils Archaeological Park.

Section 4. Audience and methodologies

Target audience: tourists/visitors

Reach:

● Low ● Medium ● High

Aim of sharing the stories:

Preserve traditions

Promote tourism

Frequency: Permanent activity

The primary dissemination tools for the Araisī Ezerpils Archaeological Park are the [website](#) and social media platforms – [Facebook](#) and [Instagram](#). These channels share engaging content related to the Araisī Lake legend and its digitised version. However, the multimedia legend itself is not published online, to maintain an element of surprise for visitors exploring the exhibition in person (around 13,000 annually).

Target audience of the initiative is very wide:

- **Local community:** Including families, school children, and cultural enthusiasts interested in local heritage.
- **Tourists:** From different segments—families with children, couples, groups of friends, seniors, and any visitors to the region seeking cultural experiences and historical insights into ancient history and Latvian folklore.
- **School groups:** Araisī Ezerpils Archaeological Park runs special educational programmes tailored for school groups.
- **Cultural heritage professionals**

2. Araisī Ezerpils Archaeological Park

The exposition is available in both Latvian and English to cater to a broader audience.

Another digital initiative, the game “*Araisī Legendas*”, has been popularised on social media ([Facebook](#)) and is available in Latvian. This game targets the local tourism market, specifically families with children or friends. It has also been promoted through local schools and the community, encouraging residents to participate and compete for prizes.

By leveraging digital storytelling and interactive experiences, Araisī Ezerpils Archaeological Park effectively engages a wide range of audiences, enhancing their understanding and appreciation of local intangible cultural heritage.



Promotional digital leaflet of “*Araisī legendas*” game. Source: Araisī Ezerpils Archaeological Park.

Section 5. Innovative aspects

The designers of the Archaeological Park’s exposition have successfully presented the Araisī Lake legend in an engaging and visually appealing manner. Instead of a traditional static display, the multimedia projection creates an immersive experience that transports viewers into the world of the Araisī Lake legend. Through dynamic visuals, sounds, and interactive texts, visitors feel as though they are part of the story.

The projection of the legend is part of a comprehensive experience within the entire exposition, which engagingly leads visitors to explore the underwater world and the artefacts discovered there. This innovative approach to storytelling has received recognition, including the prestigious 2nd place “*Export and Innovation Award 2021*” by the Latvian Investment and Development Agency in the category of “*New Exportable Tourism Product*”. This is the highest state award for entrepreneurship in Latvia. The award criteria include sustainability, integration with local infrastructure, educational and entertainment value, and great export potential. The product must also safeguard local resources and respect local cultural, natural, social, and economic aspects.

2. Araisī Ezerpils Archaeological Park

Another innovative aspect is the game “*Araišu Lēģendas*”, created on the Actionbound platform, an interactive gaming platform for mobile phones and tablets. The game features a location map using GPS technology, textual and audio information about the objects, and quests inspired by the legends. Players must explore the local area to complete tasks, promoting outdoor exploration and physical activity. This idea was encouraged by COVID-19 restrictions when the indoor exposition was closed. The game can be downloaded from the Google Play platform, and Araisī Ezerpils Archaeological Park has created a QR code for easier accessibility and uses it in promotional materials. The “*Araišu Lēģendas*” game also serves as an audio guide for the local territory.

Section 6. Impact



The opening of the Visitor Centre at Araisī Ezerpils Archaeological Park in 2020, featuring an exposition centred around the Araisī Lake legend, has significantly contributed to territorial resilience, cultural tourism promotion, and rural development. Several hospitality businesses have since emerged, including guest houses like “*Virgabali*” and “*Dzerves*”, as well as an apartment at Araisī Windmill. Additionally, various walking events have been initiated in Araisī. The Archaeological Park has embraced community-based tourism and manages a [joint website](#) with local stakeholders.

2. Araisī Ezerpils Archaeological Park

Local residents have noted the positive impact of increased tourism. Dina comments, “*I would like more tourists. I would like to see them exploring more of Araisī on foot. During the season, we see more tourist buses. This territory could certainly benefit from more tourism. At least there is something to discuss with elderly ladies in the evening... There is certainly development at Araisī, but it is very organic, harmonious*”.

Vineta adds, “*Tourism brings recognition to our place. Visitors come by recommendation. It is important that tourism brings us employment and development. If one has a good income, they can invest in new projects*”.

Inese observes, “*Tourists do not trouble me. There is certainly scope for more tourism. Maybe there is a need to work more on marketing... This place breathes ancient times. One can feel that just driving through and feel how special this place where we live is*”.

The introduction of the local legends game on the Actionbound platform and the opening of the exposition have contributed to local sustainable development by promoting education, innovation, tourism, cultural preservation, and community empowerment.



Chapter 2:

Community Engagement and Collaborative Art



3. “Raíces”: Empowering Community Narratives Through Collaborative Art

Section 1. Introduction

1.1. General Information

Name of the Initiative: “Raíces”

Location: [Alcaudete, Jaén, Andalusia, Spain](#)

Promoter name: University of Jaén, Master's degree in Research and Aesthetic Education: Arts, Music, and Design

Type of entity: University

Ownership: Public

Contact and Communication Details:

✉ postgrado@ujaen.es
mimoreno@ujaen.es

🌐 www.ujaen.es/estudios/oferta-academica/masteres/master-universitario-en-investigacion-y-educacion-estetica-artes-musica-y-diseno-por-la

📷 [masteramudi](https://www.instagram.com/masteramudi)

📺 www.youtube.com/watch?v=zaXhwRNxOrY

“*Raíces*” is a research project initiated by the Master’s in Research and Aesthetic Education at the University of Jaén (Spain). The project is led by a working group of six students: Helena Bueno González, Jessica Buitrago Martínez, Carmen Rojas Mesa, Azahara Sánchez Lozano, María de la Sierra Torres Medina, and María de las Mercedes Torres Muril.

The project took place in Alcaudete, a town in the province of Jaén with approximately 10,000 inhabitants. The research group collaborated with the Fuente Zaide Neighborhood Association to empower the life narratives of its members. The aim was to help residents build resilience by exploring their origins, stories, memories, and local craftsmanship.

These personal and community narratives were then transformed into a digital format, culminating in a documentary video that captures the entire collaboration between the master’s students and the residents of Alcaudete. The documentary provides a detailed chronicle of the project’s development, highlighting the cultural and historical significance of the community’s stories and craftsmanship.



Community involved in the project sharing traditional craft weave.
Source: Screenshot from [YouTube video](#)

1.2. Information about the initiative

 **Contact person:** Azahara Sánchez Lozano

 **Position:** Researcher (graphic designer)


 **Number of people involved:** Medium team


 **Profile of people involved:** researchers, community members

 **Qualification/training of people involved:** traditional knowledge, low technical expertise, academics/ researchers, technical experts

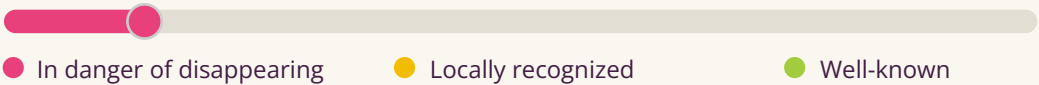
Section 2. Description of the ICH involved

ICH Type:

 Traditional craftsmanship

 Oral traditions and expressions

ICH Recognition:



Community involvement in the identification and management of the ICH:



The “*Raíces*” project addresses two main areas of Intangible Cultural Heritage (ICH): life stories and traditional craftsmanship. The first aspect of the ICH involves the life stories of individuals within the community. These narratives, captured in the [documentary video](#), cover a wide range of topics including the origins of the residents, the village’s history, work practices, agriculture, and olive cultivation. Additionally, the project includes popular songs that are part of the community’s cultural expression. These stories and songs provide a rich tapestry of the community’s collective memory, highlighting their way of life and the socio-cultural context in which they live.

The second aspect focuses on the traditions of craftsmanship. During the project, community members decided to create a work of art that encapsulated their stories. They employed traditional sewing techniques such as crochet, knitting, cross-stitch, and esparto grass braiding. These techniques, handed down through generations, are integral to the intangible heritage of craftsmanship in rural areas of southern Spain. By incorporating these methods, community members not only preserved their skills but also infused their personal and communal narratives into the artwork.

The historical and cultural value of this ICH is significant. It provides a window into the daily lives, practices, and traditions of the community, offering insights into their historical context and cultural identity. This heritage fosters a sense of belonging and continuity, connecting current generations with their ancestors.

3. Raíces

The identification and preservation of this ICH were achieved through a participatory approach. The project was driven by the community's input, with members actively contributing their stories and craftsmanship skills. The collaborative creation of the artwork and the production of the documentary video ensured that the ICH was accurately represented and preserved for future generations.



Traditional craft weave. Source: Screenshot from [YouTube video](#)



Workshop with experts in esparto craft. Source: Screenshot from [YouTube video](#)

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation



How is it communicated in a digital format?

? Audiovisual

Video/audio platform (Youtube)

During the project, we identified two distinct roles: the storytelling was managed by members of the “Fuente Zaide” neighbourhood association, while the university researchers were responsible for the audiovisual production. However, both groups collaborated closely on creating the artwork, which allowed for a rich exchange of skills and experiences.

This collaboration enabled the students to experience local craftsmanship firsthand, gaining a deeper understanding of the community's cultural heritage. The neighbourhood members shared their narratives and traditional techniques, which the students then captured through digital media. This process ensured that the stories were not only preserved but also adapted into a format accessible to a broader audience.

3. Raíces

By working together, the community members and researchers effectively combined traditional storytelling with modern digital tools, creating a cohesive and engaging narrative that honours the local heritage. This collaborative approach enriched the project, making the final documentary a powerful representation of the community's intangible cultural heritage.



Final artwork. Source: Screenshot from [YouTube video](#)

3.1. Local Population

During the audiovisual production phase of “Raíces,” the local population played a crucial but more passive role regarding the use of digital tools, which were managed by the university researchers. Community members primarily served as interviewees and informants, effectively becoming the storytellers of the project. Their contributions were vital in providing the narratives and cultural context needed for the documentary.

Additionally, the project engaged local artisans, particularly those skilled in working with esparto grass. These artisans provided hands-on training to all participants, sharing their expertise in traditional craftsmanship. This involvement not only enriched the project's content but also fostered a deeper connection between the participants and the community's heritage.

By combining the local population's storytelling with the researchers' technical skills, “Raíces” ensured that the community's intangible cultural heritage was authentically represented and preserved. This collaborative approach highlighted the importance of both traditional knowledge and modern digital tools in safeguarding cultural heritage. The active participation of community members in storytelling and craftsmanship training underscored their integral role in the project's success, fostering a sense of ownership and pride in their cultural legacy.

Section 4. Audience and methodologies

Target audience: Local community, Cultural Heritage researchers/ professionals.

Aim of sharing the stories:

Preserve traditions

Social cohesion

Reach:

Low Medium High

Frequency: Punctual activity

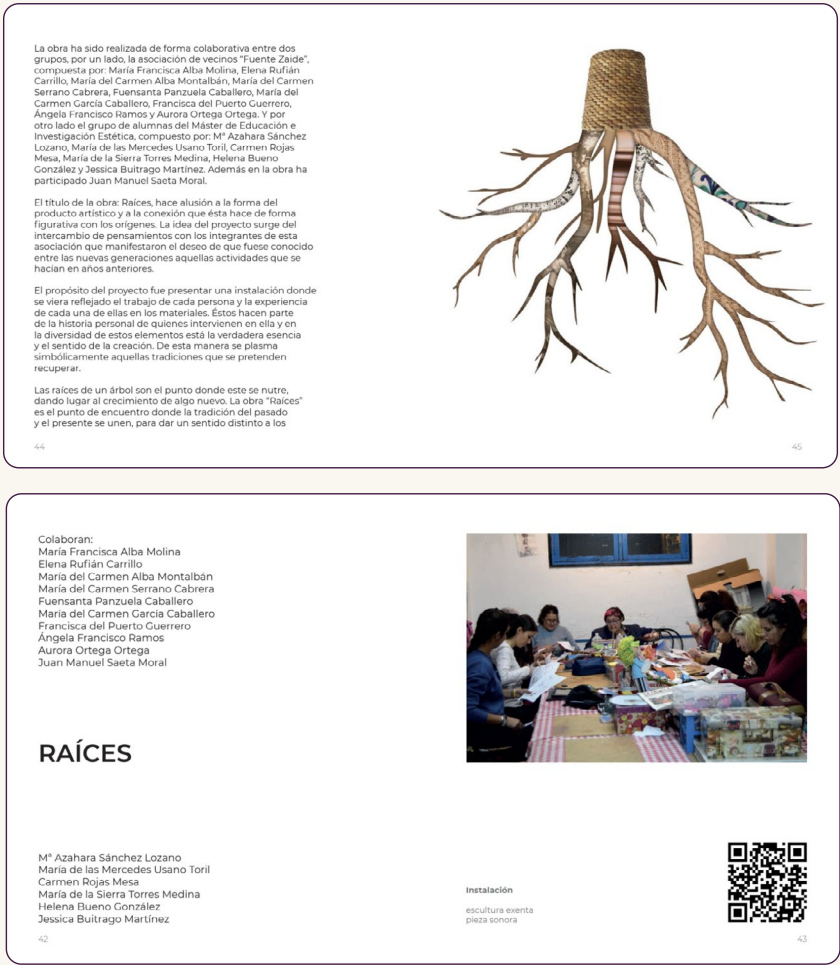
3. Raíces

3. Raíces

The dissemination of the “Raíces” audiovisual production was initially limited, with the documentary only being uploaded to YouTube. However, despite this modest online presence, both the resulting artwork and the documentary gained broader exposure through exhibitions. These works were featured in three exhibitions in Spain and one in Italy.

Specifically, they were exhibited at the Francisco Fernández Contemporary Art Center in Torreblascopedro (Jaén), the Old San Juan de Dios Hospital in Jaén, the Casa de la Cultura in Alcaudete (Jaén), and at the Tempio del Futuro Perduto Exhibition in Milan. This international and national exposure significantly enhanced the project’s reach.

Additionally, a catalogue of the exhibitions was published in both print and digital formats. This catalogue, enriched with photographs, narrates the project’s process, providing a visual journey of its development. This combination of physical exhibitions and digital documentation ensured that the project reached a diverse audience, promoting the intangible cultural heritage it aimed to preserve.



Catalogue of the exhibitions. Source: Raíces’ Project managers

Section 5. Innovative aspects

The “Raíces” project stands out for its innovative approach to preserving and promoting the intangible cultural heritage of rural areas, which are currently at risk of disappearing. As Mercedes highlighted in the interview, “The globalisation of the market is seriously damaging local commerce and craftsmanship in particular.” This project addresses this issue by bringing much-needed visibility to these endangered traditions and crafts.

One of the key innovative aspects is the project’s potential to be resumed by public institutions for more continuous activity, thereby ensuring sustained visibility and dissemination of rural heritage. The project’s methodology, employed by researchers from the Master’s in Research and Aesthetic Education at the University of Jaén, is also noteworthy. By extending their work beyond the university campus and collaborating directly with rural communities, the researchers effectively address local needs.

The collaborative approach adopted by the researchers involves using artistic practices to foster community development and enhance local heritage. This not only preserves traditional crafts and narratives but also empowers the community by involving them directly in the process. Such an approach ensures that the community’s cultural legacy is not only documented but actively revitalised and celebrated.

Overall, the project exemplifies how academic institutions can play a crucial role in preserving intangible cultural heritage by partnering with local communities and employing innovative, collaborative methodologies.

Section 6. Impact



3. Raíces

The “*Raíces*” project has had a profound impact through its process of social mediation conducted by university researchers and the empowerment it provided to the community through their own narratives. Interviewees frequently mentioned that the project significantly boosted the self-esteem of the group, with participation increasing over time. Initially involving 10 members from the neighbourhood association, the number eventually doubled, highlighting the project’s positive effect on community engagement and wellbeing.

The documentary produced as part of the project plays a crucial role in facilitating the resilience and adaptation of local heritage and narratives to a digital video format. This not only helps in preserving and disseminating intangible cultural heritage but also has the potential to attract tourism. Although the exact tourist impact is yet to be determined, the project’s innovative approach suggests that it could be highly beneficial if taken up by a specialist in the tourism sector.

Overall, “*Raíces*” demonstrates how academic-community partnerships can enhance cultural heritage preservation, foster community development, and potentially stimulate local economies through tourism. The project’s success underscores the importance of empowering local communities and adapting traditional narratives to modern digital formats for broader reach and impact.



This project contributed to the community's well being.
Source: Screenshot from [YouTube video](#)



4. “Vientos del Tiempo”: Reviving Oral Traditions Through Theatre and Digital Media

Section 1. Introduction

1.1. General Information

Name of the Initiative:
“Vientos del Tiempo”

Location: [Torredonjimeno, Jaén, Andalusia, Spain](#)

Promoter name: Asociación Vientos del Tiempo

Type of entity: Association

Ownership: Public

Contact and Communication Details:

- ✉ vientosdeltiempo@gmail.com
- 🌐 vientosdeltiempo.es
- 📷 [vientosdeltiempo](https://www.instagram.com/vientosdeltiempo)
- 📺 [vientosdeltiempo4971](https://www.youtube.com/channel/UC4971)

4. Vientos del Tiempo

“*Vientos del Tiempo*” is a non-profit association based in Torredonjimeno (Jaén, Andalusia, Spain), a town with approximately 13,000 inhabitants. The association conducts numerous cultural activities centred around storytelling, using theatre and performance to revive the oral traditions of the locality and promote its cultural heritage both locally and beyond.

Through their storytelling efforts, “*Vientos del Tiempo*” brings to life stories, characters, customs, and festivals, often embodying illustrious figures from the town to retell and preserve their life stories. Among their diverse activities, two notable initiatives are their theatrical guided tours and the television series “*Tiempo de Navidad*” (Christmas Time). In both projects, they employ digital tools to transform these stories into engaging audiovisual content.


The association significantly contributes to the promotion of tourism in Torredonjimeno and other locations where they perform. By creatively combining traditional storytelling with modern digital media, “*Vientos del Tiempo*” plays a crucial role in preserving and celebrating the cultural heritage of the region.





Vientos del tiempo performing “*Una estación para el recuerdo*” in the 1st Healthy Oil Tourism Conferences. Source: Association’s [Instagram profile](#)


4. Vientos del Tiempo

1.2. Information about the initiative

**Contact person:** Manuel Bueno Lendínez

**Position:** President of the association

**Number of people involved:** 18 (Medium team)

**Profile of people involved:** Volunteers, community members, external partners

**Qualification/training of people involved:** traditional knowledge, low technical expertise, academics/ researchers

Section 2. Description of the ICH involved

ICH Type:



Social practices, rituals and festive events

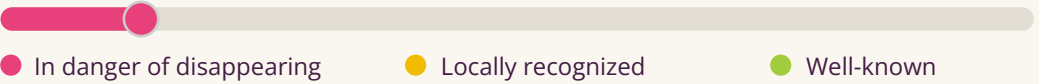


Performing arts



Oral traditions and expressions

ICH Recognition:



Community involvement in the identification and management of the ICH:



The “*Vientos del Tiempo*” association is dedicated to preserving and promoting local intangible cultural heritage through storytelling and performance. This heritage includes dramatised stories featuring prominent figures from Torredonjimeno, focusing on themes such as labour, agriculture, and family traditions. Additionally, they portray famous characters from Spanish literature and popular culture, such as El Lazarillo de Tormes and Don Quixote, to enhance cultural visits to the town. They also preserve fictional stories maintained through the collective memory of the association’s members.

The identification and preservation of this heritage often stem from the research conducted by the association’s president, Manuel Bueno. A significant source of information is his 92-year-old mother, whose recollections provide valuable insights into the town’s past. This intergenerational transfer of knowledge underscores the community’s dedication to preserving its cultural identity.

4. Vientos del Tiempo

"Vientos del Tiempo" ensures the preservation and transmission of these narratives through various methods. Stories are shared with diverse audiences via guided tours and audiovisual productions. The association's membership spans all ages, ensuring that the heritage is passed down through generations. One young member, aged 11, mentioned that he had been exposed to these narratives since before birth, as his mother participated in the association's activities during her pregnancy.

"Vientos del Tiempo" actively promotes cultural tourism through its efforts. Guided tours in Torredonjimeno and theatrical performances across the country showcase the town's rich cultural heritage. The association collaborates with various national tourism organisations to broaden its reach and impact. By integrating storytelling with tourism, they attract visitors and foster a deeper appreciation for the town's history and traditions.

Despite lacking formal training in digital tools, the association has embraced digital storytelling to reach wider audiences. They produce audiovisual content to complement their live performances, though they often seek external assistance for more professional-quality productions. Recognising the need for improvement, they have expressed a desire for training in using video cameras, audio recorders, and microphones, which would enhance their digital content's quality and impact.

"Vientos del Tiempo" plays a crucial role in preserving and promoting the intangible cultural heritage of Torredonjimeno. Through storytelling, performance, and digital media, they ensure that the town's rich traditions are shared with both local and global audiences. Their participatory approach, intergenerational involvement, and commitment to cultural tourism make them a vital force in maintaining and celebrating the community's cultural identity.



Screenshot from the video *"Érase una vez, Torredonjimeno un pueblo de cuentos"* (Once upon a time, Torredonjimeno was a town of stories). Source: [Screenshot from YouTube video](#)

4. Vientos del Tiempo

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation ↓

How is it communicated in a digital format?

? Audiovisual

🌐 Video/audio platform (Youtube), social media (Instagram, Facebook...)

The creative process at *"Vientos del Tiempo"* is primarily driven by the association's president. He initiates most projects by proposing ideas, which he then researches and writes. When gathering information, he often collaborates with fellow association members and, at times, enlists external experts from the locality. The president emphasises the importance of consulting specialists to ensure the accuracy and reliability of the narratives.

Additionally, he utilises a variety of sources, including books and digital materials, to enrich the content. This thorough research process is critical in developing authentic and engaging stories that reflect the cultural heritage of Torredonjimeno.

Once the narratives are crafted, the association adapts them to digital communication formats. This involves transforming the stories into audiovisual content, using digital tools to create videos and recordings. Although the association lacks formal training in these tools, they work intuitively and seek external help for more professional-quality productions. This approach ensures that the rich cultural heritage is preserved and shared with a broader audience, enhancing both local engagement and cultural tourism.



Screenshot from the video *"Parte 3 Tiempos de Navidad"* (Part 3 Christmas Times). Source: [Screenshot from YouTube video](#)

4. Vientos del Tiempo

3.1. Local Population

The association has 18 core members who undertake various tasks within the organisation. However, their activities also involve numerous external participants, contributing in diverse ways. When preparing narratives, the association’s president, Manuel Bueno, frequently collaborates with knowledgeable individuals and specialists on the subject matter. For instance, in portraying a local surrealist artist, they sought detailed information from the artist’s family to ensure an accurate depiction. This collaboration extends to producing audiovisual content, where they rely on experts in digital and technological tools.

The association operates within a network of various groups, including tourism, religious, and feminist associations, among others. They maintain connections with social agents and public institutions, from which they have received monetary subsidies for the past two years. This extensive network supports their initiatives and broadens their impact.

Section 4. Audience and methodologies

Target audience:
tourists/visitors, local community

Reach:

● Low ● Medium ● High

Aim of sharing the stories:

Preserve traditions

Promote tourism

Frequency:
Permanent activity

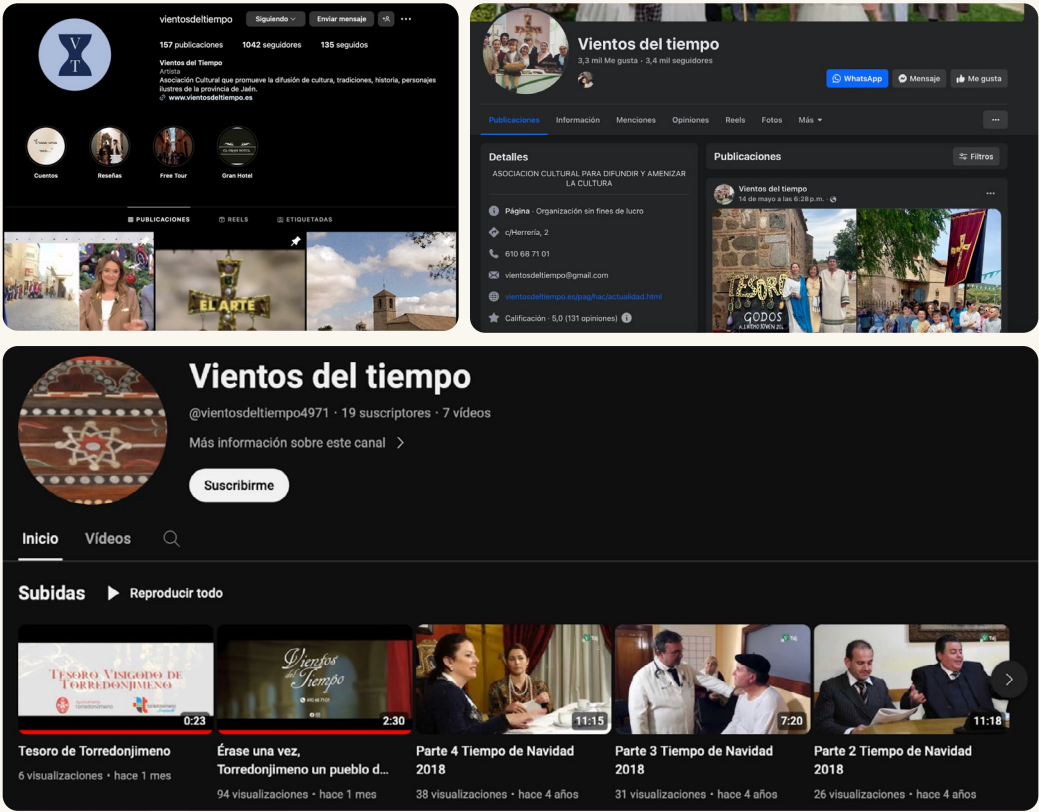
The association disseminates its digital storytelling content through various channels, with a primary focus on social media. Facebook is the main platform, managed by the association’s president, with around one post per day. Instagram is also used, particularly by the younger members who have more control over this social network. YouTube serves as an additional channel, although to a lesser extent.

Their website is not extensively utilised for dissemination, as it was developed by an external person with whom they have no direct contact. Younger members handle the design of the corporate image and advertising flyers, ensuring a cohesive visual identity across platforms.

Information is also shared with close contacts and local institutions via WhatsApp and email. External channels play a significant role in their dissemination efforts. For instance, two TikTok influencers recently contacted them to record a dramatised visit, and a video of one of their performances became a trending topic on Twitter.

4. Vientos del Tiempo

Additionally, they engage in non-digital dissemination through printed flyers, catalogues, and publications. These diverse methodologies ensure that their content reaches a wide audience, promoting the cultural heritage of Torredonjimeno both online and offline.



Screenshots of the Association's social media profiles

Section 5. Innovative aspects

The “*Vientos del Tiempo*” initiative stands out for two key innovative aspects. Firstly, it focuses on recovering lost and forgotten narratives, often highlighting social issues such as gender equality. One notable example is their dramatisation of the life story of the village midwife, an important but overlooked figure in the town’s history due to her gender. This theatrical tribute honours her contributions and brings attention to the historical role of women in the community.

Secondly, the initiative excels in engaging younger generations with cultural and intangible heritage. Their collaboration with TikTok influencers to record dramatised visits is a prime example of their innovative approach. Furthermore, the association actively incorporates viral social media personalities into their storytelling. For instance, they portrayed the “*Hermanas del Baptisterio Romano*”, popular figures on Spanish social media, to narrate the history of Holy Week in Torredonjimeno.

4. Vientos del Tiempo

These innovative strategies not only preserve and promote local heritage but also ensure its relevance to contemporary audiences, bridging the gap between tradition and modernity. By combining historical narratives with modern digital engagement, “*Vientos del Tiempo*” effectively revitalises the cultural landscape of Torredonjimeno.

Section 6. Impact



Manuel Bueno, president of “*Vientos del Tiempo*,” shared that the association’s primary goal since its inception was to transform Torredonjimeno into an attractive and visitable destination for tourists. Since its registration in 2008, the town has indeed garnered national tourist interest. The association’s theatrical tours and various activities, amplified through audiovisual content on social media, attract hundreds of tourists from across the country.

“*Vientos del Tiempo*” organises activities every weekend, with each event drawing an average of 20-50 participants. This consistent engagement highlights the association’s significant role in revitalising Torredonjimeno’s tourism sector. The initiative not only preserves and promotes local heritage but also stimulates the rural economy sustainably by encouraging regulated, rather than mass, tourism.

Their efforts have fostered a deeper appreciation of the town’s heritage, contributing to its economic and cultural vitality. The association’s impact extends beyond tourism, enriching the community and ensuring the continued relevance of its intangible cultural heritage.

4. Vientos del Tiempo



Advertising flyer for theatricalized tour. Source: Association’s President



Picture from a theatricalized tour. Source: Association’s President



Chapter 3:

Digital Tools for Accessibility and Engagement



5. Spotting Intangible Heritage: Increasing Public Awareness with QR Codes

Section 1. Introduction

1.1. General Information

Name of the Initiative: Spotting Intangible Heritage

Location: [Netherlands](#)

Promoter name: Dutch Center for Intangible Cultural Heritage

Type of entity: Knowledge centre

Ownership: NGO

Contact and Communication Details:

✉ KIEN@openluchtmuseum.nl

🌐 www.immaterieelerfgoed.nl/en/spotten

f www.facebook.com/profile.php?id=100064709644959

📷 [immaterieelerfgoed](https://www.instagram.com/immaterieelerfgoed)

📺 www.youtube.com/@immaterieelerfgoedspotten659

The Dutch Centre for Intangible Cultural Heritage, representing the Ministry of Education, Culture and Science (OCW, Dutch abbreviation), implements the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage in the Netherlands. One key obligation from this treaty is to compile a national inventory of intangible cultural heritage. The Centre supports communities, groups, and individuals in preserving their intangible heritage for future generations. This support includes assistance with heritage registration in the Network, the Inventory of Intangible Heritage in the Netherlands, and the Register of Inspiring Examples of Safeguarding. It also offers courses and training on safeguarding practices, developing safeguarding plans, and raising awareness about the importance of intangible heritage. As of early 2024, the national inventory includes approximately 200 intangible heritage elements.



"Spot Immaterial Heritage" sign.
Source: initiative's [webpage](#).



Interactive map of ICH listed in the the Netherlands Intangible Heritage Knowledge Center. Source: Dutch Center for Intangible Cultural Heritage [webpage](#).

"Spotting Intangible Heritage" is a project designed to raise public awareness of intangible cultural heritage (ICH) in the Netherlands by using QR codes placed at relevant locations. This initiative allows visitors to regions, villages, or cities to discover local intangible heritage. Examples include the Sint Maarten Celebration in Utrecht, hedge weaving in nature reserves, and midwinter horn blowing in Gelderland, all of which can be explored through signs equipped with QR codes.

1.2. Information about the initiative

Contact person: Susanne Bergwerff-Verburg

Position: Coordinator knowledge development

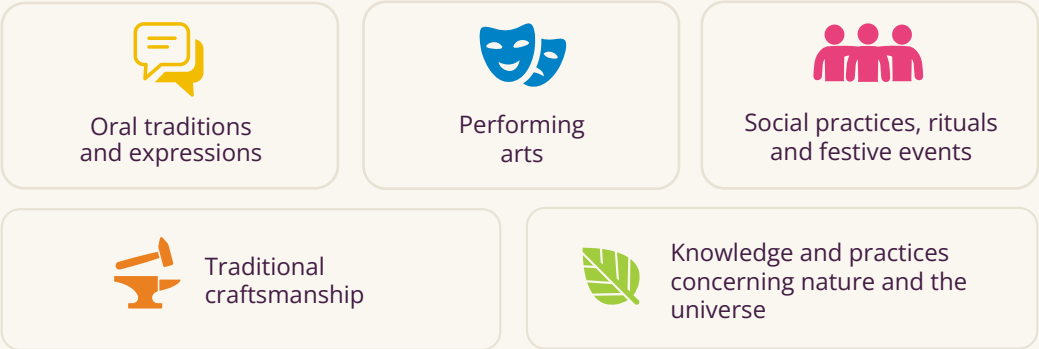
Number of people involved: Large team

Profile of people involved: Staff, volunteers, researchers, community members, external partners.

Qualification/training of people involved: traditional knowledge, academics/researchers, museum professionals, technical experts

Section 2. Description of the ICH involved

ICH Type:



ICH Recognition:



Community involvement in the identification and management of the ICH:



Since 2019, the Netherlands Intangible Heritage Knowledge Center has collaborated with heritage communities on the "Intangible Heritage Spotting" project, placing signs with QR codes throughout the country. Initially, the project began with an open call for 'spots'. However, the procedure has since evolved. Now, community members first nominate their intangible cultural heritage (ICH) online to the Knowledge Center, which has developed a specific procedure and forms for this purpose. Full details of the procedure can be found [online](#).

Once the ICH is listed, community members can apply to have their heritage included as a QR code spot. Communities listed in the National Inventory decide their participation, design their ICH Spotting page, select photos, choose locations, and write the texts. They also contribute to the short video and place the signs at popular tourist locations. The Knowledge Center monitors the distribution of QR code locations and the variety of ICH presented.



"Spot Immaterial Heritage" QR code spot in Corso, Overijssel Province, about the [Sint Jansklooster parade](#). Source: initiative's [webpage](#)

5. Spotting Intangible Heritage

One example of a QR spot location is Kampen, an old town in the Province of Overijssel and a former member of the Hanseatic League. Here, visitors can learn about the tradition of [Milk Can Shooting](#), a practice over 100 years old used to usher in the New Year. Metal milk cans filled with carbide and water are ignited, causing the lids to shoot off due to pressure buildup. This tradition, passed down through generations, sees hundreds of cans popping around New Year's Eve. The Kampen marksmen's guild successfully listed this tradition as intangible cultural heritage in 2023. A short [video on YouTube](#) provides an overview and highlights the community's involvement.



Milk can shooting tradition in Kampen. Source: initiative's [webpage](#).

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation

How is it communicated in a digital format?

? Audiovisual, multimedia, mapping

Website, video/audio platform (Youtube)

The Knowledge Center begins by drafting a basic script that outlines the essential information to be included in the narrative. However, the community has the autonomy to decide who will tell the story, who will appear in the visuals, and what content will be used, including any existing footage.

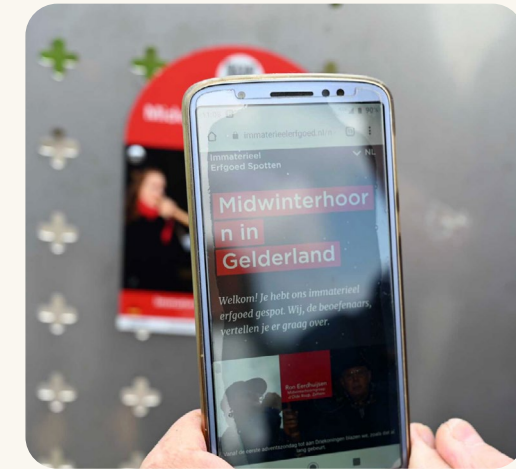
For the Knowledge Center, it is crucial that the final narrative, presented to the public, includes the personal experiences of the storyteller, conveyed in their own words.

5. Spotting Intangible Heritage

As Susanna Bergwerff-Verburg states, *"It is not the history of the ICH, but the experience of the people involved that is important."*

The final product consists of several components:

- **Written Description:** A detailed account of the intangible cultural heritage (ICH), illustrated with photos and anecdotes.
- **Community Information:** Background details about the community involved in the ICH.
- **Video:** A video that features a personal narrative related to the ICH, highlighting the storyteller's experiences and insights.



"Spot Immaterial Heritage" digital content. Source: initiative's [webpage](#).

This approach ensures that the narrative is both authentic and engaging, providing a rich, personal perspective on the ICH that resonates with the audience.

3.1. Local Population

The *"Spotting Intangible Heritage"* project by the Dutch Centre for Intangible Cultural Heritage actively involves about 35 local communities at various levels. This bottom-up approach allows the communities to take ownership and play an active role in the entire process.

Levels and Models of Involvement

- **Decision-Making:** Local populations decide whether they want to participate in the project. They design their Intangible Heritage Spotting page, select photos, determine the key locations, and write the accompanying texts.
- **Content Creation:** Communities provide input for the short video, ensuring it includes personal experiences with the intangible cultural heritage (ICH). They choose who will tell the story and who will appear in the visuals, sometimes using existing footage.
- **Implementation:** Community members place the signs with QR codes at locations they know are frequented by tourists. This hands-on involvement ensures the content is authentic and meaningful to the local population.

The Knowledge Center provides editing and support to communities, both practically and financially. It ensures the final narrative is well-presented and accessible to the general public. This includes drafting an initial script and offering technical and financial assistance throughout the project.

Community participation is highly active. Members are co-producers rather than passive interviewees or audience members. They contribute significantly to the narrative creation, from decision-making to implementation, ensuring their intangible heritage is accurately and authentically represented.

Section 4. Audience and methodologies

Target audience:
tourists/visitors

Reach:

● Low ● Medium ● High

Aim of sharing the stories:

Preserve traditions

Promote tourism

Frequency:
Permanent activity

This initiative aims to preserve traditions, customs, and crafts while promoting tourism and increasing the number of visitors. This is a permanent activity designed to engage a wide audience through digital storytelling.

Visitors can scan QR codes placed at various ICH spots to access an online environment dedicated to local intangible cultural heritage. In urban areas, this might highlight festivals, while in rural regions, it could focus on nature-related traditions. The online environment provides a comprehensive introduction to the heritage, including a short video, background and historical information, and atmospheric photos. It also lists interesting local locations, such as museums dedicated to intangible heritage.

The information is available in Dutch, English, and German, making it accessible to a broad audience, including international visitors. This multilingual approach ensures that the stories reach a wider audience, promoting cultural understanding and appreciation.

All videos created by the participating heritage communities are available on the associated [YouTube channel](#), providing easy access to a wealth of cultural narratives. This digital platform not only preserves these stories but also allows for their continuous sharing and dissemination, engaging both locals and tourists in the rich cultural tapestry of the Netherlands.



Visitor scanning the QR code at an ICH spot.
Source: [‘Participating in Spotting Intangible Heritage’ document](#).

Section 5. Innovative aspects

The “*Spotting Intangible Heritage*” initiative employs several innovative techniques to make intangible cultural heritage (ICH) highly accessible and engaging for the public.

- **QR Code Integration:** The use of QR codes at locations where the ICH is present or takes place is particularly innovative. This method allows visitors to instantly access a wealth of information about the heritage by simply scanning the code with their smartphones. This approach bridges the gap between physical heritage sites and digital storytelling, making the ICH easily accessible to a wide audience.
- **Collaborative Narrative Creation:** While the narrative techniques themselves may not be groundbreaking, the collaboration between the local community, a professional text writer, and a production company is noteworthy. The Knowledge Center drafts a basic narrative script, which the community then enhances with personal stories and experiences. This ensures that the final narrative is both professional and authentic, capturing the true essence of the heritage.
- **High-Quality Production:** The involvement of a professional production company ensures that the videos are well-made, enhancing the overall quality and appeal of the content. Additionally, a private foundation helps cover the costs, demonstrating a successful model of public-private partnership.
- **Comprehensive and Multilingual Access:** The information provided through the QR codes is available in Dutch, English, and German, making it accessible to both locals and international visitors. This multilingual approach broadens the reach and impact of the initiative, promoting greater cultural understanding and appreciation.

Overall, the integration of technology with community collaboration and professional production standards makes this initiative a standout example of modern heritage preservation and dissemination.

Section 6. Impact

Impact on tourism:

● Low ● Medium ● High

Impact on local sustainable development:

SDG9.
Industry, Innovation and Infrastructure

SDG11.
Sustainable cities and communities

5. Spotting Intangible Heritage

By marking ICH sites with QR codes, the project helps prevent these cultural treasures from fading into oblivion and enhances visitors' interest in experiencing them. This engagement acts as an incentive for communities to continue keeping their heritage alive.

While territorial resilience and rural development are not major issues in the Dutch context, the QR spot project has significantly contributed to cultural tourism. It shines a light on intangible cultural heritage that might otherwise go unnoticed by tourists, especially those heritage events that occur only once a year and whose preparations are often hidden from public view in homes and barns.

Although the social and economic impacts of the initiative have not been formally measured, the project's potential benefits are evident. The social impact is inherent, as the ICH must already be vibrant and active within the community to qualify for a QR spot. However, the economic impact is likely, as increased awareness of the ICH can attract more visitors. This can lead to longer stays, repeat visits, and increased spending in local businesses such as restaurants, bars, and accommodations.

Overall, the *"Spotting Intangible Heritage"* initiative enhances cultural tourism and supports the continued vitality of intangible cultural heritage by making it more accessible and engaging for the public.

Additional Information

- Examples of video's that can be found on the website via <https://www.youtube.com/@immaterieelerfgoedspotten659>
- Another ICH project in cooperation with the Netherlands Open Air Museum: CraftsLab. See [CASE - Frank Hemeltjen: Kenniscentrum Immaterieel Erfgoed Nederland - CraftsLab \(NL\)](#) in which this initiative is explained, as it is in the document below.

Museum: Kenniscentrum Immaterieel Erfgoed Nederland / Nederlands Openluchtmuseum

Location: Arnhem, the Netherlands
Project name: CraftsLab (AmbachtenLab)
Keywords: capacity building, participation

The Dutch Open Air Museum is located in Arnhem, and reflects Dutch daily life from 1900 up to approximately 1970 in exhibits of traditional housing, clothing, traditions, crafts, and subsistence activities. In 2018 the Dutch Centre for Intangible Cultural Heritage (Kenniscentrum Immaterieel Erfgoed Nederland) collaborated with the Dutch Open Air Museum to create the CraftsLab (AmbachtenLab). This CraftsLab provides a meeting space and experimental platform for craftspeople to meet artists, designers and crafts students. This interaction allows for exploring the possibilities of particular crafts, how various techniques derived from the crafts can function and have their place in today's world, and often give rise to ideas for innovation.

These interactive processes are filmed and photographed, and eventually displayed in the museum. Rather than showing finished products or heritage trajectories, these displays are intended to be starting points for discussion. Visitors are invited to walk along at certain times, and to join in the reflection. Because the CraftsLab is embedded in the Dutch Open Air Museum, this creates a unique context for the worlds of ICH and museums to meet. The craftspeople, artists, designers and students often work with museum staff who offer additional historical expertise on traditional housing, crafts, clothing, et cetera. Adopting the museum's framework for exploring the innovation of traditional crafts in contemporary settings, the CraftsLab succeeds in establishing strong links between the past, the present and the future. In 2019, the Dutch Centre for Intangible Cultural Heritage started the CraftsLab project in several other crafts related museums in the Netherlands.




Photo by Mike Bink

6. The National Holocaust Museum: Digital Storytelling for Historical Preservation

Section 1. Introduction

1.1. General Information

Name of the Initiative: National Holocaust Museum

Location: [Amsterdam, the Netherlands](#)

Promoter name: Jewish Historical Quarter Foundation

Type of entity: Museum

Ownership: Private

Contact and Communication Details:

✉ service@jck.nl

🌐 <https://jck.nl/en/location/national-holocaust-museum>

<https://jck.nl/en/>

📘 <https://www.facebook.com/joodscultureelkwartier>

📷 <https://www.instagram.com/joodscultureelkwartier/>

6. The National Holocaust Museum

The National Holocaust Museum, part of the Jewish Cultural Quarter Fundation in Amsterdam alongside the Jewish Museum, the Portuguese Synagogue, and the Hollandsche Schouwburg, opened in March 2024. It is dedicated to telling the story of the Holocaust, during which approximately 107,000 of the 140,000 Jews in the Netherlands were deported, with only 5,200 surviving. The museum is housed in a former nursery that, from October 1942, served as an annex to the Hollandsche Schouwburg where Jewish children awaited deportation separately from their parents.

The museum provides a comprehensive narrative of the Nazi persecution and murder of Jews in the Netherlands. It is the first museum to cover the history of Jewish persecution across the entire country. The exhibitions explore the daily life of Jews before and during World War II, the liberation, and the post-war culture of remembrance.

The National Holocaust Museum employs digital storytelling to powerfully convey the history of the Holocaust. This technique is combined with physical exhibits such as photos, utilitarian objects, letters, and clothing. Digital storytelling adds personal narratives to these objects, making the information more compelling and memorable for visitors.

The use of personal stories linked to specific objects or events helps visitors form a deeper connection with the exhibits. This method of combining digital media with tangible artifacts provides a model for other cultural heritage initiatives, demonstrating how personal narratives can enhance the impact and retention of historical information.




Photo by Mike Bink


6. The National Holocaust Museum


1.2. Information about the initiative

**Contact person:** Mick Groeneveld

**Position:** Marketing and communication manager

**Number of people involved:** Medium team

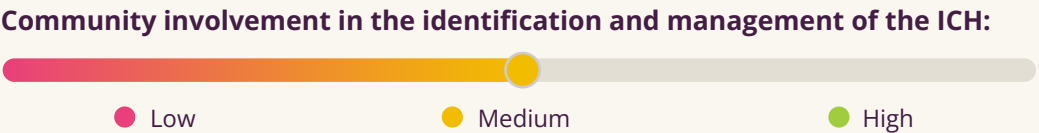
**Profile of people involved:** Staff, volunteers

**Qualification/training of people involved:** academics/researchers, museum professionals, technical experts

Section 2. Description of the ICH involved

ICH Type: N/A

ICH Recognition: N/A



While the Holocaust itself is not considered Intangible Cultural Heritage (ICH), the National Holocaust Museum in Amsterdam provides a powerful example of how digital storytelling can be used to convey historical narratives effectively. This approach can offer valuable insights for ICH initiatives aiming to preserve and transmit ICH.

The value of the museum to the community extends beyond the Jewish community to humanity as a whole. It serves as a poignant reminder of the atrocities of the Holocaust and the resilience of its survivors. The museum's use of personal stories and digital media helps visitors connect with this history on a deeply personal level, fostering a greater understanding and empathy.

This method ensures that the personal aspects of the Holocaust are not lost to time. By recording these narratives, the museum creates a lasting archive that can be accessed by future generations, ensuring that the lessons of the Holocaust remain relevant and impactful.

6. The National Holocaust Museum

The museum’s approach is participatory in nature, involving Holocaust survivors and their families in the process of storytelling. Survivors share their personal experiences, which are then integrated into the museum’s exhibits. This collaborative effort ensures that the narratives remain authentic and respectful of those who lived through these events.

The National Holocaust Museum’s use of digital storytelling can serve as a model for ICH initiatives. By integrating personal stories with digital media, ICH projects can create compelling and memorable narratives that resonate with the public. This approach allows for repeated storytelling and broad dissemination through websites, podcasts, and other digital formats, reaching a larger audience beyond those who can visit in person.

By harnessing personal narratives and digital tools, ICH initiatives can ensure the preservation and transmission of ICH in a way that is engaging, accessible, and impactful. This method not only preserves the heritage but also enriches the cultural tourism experience, making the history and traditions more relatable and meaningful to visitors.

Section 3. Narrative creation and adaptation to digital communication format



Example of a ‘Forget me not’, photo by Mike Bink

6. The National Holocaust Museum

Process of content creation



How is it communicated in a digital format?

? Audiovisual, multimedia

On-site exhibition, website, video/audio platform (Youtube, Spotify...)

The National Holocaust Museum uses extended interviews to create authentic digital narratives. Mick Groeneveld, the museum’s communication manager, explained that these interviews last at least three hours, from which a 3-4 minute story is edited. This approach allows the storytellers to share their experiences naturally without worrying about structure, ensuring the narrative remains genuine. Professional interviewers and editors are employed to conduct and refine these interviews.

VIDEO TESTIMONIES

1. Survivors and Descendants: Some of the 3-4 minute stories are derived from interviews with Holocaust survivors and their descendants, including Jewish people, Sinti, and Roma, from the museum’s established network. These narratives do not appear edited, maintaining the authenticity of the storyteller’s voice. Interviewees are selected based on their storytelling skills, and some are known for sharing their experiences in schools. The museum sometimes contacts potential storytellers, while others reach out to the museum themselves. A significant part of the exhibition focuses on individuals who survived the Holocaust thanks to the efforts of those working in the nursery where the museum is now located.

2. USC Shoah Foundation Archives: The museum also features video testimonies from the USC Shoah Foundation archives, providing additional perspectives and stories from Holocaust survivors.

[NHm vertelt - Leo Vis, 9 mei 2023](#) (Full interview - in Dutch -, later edited into one of the 3-minute personal testimonies)

‘FORGET-ME-NOTS’ INSTALLATIONS

The museum has created 19 uniquely designed showcases called ‘Forget-me-nots,’ each dedicated to one Holocaust victim. These mixed media installations include a personal object, a portrait photo or video, a short text, and an audio fragment. The content for these installations is based on thorough research into the individual’s life. The museum edits this information into a narrative, which is then told by a voice actor in a video.

PODCASTS

The museum produces podcasts available on its website, Spotify, the Jewish Cultural Quarter’s Facebook page, and various other audio platforms. These podcasts extend the reach of the museum’s stories, making them accessible to a broader audience.

The museum’s method of using extended interviews ensures that the stories remain authentic and impactful. By focusing on personal experiences and employing professional production techniques, the museum creates engaging and memorable narratives. The use of mixed media installations and digital platforms like podcasts further enhances the accessibility and dissemination of these important stories, promoting cultural tourism and ensuring that the lessons of the Holocaust continue to resonate with future generations.

3.1. Local Population

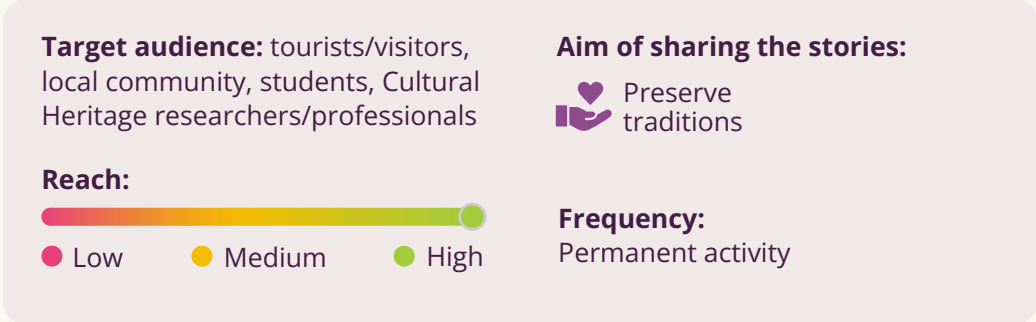
The National Holocaust Museum actively involves the local Jewish community in multiple ways, ensuring their participation is both meaningful and impactful.

LEVELS AND MODELS OF INVOLVEMENT

- **Management and Governance:** The Jewish community is well-represented in the museum’s management structure. This includes roles on the board, supervisory board, and works council. Many patrons of the Jewish Cultural Quarter, which includes the museum, are also from the Jewish community. Numerous staff members are Jewish, ensuring that the community’s perspectives and values are integrated into the museum’s operations.
- **Contributions and Collaborations:** The museum relies heavily on the contributions (and donations) from the Jewish community. Their input is essential for developing both permanent and temporary exhibitions. Community members provide artifacts, stories, images, and background information, which form the core content of the museum’s displays.
- **Content Creation:** Community participation is active rather than passive. Members of the Jewish community are co-producers in the storytelling process. They share personal narratives and experiences, which are then used to create authentic and compelling digital stories. These stories are further refined and edited by professional interviewers and editors to ensure high-quality presentations.

By actively involving the Jewish community as co-creators and decision-makers, the National Holocaust Museum maintains a strong, authentic connection to the stories it seeks to preserve and share. This participatory model not only enriches the museum’s content but also strengthens community bonds and ensures the accurate representation of historical experiences.

Section 4. Audience and methodologies



The National Holocaust Museum, located in Amsterdam, employs various digital storytelling techniques to reach a broad audience. The museum has its own dedicated pages on the Jewish Cultural Quarter’s website, as well as active Facebook and Instagram accounts. It is also listed on numerous national and international cultural agendas and “what to do/see in Amsterdam” websites, increasing its visibility and accessibility.

The museum attracts approximately 3,000 visitors per week, both local and international. This significant footfall is partly due to its historical location. The museum is housed in the former crèche opposite the Hollandsche Schouwburg, where Jewish children were held before being transported by the German occupiers. Many children were saved by the crèche workers, and the escape route used is part of the museum’s permanent exhibition.

Mick Groeneveld, the museum’s communication manager, highlighted the unique connection of the building to the Holocaust: *“Unlike other Holocaust Museums, the building in which our museum is housed was connected to the Holocaust at the time, so we didn’t need to reinforce that. It happened here, in this building”*. This authenticity adds a powerful, immersive dimension to the museum’s exhibitions.

Through its digital platforms and historical narrative, the museum effectively disseminates its stories to a global audience, promoting cultural tourism and education. The combination of personal stories, digital storytelling, and the significant historical setting creates a compelling and engaging visitor experience.

Section 5. Innovative aspects

While the narrative techniques and digital tools used at the National Holocaust Museum are not groundbreaking individually, their combination within the museum’s unique context is innovative, especially for Holocaust storytelling. The integration of the building’s historical significance, along with objects, photos, videos, and podcasts featuring testimonies, creates a compelling and immersive experience.

Unlike many Holocaust museums that rely on darkness to evoke a sense of discomfort, this museum presents the Holocaust in daylight, with artificial light used only when necessary. As Emile Schrijver, director of the Jewish Cultural Quarter, stated in [Jodcast #12 on NPO Radio 5](#), “*The Holocaust happened in broad daylight, while the sun was shining*”. This approach aligns the narrative with the historical reality, making it more impactful.

Scattered throughout the museum are “*witness benches*”, intimate settings where one or two visitors can sit, put on headphones, and watch testimonies on small screens. This setup enhances the personal impact of the stories, fostering a deeper connection between the visitor and the narrative.

The testimonies themselves are carefully edited from extensive interviews, ensuring authenticity while maintaining viewer engagement. This method, while time-consuming and requiring skilled interviewers and editors, ensures high-quality content that resonates deeply with visitors.

However, it is important to note that such an approach can be costly, potentially challenging for organisations with tight budgets. Nonetheless, the museum’s method of combining historical context, personal narratives, and digital media offers a powerful model for effective storytelling and cultural preservation.

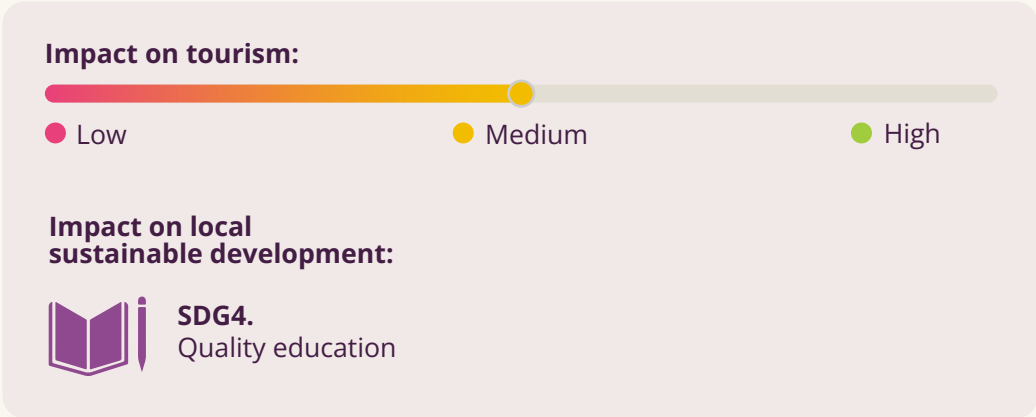


Witness bench, photo by Mike Bink



Daylight, photo by Office Winhov / ©Max Hart Nibbrig

Section 6. Impact



The National Holocaust Museum demonstrates that personal stories can significantly enhance interest in and preservation of Intangible Cultural Heritage (ICH). While not everyone is a natural storyteller, the museum’s approach of structuring narratives through interviews offers a valuable model. By interviewing individuals with personal stories and using targeted questions to guide the narrative, the museum ensures that the stories are both authentic and engaging.

Editing a three-hour interview down to a four-minute story is a meticulous process requiring skilled interviewers and editors. Although this method is time-consuming and potentially costly, it provides a powerful and concise narrative.

Organisations with limited resources can adapt this approach by conducting shorter interviews and producing slightly longer final pieces. The key is to maintain a clear storyline and ask questions that encourage the interviewee to share their personal experiences meaningfully.

Training one interviewer to handle this task is more feasible and cost-effective than training multiple individuals in storytelling techniques. Organisations can collaborate to fund the training of a single interviewer who can then work across multiple projects.

Once the personal story is ready, it can be shared through various channels. In situ dissemination, such as the Holocaust Museum’s witness benches, provides an intimate setting for viewing. Alternatively, sharing stories via websites or podcasts can reach a broader audience, especially for organisations in remote areas.

The success of this initiative lies in the careful crafting of compelling personal stories. Whether presented in a museum setting or through digital platforms, these narratives create a deep, lasting impact on the audience, enhancing the preservation and appreciation of ICH.



Chapter 4:

Revitalising Traditional Practices



7. “Alberi di Maggio”: Revitalising Traditional Music and Crafts Through Digital Media

Section 1. Introduction

1.1. General Information

Name of the Initiative:
Alberi di Maggio

Location: [Abruzzo, Marche & Lazio Regions, Italy](#)

Promoter name:
Massimiliano di Carlo

Type of entity:
Cultural association

Ownership: Public

Contact and Communication Details:

✉ info@alberidimaggio.com

🌐 www.alberidimaggio.com/

f www.facebook.com/people/Alberi-di-maggio/100071130932751/


📺 www.youtube.com/@alberidimaggio7106


🔗 soundcloud.com/user-338150246


Alberi di Maggio is a cultural association aimed at ethnomusicology research about oral traditions in the inland border areas between the Marche, Abruzzo, and Lazio (Italy), where these regions intersect and share cultural commonalities. The association focuses on traditional construction techniques and dances, and promotes local performance festivals. They also created a community festival for local people’s engagement. Massimiliano, one of the founders, is a teacher of the conservatory of Pescara, and he involves his students in field research methodologies on the territories explored by the association. The association has a [web platform](#) with a database of oral performances, local music, dances and festivals, communicated through different types of storytelling: videos and recording of local players shown in an [interactive map](#).


1.2. Information about the initiative

**Contact person:**
Massimiliano di Carlo

**Position:** President of the association

**Number of people involved:**
Small team

**Profile of people involved:**
volunteers, researchers, community members

**Qualification/training of people involved:** traditional knowledge, low technical expertise, academics/ researchers

Massimiliano di Carlo, founder of the association, is a musician and traditional music teacher at the Luisa D’Annunzio Conservatory in Pescara, Italy. He specialises in vocal research and the repertoires of music and oral tradition. His students collaborate in ethnomusicology research through a module focused on field research methodologies, engaging actively in both archival and field studies.

Massimiliano’s ethnomusicology research spans the border areas of Marche, Abruzzo, and Lazio, regions that share cultural commonalities. His passion for this field began in Berlin, influenced by ethnomusicologists and traditional music performers like Tran Quang Hai and Amelia Cuni. With a background in classical music, Massimiliano transitioned from being an orchestra musician and soloist to embracing ethnomusicology and incorporating these experiences into his artistic activities.

The association’s other founding members include local individuals such as Mirko Guerrieri, a craftsman, and Maria Dubis Herrera, a retired Venezuelan employee. The diverse membership also includes a writer, a former dancer, and a conservatory student interested in traditional music.

Over the years, the association has collected oral testimonials about traditional music, performances, songs, and dances, creating an online database. They have also organised community festivals celebrating local heritage, including oral traditions, dances, and traditional knowledge about herbs and bio-construction techniques.

1.2. Training

Alberi di Maggio organises various one-day workshops, including traditional dances, bio-building, traditional voice use, and wild herb recognition. These courses are primarily aimed at local people, both young and adults. The workshops are taught by elderly experts with the participation of scientific collaborators. For example, the wild herb recognition workshop, conducted for two consecutive years, was led by local elders and ethno-botanists. Traditional dances and musical instruments like the bagpipe, tambourine, and accordion were taught by local experts.

The initiative also involves the foreign community residing in the area, creating an intercultural experience. Massimiliano highlights that participants come from diverse cultural backgrounds, including African and Albanian cultures. For instance, Albanian folk singers (Kosovar) living in Teramo held a concert with a local folk singer.


In bio-construction, participatory worksites were used to restore local houses, employing both local and external techniques. These included Roman and Italic methods, as well as Moroccan Tadelakt, demonstrating strong Mediterranean analogies.

Massimiliano emphasises the need for training local people, especially the youth, to appreciate the richness of their intangible heritage. He advocates for long-term, officially recognised training within institutional contexts to ensure the cultural heritage’s social, political, economic, and professional dignity. Without this, the heritage risks remaining marginalised.


He criticises the official economy and mass culture for trivialising local traditions through commercial events, which he believes undermines the complexity of these cultural practices. Massimiliano suggests that prolonged training, such as collaborations with conservatory students, would allow individuals to deeply understand and disseminate this cultural heritage across different age groups and educational institutions, thereby preserving its value and significance.

Section 2. Description of the ICH involved

ICH Type:

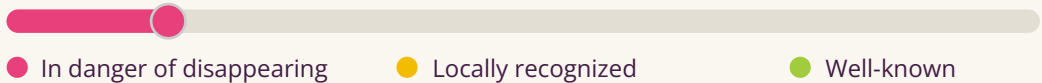


Oral traditions and expressions



Social practices, rituals and festive events

ICH Recognition:



Community involvement in the identification and management of the ICH:



The ethnomusicology research explored various types of Intangible Cultural Heritage (ICH) as categorised by UNESCO. Firstly, it examined oral traditions and expressions, including different types of songs used to accompany work, devotional rituals connected to various dances, funeral lament songs, birth songs, lullabies, and narrative songs. Secondly, it investigated performing arts, such as playing traditional instruments like the bagpipe and accordion, and social practices, rituals, and festive events, all of which are linked to social gatherings. Additionally, the research considered traditional craftsmanship, such as bio-construction techniques. Lastly, it addressed knowledge and practices concerning nature and the universe, exemplified by an event organised to disseminate knowledge about wild herbs. Despite the rich diversity of these traditions, this ICH is not nationally recognized.



Massimiliano and a local performer playing typical music. Source: Alberi di Maggio.

Regarding the recognition of this heritage, attitudes vary among local people. The elderly and those actively involved are enthusiastic and engage with it spontaneously. However, they lack a supportive context for their activities, and this heritage is sometimes considered almost vulgar, especially by younger generations, despite its connection to the refined styles of mediaeval and Renaissance poetry, with their profound codes. The phenomenon of young people migrating from the south to the north for political and economic reasons has resulted in a decline in the ability to perform these traditions like the original practitioners. Nevertheless, there is a growing interest among the youth in these traditions, leading them to enrol in conservatories and participate actively. Alberi di Maggio aims to involve young people in safeguarding and promoting this heritage, emphasising the importance of long-term education and official recognition to prevent its folklorisation.



Alberi di Maggio members with local performers. Source: Alberi di Maggio

In the past, Massimiliano evaluates that Intangible Cultural Heritage was passed directly from generation to generation, and sometimes even internationally, such as melismatic songs, which have roots in Arab-Andalusian singing. However, he considers that this practice has become rare today, and official recognition is needed to give it value. He believes that it is important for people to stop viewing these traditions as outdated and useless, conforming to media stereotypes, and instead appreciate the depth of this culture, which risks being constantly marginalised by official narratives.

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation ↑

How is it communicated in a digital format?

? Audiovisual, mapping

Website, video/audio platform (Youtube)

The content creation process was grassroots, with Massimiliano self-financing his research. The storytelling approach aimed to narrate existing stories, particularly music performances. The recording instruments included a Zoom H6 recorder, a Nikon D300 for videos, and mobile phones for spontaneous meetings. All the material was then uploaded to a computer for editing.



Fontefina festival flyers. Source: Alberi di Maggio Association.

Due to a lack of staff, there is no monitoring of web page views (created by Simone Cursi) or a social media campaign for dissemination. During the COVID-19 pandemic, activities ceased as visits to elderly individuals were not possible due to their vulnerability.

There is no special narrative technique or script for video creation, as no professional storytelling is involved. However, some videos follow a structure. For example, in the video about the “calascione” instrument creator, there is an introduction of the testimonial followed by a description of the instrument.

Regarding the subjects of the videos, Massimiliano often assumed multiple roles, including producer, researcher, player, and occasionally co-protagonist. This was because he is also a musician eager to learn, and performers sometimes required an accompanist. He played a significant role in the production and dissemination of heritage, which was also promoted during local festivals.

3.1. Local Population

Even though local people are actively involved in the storytelling process, they are not part of the decision-making process. For them, singing and playing are spontaneous celebrations, and they were asked to be recorded to create digital content and safeguard the heritage. The local population does not fully grasp the importance of documentation, as these traditions are a normal part of their lives.

Massimiliano has made efforts to share the recorded content with the community by creating CDs and videos, which are distributed to the families of the performers. However, there is a generational gap, as the children of the elderly participants often reject this form of expression. They feel ashamed or incapable of replicating the expressive power and theatricality of their elders.

Massimiliano highlights the impressive stage presence of these local performers, noting that they can handle performances better than professional artists. This underlines the need for official recognition and structured dissemination efforts.



Members of the association with local people. Source: Alberi di Maggio



Performance during local festivals. Source: Alberi di Maggio

The ICH has been promoted within local festivals, with one, Fontefina, specifically created to foster community cohesion and provide a platform for these spontaneous expressions. Massimiliano advocates for official dissemination channels to train new singers and create a conscious generation that can sustain and revitalise these traditions. This approach aims to bring the heritage back to the festivals, ensuring its continuity and relevance.

Section 4. Audience and methodologies

Target audience: local community, students

Aim of sharing the stories:

Preserve traditions

Social cohesion

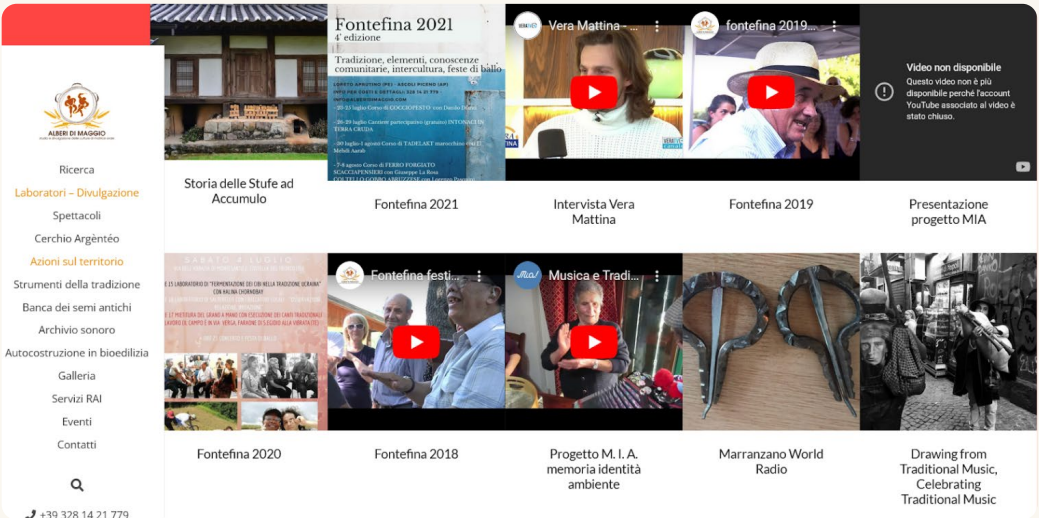
Reach:

Low Medium High

Frequency:

Permanent activity

Alberi di Maggio utilises a website to disseminate Intangible Cultural Heritage (ICH), featuring videos and recordings of oral performances and festivals, linked to a YouTube channel and a Facebook page. The primary aim of this research into local oral traditions is to collect video and audio testimonials that safeguard and promote this heritage, raising awareness among young local people.



Alberi di Maggio webpage

Since 2018, the association has organised a community festival called Fontefina. This festival includes various workshops conducted by elderly people, sharing their local knowledge. Alberi di Maggio is also committed to preserving traditional festivities, such as the May Feast in Marino del Tronto, where a tree is ceremoniously moved to music and singing, and the Ox Feast in Loreto Aprutino, where an ox is hypnotised by music. These festivals are documented through photos and videos, which are then shared on the web platform.

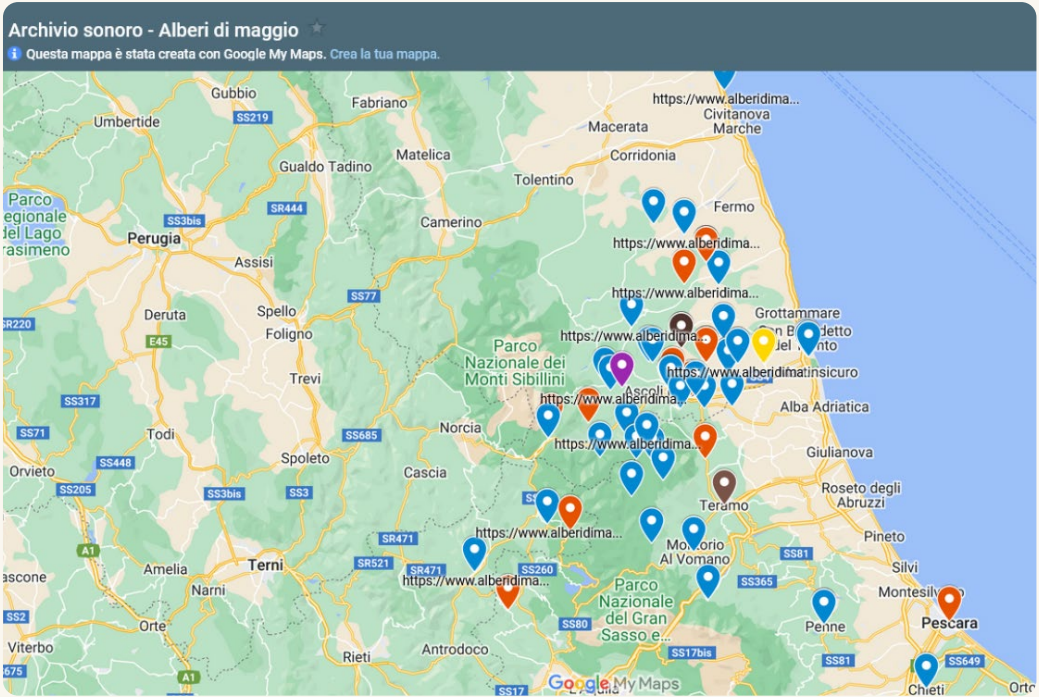
The principal audience of the project is the local community, with a particular focus on raising awareness among young people about the importance of ICH. Conservatory students are also a key target audience.

The methodologies for disseminating this heritage involve creating and maintaining an accessible digital archive of videos, photos, and recordings. By using popular platforms like YouTube and Facebook, the project ensures broad accessibility and engagement. The combination of digital dissemination and community events fosters a connection between the local traditions and the younger generation, encouraging their participation and appreciation of their cultural heritage.

Section 5. Innovative aspects

The most innovative aspect of the initiative is the interactive map on the website, designed by an IT specialist to enhance user experience. Massimiliano explained, *“Users can easily locate areas of interest by clicking on a drop icon, similar to Google Maps. Each drop represents a town, and within it, there may be one or several documented individuals.”*

The recordings are categorised on an anthropological basis without specific titles, as they traditionally do not have any. Massimiliano elaborated, *“The categories include terms like ‘harvest song’, ‘lullaby’, ‘tale of an experience related to singing’, ‘telling of the traditional mythological story X’, ‘played for dancing’, ‘singing with tambourine’, and ‘singing with bagpipe’. These nomenclatures are consistent with those used in the Rai archive or any ethnographic cataloguing system.”*



The sound archive. Source: Alberi di Maggio web page.

Section 6. Impact



The initiative has significantly raised awareness about this Intangible Cultural Heritage (ICH), particularly among young people. It is not intended to promote tourism, but it could encourage conscious tourism. Massimiliano noted that mass tourism can have destructive effects, as seen with the folklorisation of local traditions in some central Italian regions.

Massimiliano believes that the first step in promoting these rural areas is the institutional recognition of these artistic forms. This recognition can elevate their status, preventing them from being considered inferior. He also emphasises the importance of field research in maintaining the meaning of intangible heritage.

The project is entirely based on sustainability, with all instruments being self-produced from natural materials. According to Massimiliano, the most important impact is the joy it brings. He explains, *“Modern joy often depends on entertainment, which is a costly industry. For example, a village fair can cost 30,000 euros, whereas a spontaneous gathering where people play music costs nothing. The joy and the measurable degree of endorphins are certainly higher when the event is experienced naturally rather than from a stage.”*



8. “Il Filò delle Agane”: Preserving Oral Traditions Through Community Storytelling

Section 1. Introduction

1.1. General Information

Name of the Initiative: Il Filò delle Agane (The Weakfulness of Agane)

Location: [Maniago, Friuli-Venezia-Giulia, Italy](#)

Promoter name: LIS AGANIS, Ecomuseo delle Dolomiti Friulane, APS

Type of entity: Ecomuseum

Ownership: Public

Contact and Communication Details:

✉ info@ecomuseolisaganis.it

🌐 www.alberidimaggio.com/

f www.facebook.com/people/Alberidi-maggio/100071130932751/

📺 www.youtube.com/@alberidimaggio7106





🔗 <https://soundcloud.com/user-338150246>

Il Filò delle Agane (The Weakfulness of Agane) project, promoted by Lis Aganis Ecomuseum in Italy, aims to preserve and disseminate local oral stories linked to the Filò tradition. Targeting young people, children, students, local residents, and future generations, the project seeks to collect, systematise, and share oral testimonies.

The initiative began with researching stories and recording interviews and videos with key storytellers. These videos are available on the ecomuseum's website, YouTube channel, and the platform *"Raccontiamo L'Ecomuseo"* (Let's Tell the Ecomuseum). Collaboration with local schools helped in collecting materials and creating additional dissemination tools, such as a comic book. An open contest invited broader community participation, leading to tangible publications of intangible oral heritage.


In addition to the online database, the project organised events for both locals and visitors to promote dissemination. *"Filò Evenings"* involved sharing stories with musical accompaniment, recorded by a videomaker and shared online. Plans are underway for another event, *"La notte dei Filò"* (The Night of the Filò), funded by the Region, to further engage the community and celebrate this rich cultural heritage.

1.2. Information about the initiative


 Contact person: Debora Del Basso	 Profile of people involved: volunteers, researchers, staff, volunteers, community members, external partners
 Position: Ecomuseum president	
 Number of people involved: Medium team	 Qualification/training of people involved: traditional knowledge, low technical expertise, museum professionals, technical experts

Section 2. Description of the ICH involved

ICH Type:

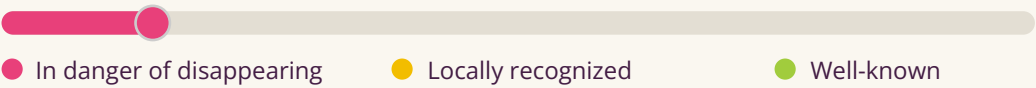


Oral traditions and expressions



Social practices, rituals and festive events

ICH Recognition:



Community involvement in the identification and management of the ICH:



The Intangible Cultural Heritage (ICH) involved in the Filò delle Agane is deeply rooted in local oral traditions. Specifically, it aligns with UNESCO's ICH domains, encompassing oral traditions and expressions, including language as a vehicle of intangible cultural heritage, as well as social practices.

"Filò" were evening gatherings held in stables where people came together to do small tasks and share stories. Especially during the 20th century, these stables were among the few warm places in rural homes. Both men and women would gather there, often accompanied by curious children, to tell stories. This tradition was particularly strong in Friuli and Veneto, leading to some stories being shared between the two regions, albeit in different dialects.

Additionally, traders and travellers who moved between towns also participated in these Filò, bringing with them stories of events from other places. This was especially important in a time before modern communication, making these gatherings a crucial means of sharing information and preserving oral traditions.



Elderly people sharing stories. Source: Ecomuseum LIS Aganis.



Recorded story. Source: Ecomuseo Lis Aganis

Additionally, the Filò delle Agane may attract interest from outsiders, particularly regarding the Agane (Lis Aganis), mythical female figures associated with watercourses and caves. These figures, with their ambiguous and ambivalent relationship with humans, are part of the legendary world of many Alpine countries. The Ecomuseum chose this tale from the oral tradition narrated in Val Colvera, in the Pedemontana Pordenonese, to highlight this rich cultural heritage.

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation



How is it communicated in a digital format?

? Audiovisual

Website, video/audio platform (Youtube)

The process began by identifying a local storyteller, Paolo Paron, a member of the ecomuseum who already had a database of stories. This was followed by collecting material and organising the filming to safeguard and disseminate the heritage. The protagonists in the Filò delle Agane videos are local elderly people who spoke spontaneously, similar to storytelling to a child. This spontaneity is considered the essence of the Filò, says Margherita Piazza, Ecomuseum Communication Officer.

Local professional videographers, contracted by the Ecomuseum, produced the videos. Some of Paolo Paron's narratives were recorded in a studio, while others were captured in more natural, impromptu settings with words and music, adding authenticity. Consequently, the shots are static, lacking dynamic close-ups and detailed hand shots typical of studio recordings. Participants were aware of the filming and were equipped with microphones.

The Ecomuseum aims to systematise this information. Interviews, including those with Paolo Paron, were structured but based on individuals with extensive knowledge. The plan is to gradually gather more testimonies following a structured approach. Additionally, the recently created platform "Let's Tell the Ecomuseum" currently catalogues documents, texts, images, and photographs, with plans to include audio recordings and interviews in the future, says Debora Del Basso, the Ecomuseum president.

3.1. Local Population

The Filò delle Agane is a bottom-up project initiated by Paolo Paron, a member of the Ecomuseum. As a storyteller and ballad singer, Paolo had already collected material about local oral traditions. His role as a knowledge repository provided the initial "raw material" for the project. Local people shared their stories with him, and he held storytelling evenings accompanied by music at his agricultural company.

The project is managed by the Ecomuseum, with Paolo Paron and other local collaborators playing key roles. Local professional videographers were contracted to film the stories, and the Ecomuseum created a YouTube channel and a dedicated playlist to disseminate the content.

The initiative encourages active participation from the community. Local people are not just interviewees but co-producers of content. They share stories, participate in storytelling evenings, and contribute to the digital platform "Raccontiamo l'Ecomuseo" (Let's Tell the Ecomuseum).

The organisational structure is informal and collaborative. While the Ecomuseum oversees the project, decision-making is shared with local participants, creating an egalitarian environment where both interviewers and interviewees contribute equally. The aim is to systematise and disseminate traditional oral stories, making them accessible to a wider audience.

Innovative Engagement Strategies:

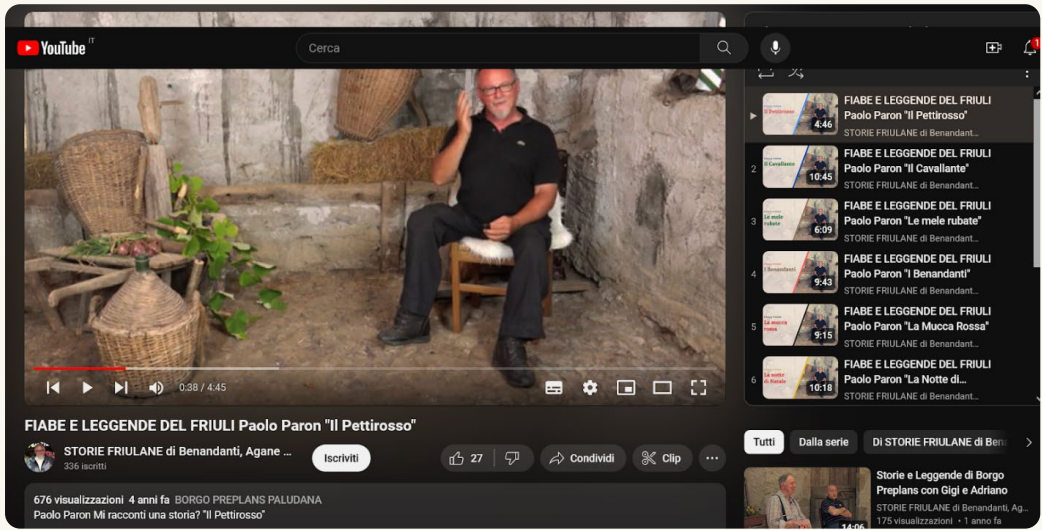
- Digital Platform:** "Raccontiamo l'Ecomuseo" serves as both a database and a dissemination tool, allowing continuous contributions from the community. It features sections for traditional stories and new stories, encouraging creativity and participation from writers and other community members.
- Schools and Workshops:** The project collaborates with local schools, involving teachers and students in gathering oral testimonials and creating new stories. Workshops with artists and cartoonists further engage students, making the process interactive and educational.



A flyer of a local event of Filò project.
Source: Ecomuseo Lis Aganis

- **Expats Involvement:** There are plans to engage expatriates by creating a section on the platform where they can share stories they know, either through writing, recording, or videos.

The initiative has fostered a sense of ownership and active involvement within the community. By encouraging storytelling and the creation of new narratives, the project ensures that local traditions are preserved and revitalised for future generations.



Youtube playlist, a video with Paolo Paron.. Source: Ecomuseo Lis Aganis Youtube page.



Screenshot of the video where local people share stories with the storyteller Paolo Paron (on the left). Source: Ecomuseo Lis Aganis.

Section 4. Audience and methodologies

Target audience: local community, students

Reach:

Low Medium High

Aim of sharing the stories:

Preserve traditions

Social cohesion

Frequency: Permanent activity

The primary aim of the project is to preserve and share stories and cultural heritage with diverse audiences, particularly young people, children, students, and local residents. It also seeks to reach future generations who may not have had the chance to learn from their grandparents or other traditional storytellers. The ecomuseum has attracted interest from various quarters, including individuals, documentary film companies, and a student from the University of Venice planning a documentary. This indicates not only anthropological and ethnographic interest but also potential for knowledge-based tourism.

The ecomuseum monitors its social media channels, particularly YouTube views, and has been satisfied with the engagement, says the communication specialist, Margherita. Monitoring helps understand audience preferences and improve content. For instance, they found that shorter videos tend to perform better given current attention spans. However, content quality and storytelling are crucial, as evidenced by a highly viewed video featuring a basket maker from Frisanco, which resonated with viewers through its authentic narrative.

As videos spread, they spark more interest and interaction. People contact the ecomuseum, sharing additional stories or variations of the ones featured, saying: *“my grandmother also knew this story, but differently”*. This ongoing exchange helps uncover more cultural narratives and engages more storytellers.

The ecomuseum also organised a festival to disseminate the project’s results, featuring readings and music. This event involved families, schools, and the broader community. It was promoted through schools, Promo Turismo (the regional tourism body), and newsletters, ensuring wide outreach and participation.

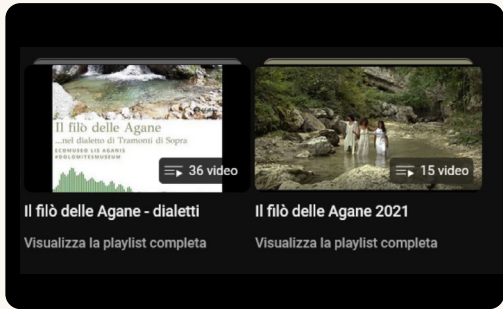


The ecomuseum youtube channel. Source: Ecomuseo Lis Aganis Youtube page.

8. Il Filò delle Agane



One of the most viewed videos. Source: Ecomuseo Lis Aganis Youtube page



Ecomuseum “il Filò delle Agane” playlist. Source: Ecomuseo Lis Aganis Youtube page.

Section 5. Innovative aspects

The most innovative aspect of the initiative is the storytelling platform, “*Raccontiamo l'Ecomuseo*,” designed as a comprehensive database for collecting and preserving stories related to the territory. This project stands out as a social innovation by involving multiple generations in preserving oral traditions through digital storytelling tools. Technology is utilised to enhance heritage valorisation, preservation, and accessibility.

Platform Structure

The platform is organised into thematic sections: myths and legends, crafts, community life, archaeology, landscape, and tastes and flavours. Each story is accompanied by a photo and a title, and categorised by the author's and producer's names, location (e.g., YouTube playlist), date, source/producer, and the date and place of collection.

Pandemic Response and Further Projects

When the Filò project began in 2019, the COVID-19 pandemic prompted an increase in story collection, which the ecomuseum then shared.

The “*Diario delle Agane*” project, linked to the Filò delle Agane, was funded by the “*Ripartenza Cultura e Sport*” initiative, which aimed to revive cultural and sports activities and create jobs in sectors affected by COVID-19 restrictions. This project reactivated community projects, initiatives, and relationships, focusing on local communities and their heritage. The diary includes various pages that provide a comprehensive narrative of the Ecomuseum area.

Another innovative project, “*Dolomites*,” in collaboration with the Dolomiti territories, involved collecting oral stories in local dialects and preserving them on a digital platform. This effort further highlights the initiative's commitment to using technology to preserve and promote cultural heritage.

8. Il Filò delle Agane



The platform: Raccontiamo l'ecomuseo. Source: Ecomuseo Lis Aganis web page

Section 6. Impact



The initiative had a significant positive impact on sustainable development, primarily by enhancing people's wellbeing. It stimulated community participation and strengthened social cohesion by bringing together different generations to discover and rediscover relationships.

The project also created jobs for local video makers and illustrators, who were hired by the ecomuseum to film storytellers. An upcoming event, “*La notte dei Filò*” (The Night of the Filò), funded by the Region, will further showcase the initiative's impact. This event will be held in a traditional village, using locations like old stables, workshops, and laboratories that have preserved their original architecture. These settings will host storytellers, likely dressed in 20th-century attire, narrating stories of past practices.

The event will be open to both the local community and potential tourists, aiming to share the rich cultural heritage with a broader audience. Previous events, such as the Filò delle Agane festival, have seen an average attendance of around a hundred people, indicating a strong interest and engagement from the community.



Chapter 5:

Rural Development and Cultural Integration



9. Museum in the Village: Connecting Rural Communities with Cultural Institutions

Section 1. Introduction

1.1. General Information

Name of the Initiative:

Museum in the Village
("Museu na Aldeia")

Location: [Leiria, Portugal](#)

Promoter name: SAMP -
Sociedade Artística Musical de
Pousos

Type of entity:
Public Utility Institution

Ownership: Private
non-profit legal entity

**Contact and
Communication Details:**

✉ geral@samp.pt

🌐 samp.pt

📘 [samp.pousos.1](https://www.facebook.com/samp.pousos.1)

📷 [samp.pousos](https://www.instagram.com/samp.pousos)

📺 [www.youtube.com/channel/
UCd4dtte4y68Htj5rSy98Ylw](https://www.youtube.com/channel/UCd4dtte4y68Htj5rSy98Ylw)

🔗 www.museunaaldeia.pt

9. Museum in the Village






The “*Museum in the Village*” initiative, promoted by SAMP - Sociedade Artística Musical de Pousos (Pousos Musical Artistic Society), is an artistic and social intervention project aimed at the elderly population in rural and isolated areas in Portugal. The project brings together 13 museums and 13 villages from 26 Portuguese municipalities, forming a network for meetings and cultural exchange. The initiative encourages communities to interact with museum professionals, artists, and local entities to share their cultural heritage and revive traditions.

The project stimulates engagement through storytelling, offering cultural programming to audiences who typically lack access to such opportunities. This is achieved by creating a sequential and integrated program of visits between museums and villages, thereby consolidating a cohesive network among municipalities and their cultural and artistic offerings.

“*Museum in the Village*” specifically targets independent elderly individuals over the age of 65 who live in isolated rural environments with limited access to cultural experiences. By connecting museums and communities, the initiative not only preserves and revitalises local heritage but also enhances the cultural well-being of the elderly, fostering a sense of inclusion and community.

Video: [Teaser of the project](#)

1.2. Information about the initiative

 Contact person: Raquel Gomes	 Profile of people involved: staff, volunteers, researchers, community members, external partners
 Position: Project Coordinator	
 Number of people involved: Large team	 Qualification/training of people involved: traditional knowledge, academics/researchers, museum professionals, technical experts

1.3. Training

Training is a fundamental aspect of the project and adheres to the SAMP training methodology. This process begins as soon as professionals join any project promoted by SAMP, and it is both procedural and continuous, integrated into their daily work routine. “*Professionals must be attuned to the arts in general, and even if they have a strong affinity for working with the elderly, they must initially work with babies for at least a year. This helps them develop the skills necessary to work with a demographic that requires specialised attention and abilities, in addition to interacting with parents. This experience prepares them to later work with the elderly or other groups. Thus, the professional gains essential skills that we often say make them ready to take on the world, whether working with babies, the elderly, or young inmates,*” emphasises the initiative’s coordinator.

9. Museum in the Village

The institution’s working methodology ensures that activities are developed in pairs, facilitating continuous exchange and training between a more experienced professional and a newcomer. Training primarily occurs in the field, through shared daily activities and practical experiences. Weekly team meetings are held to share and evaluate the week’s project experiences, fostering a collaborative learning environment.

An annual retreat, lasting one week and held outside the usual territory, serves as a key training opportunity. This retreat is dedicated to evaluating the work done throughout the year, reflecting on experiences, proposing new goals, and setting new aspirations.

Additionally, the project emphasises understanding other initiatives to inform reflections on the project itself. Significant attention is given to training on the methodology employed by the project and other SAMP activities. To share experiences and methodologies, there is an objective to establish a training centre within the institution. Evaluating the project’s impact is also crucial, highlighting the need for specific training in appropriate methodologies for sociocultural and artistic projects.

Section 2. Description of the ICH involved

ICH Type:



Social practices, rituals and festive events

ICH Recognition:



Community involvement in the identification and management of the ICH:



The “*Museum in the Village*” initiative interconnects the economic, geographic, social, and cultural diversity of the region like a patchwork quilt. It highlights the landscape in the region’s chronology, economy, and rituals, beyond the local and World Heritage monuments.

9. Museum in the Village

Dances, music, pilgrimages, and migratory movements driven by beliefs and work rhythms, as well as ways of making and living, were considered when selecting project participants and identifying the objects and memories to be worked on. *“We wanted communities interconnected through the language of museums, arts, and affection”,* says Raquel, the project coordinator.

From this reflection, the initiative was structured in four phases: Sensitisation, The Museum Goes to the Village, The Village Goes to the Museum, and Finalisation with Everyone at the Museum. This structure ensures active and creative community participation, fostering a sense of belonging and highlighting the importance of local heritage.

The integration of communities throughout the various sessions was reflected in their active and creative participation. This involvement included critical analysis of the social importance of museums, museum pieces, narratives, and the inherent meanings of the materials used and their representative roles. It also highlighted the importance of their own memories and contributions to the local history of each region.



Co-creation process in Folgarosa village.
Source: Screenshot from [YouTube video](#).

Thirteen villages and thirteen museums were selected, sharing a variety of objects, stories, and memories. They reinterpreted and created new objects and narratives about the territory and themselves:

Identified Intangible Cultural Heritage (ICH) and Activities

1. Meteorite in Alcanadas

The Lourinhã Museum presented a thematic collection on dinosaur extinction, prompting the community to create the *“Ark of Salvation,”* which houses objects, memories, and messages of hope.

2. Bracejo Carpet from Ilh

Under the guidance of artisans, the community created an urban rug inspired by intricate patterns, enhancing community engagement.

3. Archaeological Context of a Child from Lapedo

The Leiria Museum shared this significant moment in human history, leading to the creation of a map by the Columbeira community, honouring their heritage.

4. Artifacts Highlighting Land and Sea Relationship

The Peniche Municipal Museum Network engaged the community in creating marzipan pieces inspired by local heritage.

9. Museum in the Village

5. Olive Trees, Mills, and Stories

An exchange between Alenquer and Torres Novas communities resulted in a light painting session, reflecting their interactions with heritage.

6. Minde’s Historic Woollen Blankets

The community used marbling techniques to dye fabrics, connecting geographically distant but culturally close territories

7. Photography as Memory Registration

The Tomar Center for Photographic Studies facilitated a photography project in Mosteiro, capturing the community’s essence.

8. Sculpture “Camões”

The Museum and Arts Center of Figueiró dos Vinhos inspired the Cercal community to create clay sculptures representing cultural cultivation.

9. Sculpture “The Plague”

The Glass Museum engaged the Fetelaria community in creating *“The Wind Blowing from Sobral,”* a piece made from locally gathered elements.

10. Saint Martin Sculpture

The Óbidos Museum and Gallery Network inspired Freixianda participants to create *“The Sun of Unity is for Everyone”* using grains and corn husks.

11. Warrior’s Head Sculpture

The Raul da Bernarda Museum encouraged the Cabeças community to create various clay heads, showcasing their creativity.

12. Three-Ton Sculpture in Ateanha

The community built a bench using local stones and 3D printing technology, transforming a village spot into a meeting point.

13. Wool Industry at Casa do Tempo Museum

The museum highlighted the wool industry’s significance, leading the Fanhais community to share their pine forests and honour local history.

Parallel to the creation and sharing process, Performances in Museums with Communities were held. These performances aimed to achieve the objective of uniting various elements: symbolic and material, from different places and times, encompassing visual arts, musical, choreographic, and scenic universes. The intention was to create a shared territory among communities, histories, material and immaterial heritage, fostering a dialogue between multiple cultural elements. Each performance, rich with its own stories, memories, and symbolism, enabled collaboration, enhanced social cohesion, and contributed to the sustainable human development of the region.



Music performance in one of the villages, connecting the community, artists and museum staff involved in the process. Source: Screenshot from [YouTube video](#)

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation

How is it communicated in a digital format?

- Audiovisual, multimedia, mapping
- Website, video/audio platform, social media

The “*Museum in the Village*” initiative is an artistic and social intervention project aimed at the elderly population in rural and remote regions. It connects 13 museums and 13 villages from 26 Portuguese municipalities into a wide network. The project fosters interactions between communities, museum experts, artists, and local organisations to share cultural heritage and revive traditions.

- Initial Encounters and Interpretation:** SAMP professionals, in collaboration with local leaders and museum experts, bring museum artefacts to the villages. These initial encounters enable the elderly residents to reinterpret, transform, and approach the objects in new ways. The community members are then invited to reflect on the artefacts, relating them to their memories, life experiences, and local characteristics. This reflection helps them revisit and explore their Intangible Cultural Heritage (ICH).
- Creation of New Work:** The process culminates in the creation of a new work, developed collaboratively by the elderly, museum experts, and the SAMP team. This new work aims to represent both the individual particularities of each elderly person and the collective identity of their community. The finished pieces are then inaugurated in the participating museums through a SAMP Performative Presentation, symbolising the union between the museum institution and the community.

- Digital Communication and Dissemination:** Special care is taken to document the entire process through audiovisual means, capturing moments of sharing and producing oral history content. This content is organised into a comprehensive digital experience, including images, videos, audio, and documentation. These digital narratives are then presented to local groups, ensuring that the project’s impact extends beyond the immediate participants.

The digital content is further disseminated through the museum’s website and social media platforms, broadening the reach of the initiative and promoting cultural tourism. This approach not only preserves the cultural heritage but also makes it accessible to a wider audience, fostering a deeper appreciation for the traditions and histories of the participating communities.

By integrating digital storytelling with traditional cultural practices, the “*Museum in the Village*” initiative effectively preserves and revitalises local heritage, while engaging the community in a meaningful and participatory way.



9. Museum in the Village



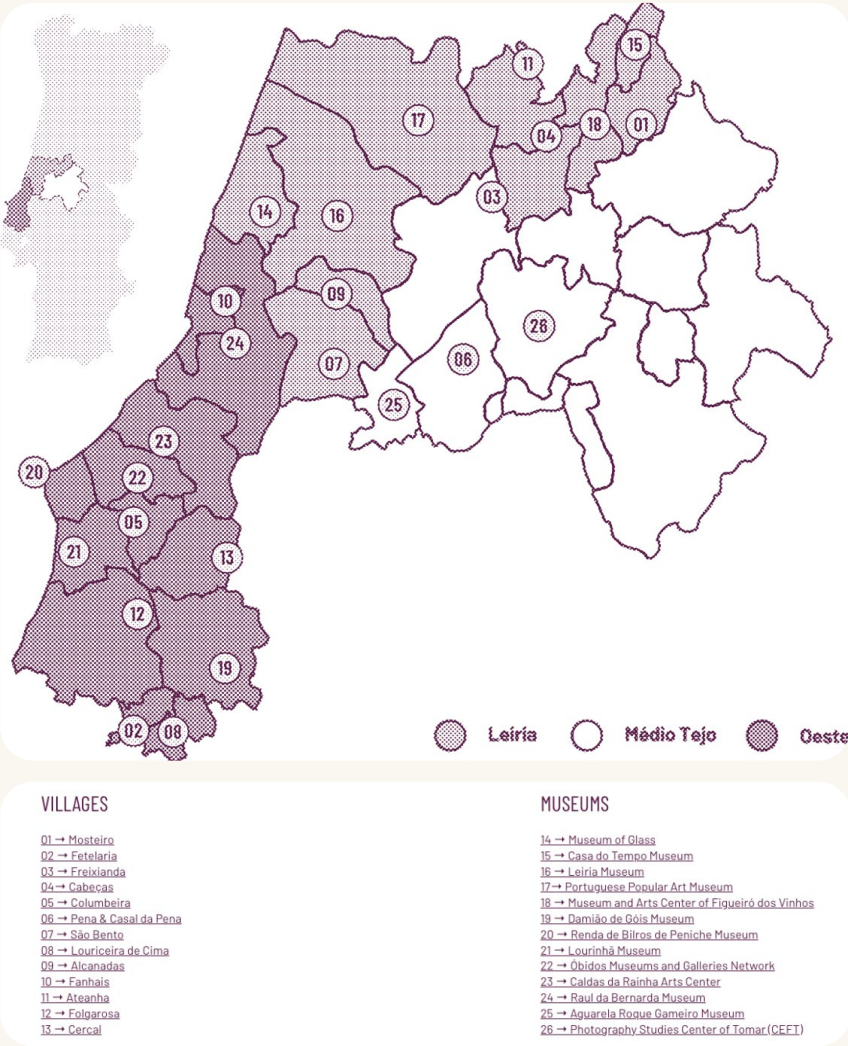
Interactive map providing a comprehensive digital experience, including images, videos, audio, and documentation of the communities, museums, co-creation processes and artworks. Source: Screenshots of the [Museum in the Village website](#).

9. Museum in the Village

3.1. Local Population

The “*Museum in the Village*” project is distinguished by its extensive network of over 90 collaborators. Promoted by SAMP - Sociedade Artística Musical dos Pousos, the project is funded and supported by Leiria City Council, Portugal Inovação Social, the Social Employment Operational Programme (POISE), Portugal 2020, the European Social Fund (FSE), and the Rede Cultura 2027 (Culture 2027 Network). It also collaborates with the Union of Parishes of Leiria, Pousos, Barreira e Cortes.

A Working Group of Museums from the Culture 2027 Network, consisting of representatives from regional institutions, selected the 13 villages and 13 museums involved. This group, familiar with the local social and cultural realities, included representatives from museums in 26 municipalities, parish councils, associations, and other partners.



Map of the [villages](#) and [museums](#) involved in the project.
Source: [Museum in the Village website](#)

SAMP coordinated the project with a multidisciplinary team, including professionals from music, artistic direction, community art, acting, communication, logistics, finance, museology, sociology, social psychology, graphic design, and production. This team, in collaboration with community members, defined the roles and actions for the project using a participatory methodology that emphasised dialogue, listening, inclusivity, and horizontal management.

Community involvement was active and creative, with residents participating in sessions and evaluation meetings, contributing to decision-making, and adapting initiatives as needed. The guiding principles of “being with” and “creating with” foster relationships, trust, and collaborative creation, enhancing the project’s impact and ensuring meaningful engagement from all participants.





Community members involved in the “Museum in the Village” project.
Source: SAMP/Museu na Aldeia.

Section 4. Audience and methodologies


Target audience:
Local community

Aim of sharing the stories:

 Preserve traditions

 Social cohesion

Reach:



● Low ● Medium ● High

Frequency:
Punctual activity

The project’s dissemination has been achieved through multiple channels, ensuring wide reach and impact.

- **Website and Dissemination Handbook:** Detailed information is available on the project’s [website](#) and in the [Dissemination Handbook](#). This publication records and shares the project’s methodologies, experiences, and strategies, providing guidance for replication or adaptation by other entities in different contexts.
- **Media Coverage:** Various media outlets, including television, radio, and newspapers, have produced reports at local and national levels. Both physical and digital formats have been used to share the stories and traditions of the participating villages.
- **Publications:** Efforts have been made to publish scientific and cultural articles discussing the project. To date, one article has been published, with another recently submitted for publication.
- **Presentation Events:** The project has been promoted at conferences, congresses, and other national and international events. SAMP has participated through invitations and by submitting communications for peer review.
- **Documentary:** A [documentary](#) narrates the entire work process, focusing on the project’s various phases and highlighting the involvement of museums, villages, artists, and technicians. It is available online.
- **Virtual Museum:** The [virtual museum](#) serves as a testimony and memory of the project, allowing users to explore artworks and museums and engage with stories and experiences. It also incorporates virtual reality elements to enhance the user experience.
- **Exhibition Catalogue:** Available in both digital and physical formats, the [catalogue](#) showcases images and museum pieces, sharing the lived experiences of the project.
- **Travelling Exhibition:** Titled “On the Other Side of the Line”, this exhibition aims to continue the project’s legacy, fostering new relationships and partnerships while honouring the collaborative work and cultural proximity of the entire territory.

Section 5. Innovative aspects

The “*Museum in the Village*” project has been widely recognised for its innovative community engagement, particularly during the COVID-19 pandemic. The initiative won the “*Citizen Involvement and Awareness*” category at the European Heritage Awards / Europa Nostra Awards in 2022. This award highlights projects that use cultural heritage to promote social cohesion, inclusion, dialogue, and understanding, while nurturing a sense of belonging and celebrating diversity.

“The variety and tailoring of activities to each participating focus group makes the Museum in the Village project very special. By addressing the specific needs and interests of both young and older people, they have ensured a greater and more significant impact. The project also convincingly demonstrates the clear relationship between cultural heritage and well-being,” noted the Europa Nostra Awards’ Jury.

Additionally, the project won the APOM 2021 Awards in the “*Innovation and Creativity*” category, which honours creative projects in various museum activities, from research and conservation to exhibitions and cultural outreach. It also received an Honorable Mention in the “*Education and Cultural Mediation Project*” category.

Moreover, at the III Conference on Psychosocial Intervention in the Community, the project was awarded for its work in combating social isolation and loneliness among the elderly through art and culture. It also received an Honorable Mention for its research on loneliness and mental health in the elderly during the pandemic.

The project’s innovative use of digital content further enhances its impact, allowing users to explore the [virtual museum](#), engage with interactive stories, and access rich multimedia content, enhancing the overall cultural experience. The digital experience on the project’s website offers a comprehensive overview of the initiative, featuring audiovisual collections, oral histories, images, videos, and documentation. This digital repository not only preserves the project’s outputs but also makes them accessible to a broader audience, promoting cultural tourism and ensuring the longevity of the community’s heritage.

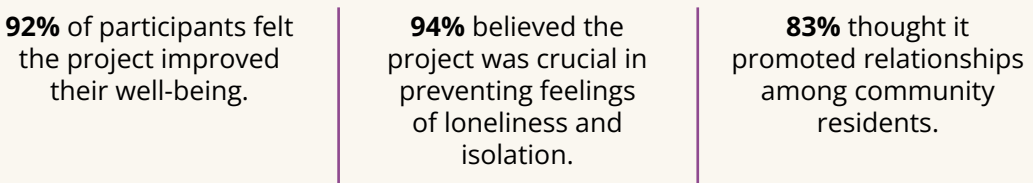
By integrating traditional cultural practices with modern digital storytelling techniques, the “*Museum in the Village*” project effectively bridges the gap between generations, fostering a deeper connection to cultural heritage while addressing contemporary social issues.

Section 6. Impact



The “*Museum in the Village*” project required extensive effort, conducting 226 sessions with communities, mobilising more than 30 artists, and involving over 90 partners. It reached over 780 people, including 273 active community participants. This collective endeavour aimed to connect isolated communities with museums, energise the territory, and foster encounters.

The project’s impact on education, cultural mediation, and combating social isolation among the elderly is evident from its activity reports:



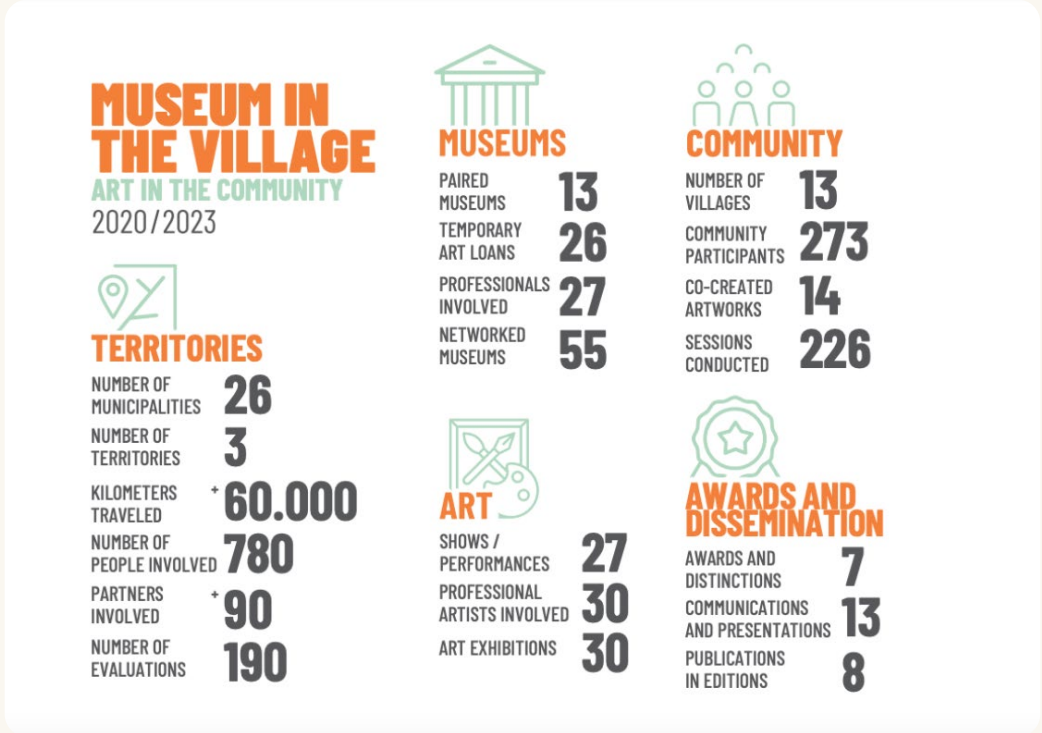
The initiative successfully activated Intangible Cultural Heritage (ICH) by raising awareness and facilitating encounters between village inhabitants and project partners. This reinforced social cohesion in isolated rural areas with limited cultural access. The 13 villages involved gained visibility and were visited by project participants, partners, regional media, and cultural tourists. For the 13 museums, it significantly increased accessibility and engagement.

The project fostered intermunicipal cooperation, involving museums, municipalities, parish councils, local associations, and SAMP. This networked approach brought together culture professionals, artists, technicians, political agents, and local authorities, developing a sociocultural mobilisation methodology and generating community values.

9. Museum in the Village

An innovative response to social isolation among the elderly, the project created a model and tools for intervention that can be replicated in other contexts. It highlighted the relationship between cultural and social components through artistic practices, with potential implications for redesigning local public policies.

The project also emphasised digital content, documenting the entire process through audiovisual means. This included capturing moments of sharing, producing oral history content, and creating a digital experience with images, videos, audio, and documentation. This content was shared with local groups and disseminated through the museum's website and social media, broadening the project's reach and promoting cultural tourism.



Some figures of the project's reach and impact.
Source: [SAMP/Museu na Aldeia results' report](#)



10. Corvo Ecomuseum: Engaging Communities in Heritage Preservation and Education

Section 1. Introduction

1.1. General Information

Name of the Initiative:

Collective Memory - Life Interviews Program

Location: [Corvo Island, Azores, Portugal](#)

Promoter name: Corvo Ecomuseum

Type of entity: Ecomuseum

Ownership: Public

Contact and Communication Details:

✉ ecomuseu.corvo.info@azores.gov.pt

🌐 ecomuseu-corvo.cultura.azores.gov.pt/

📘 [museudoterritorio](https://www.facebook.com/museudoterritorio)

📷 [ecomuseudocorvo](https://www.instagram.com/ecomuseudocorvo)

📺 www.youtube.com/playlist?list=PLSxhfrfItYXZNxI69Nrq-dM8GwzLngtpg

🔗 www.culturacores.azores.gov.pt/ecomuseu-do-corvo/

10. Corvo Ecomuseum



Corvo Ecomuseum visitor's centre, "House of Time". Source: HIGHRES team.

The initiative is part of the Ecomuseum do Corvo, a dynamic process where the community preserves, interprets, and manages its heritage for sustainable development. This approach promotes the recognition and affirmation of the island's identity and acts as a catalyst for local socioeconomic development, generating wealth and serving the community's interests.

The project aims to build a comprehensive database of oral testimonies from long-time residents of Corvo, focusing on local traditions, knowledge, and cultural expressions. The goal is to preserve, value, and disseminate the island's heritage by creating a digital repository of Corvo's memory. This repository will support future research, provide educational and museum communication resources, and promote sustainable development and local tourism.

10. Corvo Ecomuseum






Additionally, the project includes a participatory photographic inventory, capturing images of the inhabitants to complement the collected memories. This visual documentation enhances the oral testimonies, providing a richer and more complete portrayal of the island's cultural heritage.

Through these efforts, the initiative not only safeguards Corvo's unique traditions and knowledge but also fosters community engagement and contributes to the island's sustainable growth and tourism.

Elements of Corvo Ecomuseum: The territory's heritage, population, special places, elders, collective memory. Source: Corvo Ecomuseum webpage.



1.2. Information about the initiative

 Contact person: Deolinda Estêvão	 Profile of people involved: staff, community members
 Position: Director	 Qualification/training of people involved: traditional knowledge, academics/researchers, museum professionals, technical experts
 Number of people involved: Large team	

1.3. Training

The Ecomuseum acknowledges the vulnerability of local traditions and emphasises the urgent need to train community members in preservation methods. Extensive consultations with local elders have been conducted to capture their insights and document their experiences, ensuring that knowledge is transmitted to future generations. Scheduled workshops, including weaving sessions, aim to revive and protect these traditions.

Additionally, a mandolin group, formed in collaboration with the local school, seeks to rejuvenate folklore and traditional music, recognising the crucial role of this partnership in heritage education. The Ecomuseum is committed to sustaining these educational efforts and fostering youth engagement in understanding, conserving, and sharing their heritage.

Further capacity-building activities are necessary for the local community to revive traditions like weaving and to provide artistic training to support local music and theatre groups. Due to the island's isolation, external trainers are brought in for on-site sessions, which are considered more effective in meeting the community's needs.

Section 2. Description of the ICH involved

ICH Type:



Social practices, rituals and festive events

ICH Recognition:



Community involvement in the identification and management of the ICH:



Since 2015, the Ecomuseum of Corvo has been actively identifying and collecting information about the island's memory and heritage. Through engaging with the community and conducting participatory activities, such as the Photograph Collection and Exhibition Project, the Ecomuseum has expanded its scope to include cultural references, arts, crafts, forms of expression, and traditional practices as integral components of local heritage.

Training in traditional weaving techniques for community members, June 2024.
Source: [Facebook post](#)



The Ecomuseum's activities revealed that the memory of past times is deeply embedded in local festivals, social practices, crafts, and gastronomy. This cultural memory fosters a sense of participation and belonging among community members, reinforcing their group identity and connection to the territory. The following elements have been identified as significant Intangible Heritage at a local level:

- The Wool Cycle
- The Holy Spirit Cult
- The Corvino Lexicon
- Pig Slaughtering
- Corvo Legends
- Sargasso Gathering

These elements are detailed on the Ecomuseum's website, showcasing their importance to the community.



Elements that have been identified as significant Intangible Heritage at a local level.
Source: [Corvo Ecomuseum webpage](#).

10. Corvo Ecomuseum

To preserve and transmit this heritage to future generations, the Ecomuseum engages in various activities and projects. For example, the TASTE Project - Taste Azores Sustainable Tourism Experiences, developed in collaboration with CEEApIA (Center for Applied Economics Studies of the Atlantic) and CHAM (Center for Humanities of the University of the Azores), produced several videos available on the Museum's website. These videos help document and share the island's intangible heritage, making it accessible to a wider audience.

[#TASTE - Episode 26](#). Memórias e vivências da alimentação na ilha do Corvo [Memories and experiences of food on the island of Corvo].

[#TASTE - Episode 41](#). As Couves da Barça. Uma tradição da gastronomia na ilha do Corvo [Couves da Barça. A gastronomic tradition on the island of Corvo].

[#TASTE - Episode 62](#). As filhoses do Entrudo na ilha do Corvo [The children of Carnival on the island of Corvo].

[#TASTE - Episode 66](#). A confeção do pão de milho na ilha do Corvo: memórias e vivências [The making of corn bread on the island of Corvo: memories and experiences].

[#TASTE - Episode 75](#). As tortas de erva patinha na ilha do Corvo [Herb pies on the island of Corvo].

[#TASTE - Episode 87](#). A produção do queijo artesanal na ilha do Corvo [Artisanal cheese production on the island of Corvo].



Community member sharing her memories and experiences of food in Corvo Island.
Source: Screenshot from [YouTube video](#).

10. Corvo Ecomuseum

The Ecomuseum operates with a participatory management approach, involving community members in the identification, documentation, and preservation of their heritage. This collaborative model ensures that the community's voice and knowledge are central to the Ecomuseum's activities.

To promote cultural tourism, the initiative aims to continue these efforts by creating a digital platform for the Museum. This platform will make the collected records and videos readily available to the public, enhancing the visibility and appreciation of Corvo's intangible heritage. By making these cultural elements accessible online, the Ecomuseum seeks to attract visitors and researchers, fostering a deeper understanding and appreciation of the island's rich cultural traditions.

Section 3. Narrative creation and adaptation to digital communication format

Process of content creation ↑

How is it communicated in a digital format?

? Audiovisual, multimedia

🌐 On-site exhibition, website, video/audio platform (Youtube), social media (Instagram, Facebook...)

Building on the preliminary mapping conducted by the Ecomuseum, the team has focused on field activities, which include interviewing community members and documenting their participation through notes, filming, drawings, and photographs. This primary information is then supplemented and cross-referenced with data from various sources such as local libraries, associations, books, and websites. This approach recognises that some cultural references may have changed or disappeared over time.

The process acknowledges the multiplicity of perspectives inherent in cultural heritage. Different people may have varying or even opposing views about the same cultural reference based on their personal experiences and relationships with it. This diversity of perspectives is integral to the documentation process.

From initial interviews to the final editing of the material, the entire process is participatory, fostering collaboration between the museum and the community. Regular discussion sessions are held to evaluate and select the content to be disseminated. This ensures that the narratives are authentic and reflect the community's collective memory.

The resulting digital content, including videos, drawings, and photographs, is adapted for various platforms to reach a broader audience. This method not only preserves the cultural heritage of Corvo but also makes it accessible and engaging for future generations and visitors. By leveraging digital communication formats, the Ecomuseum can effectively share the rich and diverse cultural heritage of Corvo with a global audience.



Corvo Ecomuseum multimedia exhibition space. Source: HIGHRES team.

3.1. Local Population

In Corvo, with a population of 386 residents (as of 2021), community engagement in the Ecomuseum's activities is notably high. Some events attract over 150 participants, demonstrating significant local involvement.

The Ecomuseum encourages active participation from the local community in its planning and activities. A key mechanism for this is the “Grupo de Amigos do Ecomuseu do Corvo” (Group of Friends of the Corvo Ecomuseum), a focus group that provides valuable feedback and input via email and online forms. This input is integral to the planning process.

Community mobilisation, facilitated by the Ecomuseum, is crucial for the project’s success. The Photograph Inventory Project, for example, serves as a catalyst for community discussion and involvement. Residents contribute their photos and actively participate in the documentation process.



Corvo's Ecomuseum Photograph Inventory Archive, photo of the month, May 2024. Source: [Facebook post](#).

All stages of planning and information gathering, from interviews to final editing, are conducted in a participatory manner. The museum and the community co-create the content, ensuring that all voices are heard and respected. Methodologies that recognise the reciprocity of knowledge are employed, with regular sessions for discussion, monitoring, and evaluation.

This approach ensures that community participation is active rather than passive. Residents are not just interviewees or audience members; they are co-producers, deeply involved in preserving and sharing their cultural heritage. This collaborative model fosters a strong sense of ownership and pride in the community’s heritage.

Section 4. Audience and methodologies

Target audience: tourists/visitors, local community, students, Cultural Heritage researchers/ professionals

Aim of sharing the stories:

Preserve traditions

Social cohesion

Promote tourism

Reach:

Low Medium High

Frequency:

Permanent activity

The dissemination of the Corvo Ecomuseum’s initiative relies on a multifaceted approach to reach a broad audience. Primarily, the initiative is publicised through the museum’s website, which serves as a central hub for information and updates. Additionally, a significant amount of promotion occurs on-site at the museum during activities and events.

The museum employs various methods to engage the local community, including open calls on posters, announcements on Facebook, and leveraging the “Grupo de Amigos do Ecomuseu do Corvo” (Group of Friends of the Corvo Ecomuseum), which has extensive local reach. This group plays a crucial role in spreading awareness and encouraging community participation.

Active collaboration with other institutions and partners also helps publicise the initiative. Presentations in academic and other off-island spaces contribute to broader recognition.

For instance, the museum’s participation in the EcoHeritage Project in 2022, as a case study, has provided international exposure. The project’s details are accessible on the [EcoHeritage learning platform](#), highlighting the museum’s innovative practices and generating opportunities for international publicity.

Through these combined efforts, the Corvo Ecomuseum ensures that its digital storytelling and preservation of intangible cultural heritage reach both local and global audiences, fostering greater awareness and appreciation.

Section 5. Innovative aspects

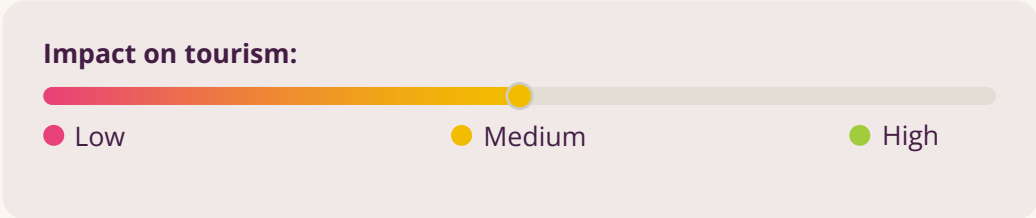
Grounded in the principles of Sociomuseology, the Ecomuseum do Corvo prioritises community participation throughout its processes. This initiative employs methodologies that emphasise the reciprocity of knowledge and participatory inventory, recognising that the involvement of the local community is fundamental to any museological endeavour.

The innovative aspect of this approach lies in its commitment to making the museum not just a storyteller of the place’s history but an active participant in the community’s daily life. By involving residents in all stages—from planning and documentation to dissemination—the museum ensures that it reflects the community’s desires and needs. This participatory model transforms the museum into a dynamic tool for sustainable cultural and economic development.

Furthermore, the initiative integrates modern digital storytelling techniques with traditional cultural practices, creating a unique platform that both preserves and revitalises local heritage. The use of digital platforms, combined with active community engagement, allows for a broader dissemination of Corvo’s cultural narratives, promoting cultural tourism and fostering a deeper connection between the community and its heritage.

Overall, this approach exemplifies how museums can serve as catalysts for community development, leveraging local knowledge and participation to achieve sustainable outcomes.

Section 6. Impact



The project focuses on preserving and promoting the unique knowledge, expressions, and traditions of Corvo. By making the Ecomuseum’s centres accessible to visitors and offering activities such as workshops and guided tours, the initiative actively engages both locals and tourists.

The Corvo Ecomuseum aims to safeguard and affirm the island’s natural, historical, landscape, and cultural heritage. This commitment not only preserves the rich traditions of Corvo but also promotes local development and enhances the quality of life for the island’s residents.

Emphasising sustainable development, the project ensures that the preservation efforts contribute to the community’s long-term well-being. The active involvement of the local population in these activities fosters a sense of pride and ownership, reinforcing the cultural identity of Corvo. Additionally, by attracting tourists through well-organised tours and engaging workshops, the initiative boosts the local economy and creates opportunities for economic growth.

Through these efforts, the Corvo Ecomuseum not only preserves the island’s unique traditions and knowledge but also enhances the community’s capacity to sustain and develop these cultural assets for future generations. The initiative’s impact is thus both profound and far-reaching, reinforcing the museum’s role as a catalyst for positive change within the community.

Overall, the Corvo Ecomuseum’s approach integrates cultural preservation with sustainable development, making a significant positive impact on both the community and its heritage.

Conclusion

These case studies collectively present a diverse and comprehensive overview of good practices in preserving and promoting intangible cultural heritage through digital storytelling. They highlight the importance of community participation, the use of innovative digital tools, and the integration of cultural heritage into tourism and education. The different levels of expertise in the thematic areas are evident, with each case study offering unique insights and complementing the others in various ways.



Geographical Context and Type of Entities Behind the Initiatives

The case studies span different regions in Europe, each with its own cultural context and heritage. The entities behind these initiatives range from local municipalities and museums to community associations and universities, showcasing a wide variety of organisational structures and collaborative efforts.



Qualification/Training of People Involved

The level of qualification and training among the participants varies, with some initiatives relying on highly skilled professionals and others involving community members with limited digital expertise. This diversity highlights the importance of tailored training programs to enhance digital storytelling skills across different contexts.



Type and Level of Recognition of the ICH

The ICH recognized in these case studies includes a mix of local legends, traditional crafts, oral histories, and social practices. The level of recognition varies, with some heritage elements being well-known and others newly documented and promoted through these initiatives.



Level of Community Involvement and Ways of Participation

Community involvement ranges from passive roles, where community members serve as interviewees, to active co-producer roles, where they participate in the creation and dissemination of digital content. Participatory methodologies, such as workshops and collaborative art projects, are commonly used to engage the community.



Purpose of Sharing the Stories

The primary purposes of sharing these stories include promoting tourism, preserving traditions, raising awareness, and marketing. The initiatives often aim to attract visitors, educate the public, and ensure the continuity of cultural heritage for future generations.



Communication in a Digital Format

The communication strategies employed involve various digital tools and platforms, including social media, websites, multimedia expositions, and interactive games. These methods enhance the accessibility and appeal of the stories to a broad audience.



Frequency of Activities

The frequency of activities varies, with some initiatives offering permanent expositions and others organising punctual events or seasonal programs. This variation ensures ongoing engagement and provides opportunities for repeated visits and continuous community involvement.



Target Audience

The target audiences for these initiatives are diverse, including local residents, tourists, school groups, and cultural heritage professionals. Efforts are made to tailor the content and activities to different age groups and interests, ensuring broad and inclusive participation.



Innovative Aspects

The innovative aspects of these initiatives include the use of multimedia technologies, interactive games, and QR codes, as well as the integration of local legends and folklore into digital formats. These innovations enhance the storytelling experience and engage audiences in novel ways.



Impact on Tourism and Local Sustainable Development

The impact of these initiatives on tourism and local sustainable development is significant. They contribute to the economic growth of rural areas, create new business opportunities, and foster social cohesion. By promoting cultural tourism and enhancing local heritage, these projects ensure sustainable development and community empowerment.

In conclusion, these case studies provide a valuable resource for understanding and implementing good practices in the preservation and promotion of intangible cultural heritage. By examining these diverse approaches, stakeholders can gain insights into effective methodologies and adapt them to their specific contexts, ensuring the sustainable preservation of intangible cultural heritage across Europe and beyond.



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