



**MY CULTURAL HERITAGE  
& MY FUTURE**

**MCMF**

**EDUCATIONAL  
TOOLKIT**

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## **Part A**

## 1.1 About

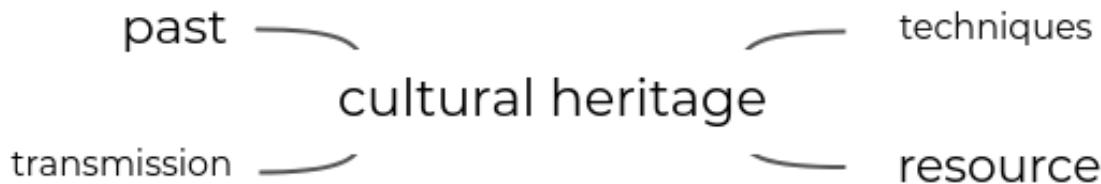
**My Cultural Heritage & My Future, (MCMF) was an exchange of good practices Erasmus+ KA2 project for youth field.** The project aimed at mapping six local-regional-national Cultural Heritage resources with the purpose of creating a training-educational kit for youth workers, volunteers and institutions based on the knowledge that will origin from the exchange of such practices. Through the project activities, project aimed at giving value and recognition to the amazing cultural heritage, both material and immaterial, that we could find in 6 different countries trying to find a possible access to the labour market for the unemployed youth. The project was co-funded by the European Commission through the Erasmus+ program and situated in the context of the European Year of Cultural Heritage and the contribution of Cultural Sector to the employment of young people. For this reason, we identified the need to train youth workers, employment agents and even volunteers to equip them with the necessary tools to initiate and direct activities aimed at young people, such as employment workshops and personalized guidance.

The project included the exchange of good practices, the implementation of the network at European level to facilitate the work of young people with skills related to the cultural field, the training of youth leaders and the development of a European platform with online tools for youth workers and employment agents to inspire them and contribute to the dissemination of work on cultural heritage among young people.

The promotion of work in the field of cultural heritage is relevant, since statistical data show that young people are very motivated to use their energy and creativity to develop work related to European cultural heritage. The transnational dimension represented the core of our project, because it offers the possibility for young workers from different parts of Europe to share experiences, learn what others do, think about how to adapt the methods of others in the workplace and implement their achievements. To get the project objectives, we were six partners: Teatro Sol y Tierra from Spain, Diverse Youth Network Association from Hungary, Kocaturk Training and Consulting from Turkey, Regain from France, Meraki from Croatia and A.I.D from Greece.

The challenges that young people in European countries are facing in getting access to the labour market are especially where youth unemployment keeps rounding very high rates.

The situation became even more complicated after the spreading of the COVID-19 emergency and the consequences it had from an economic perspective on the cultural sector. This is why the consortium MCMF is a European Youth project that wanted to contribute to promoting youth unemployment by giving value to the cultural heritage in its diverse forms.



The concept of “cultural heritage” is almost impossible to put into a definition that everybody can agree on, due to the width and depth of its domain. From UNESCO, the definition of cultural heritage originally referred to the tangible heritage, both a product of mankind or nature, and later it integrated the concept of “intangible heritage” starting from the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003. From our point of view, “cultural heritage” defines a set of practices, styles, techniques that represent a system of beliefs and values shared by a community.

It doesn't only have to do with tangible items such as monuments or endemic natural species, but also with a whole world of intangible practices such as legends, crafts, songs, recipes, dances, rituals, celebrations, habits, artistic expressions and languages that survive in our everyday lives thanks to its transmission from the past. We identify 4 main elements that build together “cultural heritage”:

1. *Techniques*: from Greek τέχνη, techne, "art, skill, cunning of hand", we consider techniques the different processes, methodologies and ways of fulfilling our needs as human beings. Different cultures came up with very different solutions taking advantage of specific characteristics of their time or of their environment. There are many different traditional techniques or procedures in cultural heritage that differentiate between regions that come from ancient knowledge some of which are still put into effect today and others that are slowly losing their relevance and purpose.
2. *Past*: as the definition of heritage indicates, these techniques come from past generations. Without the past, without the generations that lived before us, we would not be able to

obtain the knowledge behind the techniques in such a short time. Before us, a lot of knowledge has been collected from ancient times to now.

3. *Transmission*: The knowledge is transmitted from the past to the present, so that contemporary people can take advantage of the technique and adapt it to the solution of their own needs. Different generations put different importance on some needs, so the work of adaptation is crucial for the survival of the cultural heritage. Every human being can be talking today about cultural heritage thanks to the oral or written transmission of these techniques through the generations.
4. *Resource*: Cultural heritage, in all its forms, is a powerful resource for the transmission of knowledge from the past. But it is a very fragile and delicate resource, therefore it needs to be taken care of by processes and projects that respect their diversity and uniqueness.

Cultural heritage consists not only of ancient cities, temples and monuments, but also cultural heritage of intangible and natural value. In this context, cultural heritage is divided into 4 main pillars:

- Tangible Cultural Heritage: Inscriptions, Monuments, Statues, Ancient Cities, etc.
- Intangible Cultural Heritage: Rituals, Crafts, Folklore, Traditions etc.
- Natural Heritage: Beauties formed with natural formations etc
- Digital Heritage: Technological cultured

### **How can this project helped?**

Transmission of know-how, oral traditions, performing arts, traditional craftsmanship, ect contributed to the knowledge of their cultural heritage but also provided with adequate tools for the marketplace. It could also encourage young people to create their own micro-entreprises in the sector of cultural heritage and its transmission. These activities are income-generating economic and valuable jobs for a region that needs to mobilize all its material and intangible resources to respond to needs of its young populations in rapid growth.

The safeguarding of cultural heritage is also a step forward for sustainable development. Not only does it provide young people with a means to assert their individual and collective

identity, but it can also create new opportunities in terms of creative and sustainable economic development.

As a product of humanity, culture has a social and historical character. Cultural heritage, on the other hand, constitutes one of the most important wealth elements of societies. The historical artifacts left by the existing societies since the beginning of history and the preservation of these historical artifacts and the ethnographic examination of cultural values such as intangible traditions, customs and rituals reveal the concept of cultural heritage.

There are many organizations that carry out many studies and activities for the protection of cultural heritage, its transfer to future generations and its continuity. The basic principle of each study and organization; It is the protection of tangible or intangible values bearing cultural heritage value, restoration works and transferring to future generations.

Cultural heritages are divided into three. The scope of each is within the scope of cultural heritage. Supporting local businesses, providing foreign currency inflow to the country, creating job opportunities and making the use of resources effective are among the economic benefits of cultural heritage. In addition, preserving traditions and customs, contributing to the image of the society, increasing tourism awareness and developing social relations are among the social benefits of cultural heritage.

Part A of the educational toolkit was developed in a logical dynamic sequence, firstly introducing the readers with a short description of project framework and its consortium of partner organization and secondly in mapping six different national cultural heritages from Greece, Turkey, Spain, France, Hungary and Croatia and giving statistical details of youth unemployment in each country.

Part B explained the practical examples, methods, tools and experience of the know-how of each organization that were implemented on the L/T/T activity.

## 1.2 Consortium



### ALTERNATIVE INNOVATIVE DEVELOPMENT

- GREECE

[www.aid.com.gr](http://www.aid.com.gr)

Alternative Innovative Development (A.I.D.) is an organization of non-profit nature it is based in the city of Larisa and counts more than one hundred (100) individuals as members, young and creative citizens, people who share values, ideas, thoughts, reflections and vision. The actions of the organization are realized throughout Greece according to the needs and aims that have been set up, focusing on YOUTH actions and initiatives that promote intercultural dialogue, human rights, phenomena of marginalization and racism (xenophobia, Islamophobia, etc.), supplying educative supporting services and cultural heritage. The members, acting in different fields and local communities, have constructed cohesion and communication platforms for the free exchange of knowledge, information, initiatives and actions amongst the whole of Greek territory, promote and build frameworks of open discussion with local and regional authorities, shielding the established principles. Education (typical or non-typical), creative employment, the implementation of innovative actions plans, the support of vulnerable groups (Roma, refugees, immigrants, prisoners), the promotion of intercultural dialogue and the conduction of research are the main sectors of involvement of the A.I.D. organization. At the same time, the activation of the organization and of its members for the exchange of ideas and expertise between European institutions and countries, intercultural connection, harmonious coexistence and cooperation of education and entrepreneurship carriers, promotion of volunteerism and also the utilization of prototype and innovative socio-educational-entrepreneurial and cultural programmes.



## **REGAIN**

**- FRANCE**

[www.association-regain.com](http://www.association-regain.com)

Regain, at La Borie Noble is a place of exchange and creation open to all, artists, independent researchers, art lovers or simply curious people about a more sustainable life. In recent years, we have explored a new field at the conjunction of culture and ecology. Its objective is to question and respond to environmental issues, by integrating creative, relational, sensitive and imaginative dimensions to art and communication. Regain emphasizes a hands-on, learning-by-doing approach, focuses on more practical education and provides access to youngsters to experience self-sufficiency . Manual workshops, working the land, artisan baking, carpentry, pottery , cooking , artistic dynamics, theatre , concerts, world dances, shows, film projections, etc. It offers young people, the possibility to participate in cooperative projects, Erasmus + multidisciplinary projects, and events.

In order for future generations to be more environmentally conscious, our organization wishes to become a place of experimentation and debate, a breeding ground for innovative solutions and devices to be put in place for the future of our planet.



## **DIVERSE YOUTH NETWORK**

**- HUNGARY**

<https://diverseyouthnetwork.eu/>

Diverse Youth Network builds a network of diverse people and NGOs inside and outside of Europe. The mission of the Diverse Youth Network is to build connections between people and communities, to articulate diversity and versatility, and to inspire joint co-operations and initiatives among youth.

Their goal is to stand up against inequality, stigmatization, and all means of discrimination, contribute to empowerment by strengthening active citizenship and encouraging community participation, determined and open-minded about changing general attitudes and shaping positive public opinions, prioritize their communities' culture and tradition that create values, committed to preserve and strengthen individual and community identity. It is seated in Pécs, Hungary, and in Brussels, Belgium.



#### KOCATURK

- TURKEY

[www.key-action.com](http://www.key-action.com)

Our organization was launched in 2018 with the leading of 12 academicians and trainers who have experience of writing, conducting and consulting projects for more than 10 years. Our firm serves governmental institutions and public sectors in many project areas such as Erasmus+, Development Agencies, KOSGEB, İKG-Pro, IPARD, Embassy, EU Grants, British Council, Horizon 2020, etc.

We are an organization offering consultancy with good quality to all the public and private institutions which care about change and development. We also offer employability opportunities to the young people by raising awareness of entrepreneurship in the sector of projects. Our aim is to raise the standards of general education of our country while working with Turkish and European experts (with the network we built nationally and internationally), by ensuring them to benefit from the grants such as the EU, World Bank and National Agency.

We realized the writing and conducting processes of many projects with different topics, such as ICT, early school leaving, entrepreneurship, sustainable energy, lifelong learning, integration of refugees, cultural heritage, active citizenship, etc in many institutions and we still continue to work on projects actively.



## TEATRO SOL Y SIERRA

- SPAIN

[www.solytierra.com](http://www.solytierra.com)

Teatro Sol y Tierra is an Association that aims to create a learning space for sustainability in four directions: ecological, economic, social and cultural. Through the realization of training courses and artistic activities aimed at disseminating a sustainable lifestyle. We are installed in La Ecoaldea de Valdepiélagos, a neighborhood where several cohousing initiatives coexist, with similar purposes. The most important characteristics and objectives of the project are: A philosophy based on the Ecovillage model. A training space to develop new skills and the dissemination of tools towards a new, more sustainable way of life. Maintenance of an orchard in permaculture, having as one of its objectives; food sovereignty. Collaboration with the Sierra Norte Exchange Network as well as with its complementary currency, Mora, and with the Madrid Social Market. A social experiment based on the coexistence between young people of different nationalities using empathic communication as a tool to resolve conflicts. A way of life based on voluntary simplicity to offer solutions to the ecological crisis, based on habits of low ecological footprint. The project is a member of the RIE, Iberian Ecovillage Network and aspiring member of GEN, Global Ecovillage Network. From the beginning one of our objectives has been to work with young people, for which we are part of several volunteer networks such as Erasmus EVS, Wwoof and Helpx.



## NGO MERAKI

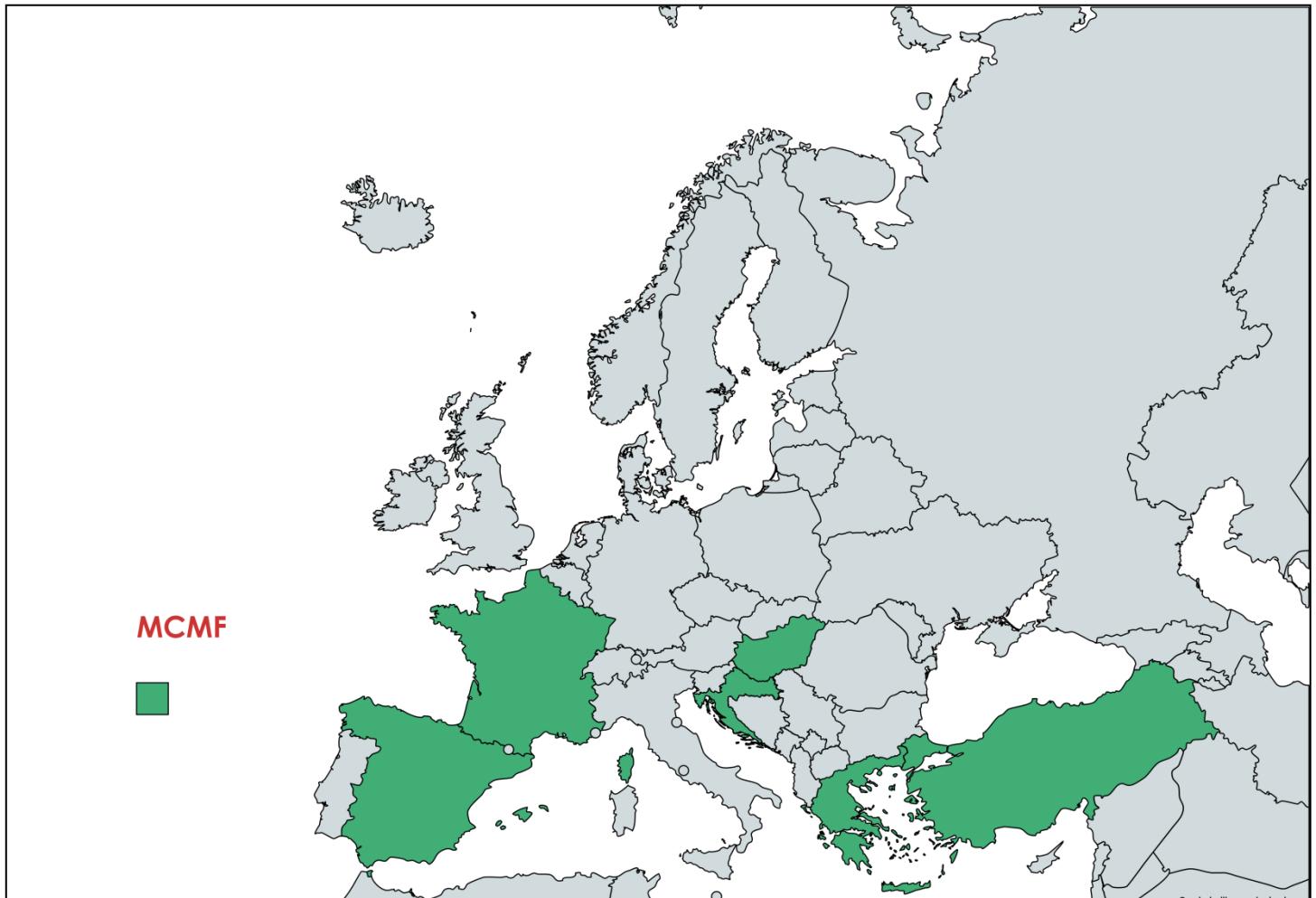
### - CROATIA

<https://el-gr.facebook.com/ngo.meraki/>

NGO Meraki consists of 12 youth workers and 500+ members who covers different fields and professional profiles, and each one of them has responsibility for specific aims and aspect of the projects that we realize or plan.

The vision that brought our team together is building an authentic, original society. We want to be the voice of young people in Europe where young people are equal citizens and are encouraged and supported to achieve their fullest potential as global citizens. For that, we established as mission to stimulate youngsters to develop themselves through voluntary work, international mobility and non-formal education, in a multicultural environment. The main aims of the organization are to forest the mobility of young people in Europe and providing non-formal and informal learning opportunities with a European dimension and creating innovative opportunities in connection with active citizenship, especially for the young people with fewer opportunities, increase the participation of young people and youth organisations in society, as well as in decision-making processes the involvement of young people from all sections of the community (especially those who are at risk of social exclusion through disability, mental health issues and economic deprivation) and ensure that all have equal opportunity to participate, to promote regardless of gender, religious and ethnic background, disability or sexual preference (or any other factor that may result in discrimination and prejudice) and to encourage youth workers and organisations to create partnerships for disadvantaged young people to take part in youth exchanges, activities and volunteering on an international level.

## 1.3 Mapping of Cultural Heritage



### 1.3.1 Culture in Greece



#### Introduction

Every place on earth is different and this means the existence of various cultures. This is a fact that strengthens the element of origin and is called "*identity*". The concept of identity is not something general and vague but acquires a deeper significance for those living in an area, much more if this area has something to highlight from the past. This paper deals with the importance of cultural heritage and its connection to unemployment in Greece, in the context of "*MCMF*" (My Culture My Future).

#### The essence of cultural heritage

Analyzing the meaning of cultural heritage, it is easy for everyone to observe the existence of two opposite elements. The first one, is the element of matter; a finite variable dependent on time wear, integrated in the context of conservation and preservation. In other words, practically, a single moment in infinity. The second one, is exactly what it represents; a timeless evolution of humanity through different cultures, which connects past, present and future. Therefore, infinity itself [1].

The significance of cultural heritage is underlined almost in every country since a great percentage of the GDP is related to the conservation, preservation and highlighting of the cultural heritage items [2]. As a result, its interdependence with values which are adopted even in the present – through an evolutional sociological process – is more than obvious. Furthermore, the role of cultural heritage assets can be seen via its parallel way with tourism. Their utilization can contribute to a great extent to the economies of the countries, especially those characterized by an abundance of cultural wealth, either for the present or for the future [3].

Taking in to consideration UNESCO, the term "*cultural heritage*" encompasses several main categories of heritage. Firstly, "*tangible cultural heritage*" which is divided in ([www.unesco.org](http://www.unesco.org)):

- ✓ Movable cultural heritage (paintings, sculptures, coins, manuscripts).
- ✓ Immovable cultural heritage (monuments, archaeological sites).

- ✓ Underwater cultural heritage (shipwrecks, underwater ruins and cities).

Secondly, “*intangible cultural heritage*” which consists of oral traditions, performing arts and rituals. However, there is an additional categorization. For instance, “*natural heritage*” (natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations) and “*heritage in the event of armed conflict*” ([www.unesco.org](http://www.unesco.org)). Emphasis is given also on the social aspect of heritage since it enhances the essence of the identity of each place [4]. In turn, identity plays a key role in the formation of a place’s image regarding the external environment. Nowadays, bearing in mind a holistic approach, heritage is “*anything you want*” [5], any idea which can be implemented and defines the relationships among people [6].

## Cultural heritage in Greece

There is no doubt that the modern European Community developed based largely on the timeless values created by the ancient Greeks - philosophers, writers and poets. Greek philosophers and thinkers were the first to speak on the most important issues for humanity: those of freedom, human dignity, truth, faith, true virtue.

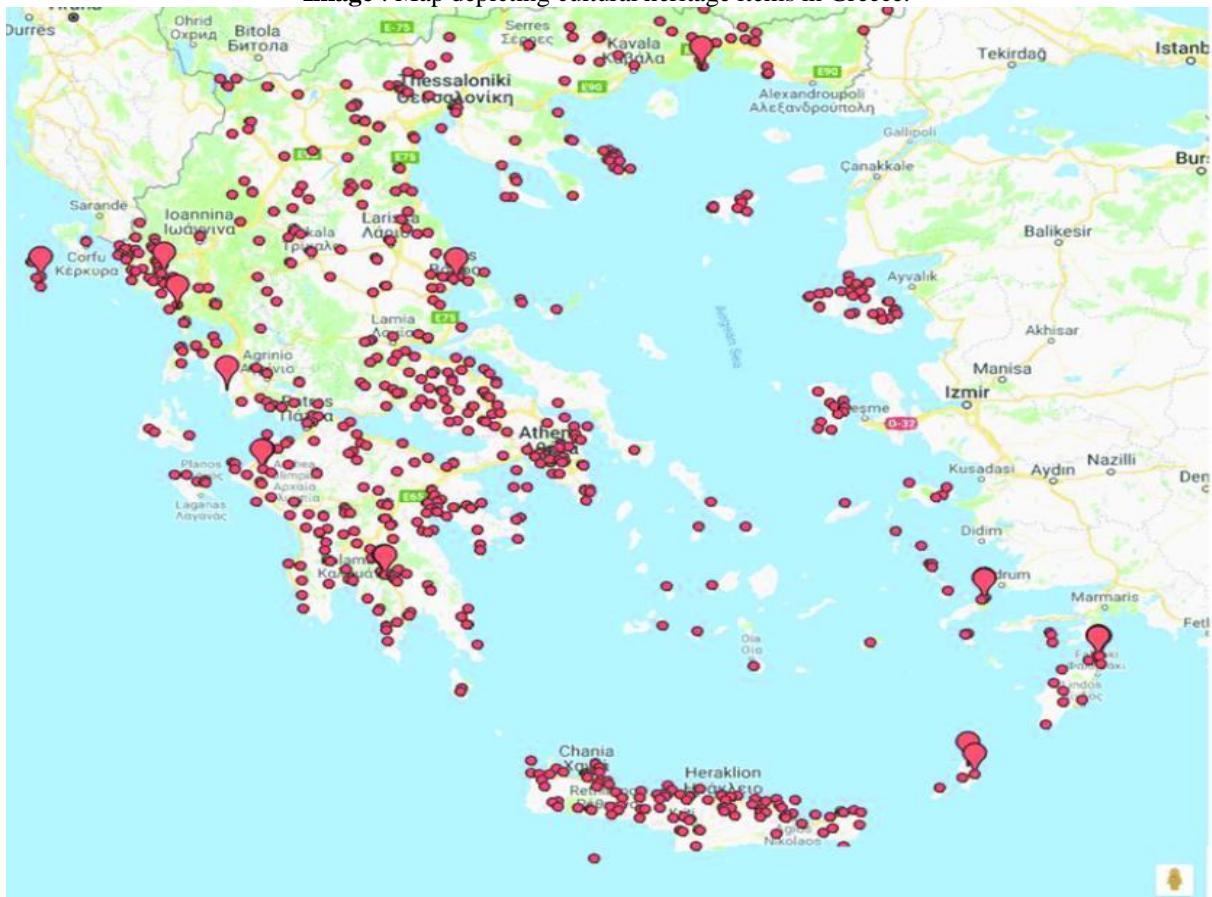
Greece, due to its long and rich history, is one of the countries that have a rich cultural heritage. The cultural monuments that are found in almost every city, were and are characteristic images of the country and are recognized internationally as achievements of special historical value. It is remarkable that in Greece there is a plethora of cultural goods of different historical origins, which date back to different periods and extend from classical antiquity to modern times, confirming its rich history and therefore making it imperative to protect all these monuments which are the cornerstone of Greece’s national identity [7].

Dealing with cultural heritage, and in particular monuments, remains a difficult issue to resolve, especially in underdeveloped countries [8]. The preservation of cultural heritage in the past was partial and discriminatory and this is something that has not been completely eliminated in the present [9]. The fact that cultural heritage has become almost exclusively a commodity has alarmed some of its management experts [10]. Unfortunately, this phenomenon is not current and people are no longer excited by what heritage has to offer them generously; they simply consume it. Efforts spent on the preservation of cultural resources, without at the same time the existence of social and economic development, condemn whole areas with cultural richness into poverty [11]. For this reason, cultural

heritage resources and their conservation have been part of projects whose aims are urban and regional regeneration in order to enhance competitiveness [12]. Attention to detail and motivation can help even areas that are not very popular despite their historical and archaeological value [13].

Only if the true nature of the product is appreciated will its management be successful [14]. Understanding the real function of the cultural product or more correctly, of the cultural capital, it is concluded that everyone interested in cultural heritage, deals with it in order to satisfy deeper needs. The importance of a cultural good does not lie in the good itself but in the people concerned. A visitor's experience should be at the heart of any cultural heritage management process since it can empower the meaning of any local community in terms of both pride and economic development [1].

**Image :** Map depicting cultural heritage items in Greece.



Source: <http://odysseus.culture.gr>

## (Youth) unemployment in Greece

Regarding this issue, Greece holds a sad first place in EU's unemployment ranking, for several years. The highest unemployment rate was observed in Greece indeed (16.9% - July

2019). Luckily, there is at least one positive fact; one of the largest percentage reduction was registered in Greece. More specifically, between July 2018 and July 2019, the decrease was 2.2% (19.1% and 16.9% respectively) [15].

In September 2019, 3.223 million young persons under 25 years old were unemployed in the EU28, of whom 2.283 million were in the euro area. In September 2019, the youth unemployment rate was 14.5% in the EU28 and 15.9% in the euro area, compared with 15.0% and 16.7% respectively in September 2018. In September 2019, the highest unemployment rate was recorded also in Greece (33.2% in the second quarter of 2019) [15].

## **Cultural heritage & unemployment in Greece (case studies)**

Unemployment in Greece is linked – to a large extent – to the dipole cultural heritage and tourism. The relationship between culture and tourism is bidirectional. Culture needs tourism and vice versa because culture needs money capital while tourism needs quality and broadening horizons [16].

Even the most ignorant people know that apart from the sun, sea and islands, Greece has to offer a very rich reserve of cultural heritage items. The country has a long tradition in tourism due to its history and the ancient Greek civilization. The whole Greek territory has over 25,000 monuments, archaeological sites and museums which are a very strong motive for tourist attraction. At this point, it should be underlined as well, the oversupply of the monuments which exist in the underground of Greece and they have not been discovered yet [17]. Since 1988, Greece was ranked in the first place among all European Union countries in terms of the potential of cultural tourism development [18].

### **Verekynthos (local level)**

“*Verekynthos*” is the name of the mountain where the “*Idaioi Daktyloί*”, sons of Zeus and patrons of the arts, lived and worshiped. According to the Greek mythology, they came here and taught the ancient arts to people (“*Metallurgy*”, “*Ceramics*”, “*Glassmaking*”, “*Textiles*”). Nowadays, the ancient name reappears and takes its place in the same territory. The ancient arts came together to take back the place they deserve in people's lives.

Continuing the great tradition, the artistic village “*Verekynthos*” was created. Its main goal is the highlighting of the arts which have always been related to the life and the culture of the people on the island of Crete. At the same place, there are workshops of ceramics, sculpture, silver and goldsmithing, glass, leather goods, hagiography, painting, decorative applications,

making stringed musical instruments, textiles and works of art from fabric and wooden toys. The place can be visited and everyone can see the craftsmen working as well as find a wide variety of handmade locals, traditional and modern art objects to buy [19].

**Image :** Artifacts from the “*Arts & crafts village: Verekynthos*”.



Source: <https://verekinthos.com/>

### **Diachronic Museum of Larissa (regional level)**

The old Archaeological Museum of Larissa was housed at the Yeni Mosque, in the centre of the city. The building presented many problems, the main one being lack of space. As a result, the rich findings from the wider area of Larissa could not be exhibited and adequately highlighted. After years of turmoil and as the need of moving had become imperative, the hill of Mezourlo was selected as the most appropriate site for the new Museum.

Mezourlo is situated at the south outskirts of the city, above the ring road of Larissa, right in the central Greece. The 14 acre land of the Museum was gradually handed over by the Municipality of Larissa to the Ministry of Culture. The building was founded in 1996 while its construction was completed in 2006. In 2008, the administration of the Museum was taken over by the XV Ephorate of Prehistoric and Classical Antiquities and the 7<sup>th</sup> Ephorate of Byzantine Antiquities.

The two Ephorates were both housed in the new building in 2010. The old Archaeological Museum closed down in 2012 in order for the exhibits to be transported and conserved. In 2014 the two Ephorates were joined together to form the Antiquities Ephorate of Larissa. On 28 November 2015 the Museum opened its gates to the public, an event which signified a new era for the culture of Larissa and Thessaly [20].

The museum gave emphasis on its name as well as on the policy of promoting its image in the external environment. Firstly, there is no other “*Diachronic Museum*” in Greece. Thus, the museum differentiates itself regarding its exhibition content. Secondly, it followed a “*from inside to outside*” approach. Implementing educational programs, the museum became famous on local level, then on regional level and in the end, on (inter)national level. Bearing in mind that the Region of Thessaly, in central Greece, is not so developed concerning tourism, Diachronic Museum of Larissa contributes to the decrease of unemployment since professional local guides have appeared. The museum is part of a holistic tourist perspective in the city of Larissa (two ancient theaters, international film festival, Hippocratic Idea, local unique products) [21].

**Image :** Educational program at the Diachronic Museum of Larissa.



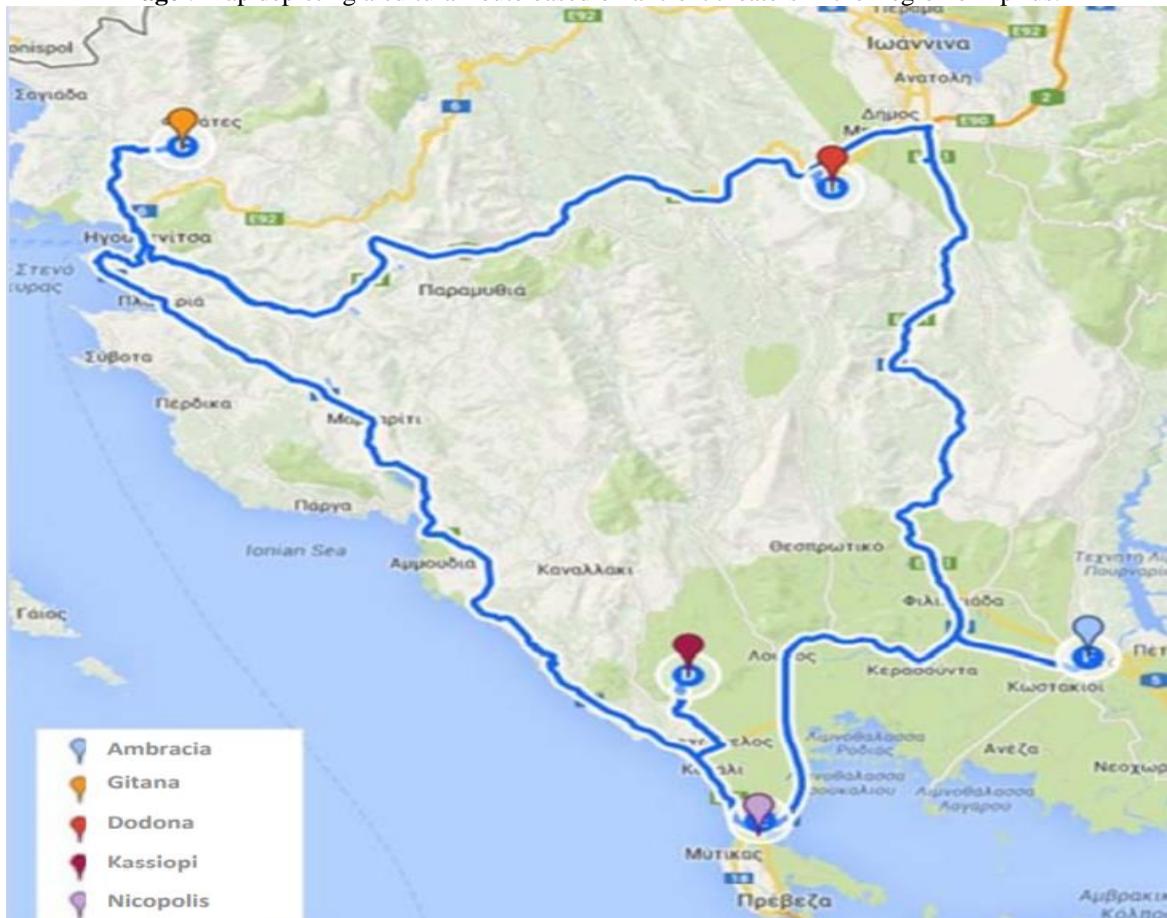
Source: <https://www.dihosomega.gr/>

### Ancient theaters (national level)

Ancient theaters in Greece are a very strong cultural heritage asset and can be found in the whole Greek territory. Regarding the protection, the conservation, the preservation and the displaying of them, there is an association called “*Diazoma*” which connects the archaeological community (archaeologists, curators, conservators), Greek artists and intellectuals and of course, local authorities (mayors, regional administrations and citizens) [22].

The fundamental aim of this association is to raise awareness among the people about the range of ancient theaters and their long-term potential, giving them incentives to participate in their revival, creating cultural routes and archaeological parks, organizing cultural events and implementing a perception of quality involving all the local actors, without any exception (from small producers to local tourist companies) [22]. However, this is a long-term plan and the expected results require time, patience and strategic planning, both locally and nationally. Still, this is about a great beginning and – metaphorically writing – in order to cover a distance of 1,000 steps, the first must be done.

**Image :** Map depicting a cultural route based on ancient theaters in the Region of Epirus.



Source: [www.diazoma.gr](http://www.diazoma.gr)

## Methodological tools (cultural heritage specialist)

The relation between cultural heritage and tourism is undeniable all over the global [1] and every country seeks economic development via this connection. Cultural tourism, in the framework of the general development of the industry, is developing day by day. It is a growing industry with many job opportunities around the world. Tourism companies, far from the exclusively seasonal tourist model “4S”, focus nowadays on alternative forms of tourism. Those who wish to work professionally in this industry have high absorption and the messages are very positive for everyone who searches a new professional career and direction [23]. For this reason – according always to the author – the methodological approach of certification of a cultural heritage specialist will be presented in this chapter. This whole methodological concept will be formed taking into consideration the existing policies of certified agencies and organizations as well as the personal experience and academic research of the writer.

## Introduction to tourism

This introductory section will examine key concepts such as (Table 1):

**Table :** Section “*Introduction to tourism*”.

Introduction to tourism	What is tourism
	Forms of tourism
	Tourism system
	Tourism: The key to development & prosperity
	Global tourism figures & GDP
	(In)Direct economic contribution of tourism
	Tourist product categories
	Basic figures of Greek tourism
	Global Review Index of competitive destinations
	International tourist organizations
	Greek tourism agencies

Source: [24]

## Cultural tourism & cultural heritage

Useful knowledge is obtained in this section and more specifically (Table 2):

**Table :** Section “*Cultural tourism & cultural heritage*”.

Cultural tourism & cultural heritage	Tourism & monuments
	What is culture
	What is cultural heritage
	Culture & identity
	Cultural tourism
	Cultural tourism in Greece
	Cultural routes

Source: Author

## Alternative forms of tourism

This field of application is very wide since Greece can support any kind of alternative tourism. Indicatively (Table 3):

**Table 3:** Section “*Alternative forms of tourism*”.

Alternative forms of tourism	Trekking/Mountaineous tourism
	Wine tourism

	Spa/Wellness tourism
	Religious/Pilgrimage tourism
	Ecotourism
	Gastronomy tourism
	Cruise tourism
	Adventurous tourism

Source: Author.

### **Archaeological tourism**

This is about a special category of alternative tourism because of the correlation between archaeological sites and Greece, as described above (Table 4):

**Table :** Section “*Archaeological tourism*”.

Archaeology tourism	Archaeological site of Sparta
	Archaeological site of Athens
	Mycenae/Epidaurus
	Knossos
	Olympia
	Delphi
	Delos island
	Archaeological tourism in the Region of Thessaly

Source: Author.

### **Augmented reality**

There are many possibilities regarding the use of augmented reality, especially in museums. It is considered the future of cultural heritage management and enhancement [23] (Table 5).

**Table :** Section “*Augmented reality*”.

Technology & cultural heritage	Social media
	Apps (Metmuseum etc)
	Online projects
	Virtual tours
	Explore & learn
	Joystick/Gloves
	Glasses
	Interactive tables

Source: author.

## **Rules of behavior & appearance**

This is an indirect aspect concerning cultural heritage and the specialty which is analyzed; yet, it has to do with human resource management which is very significant for cases like these [24] (Table 6):

**Table : Section “Rules of behavior & appearance”.**

Rules of behavior & appearance	Employee's appearance
	Employees' behavior regulation in tourism enterprises
	Serious disciplinary offenses
	Disciplinary measures
	Appearance & hygiene in workplace
	Behavioral code existence goals
	Relationship with tourists
	Representing the company

Source: [24]

## **Workshop**

At this point, guiding techniques are explained and analyzed. Moreover, the application of all theoretical training is observed through the on-site visit to archeological sites and museums, as well as the management/tour of groups of tourists. Those who are interested in undertake a case study of their preference and apply what they have learned in real time. The candidates are graded, both in the theoretical and the practical part of the specialty and the (suggested) base of 70% is required.

## **Conclusions**

It is obvious that cultural heritage is important for every place to many ways and its extensions regarding many other fields are quite many. Still, one of the most notable things is its relation to (youth) unemployment and the configuration of a framework according to which (youth) unemployment can be diminished.

The present paper tries to empower this notion by suggesting the implementation of a policy which supports local people, local economy and last but not least, it prohibits the exclusion of nobody, since everyone who expresses the will, can have the right to participate in the program and be certified. Beyond all these, the impact of this policy should be investigated and measured on a local level so that a holistic view of this subject can be shaped.

## 1.3.2 Culture in France

### Introduction

From the Palace of Versailles to the cave of Lascaut, France has a wide range of monuments and natural wonders to offer for the pleasure of locals and international guests. They significantly participate to maintain France's position as the most visited destination for international tourists. However, cultural heritage is something wider than material patrimony. We believe France has many forgotten knowledges and cultural practices to offer for its visitors, but also for locals. At a time where the world realizes the importance of "self-sufficiency", we aim to show through this project that cultural heritage is not only a remainder of the past, but a potential empowering tool for the future.

### *Our region: a great Natural and Cultural Heritage*

Our organisation counts members from all over France. However, our center of gravity is in the South of France (northern Hérault, Occitanie Region). We are located in an area of medium-height mountains, one hour away from the Mediterranean Coast, and less than half an hour away from the Natural National Parc of the Great Causses (UNESCO World Heritage Site). According to the UNESCO website, the Great Causses is "a mountain landscape interspersed by deep valleys that is representative of the relationship between agropastoral system and their biophysical environment, notably through drailles or drove roads [...]" (1). In the past, this region was known for its great production of wool

### Cirque de Navacelle

The Cirque de Navacelle is the biggest cultural landscape registered in the whole of Europe (3 023 km<sup>2</sup>). A breathtaking archaeological heritage, geomorphology and agro-pastoralism joint work of humankind and nature: one with all the power to sculpt matter and shape the geological outlines of the region, while the other has patiently carried out the finishing touches with clusters of buildings, roads, bridges, paths and stone wall terraces, laboriously

developing the mountainous terrain.



Source: [https://fr.wikipedia.org/wiki/Cirque\\_de\\_Navacelles](https://fr.wikipedia.org/wiki/Cirque_de_Navacelles)

### **The picturesque french ancient architecture: fortified towns, castles and religious buildings**



Source: Participant private file

France has hundreds of the continents most impressive and beautiful castles and forts.

La Couvertoirade constitutes a veritable “miniature” of the medieval city. Few medieval sites in France are as well preserved. This medieval village offered as an example of a truly

remarkable group of buildings from its Templar and Hospitaller past. The towers and the ramparts, fortified doors, Templar castle from the late 12th century, fortress church from the 14th century, paved side streets dotted with typical stone houses, are still intact today.



Source: [https://en.wikipedia.org/wiki/Lod%C3%A8ve\\_Cathedral](https://en.wikipedia.org/wiki/Lod%C3%A8ve_Cathedral)

### **The tapestry Savonnerie of Lodève**

Lodève is the closest city to our hamlet (about 20 minutes away). One of its most famous institutions is “La Savonnerie”. The Savonnerie Manufactory was the most prestigious European carpets manufactory. It has its origins in a carpet manufactory established in Paris in 1615, whose techniques were inspired by Levantines ancestral carpet craft knowledge. Its greatest period was during the second half of the 17<sup>th</sup> century. Until 1768, the manufactory was exclusively working for the Crown, and the carpets were offered as diplomatic gifts to other governments. The carpets were made of wool and some silk.

In the last hundred years, the manufactory has produced carpets based on drawing of some of the most famous French painters, such as Claude Monet, Paul Cézanne or Vincent Van Gogh. The Savonnerie produces carpets for public buildings of highest importance, such as Le Palais de L'Elysée (the French Presidential Palace), the Panthéon, or the National Library. In 1964, a “sibling manufactory” to the Paris’ one was created in Lodève. The goal was to favor the integration of North-Algerian women who arrived after the war of independence in Algeria, as some of them already had a knowledge in weaving. Nowadays, the manufactory of Lodève still produces copies of ancient carpets which need to be renewed, but most of the production interprets creations of contemporary artists from all over the World.



Source: Participant private file

In tribute to the agropastoral culture mentioned above and the local heritage of La Savonnerie, we are willing to implement activities around the wool handicraft tradition, such as spinning, loom weaving and embroidery. Several members and friends of Regain have a knowledge in this field and will be able to transmit this ancestral tradition. Here is just an example of how we will use our physical environment in order to keep a heritage alive.

## **The French gastronomy**

### **The wine in France: a profession, a history, an art**

In France, the time of the harvest is a festive tradition rooted in wine growing regions. It marks the end of work in the vineyard and the start of work in the cellar, the wine making.

We can find wineries in 17 of 27 regions of France. Around 500,000 people work in a profession linked to the vine and its products (table grapes, juice, wine, etc.). Among them: the winegrowers, the cellar masters (who are the keepers of the wine cellars), the oenologists (scientists who monitor the stages of wine production) ...



Source: Participant private file

## The Cheese making

Cheese in France is part of daily consumption habits.

France offers us a variety of 1000 different cheeses, soft cheeses (Camembert, Coulommiers, Munster), parsley pastes (Roquefort, Bleu d'Auvergne), cooked pressed cheeses (Gruyère, Comté, Parmesan), 45 AOC cheeses (Appellation d'Controlled Origin) and 38 PDO (Protected Designation of Origin) cheeses



Source: Participant private file

## The bal folk dance

A folk ball is an event where musicians and dancers evolve around music and dances of origin or of traditional inspiration, that is to say folklore. The music is played by traditional instruments like violin ,accordion, bagpipe, flutes or as modern or classical (electric guitar, folk guitar, bass guitar, drums, brass, electronics, etc.) The dances come from different regions of France and are most often transmitted orally.

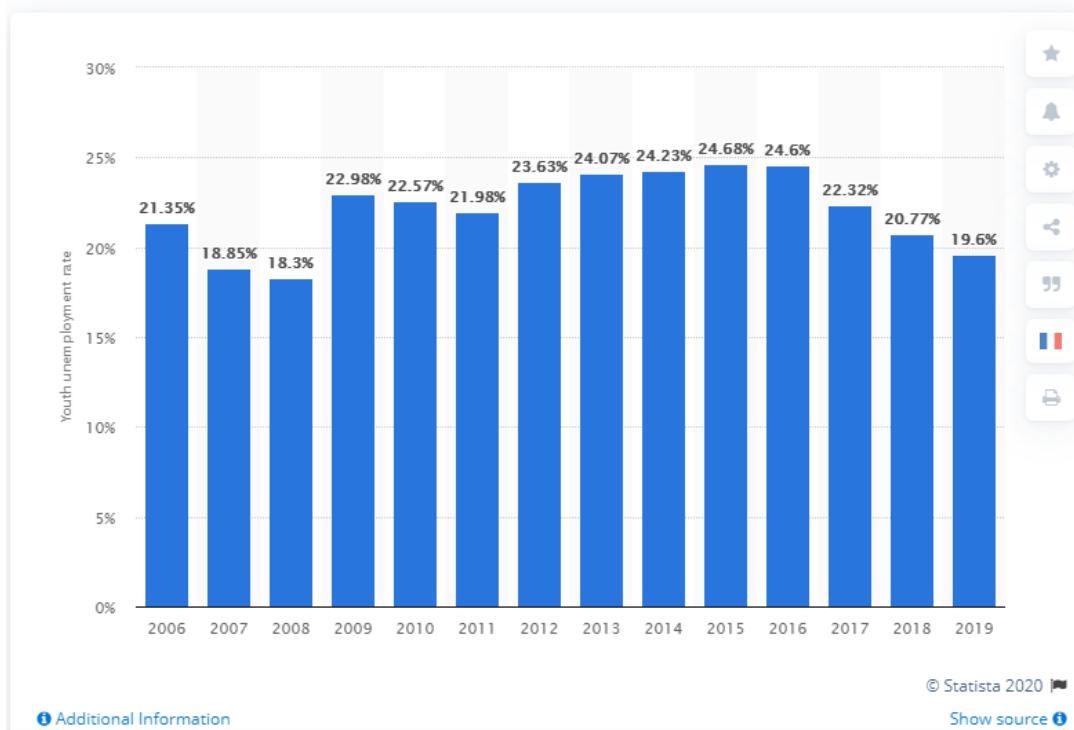


Source: Participant private file

We aim to participate to this transmission through the teaching of some of these dances, songs and poems. We believe this kind of physical and creative activities will help young participants to develop self-confidence and communication skills.

## Youth, Culture, and Employment in our region

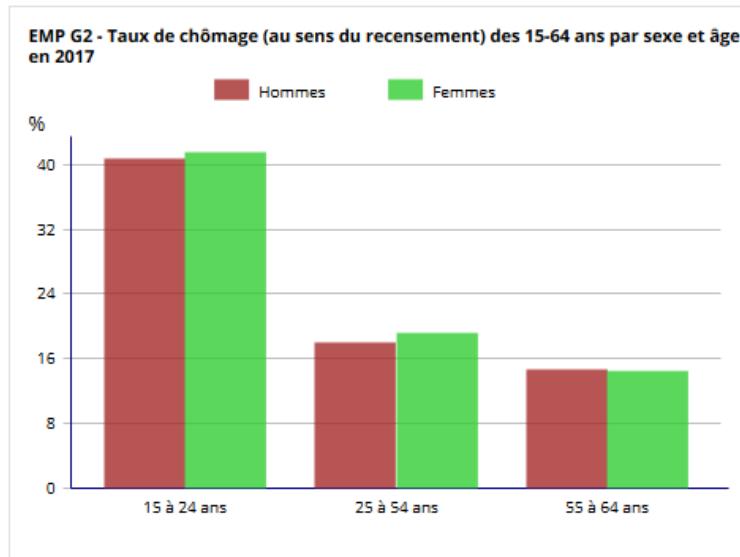
### Youth unemployment rate in France from 2006 to 2019



Youth unemployment rate in France (X lien source)

In 2019, the Occitanie Region had the second highest rate of unemployment in France (2). The cities of Toulouse and Montpellier remain attractive, but rural areas of the region are

more impacted by unemployment. The struggle to find a job concerns mainly young people of rural areas aged between 20 and 24 with no educational degree (3). In Lodève, the closest city to our hamlet, the unemployment rates are particularly concerning as they are more than two times higher than the national rates (20,1 in Lodève and 9% in France), according to a public inquiry of 2017. (4). The figure below shows how young people under 24 are two times more impacted by unemployment in Lodève.



Unemployment in Lodève, France according to INSEE (<https://www.insee.fr/fr/statistiques/2011101?geo=COM-34142#chiffre-cle-5>)

### **What are the main reasons for unemployment among Youth in France?**

As for French employers, 35% claim they cannot find young people with the right skills. Lack of self-confidence and communication skills are the most frequently cited problems (X cite source).

### **Conclusions**

For many young people, heritage reminds them of school and the majority have no natural appetite for history. In fact, the figures on the subject show that young people (under 27) are still less numerous than their elders, (60-69 years), to visit monuments and museums. They are 39% to declare having visited a religious building during the last year (51% of 60-69 years old) and 29% to have visited a castle, fortifications, or a palace (35% of 60-69 years old). This despite the visits "imposed" by the school excursions (X insert source).

Young people have a mix of motivations combining a taste for concrete action, history, and transmission. They want to 'do together', carry a collective commitment, but they are also

sensitive to the fact of being able to measure their individual contribution to a common project preserving the environment with a concern for sustainability.



Source: Participant private file

**At Regain, we believe young people need to play a role in the discovery of their heritage by “getting their hands dirty”, learning how to produce things by working with their hands.** Our organisation with this project explores a research on the craft sector and its economic cultural and social potential. It aims to safeguard these professions, which are often threatened and lie in the conservation of tools, places of manufacture and created objects, linking utilitarian and aesthetic functions.

Regain will host different introductory artisanal workshops and transmit « know how » techniques about traditional skills allowing youngsters coming from disadvantaged backgrounds to reconnect with their regional cultural heritage and to benefit from new skills of local craftspeople. They will experiment with pen-writing calligraphy, weaving, embroidery, wood carving, typical dances and music, pottery or the traditional bread making, among others.

This approach to the cultural heritage will make it possible to highlight work sites, in their technical and learning dimension: it constitutes an essential stage in the development of non-formal educational action. **This will be the opportunity for a first professional orientation or awareness of vocational training course.**

### 1.3.3 Culture in Hungary



#### Introduction

Hungary is a landlocked country in central Europe. Covering an area of 35,934 square miles (93,030 square kilometers). The country is situated in the Carpathian Basin, surrounded by the Carpathian Mountains, the Alps, and the Dinaric Alps. The Danube River divides Hungary and bisects the capital, Budapest. Hungary lies within the temperate zone and has four distinct seasons.

Hungarian belongs to the Ugor branch of the Finno-Ugric language family. Surrounded by non-Uralic languages, Hungarian has borrowed many words and linguistic structures from such language sources as Iranian, Turkic, Caucasian, Slavic, Latin, and German languages. Its phonology and grammar are, however, typically Uralic. Characteristic of its sound system is vowel harmony.<sup>1</sup> Hungarian has no future tense (and only one past tense for expressing all kinds of past actions and events). For describing actions in the future, we use the present tense and occasionally add the word majd (circa 'later on'). No plural is necessary after numbers. Although this may seem strange for some foreign learners of Hungarian, the language has plural forms, still, it is easier not to add any suffixes to nouns. 'One third' is "egy fa" in Hungarian, and 'two thirds' is simply "két fa". Although we have a lot of sounds, including vowels that might be hard to learn, when you see a written word, there is only one way to pronounce it. No guessing, no exceptions. Finally, there are no dialects which are very different from one another, nor accents. Of course, as in every language, there are minor geographical and sociolinguistic variations, but all speakers of Hungarian understand each other perfectly and easily. So if you learn the language, you hopefully won't face Hungarians who speak it in an incomprehensible way (except if they are inebriated). So when you learn a new noun, you don't have to learn its gender, too. Moreover, Hungarian is very „Politically Correct” in this respect: we have one personal pronoun (ő) for 'he' and 'she'; instead of brothers and sisters, we prefer to use the word testvér (meaning 'sibling') when referring to all of them. Also, profession names apply to both males and females, e.g. rendőr or igazgató

<sup>1</sup> <https://www.britannica.com/topic/Hungarian-language>

(‘police officer’ or ‘director’), even if the suffix -nő (‘woman’) can be added for clarification.

### **Symbolism**

The Hungarian language constitutes one of the most significant national symbols. History also has a central meaning in national awareness and identity. The national coat of arms is obviously quite symbolic too. It depicts the House of Árpád who led the Hungarian conquest in 896 C.E. and his offspring founded the state and ruled until the male line died out in the early fourteenth century. The crown that is inherited from this family historically has been believed to be connected to a person named King István (997–1038) (Saint Stephen), the country's first Christian king. This crown is usually known as the Sacred Crown or Holy Crown, and it has always been endowed with a mystical and transcendent meaning. Historically, the crown validated and legitimized the ruler. Even though the Kingdom of Hungary ceased to exist in the 1918. The crown continues to hold deeply meaningful national significance.

The red, white, and green tricolor on the Hungarian flag is also a powerful national symbol. The national anthem, written in 1823, is a symbol of the origins and history of the Hungarian nation in the form of a prayer that begs God to help the nation.

The gigantic painting entitled "The Arrival of the Hungarians" is another national symbol. Feszty – the artist, originally painted it for the millennial celebration of this arrival (1896). The most significant manifestation of national unity is the sense of linguistic and cultural connection that includes the national language, literature, music, folk culture, folk literature, folk traditions, and history.



Source: Wikipedia

## Cultural Heritage of Hungary protected by the UNESCO

Images Source: Wikipedia



**Budapest, including the Banks of the Danube river, the Buda Castle Quarter and the Andrassy Avenue (1987,2002).**

This site has the remnants of such monuments as the Roman city of Aquincum and the Gothic castle of Buda, which have had a considerable influence on the architecture style of various periods in Hungarian history. It is one of the world's outstanding urban landscapes which illustrates the great periods in the history of the Hungarian capital.



### **Early Christian Necropolis of Pécs (Sopianae) (2000)**

In the 4th century, a remarkable series of decorated tombs were constructed in the cemetery of the Roman provincial town of Sopianae (modern Pécs). These are important both structurally and architecturally, since they were built as underground burial chambers with memorial chapels above the ground. The tombs are important also in artistic terms, since they are richly decorated with murals of outstanding quality depicting Christian themes.



### **Fertö / Neusiedlersee Cultural Landscape (2001)**

Lake area has been the meeting place of different cultures for eight millennia. This is graphically demonstrated by its varied landscape, the result of an evolutionary symbiosis between human activity and the physical environment. The remarkable rural architecture of the villages surrounding the lake and several 18th- and 19th-century palaces adds to the area's considerable cultural interest.



### **Hortobágy National Park - the *Puszta* (1999)**

The cultural landscape of the Hortobágy Puszta consists of a vast area of plains and wetlands in eastern Hungary. Traditional forms of land use, such as the grazing of domestic animals, have been present in this pastoral society for more than two millennia.



### **Millenary Benedictine Abbey of Pannonhalma and its Natural Environment (1996)**

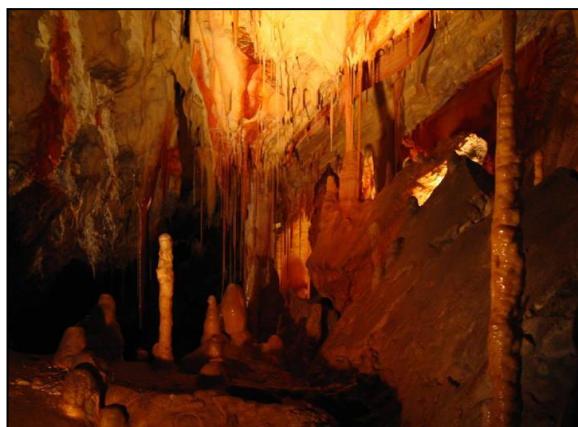
### **Old Village of Hollókő and its Surroundings (1987)**

Hollokő is an outstanding example of a deliberately preserved traditional settlement. This village, which developed mainly during the 17th and 18th centuries, is a living example of rural life before the agricultural revolution of the 20th century.



### ***Tokaj Wine Region Historic Cultural Landscape (2002)***

The cultural landscape of Tokaj graphically demonstrates the long tradition of wine production in this region of low hills and river valleys. The intricate pattern of vineyards, farms, villages and small towns, with their historic networks of deep wine cellars, illustrates every facet of the production of the famous Tokaj wines, the quality and management of which have been strictly regulated for nearly three centuries.



### ***Caves of Aggtelek Karst and Slovak Karst (1995,2000)***

The variety of karst formations and their geographical concentration in a restricted area mean that all the currently identified 712 caves make up a typical temperate-zone karstic system. Due to the fact that they display an extremely rare combination of tropical and glacial climatic effects, they enable us to study geological history over tens of millions of years.

## The historical roots of the Hungarian Culture and Heritage

If there is a will to understand and to connect to the Hungarian cultural heritage, it is necessary, before anything else, to get familiarized with the historical heritage and to comprehend it.

The Hungarians have been residing the Carpathian Basin for about 1000 years. Its inhabitants are known to be ethnically, religiously, and culturally diverse and to remain so in current times too. The Hungarian language, one of Europe's oldest languages, belongs to the Finno-Ugric language family, which includes Finnish and Estonian roots. Despite the linguistic roots emerging from the same source, the geographical separation and the history have had a huge effect on these three languages and nowadays, only the grammatical base and a few words show us the connection among the Hungarian, Finnish and Estonian languages. The Hungarians, with time, have separated from their ancient relatives around three thousand years ago and have lived at a great geographic distance from them ever since.

The nomadic ancestors of the Hungarians came into contact with numerous other peoples, a circumstance that had a considerable impact on the development of Hungarian art and culture. During the nomadic period they took on the equestrian lifestyle and rich, complex culture of the peoples of the great Eastern-European steppes. The Hungarians of the Great Conquest settled in the Carpathian Basin around 895 A.D. under the leadership of their great leader Árpád who is famed as the "founder of our country" in Hungary.

The founding of the Hungarian State in 1001 is tied to the name of Saint Stephen I (*Szent István*), the first Hungarian King, whose state-building efforts resulted in the creation of a strong, Western-European style Christian kingdom in the Carpathian Basin. This newfound state was to serve as the decisive political force and centre of culture in the region for the next 500 years. By accepting Catholicism in 1000 CE, the Hungarians joined the Christianized nations of the West. The geographical position and geopolitical situation often forced them to fight various Eastern invaders. The disintegration of St. Stephen's multiethnic Medieval kingdom came as a result of the Westward expansion of a world power: the Ottoman Empire. During that period Hungary was part of the one of the Europe's biggest monarchies – Austro-Hungarian Empire. In 1541, the Ottoman Turks occupied the Hungarian capital - Buda, and for the next several centuries, the

territory of Hungary was divided into three parts: the northern realm, ruled from Vienna by the Habsburg dynasty; the central territories, ruled by the Ottomans; and the eastern territories (now part of Romania), governed by the newly established Transylvanian Principality, which was to become an important centre of the Hungarian culture. As the Turkish Conquest came to a halt in the middle of the country, Hungary became a conflict zone between the rival cultures of Christian Europe and Muslim Ottomans. The subsequent war that lasted nearly 150 years, caused enormous destruction on Hungary's culture, economy, population, and significantly altered the ethnic make-up of the country. Those historical events have a huge impact of the Hungarian culture and became an organic part of our heritage<sup>2</sup>. At the outbreak of World War I in August 1914, Hungary was still a part of the Dual Monarchy of Austria-Hungary. Although there were no significant battles specifically connected to Hungarian regiments, the troops suffered high losses throughout the war as the Empire suffered defeat after defeat. The result was the breakup of the Empire and eventually Hungary suffered severe territorial losses by the closing Peace Treaty.

*"Hungary was stripped of approximately 2/3 of its territory and half of its population. Its industries were dismantled, and huge amounts of natural resources lost."<sup>3</sup>*

Losses in numbers:

- 61,4 % of its cultivation land
- 88 % of its forest,
- 62,1 % of its railways,
- 64,5 % of its roads,
- 83,1 % of its annual iron production,
- 55,7 % of its industrial facilities and companies,
- 67 % of its financial and credit companies
- 100% of its gold-, silver-, copper och salt production.

Romania alone got 102.000 square km land from Hungary (the whole Transylvania), it means a bigger part than Hungary itself remained on 93.000 square km<sup>4</sup>.

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<sup>2</sup> <https://www.britannica.com/place/Hungary>

<sup>3</sup>



Source: Participant private file

Political debates on questions related to definitions of the ‘Hungarian nation’ began in Hungary in the 19th century and have continued with varying degrees of intensity and with periodically shifting ‘Otherfigures’ to the present day. The debates wavered between ethno-cultural and civic-political conceptions of Hungarian nationhood. These competing conceptions were applied differently to Hungary’s changing landscape of minority politics. Until the 1918 the questions of minorities concerned those non-ethnic Hungarians living within the borders of the Hungarian part of the Austro-Hungarian Empire. After World War I and the loss of territory it entailed, the situation of the Hungarian minorities living in the newly constituted or transformed neighbouring countries became the main national minority issue.<sup>5</sup>

After World War II, when leading public figures were expected to legitimize the “sovietization” of Hungary and the neighbouring countries (Bariska & Pallai, 2005), there was little room for open debate on questions of national identity.

After that we just ended up in the Second World War, where Hungary was on the wrong side at the end of the war. The second half of the 20th century we were part of The Soviet Union. It seemed for a while as if a democratic political system could emerge, while market forces remained and social inequalities were moderated. Starting from the 1960s a new generation of Hungarian historians began to reframe the “European debate”, many of them with the aim of differentiating Hungary and its neighboring

<sup>4</sup> <https://www.hunsor.se/trianon/treatyoftrianon1920.htm>

<sup>5</sup> [https://cps.ceu.edu/sites/cps.ceu.edu/files/cps-research-report-tolerance-and-cultural-diversity-2011\\_0.pdf](https://cps.ceu.edu/sites/cps.ceu.edu/files/cps-research-report-tolerance-and-cultural-diversity-2011_0.pdf)

countries – “the Central Europe” – from the Soviet Union and Eastern Europe, thus repositioning the region on the mental and geographical map of the continent<sup>6</sup>. Private ownership gave way to state ownership and the market to a strongly centralized planned economy. Apart from the brief, heroic and failed experiment in the 1956 - the Hungarian Revolution, only the 1989–90 collapse of communism and a change of the system brought an end to dictatorship, reinstatement of a democratic political system, and reorganization of a market economy, with decisive consequences in the structure of Hungarian society and in daily life. This involved highly complicated processes. Essentially, therefore, this contribution seeks to answer two basic questions.<sup>7</sup> “*What social consequences did the change of system bring? What effect did these changes have on daily life?*”

*The communist system has left a heavy imprint on our culture and traditions and to this day it bears its imprint on both points as bad and good marks.*

Few examples:

New types of behavioural and fashion styles subsequently developed during the change of system. Rapidly widening differences of wealth and income produced a stratum readily able to buy the most exclusive clothes, which they saw as a way of expressing their position in society. So they attached importance to dressing in the latest fashions and the most expensive clothes. Dress is often the area in which the various elite groups in society indulge in the status-asserting consumption that often accompanies or even replaces rational, practical spending decisions. This exclusive, even extravagant garb may be displayed in daily life and/or at the various prestigious social events that have become frequent again since the collapse of the communist regime: weddings, balls, receptions, concerts, private views, fashion parades, or occasionally sporting events. These occasions for social display self-evidently call for lavish gowns or ballroom dresses, or formal black or white tie for men. That was not the only conspicuous change in daily life in the 1990s. There was also the process of impoverishment, which affected ever-wider sections of society. For families that had been poor before the change of system and for those who joined them in poverty in the early 1990s, it often became

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<sup>6</sup> [https://cps.ceu.edu/sites/cps.ceu.edu/files/cps-research-report-tolerance-and-cultural-diversity-2011\\_0.pdf](https://cps.ceu.edu/sites/cps.ceu.edu/files/cps-research-report-tolerance-and-cultural-diversity-2011_0.pdf)

<sup>7</sup> [http://real.mtak.hu/19734/1/201401\\_09\\_tibor\\_valuch\\_0.pdf](http://real.mtak.hu/19734/1/201401_09_tibor_valuch_0.pdf)

difficult or impossible to obtain even the minimum quantity of clothing out of their own resources<sup>8</sup>.

Hungarian society underwent a thorough process of restratification between the late 1980s and mid-1990s. During the process, possession or absence of property capable of yielding an income gained a decisive role, as did entrepreneurship, convertible skills and capital in the form of personal connections. This social restratification accelerated the increase in income inequalities and altered the system of income distribution. These developments are apparent in daily life, in the changes in the structure of daily activity and the use of time, and in the broad transformation of the structure of spending and consumption by households. All those historical details mentioned above, had a deep and fundamental effect on our traditions and heritage in Hungary. All the historical events left shifts on the culture, language, customs and the mindset.

## Architecture

The Hungarian architecture has developed through the confluence of different historical events, various ideologies, diverse cultures that are reflected in it. Thus, the architecture creates an integral part of the Hungarian cultural heritage. For instance, traditional folk architecture is a "non-renewable (cultural) resource". The architectural culture of the Hungarian landscape and, in a broader sense, the values of traditional rural-agricultural lifestyle are practically only preserved as buildings and, in exceptional cases, as ensembles of buildings and parts of settlements that have been placed under different types of protection. The same applies to an amazing variety of building and construction methods, typical to certain regions and ethnic groups.

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<sup>8</sup> Kapitány, Ágnes, and Gábor Kapitány 2000, Szegénység–gazdagság (presztízsjelek változásai) a '90-es években (Poverty–wealth [changes in signs of prestige] in the 1990s). In: Látható és láthatatlan világok az ezredfordulón (Visible and invisible worlds at the turn of the millennium). Budapest: Új Mandátum



Source: Wikipedia

The origin of the Hungarian folk architecture goes several centuries back. It is an embodiment of a clear and a permanent interaction of cultures of the people in the region. In its structural bases and embellishments the stylistical characteristics of „*grand art*” architectural style may be recognised. The folk architectural relics of the Carpathian Basin, reflect in a special manner the ingenuity of their creators (people and communities) that is refined by their collective experience of the challenges of nature and society. They are, therefore, an outstanding value of this genre of heritage not only due to their physical reality but also due to the lessons and stories they convey to the consecutive generations.<sup>9</sup>

## Literature.

In earliest times, the Hungarian language was written in a runic-like script (Hungarian: Rovásírás). The country switched to the Latin alphabet after being Christianized under the reign of Stephen I of Hungary (1000–1038). There are no existing documents from before the 11th century. The oldest written record in Hungarian is a fragment in the

<sup>9</sup> <https://whc.unesco.org/en/tentativelists/6264/>

Establishing charter of the abbey of Tihany (1055) which, while mostly written in Latin, contains several Hungarian terms, among them the words feheruuaru rea meneh hodu utu rea, "up the military road to Fehérvár". The oldest complete text is the Funeral Sermon and Prayer (Halotti beszéd és könyörgés) (1192–1195), a translation of a Latin sermon. The oldest poem is the Old Hungarian Laments of Mary (Ómagyar Mária-síralom), also a translation from Latin, albeit a flawed one, from the 13th century. It is also the oldest surviving Uralic poem.

Among the first chronicles of Hungarian history were *Gesta Hungarorum* ("Deeds of the Hungarians") by the unknown author usually called Anonymus, and *Gesta Hunnorum et Hungarorum* ("Deeds of the Huns and the Hungarians") by Simon Kézai, both written in Latin. These chronicles are a blend of history and legends, so they are not always historically accurate. Another chronicle is the *Képes krónika* (Illustrated Chronicle), which was written for Louis the Great.

Renaissance literature flourished under the reign of king Matthias Corvinus (1458–1490). Janus Pannonius—even though he wrote in Latin—is considered one of the most important writers in Hungarian literature; he was also the only significant Hungarian Humanist poet of the period. The first printing house was founded during Matthias' reign by András Hess in Buda. The first book printed in Hungary was the *Chronica Hungarorum*. Matthias Corvinus' library, the *Bibliotheca Corviniana*, was among Europe's greatest collections of secular historical chronicles and philosophical and scientific works in the 15th century. In 1489, Bartolomeo della Fonte of Florence wrote that Lorenzo de Medici had founded his own Greek-Latin library after being inspired by the example of the Hungarian king. Matthias Corvinus' library is now part of UNESCO World Heritage. Two other important figures of the Hungarian Renaissance are poets Bálint Balassi and Sebestyén Tinódi Lantos.

The most important poets of the period following the reign of King Matthias were Bálint Balassi (1554–1594) and Miklós Zrínyi (1620–1664). Balassi's poetry, reflecting medieval influences, can be divided into three groups: love poems, war poems, and religious poems. Zrínyi's most significant work, the epic *Szigeti veszedelem* ("Peril of Sziget", 1648–49) is written in a fashion similar to the Iliad. In the poem Zrínyi recounts the heroic Battle of Szigetvár where his great-grandfather died while defending the

castle of Szigetvár. Among religious works, the most important is the Bible translation by Gáspár Károli, the Protestant pastor of Gönc, which was completed in 1590. This translation is called the Bible of Vizsoly after the town where it was first published. (See Hungarian Bible translations for more details.)



Source: Participant private file

The Hungarian enlightenment followed about fifty years after the Western European enlightenment, reaching Hungary through Vienna. The first writers of the Hungarian enlightenment were, among others, Maria Theresa's bodyguards György Bessenyei and János Batsányi. The greatest poets of this period were Mihály Csokonai Vitéz and Dániel Berzsenyi. The enlightenment prompted a reform of the Hungarian language. The greatest figure in this reform was Ferenc Kazinczy. Beginning at that time, Hungarian became useful for scientific writing, and many words were coined to name new inventions.

Hungarian literature has recently gained renown outside the borders of Hungary, mostly through German, French and English translations. Some modern Hungarian authors

have become popular in Germany and Italy, especially Sándor Márai, Péter Esterházy, Péter Nádas, and Imre Kertész. Kertész is a contemporary Jewish writer and Holocaust survivor who won the Nobel Prize for literature in 2002.

## Cuisine

Traditional dishes such as the world-famous Goulash (gulyás stew or gulyásleves soup) are popular. Dishes are often flavoured with paprika (ground red peppers), a Hungarian innovation.[10] Thick, heavy Hungarian sour cream called tejföl is often used to soften the dish's flavour. The famous Hungarian hot river fish soup called Fisherman's soup or halászlé is usually a rich mixture of several kinds of poached fish.



Source: Participant private file

Other dishes include chicken paprikash, foie gras made of goose liver, pörkölt stew, vadas (game stew with vegetable gravy and dumplings), trout with almonds or salty and

sweet dumplings, and túrós csusza, (dumplings with fresh quark cheese and thick sour cream). Desserts include the iconic Dobos Cake, Strudel (rétes), filled with apple, cherry, poppy seeds or cheese, Gundel pancake, plum dumplings (szilvás gombóc), somlói dumplings, dessert soups like chilled sour cherry soup, and sweet chestnut puree (gesztenyepüré) (cooked chestnuts mashed with sugar and rum, split into crumbs, and topped with whipped cream). Perec and kifli are widely popular pastries.



Source: Participant private file

The csárda is the most distinctive type of Hungarian inn, an old-style tavern offering traditional cuisine and beverages. Borozó usually denotes a cozy old-fashioned wine tavern, pince is a beer or wine cellar, and a söröző is a pub offering draught beer and sometimes meals. The bisztró is an inexpensive restaurant often with self-service. The büfé is the cheapest place, although one may have to eat standing at a counter. Pastries, cake, and coffee are served at a cukrászda, while an eszpresszó is a cafeteria.

## Spa Culture

Hungary is a land of thermal water. A passion for spa culture and Hungarian history have been connected from the very beginning. It has been shown that Hungarian spa culture is multicultural. The basis of this claim is architecture: Hungarian spas feature Roman, Greek, Turkish, and northern country architectural elements. Due to an

advantageous geographical location, thermal water can be found with good quality and in great quantities on over 80% of Hungary's territory.

The Romans heralded the first age of the spa in Hungary; remains of their bath complexes are still to be seen in Óbuda. The spa culture was revived during the Turkish Invasion; the Turks used the thermal springs of Buda for the construction of a number of bathhouses, some of which are still functioning (such as Király Baths and Rudas Baths). In the 19th century, advances in deep drilling and medical science provided the springboard for a further leap in bathing culture. Grand spas such as Gellért Baths, Lukács Baths, Margaret Island, and Széchenyi Medicinal Bath are a reflection of this resurgence in popularity. About 1,500 thermal springs can be found in Hungary. About half of these are used for bathing. The spa culture has a history of nearly 2,000 years in Budapest. Budapest has the richest supply of thermal water among the capitals of the world. There are about 450 public baths in Hungary. Nowadays the trend shows that bath operators are modernizing their facilities and expanding the services offered. A total of 50 of the 160 public baths are qualified as spas throughout the country. Services are offered for healing purposes. These spas provide every type of balneal and physical therapy.



Source: Wikipedia

## Folk Dance

There are various Folk Dance types that Hungarian people have. .

For example:

Ugrós (Jumping dances): Old style dances dating back to the Middle Ages. Solo or couple dances accompanied by old style music, shepherd and other solo man's dances from Transylvania, and marching dances along with remnants of medieval weapon dances belong in this group.

Karikázó: a circle dance performed by only women, and accompanied by singing of folksongs.

Csárdás: New style dances developed in the 18th and 19th centuries, is the Hungarian name for the national dances, with Hungarian embroidered costumes and energetic music. From the men's intricate bootslapping dances to the ancient women's circle dances, Csárdás demonstrates the infectious exuberance of the Hungarian folk dancing still celebrated in the villages.

Verbunkos: a solo man's dance evolved from the recruiting performances of the Austro-Hungarian army.

The Legényes: It is a men's solo dance done by the ethnic Hungarian people living in the Kalotaszeg region of Transylvania. Although usually danced by young men, it can be also danced by older men. The dance is performed freestyle usually by one dancer at a time in front of the band. Women participate in the dance by standing in lines to the side and sing/shout verses while the men dance. Each lad does a number of points (dance phrases) typically 4 to 8 without repetition. Each point consists of 4 parts, each lasting 4 counts. The first part is usually the same for everyone (there are only a few variations).

Hungarian Embroidery.

It was in the beginning of the 18th century that the present style of Hungarian folk art took shape, incorporating both Renaissance and Baroque elements, depending on the area, as well as Persian Sassanide influences. Flowers and leaves, sometimes a bird or a

spiral ornament, are the principal decorative themes. The most frequent ornament is a flower with a centerpiece resembling the eye of a peacock's feather.

Nearly all the manifestations of folk art practiced elsewhere in Europe, also flourished among the Magyar peasantry at one time or another, their ceramics and textile being the most highly developed of all.



Source: Wikipedia

The finest achievements in their textile arts are the embroideries which vary from region to region. Those of Kalotaszeg in Transylvania are charming products of Oriental design, sewn chiefly in a single color - red, blue, or black. Soft in line, the embroideries are applied on altar cloths, pillow cases and sheets.

In Hungary, proper Sárköz (a historical area in Tolna) in Transdanubia and the Matyóföld in the Great Hungarian Plain produce the finest embroideries. In the Sárköz region, the women's caps show black and white designs as delicate as lace and give evidence of the people's wonderfully subtle artistic feeling. The embroidery motifs applied to women's wear have also been transposed to tablecloths and runners suitable for modern use as wall decorations.

## Easter

At Easter, boys sprinkle girls with perfume while citing one of the funny little poems written for these occasions. According to the tradition, women who are not 'watered' will fade away – boys couldn't let that happen, could they? In old times, it used to be a bucket of cold water, however today it's a tamer version that's in use. Part of the Easter celebrations (and a favourite among kids) is the painting of eggs. In some regions egg-painting developed into an art form of its own, with local motifs scratched into and embroidered onto the egg – and guess what, sometimes eggs are even adorned with tiny horse shoes.



Source: Participant private file

## Weddings

Weddings in Hungary have their own choreography and traditions as well, of course. The wedding procession is particularly important and is usually followed by the whole village. The bridal dance is supposed to ensure the young couple's financial stability – guests have to pay to take the bride to dance. Breaking glasses will drive bad ghosts away, and by cleaning up the mess together the young couple can demonstrate how well they can cooperate. Oh, and don't be surprised if the bride gets stolen. The young

husband has to perform some tasks to get her back... And believe it or not, there is no other event in Hungary where more pálinka is drank than a wedding.



Source: Participant private file

## Busójárás Festival

In many countries, people celebrate the end of cold and grey winter days with a series of carnival celebrations. In the Southern region of Hungary, in the town of Mohács, people celebrate the carnivals in a unique, traditional way. This is the popular Busó Walking. This celebration features a parade where people wear unique wooden masks and dress up in flamboyant, traditional costumes.

Hungarian Festival named Mohacsi Busójárás

(Hungarian, meaning "Busó-walking") is an annual celebration of the Šokci living in the town of Mohács, Hungary,

The celebration features Busós (people wearing traditional masks) and includes folk music, masquerading, parades and dancing.

The festival is celebrated to scare away winter and welcome a warm and fertile spring. Busójárás lasts six days, usually during February. It starts on a Thursday, followed by the Kisfarsang carnival on Friday, with the biggest celebration, Farsang vasárnap on the

seventh Sunday before Easter Sunday. The celebration then ends with Farsangtemetés on the following Tuesday.

There are mask-making events, competitions for children's costumes and numerous stalls selling food and drink. On Shrove Tuesday there's even a bonfire where the Farsang coffin is set alight – the coffin symbolising winter and, therefore, its end giving way to spring.

These traditional festivities have been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity of the UNESCO in 2009.



Source: Participant private file

## Festival of Paprika

Hungarians sure do love their Paprika. In fact, they love it so much that they have dedicated an entire festival to it! The love for Paprika, combined with the love for traditional folk art and the aim to preserve it, the festival honors the traditional forms of art and celebrates the spice using fun events like cooking competitions, paprika, and wine tastings, and much more. This is a really fun festival with lots of exciting events and good food, and if you are in the area, do try to attend the crazy celebrations.



Source: Participant private file

### The Lavender festival

The Lavender festival in Hungary, which is situated across a beautiful landscape of lavender fields, is celebrated in honor of the bloom of the beautiful flower. It is a magical time when the scent of the flower fills the air and the green fields are suddenly filled with a beautiful shade of purple all around. A part of the celebrations includes a flower show and a folk art event celebration as well.



Source: Participant private file

## Festival Of Folk Arts

This festival, which is held annually in the month of August, is conducted to celebrate the local folk talent of the Hungarian people and has participants from across the country, along with a few international guest appearances, showcasing their crafts. Apart from these performances, there are also numerous workshops for arts and crafts conducted at the festival and a number of food stalls selling tasty snacks, and the local favorite palinka to drink. This is a great opportunity to learn about the folk arts of native Hungarians and definitely an event that's not to be missed!



Source: Participant private file

## Cultural diversity in Hungary

The population of Hungary is diverse. There are 13 minorities in total. Each minority group has its own background, tradition, customs which certainly affected the Hungarian culture and became part of it. The most significant tolerance issues in Hungary today are related to the situation of the Roma. The other minorities / nationalities have been treated differently from other groups by historical and social

reasons. At present, Roma are the target of the most intense xenophobia, prejudice, and racism in Hungary. Historically, Jewish minorities were seen as the primary target, now it's the Roma who fill this role.

## **The Fasching**

Fasching is the Roman Catholic Shrovetide carnival as celebrated in German-speaking countries. There are many regional differences concerning the name, duration, and activities of the carnival. It is known as Fasching in Bavaria and Austria, Fosnat in Franconia, Fasnet in Swabia, Fastnacht in Mainz and its environs, and Karneval in Cologne and the Rhineland.

The Fasching – The prevalent name of the carnival in the Southern Germany, Bavarian and Austrian countryside.

The highlight of the carnival of the Hungarian Germans is the last three days before Ash Wednesday, from Carnival Sunday until the Tuesday of the Feast. The adults dress up nicely and visit friends and families. Every single evening of the three days multiple balls are usually organised with a plenty of food, drinks that last until the morning. The carnival dance previously linked to the belief that the higher you jump while dancing, the higher the hemp will grow next year, is performed during the last day.

Popular carnival food is the stuffed cabbage with ham.

The popular food of the Fasching season is the carneval cake donut ( Kreppl, Kropf ) Faschingkrapfen is traditionally stuffed with jam. It is a very light and a big donut that you just can not resist to eat more and more.

## **Roma tradition and culture at a national level**

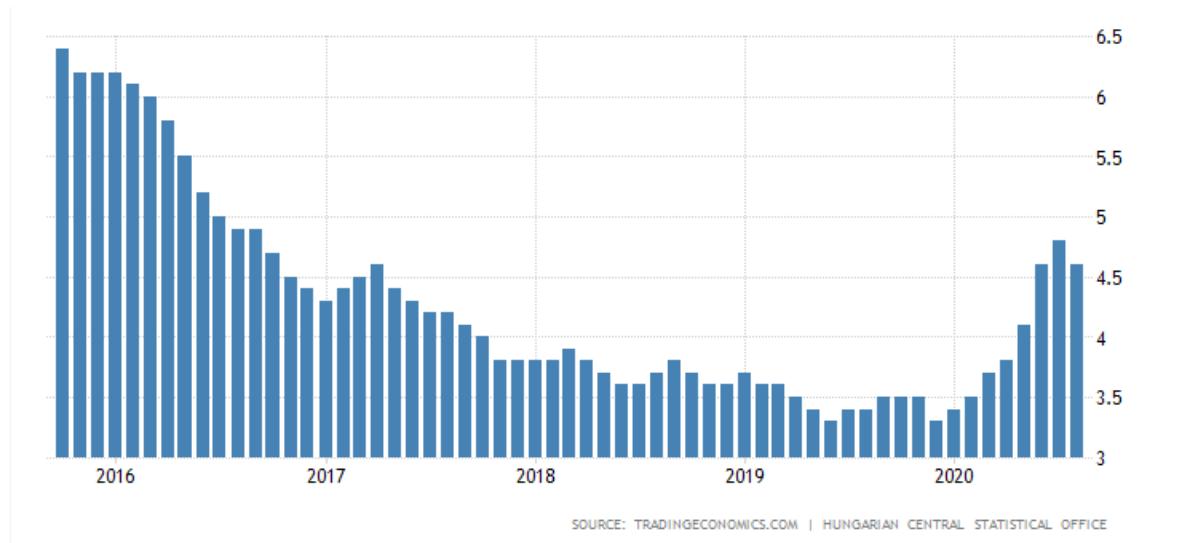
The words of the world-famous Hungarian painter of "Gypsy" origin fit the 100-member Hungarian Gypsy Orchestra perfectly! The name of the Hungarian Heritage Award-winning 100-member Gypsy Orchestra and its performance so far are deservedly preserved by the Golden Book and the Invisible Museum of the Hungarian Spirit. The world-famous ensemble, born 30 years ago, is a classical symphony orchestra, a unique musical formation in the world. The traditional artistic activity of the 100-member Gypsy Orchestra is invaluable, it has no match in the world. In addition to classical music, including Liszt, Bartók, Kodály, Hubay, Erkel, Brahms, Tchaikovsky, Sarasate,

Strauss, they play traditional Hungarian gypsy music, Hungarian songs and folk songs .

The formation of the band was inspired by a sad event in April 1985. For the funeral of the then primate king, according to tradition, hundreds of musicians gathered from several cities in the country. According to an old Gypsy custom, the unforgettable musician and songwriter accompanied him to his final journey with music id. Sándor Járóka. Many of those present thought that it was not just such a painful event that should bring together outstanding musicians. It was stated that there was a need for an organized large-scale concert-capable band that would fill the intellectual space that had existed for several years.

After that, the founders - László Berki, Tivadar Mészáros, Lajos Boross - set out to implement the plan. After several months of successful preparation, the "Budapest Gypsy Orchestra National Cultural Association" was formed on November 2, 1985 under its official name, only later it became "christened" by the musicians, and since then the world-famous 100-member Gypsy Orchestra. During his concerts in Budapest, György Cziffra, a world-famous Hungarian pianist of Roma origin, also visited the band's rehearsals several times - later he became the permanent honorary president of the Association. His words of appreciation gave the band great hope and confidence. On March 22, 1986, within the framework of the Budapest Spring Festival, the introductory concert took place in front of a full house in the Pátria Hall of the new Budapest Congress Center. The 100-member Gypsy Orchestra set out to conquer the world and spread the reputation of Hungarian and Gypsy culture around the world.

## The Unemployment Rate in Hungary



Actual	Previous	Highest	Lowest	Dates	Unit	Frequency
4.60	4.80	11.80	3.30	1999 - 2020	percent	Monthly

The unemployment rate in Hungary increased to 4.6 percent in August of 2020 from 3.4 percent a year earlier, mainly reflecting the consequences of the coronavirus pandemic. The number of unemployed went up to 214.4 thousand from 156.9 thousand. Female unemployment was higher and growing faster than male unemployment: the number of unemployed women went up to 105 thousand and the unemployment rate to 5 percent. Among men aged 15–74, the number of unemployed increased to 109 thousand, and the unemployment rate to 4.2 percent. The <sup>10</sup>the average duration of unemployment was 9.8 months and 25.9 percent of unemployed people had been looking for a job for one year or more.<sup>11</sup>

<sup>10</sup>

<sup>11</sup> <https://tradingeconomics.com/hungary/youth-unemployment-rate>

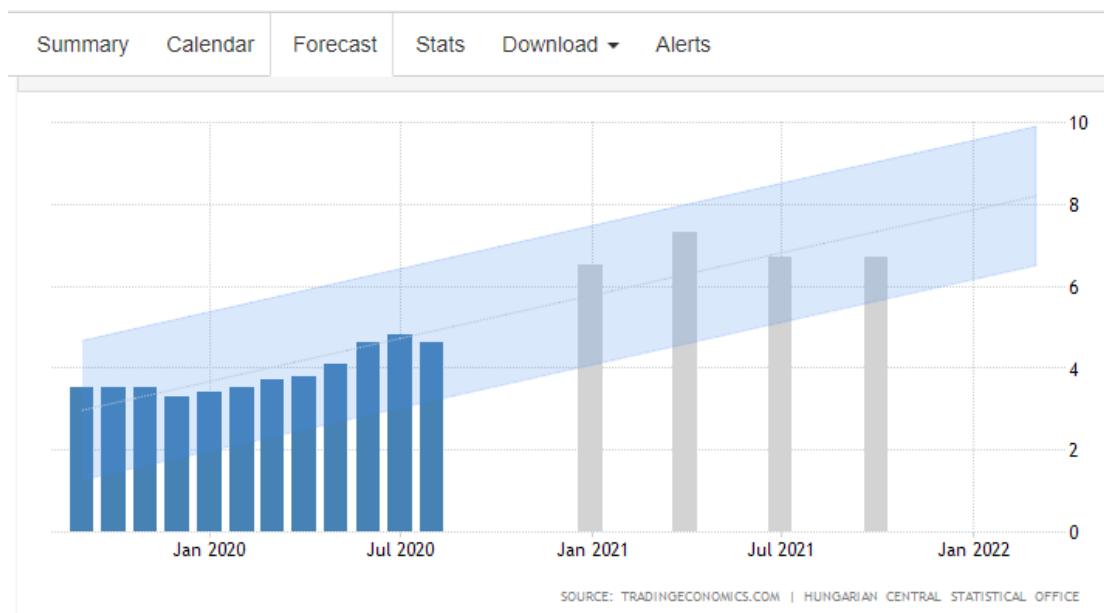
## Youth Unemployment Rate



Actual	Previous	Highest	Lowest	Dates	Unit	Frequency
14.10	15.20	29.30	9.60	1996 - 2020	percent	Monthly SA

The Youth unemployment rate can be seen as rising from its lowest point 9.60 in 2018 to the highest point in a 5 year span - 16 points rate that was shown in 2020. This trend largely occurred due to the latest pandemic COVID-19 which induced the Hungarian authorities to announce a nationwide curfew. Subsequently, majority of local shops, small and medium businesses and enterprises were shut down, leaving thousands of Youths (people aged 15-24) unemployed. Many people of that age freshly graduated either from High Schools, Colleges or Universities, but the economic recession and increasing unemployment rates in Hungary induced young people to wait until the recovery or to employ themselves at informal temporary online jobs. Unemployment rate in the area of crafts and related jobs (folk design, craftsmanship, etc).

## Unemployment Rate Forecast Hungary



As can be seen from the chart above, the unemployment Rate in Hungary is expected to be 6.20 percent by the end of this quarter, according to Trading Economics global macro models. Looking forward, the unemployment rate in Hungary is estimated to be increasing. This is largely due to unstable economic situation as the cause of the global pandemic. The recovery is expected to happen gradually in the next 10-20 years.

## Conclusion

For us Hungarian Cultural Heritage is not only remnants of the past, but also it is a treasure that we have to preserve. It is a driving force of the Hungarian Identity, it is a muse of the current and future creators, it is a bonding tie of the nation, it is a source of pride and lessons.

Moreover, it can be a source of employment for the current generation, thus, enabling us to preserve and pass on the cultural heritage that we have inherited.

### **1.3.4 Culture in Turkey**



#### **Introduction**

Natural and cultural heritage are all immovable assets related to science, culture, religion and fine arts belonging to prehistoric and historical periods, aboveground, underground or underwater.<sup>12</sup> Anatolia and Thrace, which have been at the point of unification and conflict of various cultures and civilizations throughout history and which still maintain this feature, carry the cultural heritage left by many peoples. At the roots of this heritage within the borders of our country are ancient Anatolian cultures (Hittite, Lycia, Caria, Phrygian), Mediterranean and Aegean cultures (such as Mycenaean, Hellen, Roman, Byzantine), Central Asia, Iran, Arab influences, and Seljuk and Ottoman sources. In light of this information, it can be obviously said that Turkey's cultural heritage in terms of wealth in the world cannot be denied.

The protection of cultural heritage in Turkey is under the responsibility of Culture and Tourism Ministry. In this context, the ministry conducts both national and international studies. Considering cultural heritage under two separate titles as tangible and intangible heritage, cultural heritage conservation efforts are organized in this direction. The Ministry of Culture and Tourism conducts studies such as research, cataloging and preservation of cultural heritage at the local level. In addition, it carries out cultural heritage conservation studies in the international arena with studies such as INDICATE Project and RICHES Project. Moreover, Turkey signed UNESCO Convention on The Conservation of the World Cultural and Natural Heritage in 1982.

#### ***Ethnicity and Language***

Turks, Kurds and a small number of Arabs and Circassians generally live in the Eastern Anatolia Region. In some provinces Turks are in the majority, in some provinces Kurds are in the majority. Turkish, Kurdish, Arabic and Zaza languages are spoken in the region.

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<sup>12</sup>[www.ktb.gov.tr](http://www.ktb.gov.tr)

## Cultural Life, Traditions, Customs<sup>13</sup>

**Birth:** It is necessary to pay attention to the pregnant woman's food. Because the meals eaten during pregnancy are customary. It is not necessary to take it to a health institution or to call a midwife during birth. Kuymak is fed to the woman who gives birth. After the birth, the father gives a tip, especially to those who report a boy. Relatives and neighbors bring a gift to the newborn child. Children who are not forty are not shown much when they come and go. The newborn child is not left alone for forty days.

**Circumcision:** There is a widespread opinion that boys should be circumcised in a play age without knowing themselves. The family wants the person to keep the kirve to be a numbered and wealthy person. Kirvellik is important in the province and is in the relative class. Because kirve is the friend of kirv, they run for each other's good.

**Death:** News of death becomes sad and spreads quickly in the province, as in every part of Anatolia. Subject neighbors, relatives and relatives immediately rush to help. Everyone tries to help the dead house or the dead owner, depending on their situation and the work they can do.

**Marriage:** Marriage, engagement and circumcision weddings are the main elements that add color to social life. Young people are married at a very early age. Girls getting married at the age of 13-14 are very common. Some time after the engagement, a group of men close to the groom give the bride's money to the father of the girl and ask him for permission for the wedding. When the bride comes to the boy's house, the groom and his friends, who are waiting on the roof, throw money, sugar and fruit on the bride's head. As the bride enters the door, she breaks a plate placed under the pillow. Then the fun starts until the evening. Before entering reality, his son-in-law slaps the "Groomsman" waiting at the door.

**Bride Price:** It is seen that the old customs are replaced by new value judgments in our community, which has been rapidly developing and changing in this square. The bride price, which is a social wound in our society, has been partially removed.

**Funeral Ceremonies:** Three days of condolence following the removal of the funeral. This period is even longer in the villages. The relatives of the funeral do not go to work during this period. They welcome those who come from the environment to give their condolences.

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<sup>13</sup><https://www.ktb.gov.tr/>

Those who come to the funeral home for condolences (condolences) bring gifts such as tea sugar, flour and oil with them depending on their financial situation.

**Henna Night:** It is a night held one day before the wedding night. Tonight is held separately at the girls' house and the boys' house. One of the most important persons of the henna night, the best man is the guardian of the groom and his servant.

**Festivals:** In the East, holidays continue around a very important tradition of traditions. What matters here is respect for the dead, respect for the elders, absolute devotion to the traditions and peace, and brotherhood being celebrated with deep ecstasy. Festive traditions;

- Collecting Candy.
- Reconciling the Cuts.
- Relatives visit.
- Making Special Desserts for the Festival.
- Performing the Eid Prayer.
- Making a Cemetery Visit.
- Eating Maaile Bayram Meal.
- Providing Financial Aid.

## **Characteristics of Folk Literature**

- Poems are often sung accompanied by saz. The minstrels who say poems according to the situation do not make any preparations for their poems. That is why a deep meaning and a perfect form are not seen in his poems.
- Although there are people who write poems with the measure of prosody, the main measure is the syllable measure.
- Generally, patterns of syllables: 7, 8 and 11 are used.
- In poems, there are some verbal arts.
- Poetry and music are intertwined.
- More developed in the field of poetry, examples of prose remained in the background.
- The verse unit is four. However, it is rarely seen in folk songs and lullabies in triple or quintet.
- Its language is folk language. It cannot be said that this language is pure Turkish, but words that did not belong to the public were not used.

- Since poems are spoken unprepared, more half rhyme and redif are used.
- Mani, running, varsag, epic, etc. used.
- As a subject, emotional issues such as love, death, longing, separation, love of nature, bravery and time are discussed in the literature of minstrelsy. The subject in tekke literature is religion and mysticism.
- A concreteness resulting from being in touch with nature is dominant in discourse.
- Life stories and poems of folk poets meet in works called cönk.

## **Types of Turkish Folk Literature**

- 1) Anonymous Folk Literature: It consists of products that are not known to be said or that are considered to be common property of the people. It is the continuation of the oral literature tradition. Mâni, Lullaby, Folk Song, Requiem, Proverb, Idiom, Rhyme, Riddle, Anecdote, Folk story
- 2) Aşık Literature: It is the distinction between folk literature that developed after the 15th century and survived until today. It consists of poems put forward by folk poets called Aşık. These oral products are collected in manuscript books called cönk. Folk poets are generally illiterate and play and sing their poems accompanied by saz. Running (Types of running: Beautification, Petrifying, Coaching and Lamentation), Semai, Varsağı, Epic
- 3) Tekke and Sufism Literature: It is the literature that emerged to spread the life that this mindset requires with its religious and mystical mindset. The basis of this literature is love of God and thought of the body of Vahdet. Hymn, Breath, Speech, Patrol, Sathiye
- 4) Prose: The stories of Turkish folk literature in the field of prose are grouped in 3 groups as Turkish, Arabic and Iranian-Indian. Turkish origin stories include adventure-heroic stories such as Dede Korkut, Köroğlu, Danişmendname, stories developed around the life stories of lovers such as Kerem and Aslı, AşıkGarip, Karacaoğlan and İsmigan Sultan, Emrah and SelvihanFurkan and Gülçin. Little stories called ode in Eastern Anatolia, Bozlaklar in Southern Anatolia, storytelling stories, etc.

## **Folk Dances**

There are dances that are played only by men or only women, as well as those that are played both by men and women. Those who play the halay wear local clothing according to

the characteristics of the region. Generally, men's pouch, writing, workshop, shawl, sash, çepken, shirt, baggy trouser or sandals; On the other hand, women wear fez, head scarf, three skirts, shalwar, girdle, sandals or yemeni.

### **The Most Widespread Eastern Anatolia Region Folk Dances**

- Bar
- Tinder in Tea
- Halay
- Eastern Anatolia Region Folk Dances Special for Erzincan Region
- Other Eastern Anatolia Region Folk Dances Unique to Erzurum Region
- Eastern Anatolia Region Folk Dances Special for Elazig Region
- Eastern Anatolia Region Folk Dances Special to Muş Region

### ***Folk Music<sup>14</sup>***

When it comes to folk music in the Eastern Anatolia Region, "bar" and "halay" plays come to mind. Divani, strange, rough and kerem songs are common. The genres such as Summani, KeremAgzi, Harput Dialect, Divanes etc. are voiced. Folk instruments performed in the region are baglama, kaval, def, tulum, mey, clarinet and accordion. Baglama or saz is a type of stringed veneer instrument commonly used in Turkish Folk Music. It is played with plectrum or fingers according to the technique used. The technique of playing with the fingers is called a chapel and tattoo. Generally, it has a total of 7 wires, two steel and one brace at the bottom, two steel in the middle and one steel and one brace at the top. It is played with Tezene<sup>15</sup>.

### **Mouth Features in Long Air Types**

- Roughts and Eastern-South Eastern Anatolian Dialects
- Bozlaklar and Central Anatolian Dialects
- Yeasts and Harput Dialect
- Barak Weather and Antep Barak Mouth
- Malatya Arguvan Dialect

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<sup>14</sup><https://aregem.ktb.gov.tr/TR-134465/geleneksel-turk-halk-muziginde-agizlar.html>

<sup>15</sup><https://www.anadolu.edu.tr/akademik/fakulteler/ders/99258/turk-halk-muzigi/ders-icerik>

## ***Traditional Crafts***

Handicrafts have emerged in order to meet the needs of people depending on the conditions of nature since human existence. Later, handicrafts, which developed and changed according to environmental conditions, became traditional in a way that reflects the emotions, artistic tastes and cultural characteristics of the society in which they emerged. It is important in terms of being tourism values that shed light on our future and enable us to connect with our past as documents witnessing the era in which they were produced. Traditional handicrafts, which are in the position of cultural heritage that can be preserved and marketed within the scope of cultural tourism, are a valuable tool for the development of a region<sup>16</sup>.

Types of Traditional Crafts<sup>17</sup>:

- Copper work,
- Needle Lace,
- Carpet weaving,
- Saddle business,
- Yemeniism,
- Kilim making,
- Weaving,
- Pottery,
- Relief.

**a) Crafts woven on hand looms<sup>18</sup>:**

- Gej (Local Fabric)
- Prayer Rug and Saddlebag
- dear
- Aba
- Bitlis Belt

**b) Crafts Weaved on Weaving Looms:**

- Carpet weaving

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<sup>16</sup><https://dergipark.org.tr/tr/download/article-file/313613>

<sup>17</sup><https://www.kulturportali.gov.tr/mrepo/eKitap/eb-SomutOlmayanKulturelMirasinKorumaYaklasimlariBaglamindaGelenekselElSanatlari/10/>

<sup>18</sup><https://bitlis.ktb.gov.tr/TR-56213/el-sanatlari.html>

- Kilim Making

**c) Local Shoes Are Beautiful**

**d) Earthenware (Pottery)**

**e) Needle and Bead Lace**

**f) Stone Working**

**g) Walking Stick**

#### ***Faith Structure and Places of Visit***

Every individual traveling between birth and death has tried to understand the secrets of life throughout human history and is often attached to one of their belief systems. For this reason, religion is one of the important social events that have an important place in the life of societies. Especially people belonging to heavenly religions have dispersed to various parts of the world in order to spread their beliefs and left permanent marks in these places.

When we look at the cultural landscape of Anatolia, the places related to the living quarters of the prophets or prophets whose names are mentioned in both the Torah and the Bible and the Quran stand out abundantly. Especially, Southeastern Anatolia and Eastern Anatolia, which are the gateways to Mesopotamia, are the first of the Jews and the apostles of the Early Christian period, the companions who migrated to Anatolia as a result of the Karbala event has become a living space. For the reasons stated, they are geographical regions that have been home to many personalities respected by the members of the three heavenly religions. The living areas of many religious leaders in Anatolia are known by the public, their graves or positions are protected and they are referred to as respected places.

There are a lot of temples, churches and monasteries belonging to the Urartians and Armenians in Van. Most of these structures, which shed light on different times of the city, were destroyed and faced with the danger of extinction. The first of the important brand values that can be evaluated in terms of faith tourism in the city is Akdamar Church located on Akdamar Island.

There are important works from the Principalities, Seljuk and Ottoman periods that can be considered within the scope of faith tourism. Ulu Mosque, Kaya Çelebi Mosque, Süleyman Han Mosque, İzzeddinŞir Mosque, Hamurkesen Mosque and Red Mosque<sup>19</sup>.

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<sup>19</sup><https://dergipark.org.tr/tr/download/article-file/558089>

Mosques in Bitlis province generally belong to the Seljuk period. Ulu Mosque is one of the first three mosques built by Turks in Anatolia. Nuhîye Madrasa, Yusufîye and İhlâsiye Madrasas.

Although the churches of the Sassanid, Byzantine and Armenian periods in Muş are in ruins and unusable, they are visited by foreign tourists. Çengilli (Çanlı Church-Surp Garabet) Church, located in the center of Muş, is located in Şerâfettin Mountains. There is an inscription in Nestorian language on the Koçanis Konak Church in Hakkari<sup>20</sup>.

## HISTORICAL MONUMENTS

### **1) Anzavurtepe (Aznavurtepe) Mound, Ağrı**

Anzavurtepe Mound, located 2 kilometers northeast of the Patnos district of Ağrı, is popularly known as KotTepe. This mound, one of the most important ruins of the Urartu period, has a height of 300 meters. In Anzavurtepe Mound, which is known to be the oldest settlement in Ağrı, a palace, temple, platform, tombstones, a castle built with basalt stones, traces of walls surrounding the hill and building remains were found. The walls surrounding the mound were built by the Urartian King Menua, and the temple was built during the time of the Urartu King Ishpuini.

### **2) Giriktepe Höyükü, Ağrı**

Giriktepe Mound, known to be the center of the Urartians, is located in the Dere District, one kilometer south of the Patnos district of Ağrı. This mound, known to the locals as Değirmentepe, is unfortunately lowered today due to its destruction even though it is ten meters high. It was decided that Giriktepe Mound, like Anzavurtepe, will be used as a priority excavation area. During the excavations, a building resembling a palace and the remains of the walls surrounding this building were found on the top of the mound. It is thought that the palace on the hill was built during the period of Urartu King Menua or his son Argisti I.

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<sup>20</sup><https://www.kalkinmakutuphanesi.gov.tr/assets/upload/dosyalar/trb2-20b-c3-b61gesi-20turizm-20mevcut-20durum-20analizi.pdf>

### **3) Meya, Ağrı**

Meya Ancient City, also known as Meya (Günbildi) Caves, is located in Diyadin district of Ağrı. There are shelters, temples, places of worship and caves in this ancient city, which was built by carving the rocks in Günbülü Village. These caves, which are made of steep cliffs between eight and ten meters in size, were built to stay cool in summer and warm in winter. In addition, tandoori were built to survive in caves.

### **4) Harput, Elazığ**

The ancient city of Harput, which is like an open-air museum, is located in the Harput District in the northeast of Elazig. Included in the UNESCO Temporary List of Cultural Heritage in 2018, Harput's history dates back to the 20th century before Christ. Of course, the city, which has such a long history, has hosted many civilizations. Among them are Urartians, Medes, Persians, Byzantines, Sassanids, Mongols, Seljuks, Safavids and Ottomans. Castle, cave and religious buildings are among the places to be seen in Harput Ancient City, which is one of the most touristic places of Elazig. Harput Castle, which was built on a rectangular plan by the Urartians in the 8th century, consists of inner and outer castle sections. According to some rumors, milk was used instead of water in the mortar of the castle because there was water shortage when the castle was built. For this reason, Harput Castle is also known as "Milk Castle".

### **5) Altıntepe, Erzincan**

Altıntepe, located in the Üzümlü district of Erzincan, is an ancient city established in the Urartu Period. This hill, which is 60 meters above the plain level, hosted Byzantine and Ottoman civilizations. In the first period excavations, the Urartu Temple, the Apadana (a reception hall with columns in Persian architecture), the open-air temple, the underground stone-knitted chamber tombs, the city walls from the Urartian and Byzantine periods were found. Some of these historical artifacts are exhibited in Ankara Anatolian Civilizations Museum. In the second period excavations that are still ongoing, the Temple part was repaired. A large part of the city's sewage system was unearthed during the excavations. In these excavations, where the first European toilet stone was found, it was understood that the sewage system of the city was very developed.

### **6) Ani, Kars**

The Ancient City of Ani, which was accepted to the UNESCO World Heritage Temporary List in 2012, was included in the World Heritage List in 2016. This valuable historical city,

registered by UNESCO, is located within the boundaries of Ocaklı Village, approximately 42 kilometers from Kars city center. Ani ruins and ruins, is located to the west of the River Arpaçay forming a natural border between Turkey and Armenia. Known as the "City of Thousand and One Churches" or "City with Forty Gates" due to the large number of churches and chapels it has, the name of Ani was first mentioned in the historical records as a place belonging to Armenian beys in the 6th century. This ancient city has hosted many civilizations such as Bagratuni Armenians, Seljuks, Byzantine and Ottoman over the years. The most popular places to see in Ani, one of the most popular spots of the Eastern Express, are the Ani Cathedral, Surp Krikor Lusavoriç Church, SurpHripsime Monastery (Virgins Monastery), King Gagik Church, Lion Gate, Fire Temple, Menuçehr Mosque, Ani City Walls and Seljuk Caravanserai are coming. Known as the Ani Cathedral, the Church of Virgin Mary or the Great Cathedral is one of the most preserved structures in the city. The architect of this beautiful church is Architect Tridat, who repaired the dome of the Hagia Sophia Church in Istanbul. This cathedral, which has a Gothic architecture, fascinates people with its glory. While you're there, be sure to see the Menuçehr Mosque, which is thought to be the first Turkish mosque in Anatolia. Its 99-stepped minaret that has survived until today is really impressive. Red and black stones have been added to the city walls, which are made of beige basalt stone. Heraldic coats of arms, talismanic animals and various symbols adorn these walls, which were built for the defense of the city. Although it is nice to visit this magnificent city in all seasons, it is said to have a different taste in winter. The ancient ruins in the city, combined with the snow landscape, provide a great travel experience.

## **7) Arslantepe Höyük, Malatya**

Melid one of Turkey's largest mound is located in the district of Malatya BattalgaziOrduzu. This mound, which has a height of 30 meters, BC. The settlement was seen from the 5th thousand to the 11th century AD. The residential area with dimensions of 200 x 120 meters M. S. 5-6. Centuries it was used as a Roman Village and later as a Byzantine Necropolis. As a result of the excavations carried out in Arslantepe Mound, which is almost an Open Air Museum, M. Ö. A temple dating from 3600 - 3500 BC and BC. A palace dating from 3300-3000 years has been found. In addition, many seals and metal objects requiring mastery were unearthed during excavations. These valuable excavation findings prove that Arslantepe is a political, religious, commercial and cultural center. Among the places you can

visit in this impressive mound are the mudbrick walls up to two and a half meters tall, the temple, the warehouse and the administrative rooms.

### **8) Kayalıdere, Muş**

Kayalıdere Ancient City, also known as Urartu Castle and Urartu Rock Tomb, is located in the village of Kayalıdere in Varto district of Muş. King of Urartu II. This ancient city, thought to have been founded during the Sarduri period, was used as a military settlement at that time. Thanks to the excavations carried out in the region, a temple, a castle, a warehouse with wine cubes and a rock burial were unearthed. Bronze lion statue, lion-depicted arches, arrowheads and bronze pins found in the excavations are among the historical artifacts that attract attention.

### **9) Tushpa, Van**

Tushpa, which is still one of the oldest cities in the world, is located on the eastern shore of Lake Van. Founded by the King of Urartu Sarduri I, this city BC. It was the capital of the Urartians from the 9th century until its collapse. Archaeological excavations in Tuspa were carried out in Van Castle. Sarduri (Madır) Tower is located at the entrance to the castle. During the excavations, cuneiform inscriptions written in Assyrian language by King Sarduri I were found. Mother-Girl Open Air Shrine, Thousand Stairs, city walls carved into the Bedrock, Urartu kings Menua, I. Argishti and II. Sarduri's rock tombs are one of the must-see places in the castle. In addition, when the natural beauty of Lake Van combines with the historical texture of the castle, it creates a magnificent view at sunset. Do not leave Tuspa without seeing the Ulu Mosque from the Seljuk Period, which is among the ruins of the old Van city located in the south of the castle, and the Kaya Çelebi and Hüsrev Pasha Mosque belonging to the Ottoman Period.

## Youth unemployment in Turkey

The number of unemployed persons above the age of 15 and those children in Turkey decreased by 391 thousand persons compared to the same period last year October period in 2020 was 4 million 5 thousand people. Unemployment rate realized as 12.7% with 0.7 points decrease. Non-agricultural unemployment rate was 14.8% with 0.9 percentage point decrease. The number of employed people decreased by 896 thousand people to 27 million 447 thousand people in October 2020 compared to the same period of the previous year, and the employment rate was 43.6% with a 2.3 point decrease.



During this period, the number of employed people decreased by 242 thousand in the agricultural sector, 82 thousand in the industrial sector, 684 thousand in the service sector, and 110 thousand in the construction sector. Of the employed, 17.6% were in agriculture, 20.3% in industry, 6.4% in construction and 55.7% in services.

## Cultural heritage and unemployment

Integration of the young labor force, which is one of the most important resources that will contribute to the development and growth of a country, into the labor market is one of the most important issues for countries. Youth unemployment has a special place in terms of policies to be followed and its share in general unemployment. Understanding the basic elements of youth unemployment is of great importance in terms of developing policies to reduce youth unemployment and increasing the efficiency of the policies currently

implemented<sup>21</sup>. In order to prevent youth unemployment, the unemployment problem must be addressed at both national and regional levels.

Covidien-19 outbreak with Turkey and Europe in recent occupies an important place young people in the rising unemployment rate. Europe Statistics Office (Eurostat) by 2020 in June, due to outbreaks causing a profound impact on the global economy in the European Union general While the unemployment rate was 7.2 percent, it increased to 17 percent for the under 25 age group. October period of 2020, the unemployment rate in Turkey stood at 12.7% with a 0,7 percentage points decrease.

### **The Mediterranean Region**

The labor force participation rate in the Mediterranean region between 2008 - 2012 is above the average of Turkey. On the other hand, unemployment remains an important problem area in the region. The unemployment rate, which rose up to 22% during the crisis years, then declined to 10.6%. It can be said that the main reason for the decrease in unemployment is the decrease in the labor force participation rates rather than the provision of new employment.

Women, youth and people with disabilities are among the disadvantaged groups in the labor market. Although the aforementioned groups are “equal” before the law, they work without security in informal and low-wage jobs that can be called “bad jobs” in the labor market. Therefore, the current situation of disadvantaged groups in the labor market is important in terms of employment policies.

### **Marmara Region**

Marmara Region is Turkey's most populous region. In addition to industrial zones, it is a region with high tourism potential. Employment opportunities, although quite large, especially because of the population density in and around Istanbul, Turkey's highest unemployment rates are observed. Despite its sectoral diversity and economic size, the unemployment problem is getting worse every day in Istanbul, which is a center of attraction that has a young population and continues to receive immigration, which cannot create enough demand to meet the labor supply. According to Turkstat, unemployment in Istanbul,

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<sup>21</sup> Sönmez, F.D. 2018. Türkiye'de bölgesel işsizliğin belirleyicileri, *Marmara Üniversitesi İktisadi ve İdari Bilimler Dergisi*, 40(2), 297-318.

Turkey stood at 11.3%, while 9.2% in 2012. Turkey constitutes 22.6% of the unemployed population of 570 thousand unemployed people in general who live in Istanbul. When we look at the unemployment rates by age groups, the highest unemployment rate in Istanbul is observed in the 20-24 age group with 20%. This is in parallel with the overall rate of Turkey<sup>22</sup>.

### **The Black Sea Region**

The population growth rate in the region is above the increase in employment. Especially in the last 10 years, the employment rate in the region has been decreasing continuously. In 2019, the unemployment rate in the Black Sea increased by 3.7 percentage points to 9.9 percent from 6.2 percent, and the non-agricultural unemployment rate increased by 6.6 points from 9.9 percent to 16.5 percent. a, labor force participation rate increased by 1.7 percentage points from 54.6 percent to 56.3 percent<sup>23</sup>(TURKSTAT, 2020).

The young population in the Black Sea Region is high and this will increase the employment rate in the coming years. It is predicted that the active working age range, between the ages of 25-54, will constitute more than half of the total population<sup>24</sup>.

### **East and South east Anatolia Region**

TSI According to 2020 data, the Southeastern Anatolia region with the highest unemployment rate of 22.4 percent in Turkey. The main difference from other regions of Eastern and South Eastern Anatolia region of Turkey constitutes our most backward economy, and that complicates the integration of the internal market resulting from the economic structure of the soil structure. On the other hand, especially since the 1950s, while the development / industrialization process based on private capital accumulation gradually strengthens the integration of production with the market in regions other than Eastern Anatolia and Southeastern Anatolia regions, the relative modernization / development in Eastern Anatolia and Southeastern Anatolia regions is in the process of market integration. it caused a large workforce to remain idle. This unskilled, unqualified workforce that remained idle, migrated to more developed regions over time and joined the labor market from the

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<sup>22</sup>Kulaksız, Y. 2008. *Türkiye'de bölgesel gelişmişlik farkları, istihdam ve kurum hizmetlerinin çeşitlendirilmesi.* (Uzmanlık Tezi). Ankara.

<sup>23</sup> TURKSTAT, 2020.

<sup>24</sup>Kamacı, 2016

bottom, creating the labor supply of the informal sector in large cities - mostly in the slums<sup>25</sup>. Mardin, Batman, Şırnak, and Siirt regions are different from other regions and has the highest youth and general unemployment rates. This region is a region with low income and employment opportunities. When the country is considered in terms of both schooling rate and literacy rate, it ranks very low. Turkey's young population ratio every 3 young people in this region is above the average seems to be one of the unemployed.

### **Central Anatolia Region**

Central Anatolia Region, where the capital Ankara and is located in the middle of the region including Turkey. Economic activities in the region mostly focus on agriculture. Central Anatolia Region has an unemployment rate of 7.4% according to 2019 data. The working population in the region is predominantly employed in agriculture. In addition, employment is observed in industry, trade and financial institutions business lines.

### **Aegean Region**

Turkey's agriculture in the Aegean region covering the western coast and interior dating back to Anatolia, animal husbandry, beekeeping, fishing, mining, industry and tourism are the main economic activities. The existence of fertile plains in the region, abundant water resources and suitable climatic conditions make the region suitable for agriculture. The most touristic places of the country are located in this region. It is in the second place in the country in the field of industry. The high employment rate of women and the excess of industrial areas and areas suitable for agricultural work are important factors in the high employment rate of women.

## **Conclusions**

Mankind produces culture. This culture may differ depending on time and geographies, but culture and people cannot be conceptually separated from each other<sup>26</sup>. Culture, which is the sum of what people do, contains concrete and abstract aspects. People often do not even think that they are a part of a culture or that they perform some cultural actions during

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<sup>25</sup>Kamacı, 2016

<sup>26</sup>Özdemir, N. 2009. Kültür Ekonomisi ve Endüstrileri ile Kültürel Miras Yönetimi İlişkisi, *Milli Folklor Dergisi*, 21(84), 73-86.

their vital acts. What remains after a certain period of time after the actions constitute the legacy. Thus, cultural heritage can be defined as the survivors of human efforts, endeavors and productions from previous people. In every country, in every society, in short, cultural heritage transfer occurs where people are located<sup>27</sup>.

Tangible cultural heritage is also called physical or material cultural heritage. Monuments, buildings, sculptures, paintings or other portable or immovable objects fall into this group. Concrete cultural heritage can often be easily noticed by the public. For example, a careful glance will be enough for a person passing by a historical building to notice the unusualness in the architectural features and ornamentation of the building.

Intangible cultural heritage is spiritual and difficult to store. Turkey is given in the name of intangible cultural heritage to define this cultural heritage. Language, dances, business skills, talents, some traditional behaviors, handicrafts, food can be given as examples of this heritage, which is often overlooked and may be more difficult to perceive at first sight than concrete heritage.

Working in Turkey when examined in terms of cultural heritage and thematic analysis, it is understood that a rich potential. It is obvious that this cultural potential creates job opportunities in fields such as tourism, agriculture, gastronomy and arts.

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<sup>27</sup>Öter, Z. and Ünal, E. 2017. Somut olmayan kültürel mirasın Beypazarı turizm destinasyonunda yerel ekonomiye katkıları. *International Journal of Contemporary Tourism Research*, 26-37.

## 1.3.5 Culture in Spain



### Introduction

Spain is living, as well as lots of European countries, a very strong uprising of ultra-right movements and therefore of social polarization, where hate speech against the “different”, against diversity, is once again used to exclude, devalue, despise. This process is an element totally attached to culture in which a big part of the cultural heritage is threatened. Mass cultural production and its big machinery homogenizes and simplifies our cultures in order to support conductual patterns and marketing for a consuming society, where your way of consumption tied to your social class takes you closer to any person similar to you in any country around the world inside the unstoppable exercise of globalisation.

With this speech flourishing, our huge and diverse cultural heritage is endangered, as its recuperation and all the cultural diversity of the different regions or nations that form Spain is not being promoted, in favour of a vision of a much limited Spain in which only exists one nation, underestimating the different languages and where our history is being built for the benefit of a discriminatory and antidemocratic political speech in which the heritage of pre-romanesque nations, the Arabic nation or the Jew nation is not considered as important as it should be as it is part of our identities in this country.

In the last century in Spain, after 40 years of military dictatorship based on national catholicism, most of our cultural heritage was devalued. There was a big internal migration movement during the 60s and 70s from all territories to the industrial hotspots, making the country more heterogeneous and the cultural contact between populations happened strongly in the cities.

The social stereotypical imaginary of rural people being dumb, backward, ignorant, “country bumpkin”, was strongly spread by the media.

The main industrial areas were Madrid, Barcelona, Sevilla, Bilbao and Valencia. Rural areas started to depopulate, the state started to take out services such as health, education, infrastructures, etc., arguing it was difficult to cover the costs due to the lack of population. During the 90s, coinciding with the strong neoliberal movements, public enterprises started

to decrease and disappear substituted by private enterprises subcontracted by the government and local authorities to execute public services.

Culture is tied to settlers' habits within their specific territory, taking into consideration their climate conditions as well as their contact possibilities with other towns (many small towns were very isolated), their capacity to adapt and exploitation of their natural resources.

Spain, thanks to the big natural diversity, developed a very rich and diverse cultural heritage which is now fatally wounded. Wisdom transmission is being interrupted each generation. Most of the efforts made by official institutions to generate knowledge investigating and recuperating cultural heritage are made through the eye of outsiders, with a colonialist view, where the local communities and their people do not count nor count with the tools to recover their collective heritage by themselves and create cultural products which could explain their way of understanding the world and its future.

Our memory is getting frozen. When something freezes and you hit it, it breaks in different pieces, making it difficult to gather it back, something similar is occurring to collective memory, a forgotten concept in Western countries. We have an imminent need to keep collective memory alive, to give back its value, to look at it deeply and do not accept a global frozen story, which is imposing, simplifying and denying us as a community and dissociating us from nature, misunderstanding its care, the respect it deserves and our complicity with it. Our collective memory is part of it.

Culture built from our roots, our neighbours, the ordinary people not only from the productive centers recognised by institutions, is in serious danger. Knowledge transmission without merely productive aims is imposed as the only possible path in today's society. "Why would you do it yourself? it's cheaper if you buy it..." Knowledge transmission was always related with expressions in relation with territory and its natural goods, as well as to think about the future generations and taking them into consideration.

Collective memory and its communitary acceptance rises as a key element in the process of cultural recuperation, claiming diversity against the hegemonic machine, for another language, for another timing, for getting together, for a collective glance of the world, a peasant glance, for re-existing, where there are no "B" cultures.

## **Local level - Partir la Vieja, Txalaparta & Cabezudos**

At local level, Spain can count with literally thousands of examples of cultural heritage that form the identity of local communities all around the country. We give here some examples:

- **Partir la Vieja**, also called Día de la Vieja, is a traditional festival of several municipalities in southeastern Spanish (Eastern Andalusia), such as in the municipality of Arriate, in the province of Málaga, Andalusia, where it has been celebrated year after year since prior to 1700. The Church in those years was very demanding during Lent, since she wanted it to be as similar as possible to the forty days and forty nights that Jesus spent in the desert; Faced with such harshness, the people rebelled and managed to get a Thanksgiving day. On that day, Lent was split in half and the celebration compensated for so much harshness, hence the expression "splitting the old Lent". However, there are scholars who believe that the celebration of the Día de la Vieja has its roots in the massive spring festivals celebrated in ancient times by Mediterranean civilizations: Etruscans, Greeks, Romans. Those celebrations and the current ones are very similar: winter, a harsh and gray season, in its last death throes it senses spring that, laying nets of sun, was drinking its darkness. With its green winds and clear airs it lights the fields with life and dresses the afternoons with blue. The weather softens and people go out into the countryside to welcome him and to see the Old Station depart. A curious case is that La Vieja is probably the only festival in Andalusia that is not represented by any holy dedication, but by a pagan figure, the Vieja, although despite this, it has Christian religious echoes.



Source: Participant private file

- The **txalaparta** is an element of the Basque culture, a musical tradition that has endured over time and continues today. It is a Basque percussion instrument that needs two people to make it sound. Each one of these musicians (*txalapartaris*) strikes with two sticks vertically on a support made up of several wooden boards, maintaining a very characteristic rhythm reminiscent of the trot of horses. The *txalapartaris* can be placed next to each other or on opposite sides. A sound, that of txalaparta, that is also closely related to the culture of *txotx* (Basque cider) since its origins have to do with the production of Basque cider. When the work in the presses was finished - with obtaining the apple juice that would later ferment and become cider - it was common in the farmhouses to play a melody with the mallets, the same ones that had been used in the mashing or crushing of apples. It was the way to notify the residents of the neighborhood that soon the new cider would be ready to be tasted. This happened especially in the surroundings of the Urumea river basin: Lasarte, Usurbil, Hernani, Urnieta, Astigarraga, Andoain, etc. Later, this peculiar improvised instrument was spreading and began to be used in all kinds of celebrations in the villages. For example, at weddings, either the day before or the day of the wedding. We can say that wherever the txalaparta was played there was a party, since it was used to entertain people and to make music and rhythmic games with improvisation. Along with the txalaparta other elements were sometimes used. In Lasarte, for example, the horn was blown before each txalaparta session. And in other areas of Navarra, it was accompanied by a song. Each stroke corresponded to a syllable



- The **gigantes y cabezudos** are a popular tradition in many countries in Western Europe and Latin America. The tradition consists of a parade of very tall figures, the *gigantes*, while people disguised with a huge head chase people to hit them with a balloon, the *cabezudos*. The most common is that the figures represent popular archetypes or historical figures of local relevance. In Valdepiélagos, the Asociación Cultural Sol y Tierra, thanks to its long experience in the world of puppet theater, created the costumes for the locals, a way to keep alive an ancient tradition and to strengthen links with the habitants.



Source: Participant private file

### **Regional level - Castellers & Gazpacho manchego**

Some cultural traditions managed to expand their area of influence, becoming a symbol of identities for different *pueblos* all around a specific region.

- **Castellers:** It is practiced as a team (*colla*) and consists of making a human pyramid as tall and as stable as possible. The most audacious castellers dare to build nine-story towers. Today there are 58 teams of castellers, such as the famous *Colla Vella*, which have been in existence for more than a century. But it has been found in documents from the 18th century in Tarragona that already spoke of human towers. The rules of the game are simple: first a core is made, a group of people huddled together, in which the habitants of the city participate. On this structure the castle rises, creating floors formed by three or four people, until the last person reaches the top, called *anxeneta* which is usually a boy or girl. The castells are calculated by the height in floors and by the number of castellers that make up each floor. The "three of seven", for example, is the *castell* in which each floor is made up of

three men and is seven floors high; the "five of eight" is one in which each floor is made up of five men and is eight floors high.



Source: Participant private file

- **Gazpachos manchegos or galianos** are a typical dish from La Mancha and La Serranía de Cuenca, consisting of a soupy stew served hot based on pieces of chopped *manchega* cake. The stew is accompanied by meat from smaller pieces such as rabbit, chicken, hare or partridge. In some areas, mushrooms (cardoon, poplar or chanterelles) or snails are also added, but in most of La Mancha the ingredients are as previously indicated. Due to its geographical and climatic proximity, this dish is also popular in the interior of the Valencian Community and the Region of Murcia, especially in the regions of Vinalopó and Murcian Altiplano (Yecla and Jumilla), reaching coastal towns in Alicante where it is made with fish and shellfish. In the province of Valencia, it is also widely cooked in the regions of Valle de Ayora, Hoya de Buñol, La Costera, Requena-Utiel and Canal de Navarrés, where sometimes the name of *Manchego* is changed to the place where it is prepared (*gazpacho ayorino*, *gazpacho enguerino...*), although the dish is cooked essentially the same. Gazpachos (the noun is plural) are a consistent dish, pastoral in origin, but simple in ingredients. It appears in *Don Quixote* under the name of *Galianos*. The habit is to eat them following traditional customs, served on the *manchego* cake itself and using pinches of it as a spoon. The use of a

flatbread cake, without yeast, is due to the fact that it allows greater absorption of the broth. Hence the saying that “in gazpachos you eat up to the spoon and the plate”. Another traditional way is to eat them with a spoon over the cake, without actually tasting a bite of it, and once the cake is well sliced, spread a thin layer of rosemary honey on it, roll it up and eat the cake as dessert. In some areas in the south of Campo de Montiel, the cake is split into small pieces within the broth. In this case, the Galianos are usually served in the form of an omelette, stewed in batches in a pan.



Source: Participant private file

## National level - Maravedí & Guitarra

At national level, we can identify different aspects of cultural heritage that resonate with the whole national population:

- The **maravedí** was the name of various Iberian coins of gold and then silver between the 11th and 14th centuries and the name of different Iberian accounting units between the 11th and 19th centuries. The word maravedí comes from *marabet* or *marabotin*, a variety of the gold dinar struck in Spain by the Moorish Almoravids. The gold coin was first struck in Spain under Abd-ar-Rahman III, Emir of Córdoba (912–961). During the 11th century, the coin became known as the *morabit*, *morabotin* or *morabetino* throughout Europe. In the 12th century, it was copied by the Christian rulers Ferdinand II of León (1157–1188) and Alfonso VIII of Castile (1158–1214) as the *maravedí*. The gold content of the maravedí fell to a gram during the reign of James I of Aragon (1213–1276), and it kept falling, eventually

becoming a silver coin under Alfonso X of Castile (1252–1284). By this time the word maravedí was being used for a specific coin officially, for any coin colloquially, and as a synonym for money itself, resulting in a certain confusion in interpreting 13th-century references to money, values, and coinage. The gold maravedí had disappeared as a money of account by 1300. The maravedí de plata (silver maravedí) gradually came to be used as money for accounting larger sums, for the value of gold coins, and for the mint price of silver, and eventually it supplanted the sueldo as the main. The maravedí remained a money of account in Spain until 1847. After Spain's discovery of the Americas, copper maravedís, along with silver reales, were the first coins struck in Spain for the purpose of circulation in the New World colonies. These coins, minted with a special design for specific use of the Americas, were first coined in Seville in 1505 for shipment to the colonial island of Hispaniola the following year, thus giving these coins their distinction as the first coins for the New World. These maravedís were used as Spanish Colonial change for smaller transactions and after mints were later established in the New World, in both Mexico (ordered in 1535, production began in 1536) and Santo Domingo (ordered in 1536, production began in 1542), coins of this type were also minted there. These coins lived a large part of the national history of Spain and traced many economic interactions throughout the centuries.



Source: Wikipedia

## Guitarra española

The classical guitar, also known as the Spanish guitar, has become a symbol of Spanish culture. The origins of the guitar are quite vague. The creation of the Spanish guitar is the consequence of the mixture of societies and cultures between Hispanic-Christians and Hispanic-Muslims around the Mediterranean region in the XIV century. The *vihuela*, the Moresque guitar as well as the Greek Kithara are said to be the predecessors that finally originated the Spanish guitar as it is. In the XVII century, it became a really famous and

renowned instrument all over Europe. It experienced several improvements on the design, the materials, and the technique, which developed the sound and musical style into a more refined one. The sixth string was added in the XVIII century and so it became what we know now as a guitar, in shape and sound. Before, it just had 5 strings. The XIX century was the period of most development of the Spanish guitar because of the Industrial Revolution and the advances in society, international relationships and means of transport, which let the guitar and its music to spread abroad. The maturing period of the Spanish guitar came in the XX century and so it got consolidated as the musical instrument it is nowadays, as well as a symbol of Spain, Spanish music and Spanish culture.



Source: Wikipedia

## Youth Unemployment in Spain

Four out of every ten young people under 25 years of age are unemployed in Spain. It is the worst youth unemployment rate in the entire European Union and although it is not the first time that our country occupies this position, the figure of 40.13% has been consolidated during the coronavirus crisis. Between the first and the last quarter of 2020, the number of young unemployed has grown by 17%, 86,200 more unemployed in the year of the pandemic. The figures correspond to the latest Labor Force Survey (EPA) published in January 2020 by the National Institute of Statistics (INE) in which it is observed that the unemployment rate in Spain reached 16.1% last year, one percentage point below the forecast by the Government.

Youth employment in Spain is linked to precariousness and temporality. Of the 742,000 wage earners in the private sector under the age of 25, 473,200 have temporary contracts and 268,900 have permanent contracts. This figure reflects one of the reasons why young people have been one of the groups most affected by the crisis. Temporary contracts are

more common among young people and at the same time, temporary contracts were the first jobs to be lost at the beginning of the crisis.

During the first wave of the pandemic, 70% of the jobs destroyed corresponded to temporary contracts. In addition, in the de-escalation, after the first state of alarm, while other age groups recovered employment by up to 70%, those under 30 only recovered 17% of their jobs. The number of employed persons between the first quarter of 2020 and the last one decreased by 13.5%. The year closed with 853,800 employed persons under the age of 25, the lowest figure since 2015.

Although the average youth unemployment rate is 40.13% in all of Spain, the truth is that the rate is uneven by territory. Ceuta and Melilla register rates higher than 65% in unemployment of those under 25 years of age; The Canary Islands obtained 57.7% and Andalusia 52.21%. This means that more than half of the young people who want to work and are looking for work are unemployed in these regions. Extremadura has 48% youth unemployment and the Balearic Islands 41%. On the other hand, La Rioja (23%) and Navarra (20%) are the regions with the best rates of youth unemployment.

## **Conclusions**

There are many possibilities to help young people to find a job at the same time as we take care of our cultural heritage and we use it as an intelligent resource for the wellbeing of the communities and of the spaces they live in. Focusing on the countryside, we will look for possibilities to integrate young people in the labour market, considering a wide variety of sectors such as storytelling, theater, video-making, eco-tourism, music, and many more.



## 1.3.6 Culture in Croatia

### Introduction

Cultural heritage in Croatia is defined as the legacy of cultural resources and intangible attributes of a group or society that is inherited from past generations and as such is important for our cultural identity ("Cultural Heritage"). Today, we find that heritage is not only manifested through tangible forms such as artefacts, buildings or landscapes but also through intangible forms. Intangible heritage includes voices, values, traditions, oral history. Popularly this is perceived through cuisine, clothing, forms of shelter, traditional skills and technologies, religious ceremonies, performing arts, storytelling. Today, we consider the tangible heritage inextricably bound up with the intangible heritage ("What is Cultural Heritage"). In this paper we will research the employment opportunities and occupations the field of cultural heritage offers to young people in Croatia.

### Traditional Craftsmanship

The tradition of craftsmanship in Croatia dates back to ancient times, however, today fewer and fewer people pursue a career in traditional craftsmanship mostly due to the fact that such a career is not really financially profitable. Traditional crafts are therefore mostly practiced by older craftsmen and are slowly dying out (Golubić 4). So, considering that a master craftsman who deals with traditional crafts cannot afford pursuing an exclusively traditional occupation, and cannot survive having traditional craftsmanship as their primary source of income, the legislator devised a way of engaging in traditional crafts without the obligation to open a trade through the Ordinance on ancillary activities on family farms. The ordinance defines ancillary activities as follows: "Ancillary activities in the family agriculture are activities related to agriculture that enable better use of production capacities and better use of the work of family members." Accordingly, the ordinance lists seven activities related to traditional crafts that belong to the activities of family farms:

- 1) the production of wooden and cork objects from (mostly) own raw materials if related to traditional crafts,
- 2) the production of articles made from straw and other plaiting materials, if related to traditional crafts,
- 3) the production of handicrafts, jewelry, toys and souvenirs from different materials if related to traditional crafts,
- 4) the production of products from beeswax, soap, other non - food products and items for general use, if related to traditional crafts,
- 5) the production of essential oils, cosmetic products and other non - food products and items, if it is related to traditional crafts,
- 6) production of thread and wool products if it is related to traditional crafts,
- 7) the production of products made from fresh and dried flowers and herbs, if related to traditional crafts.

This helps family farms, which in the Republic of Croatia are located mainly in rural areas, to increase the scope of their activities, involve more family members in the business, but also contributes to the conservation of old crafts and traditional crafts (Golubić 4-5). Moreover, the government regularly provides incentives for entrepreneurs who practice traditional crafts. For example, last year The Ministry of Economy, Entrepreneurship and Crafts published an Open Public Call for the Program "Preservation and Development of Traditional and Artistic Crafts" for 2020. This invitation was intended for micro, small and medium-sized enterprises (exclusively crafts, companies and cooperatives) that make traditional and artistic products mainly by hand and in small batches, in accordance with the provisions of the Ordinance on traditional and artistic crafts ("Otvoreni javni poziv").

## **Tourism and Cultural Heritage**

Heritage within the tourism industry is a key resource, and tourists consume it in a certain way when traveling. Tourist guides often represent a person they meet with whom tourists have the opportunity to experience the destination they are traveling to, and as the name of the profession itself says, they guide tourists through the tourist destination. One of the roles of the guide is to present the heritage to the visitors, which makes this profession important in relation to the heritage and the tourism industry (Razum 3). Becoming a tourist guide in Croatia has some formal requirements, such as:

- a) being a Croatian citizen
- b) acquiring at least a high school diploma
- c) knowing at least one foreign language

One can become a tourist guide after completing a four-year school with a program for the profession of hotel and tourism technician. In addition to secondary education, the approval for the provision of tourist guide services can be obtained by passing the professional exam for tourist guides. Seminars and exams are organized and conducted on the basis of the provisions of the Law on the Provision of Services in Tourism and the Ordinance on the Professional Exam for Tourist Guides and the Examination Program for Tourist Guides.

The professional exam for a tourist guide is taken before the examination commission at the appropriate higher education institution, which is appointed by a decision of the Minister, with the prior opinion of the Minister in charge of education. The professional exam for a tourist guide is taken according to the established examination program, and a certificate is issued after passing the professional exam for a tourist guide ("Zašto je posao turističkog vodiča idealan sezonski posao?").

## **Ethnology, Musicology and Restauration**

Finding an occupation in the field of cultural heritage can be done through obtaining a degree in fields closely connected to cultural heritage, such as ethnology, musicology, and restoration. Ethnology is an independent historical science that studies those elements of the culture of individual peoples that bear ethnic characteristics. An ethnologist is an expert who deals with the collection, study, systematization and presentation of the traditional culture of the people or the folk heritage. In Croatia, one can become an ethnologist by obtaining a degree in ethnology and cultural anthropology. Ethnologists can be employed in museums, state institutions that take care of the protection of monumental and natural heritage, in institutes and collections with ethnographic material, in cultural centers, in cultural and artistic societies as leaders of folklore groups, and in other institutions that have the need to call an ethnologist (for example, in the media). Most ethnologists are employed in museums. An ethnologist in a museum manages the ethnographic collection of the museum and is responsible for it, systematically collects ethnological material, works on professional and scientific processing of the material and its presentation to the public. In addition,

an ethnologist in a museum keeps professional and technical documentation, takes care of the correct display, placement and storage of material and its protection.

The collection of items of ethnographic value is done in the field, mainly in villages. An ethnologist is interested in the study of traditional houses and dwellings, the organization of the rural economy, the way the population dresses, customs and behaviors in everyday life. By studying the traditional culture of people, an ethnologist in the field comes into contact with objects and phenomena that have a special ethnographic value. Such items are folk costumes, other parts of clothing, furniture, items used in the household and the economy, etc. Ethnologists also take care of the protection of traditional immovable monuments, for example houses that have characteristics characteristic of a certain climate (for example, traditionally built houses of Slavonian villages). Caring for the protection of spiritual goods, such as customs (e.g. funeral customs, customs related to church holidays), typical dances (e.g. moreška) and chants is also the job of ethnologists. Ethnologists working in state institutions, such as ministries and institutes for the protection of monumental and cultural heritage, deal with various forms of advisory service, supervise the work of ethnologists, take care of ethnological collections in the field, etc. Ethnologists obtain the necessary data through field research, to which they go with pre-prepared questions for the narrators, the people who will be their source of data. Ethnologists mainly record the narrators' stories, and can also use aids (cassette players, video cameras and cameras). When researching elements of traditional culture such as tunes or dances, ethnologists can be assisted by experts of other profiles, such as musicologists, who help the ethnologist write folk songs with notes ("Etnolozi"). Musicologists are experts educated at the Zagreb Academy of Music. Zagreb Academy of Music offers a graduate program in ethnomusicology, which studies music in its social and cultural contexts. Ethnomusicologists examine music as a social process in order to understand not only what music is but what it means to its practitioners and audiences ("About ethnomusicology"). Similarly, ethnologists closely cooperate with restaurators who maintain and restore immovable cultural goods - architectural heritage, wall paintings and mosaics, stone sculptures, stucco, archaeological sites, and movable cultural property - easel painting, wooden polychrome sculptures, archaeological finds, works of art on paper, furniture, textile and metal objects and other works of art of cultural, historical or technical significance. They apply various solvents and cleaning agents to

clean the surface of the painting; reconstruct or retouch damaged parts and conserve them ("Restaurator").

## **Conclusions**

Cultural heritage is of immense importance in Croatia for it reminds us of our tradition, our ancestors, our identity, and our past. At the same time, the future of our cultural heritage lies in the hands of young people who are the ones who will carry it on and continue restoring and cherishing it. This is why it is important to educate young people on the occupations in this field they can choose. Moreover it is important for the government to encourage young people to take up these occupations through various incentives and projects, utilizing the strong link between cultural heritage and tourism (given that Croatian economy relies heavily on tourism).

## PART B

## **2.1 Learning Teaching Training Activity**

Learning Teaching Training Activity (LTTA) was completed in Rijeka, Croatia, from 22 to 26 of July of 2020. In total 27 members – personnel – volunteers, 4 from each organization participated in the L/T/T activity aiming to exchange know how, methods and tools of non-formal methods that each organization has developed for cultural heritage and young people. L/T/T aimed to highlight the cultural heritage and its many dimensions for the contribution to employee empowerment and the development of young people.

Each partner organization with their participants had the opportunity to be trained but also provide training and exchange good practices based on their knowledge and expertise with each other regarding cultural and artistic issues.

Through Q&A activities, games, open discussions and interactive activities, participants had the opportunity to learn about the dynamics of culture and arts derived from different countries and thus relate them to employment prospects in these areas, examining the economic benefits and advantages.

Finally, the L/T/T activity set the basis for developing and organizing further similar projects and activities that could offer opportunities to young people relevant to employment and culture. Below, all methodologies are being presented divided in different topics, providing a short summary of the 5 day training.

### **Transformative Theory of J. Mezirow & Learning Through Aesthetic Experience of A. Kokkos**

Transformative theory and aesthetic experience in the development of critical thinking has been developed over the past decade in many researches, mainly in Psychology, Pedagogy with a special focus in the scientific field of adult education. Transformative theory is a methodology developed by J. Mezirow and transforming learning through aesthetic experience developed by A. Kokkos. According to J. Mezirow “an orientation which holds that the way learners interpret and reinterpret their sense experience is central to making meaning and hence learning” while according to Kokkos (2011, pages 71-72) esthetic

experience, i.e. the systematic observation of works of art .... can lead adults to a process of critical thinking which will help them become more emancipated when faced with ideologies that beset their thoughts and seek to embed in their conscience the established order of things, which usually works against their vital interests". Transformative learning through aesthetic experience utilises works of art, from all arts, with the aim of developing critical thinking on stereotypical ideas and premises. Transformative learning through aesthetic experience is based on the following six basic principles: (Kokkos, 2009a · Kokkos, 2009c) a) The utilisation of works of art and their dynamics is the predominant element in the process of transformative learning and they should be used as often as possible. It does not substitute other methods (such as brainstorming, role playing, etc.), which also help develop critical thinking, b) Freire's idea that the holistic exploration of a question through the contact of trainees with multiple aesthetic experiences acts as a catalyst and reinforces the transformative process. c) study of important works of art rather than works of mass culture is required to enrich the learning process, d) the critical theory of the Frankfurt School, which provides criteria for understanding the artistic value of works of art and supports the position that contact with them can lead to emancipation, e) the Perkins technique for systematic observation of works of art, described immediately below, and f)) on the theoretical framework of transformative learning as developed by Mezirow, and the views of the Palo Alto thinkers, according to which to achieve integrated learning, complementary functioning of both brain hemispheres is required. In practice, this means that in the context of transformative learning, trainers - facilitators make sure that the, usually neglected, right hemisphere of the brain is regularly activated through both aesthetic experience and other stimuli.

Mezirow argued that transformations often follow some variation of the following phases of meaning becoming clarified:

1. A disorienting dilemma
2. A self examination with feelings of guilt or shame
3. A critical assessment of epistemic, sociocultural, or psychic assumptions
4. Recognition that one's discontent and the process of transformation are shared and that others have negotiated a similar change
5. Exploration of options for new roles, relationships, and actions
6. Planning a course of action

7. Acquisition of knowledge and skills for implementing one's plan
8. Provision trying of new roles
9. Building of competence and self-confidence in new roles and relationships
10. A reintegration into one's life on the basis of conditions dictated by one's perspective

After the theoretical presentation of all the above, the 6 stages of the educational procedure of Aesthetic experience developed by A. Kokkos was presented. The six stages include:

1. diagnosis of educational needs

At this stage, trainers explore the need to critically examine certain cognitive assumptions of trainees on the subject. Through discussion, trainers, acting as team coordinators, attempt, to shake learners' certainty about the functionality of a particular mental habit, a process which works as a disorienting dilemma, in the sense of Mezirow's theory.

2. expression of assumptions

The aim of this stage is expression and recording of the views of trainees on the topic under consideration, through their answers to open-ended questions the trainer asks. Participant's views are first discussed in small working groups, and then in the plenary, where they are prioritised and a final proposal on the ones to undergo critical consideration is formulated.

3. review of answers and questions

At this stage, the topic subsets and the critical questions to be investigated by trainees are identified, usually using the collaborative method, as well as other techniques, such as role play, critical discussion, etc. They are prioritised on the basis of the interest each of them presents for the group members.

4. selection of works of art (*Frankfurt School*)

Once the critical question has been chosen, trainer and trainees together choose various original works of art, from all forms of art, which can be processed to

produce critical thinking. Based on this information, trainers coordinate a process, which is aimed at approaching the topic under investigation from many different angles.

#### 5. multiple optics approach

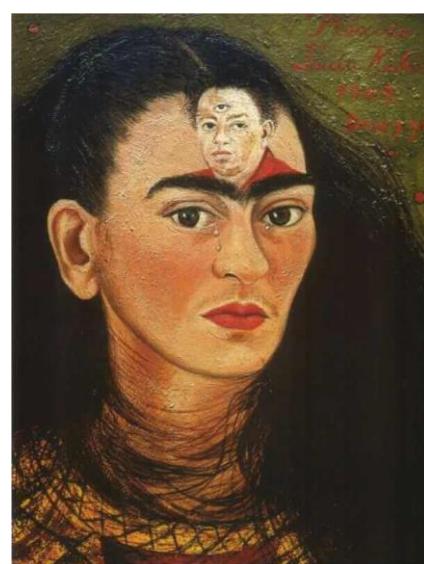
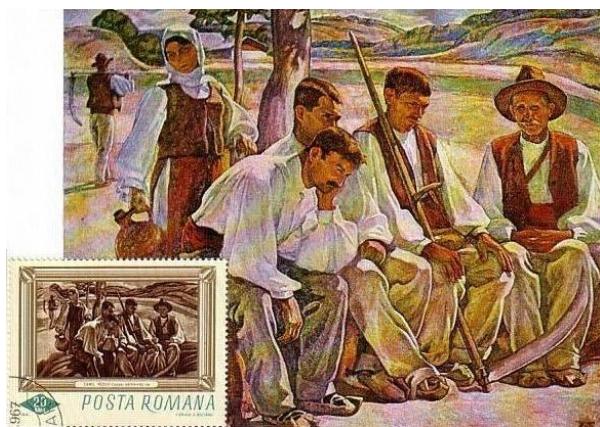
At this stage, through systematic observation of works of art, applying the Perkins model (1994), the group critically approaches the viewpoint that it has decided to consider first. Through methodical and organized observation, trainees can move from a superficial contact with the work of art towards deeper understanding and decoding of its messages.

#### 6. critical appraisal

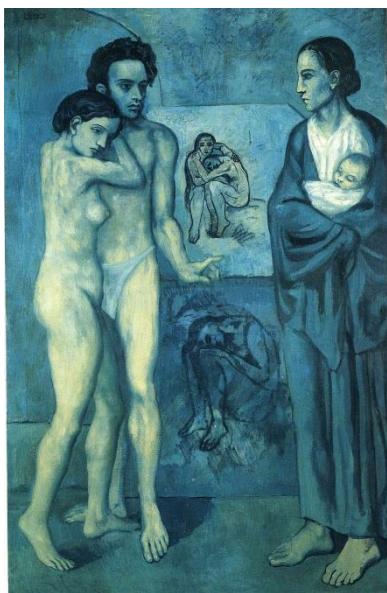
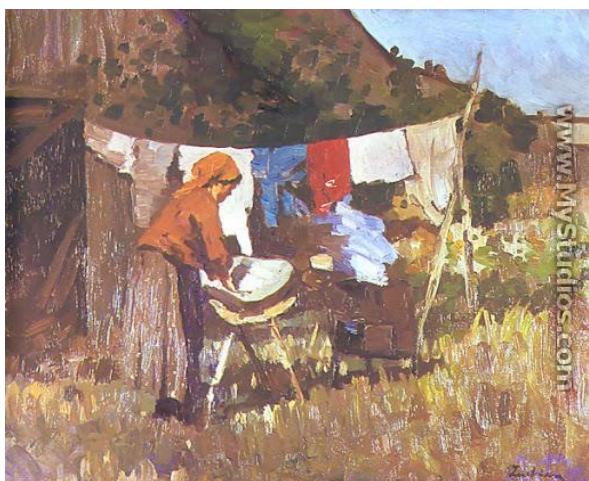
At this stage, trainees write a small text on what they experienced during the observation of works of art; the text is on the same topic as that considered in stage 2, and presents their final viewpoints. Next, the final viewpoints are compared to those expressed in the 2nd stage and the transformations of their initial thoughts and premises are highlighted.

Participants were divided in six teams to work on specific art work and critical question following the above methodology.

Above you can find the art work given to the participants to decide which one was better and the critical questions:



Art Works	Critical Questions						
	1	2	3	4	5	6	7
<b>Woman Cleaning Turnips</b> , Jean-Baptiste-Siméon Chardin	✓	✓	✓	✓	✓		
<b>The Laundress</b> , Stefan Luchian	✓	✓	✓	✓	✓		
<b>Resting Reapers</b> , Camil Ressu		✓	✓	✓	✓		
<b>La Vie</b> , Pablo Picasso						✓	
<b>The rape</b> , Edgar Degas				✓		✓	
<b>Diego and I</b> , Frida Kahlo				✓	✓	✓	✓



## Archaeological sites and monuments in Greece

The general purpose of the presentation was to document both the quantitative and qualitative dimensions of cultural heritage in the Greek area. On the one hand, reference was made to the multitude of archaeological sites and monuments, through a map (Map 1). The great geographical range of the cultural reserves was underlined as well as the fact that Greece ranks first worldwide in terms of the number of museums. Additionally, it could not be overlooked that the map does not show monuments and archaeological sites that have not yet been discovered. On the other hand, to prove the quality of the Greek cultural heritage, images depicting gods and heroes were used on statues in foreign countries, on sports teams, on the level of naming cities, and even on University inscriptions.



Map 1: Geographical distribution of archaeological sites & monuments in Greece.

Source: [enallaktikos.gr](http://enallaktikos.gr)

Taking into account the connection between cultural heritage and archaeological tourism, emphasis was placed on the possibilities of development and evolution of the latter and the

reasons why it is able to strengthen the inflow of capital in Greece. More specifically, it was emphasized that despite the insistence of Greek tourism policy on the mass tourism model, archaeological tourism in Greece must, for the aforementioned reasons, be the driving force in the context of the development of alternative forms of tourism in the country.

Continuing from theory to practice, the example taken into account was the archaeological site of **Farsala**, a town in the south of the Prefecture of Larissa. The importance of this monument has to do with the fact that, according to most indications, it is the ancient Phthia and the palace of Peleus, father of Achilles. The participants had the opportunity to learn about activities such as the "Achilles Athlos" (an annual half-marathon race), culinary specialties (Farsalan halva), field excavations under the auspices of the Italian Archaeological School and the twinning of a city in Ukraine, located opposite the Lefki island, in the Black Sea and is directly connected with the afterlife of Achilles.



Figure 1: "Achilles sport" for small age groups.

Source: ifarsala.gr

At the end of the presentation, the participants were asked to form groups, consisting of people of different nationalities, so that the most objective conclusions could be drawn. More specifically, the six most influential heroes of Greek mythology (Achilles, Heracles, Theseus, Perseus, Jason, Odysseus) were listed in one image. However, Achilles was singled out, as extensive reference was made to him and to the prospects for the promotion of the region, with which he is connected.

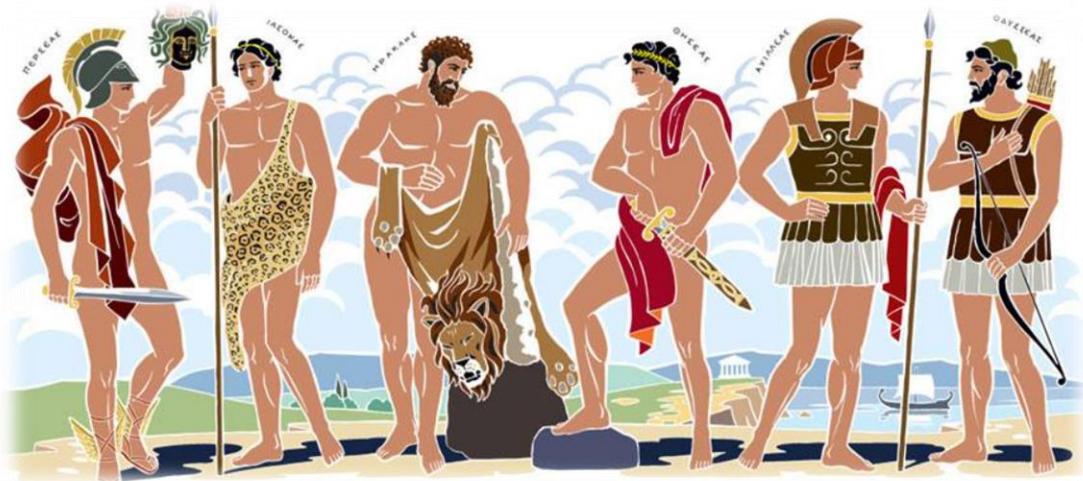


Figure 2: The six most influential heroes of Greek mythology.

Source: stephanidi.pub

For the specific skills workshop, a methodology was followed, the steps of which are listed below:

Step 1: Divide (16) participants into four groups of four. Each group consisted of people of different nationalities, as mentioned above.

Step 2: A common question for all four groups was to decide which of the heroes – excluding Achilles – they consider the most iconic personality and why. The participants had the possibility to document their answer either through their knowledge or through searching for information on the internet, for a short period of time.

Step 3: After the participants thoroughly reached their decision, regarding the central question, the next task was to find the place of origin of the chosen hero and to propose activities that could be applied in each case separately in the context of sustainable

development, based both on aspects of each hero's character and on the traits and peculiarities of each region.

Step 4: Given the activities that were proposed per case, each group was asked to focus on those that, in their opinion, would have a greater impact on the young audience.

The results showed that the sentences were in fact a combination of elements, relating to each case separately. The heroes selected for study, as already pointed out. they were Hercules, Theseus, Perseus and Odysseus.

The results showed that the sentences were in fact a combination of elements, relating to each case separately. The heroes selected for study, as already pointed out. they were Hercules, Theseus, Perseus and Odysseus.

Herakles was purely linked to archeology programs due to the rich material observed in Thebes but also in the Prefecture of Boeotia as a whole (see Mycenaean acropolis Gla and the newly built archaeological museum of Thebes (Figure 3), with innovative applications). This position is strengthened by the fact that the wider area has stockpiles of fiction that are chronologically placed at the beginning of Greek mythology.

Theseus focused on wine tourism because viticulture, especially in the wider area of Nemea (Figure 3), can be seen all along the hero's route, from his birthplace, Troizena, to Athens. It is no coincidence that this area is the largest vineyard in Greece, with unparalleled natural beauty.

Perseus was characterized by something completely innovative, which has to do with technology and is none other than the creation around the archaeological site of Mycenae, a planetarium. The previous proposal arose as the son of Zeus and Danae is considered the founder of Mycenae on the one hand and on the other hand, after his death, he became a constellation (Figure 3) together with his wife, Andromeda (the innovation was also emphasized in the aforementioned case of Thebes ).

Finally, cultural events of various themes were proposed for Odysseus, due to the small area of the island of Ithaca and the general mentality of the islands of the Ionian Sea. Apart from that, another activity that was suggested, again due to Heptanesian temperament, was the involvement of young people in everything related to culinary tourism (Figure 3).

It is obvious that in all four cases, these are areas in which the local community can be actively involved in various ways, and this is what is being asked when it comes to the promotion of cultural heritage because culture, in its entirety and with its benefits, belongs to the whole society.



Source: : [www.wineplus.gr](http://www.wineplus.gr), [www.mthv.gr](http://www.mthv.gr), [www.istockphoto.com](http://www.istockphoto.com), [www.ithaca-calypso.gr](http://www.ithaca-calypso.gr)

## **'EBRU': A symbol of Turkish Culture**

After a brief briefing on the art of 'Ebru', which is an important element of traditional Turkish art, Turkish participants showed the participants how to make marbling in practice. The participants were then divided into 4 groups, and each group was provided with a marbling set, and marbling was practiced. Information was given about the place and importance of the art of marbling in Turkish art, and the marbling samples made by the participants were exhibited in the mini-exhibition in the event area.



Ebru is more than just an art. Ebru is dance of colors on the water. It is also a humorous poem, a soft melody...

It takes you to another world where you can relax and leave all the stress of daily races on to the water... Ebru is a dancing figure, just like its pronunciation: EBRU! No art in the world gets along well with its name. The simplicity of water, festivity of color, emotions of human beings, perfection of nature and uniqueness of God come together in art of ebru.

The final result is art of ebru takes a new meaning when taken in hand with the process of creation. Ebru is a way of expression which never loses its mysticism beginning from the moment of idea come into mind to the appearance of ebru on paper.

It is also used as a rehabilitation for physiological issues, treatment for hyperactive children, relaxation of elder lieze.t.c.

## Paper Marbling

Paper marbling is a method of aqueous surface design, which can produce patterns similar to smooth marble or other stone. The patterns are the result of color floated on either plain water or a viscous solution known as size, and then carefully transferred to an absorbent surface, such as paper or fabric. Through several centuries, people have applied marbled materials to a variety of surfaces. It is often employed as a writing surface for calligraphy, and especially book covers and endpapers in bookbinding and stationery. Part of its appeal is that each print is a unique monotype.

There are several methods for making marbled papers. A shallow tray is filled with water, and various kinds of ink or paint colors are carefully applied to the surface with an ink brush. Various additives or surfactant chemicals are used to help float the colors. A drop of "negative" color made of plain water with the addition of surfactant is used to drive the drop of color into a ring. The process is repeated until the surface of the water is covered with concentric rings.

The floating colors are then carefully manipulated either by blowing on them directly or through a straw, fanning the colors, or carefully using a human hair to stir the colors. In the 19th century, the Kyoto master Tokutaro Yagi developed a method for using a split piece of bamboo to gently stir the colors, resulting in concentric spiral designs. Finally, a sheet of washi paper is carefully laid onto the water surface to capture the floating design. The paper, which is often made of kozo (Paper Mulberry or *Broussonetia papyrifera*), must be unsized, and strong enough to withstand being immersed in water without tearing.

Another method of marbling more familiar to Europeans and Americans is made on the surface of a viscous mucilage, known as size or sizing in English. This method is commonly referred to as "Turkish" marbling, although ethnic Turkic peoples were not the only practitioners of the art, as Persian Tajiks and people of Indian origin also made these papers. The term "Turkish" was most likely used as a reference to the fact that many Europeans first encountered the art in Istanbul.



Historic forms of marbling used both organic and inorganic pigments mixed with water for colors, and sizes were traditionally made from gum tragacanth (*Astragalus spp.*), gum karaya, guar gum, fenugreek (*Trigonella foenum-graecum*), fleabane, linseed, and psyllium. Since the late 19th century, a boiled extract of the carrageenan-rich alga known as Irish moss (*Chondrus crispus*), has been employed for sizing. Today, many marblers use powdered carrageenan extracted from various seaweeds. Another plant-derived mucilage is made from sodium alginate. In recent years, a synthetic size made from hydroxypropyl methylcellulose, a common ingredient in instant wallpaper paste, is often used as a size for floating acrylic and oil paints.

In the sized-based method, colors made from pigments are mixed with a surfactant such as ox gall. Sometimes, oil or turpentine may be added to a color, to achieve special effects. The

colors are then spattered or dropped onto the size, one color after another, until there is a dense pattern of several colors. Straw from the broom corn was used to make a kind of whisk for sprinkling the paint, or horsehair to create a kind of drop-brush. Each successive layer of pigment spreads slightly less than the last, and the colors may require additional surfactant to float and uniformly expand. Once the colors are laid down, various tools and implements such as rakes, combs and styluses are often used in a series of movements to create more intricate designs.

Paper or cloth, is often mordanted beforehand with aluminium sulfate (alum) and gently laid onto the floating colors (although methods such as Turkish ebru and Japanese suminagashi do not require mordanting). The colors are thereby transferred and adhered to the surface of the paper or material. The paper or material is then carefully lifted off the size, and hung up to dry. Some marblers gently drag the paper over a rod to draw off the excess size. If necessary, excess bleeding colors and sizing can be rinsed off, and then the paper or fabric is allowed to dry. After the print is made, any color residues remaining on the size are carefully skimmed off of the surface, in order to clear it before starting a new pattern.

Contemporary marblers employ a variety of modern materials, some in place of or in combination with the more traditional ones. A wide variety of colors are used today in place of the historic pigment colors. Plastic broom straw can be used instead of broom corn, as well as bamboo sticks, plastic pipettes, and eye droppers to drop the colors on the surface of the size. Ox gall is still commonly used as a surfactant for watercolors and gouache, but synthetic surfactants are used in conjunction with acrylic paints.



## Turkish Coffee and Delight

It is one of the most popular traditional drinks at home in Turkey. In Turkish, we have a saying “Bir fin can kahvenin kirkyilhatirivardir” which means “The memory of a good cup of Turkish coffee lasts 40 years”. Turkish coffee is a drink of friendship; you are offered this traditional, aromatic drink wherever you go in Turkey; when visiting friends and family, in the shops, while waiting in the bank, in hairdressers. Turkish coffee and Turkish delight, which



are among the important tastes of Turkish cuisine, were served. Turkish delight was served in a special package. Turkish coffee was cooked with a coffee machine and served to the participants. During the offering, information was given about both the cultural and economic aspects of coffee and Turkish delight.

Then we described how to make the coffee:

To make Turkish coffee, you need the right equipment: a special long handled pot called “cezve” and small coffee cups called “fincan”. The size of the pot is significant. It must hold almost double the amount of the water used to have adequate “room” on the top for the foam to rise.

There are different sizes of “cezve”, the long handled pot, depending on the number of persons for whom you wish to make Turkish coffee. A well-made coffee must have froth on the top and you cannot have a good result if you prepare the coffee for 2 persons on a pot for 4. Into your “cezve”, put one coffee cup of water for each person, 1 heaped tea spoon of coffee and 1 rounded tea spoon or less of sugar. Traditionally, the amount of sugar should be known beforehand, i.e. “az sekerli” (with little sugar), “orta sekerli” (medium), or “sekersiz” (with no sugar). Skip the sugar if preferred. Stir well, put over low heat and bring slowly to boil.

As it gently start to boil, the froth forms on top and rise. Just before it overflows, remove and divide the froth into the cups. Then bring to boil again and divide the rest out to the cups. Your Turkish coffee is ready.

### **The methodology of ChalkTalks Activity: Youth, Culture and Employment**

The 'ChalkTalks' workshop was held where general themes on Youth, Culture and Employment were discussed. Each of the participants, who were divided into 5 groups, was given a flipchart and these charts included titles such as 'employment, youth, Expectations, Problems, Culture'. Young people were asked to write their thoughts on these topics on flipcharts. Using the station technique method, each group was allowed to write their ideas on flipcharts with each topic. At the end of the activity, ideas were exchanged in the form of



question-answer and discussion about the ideas written.

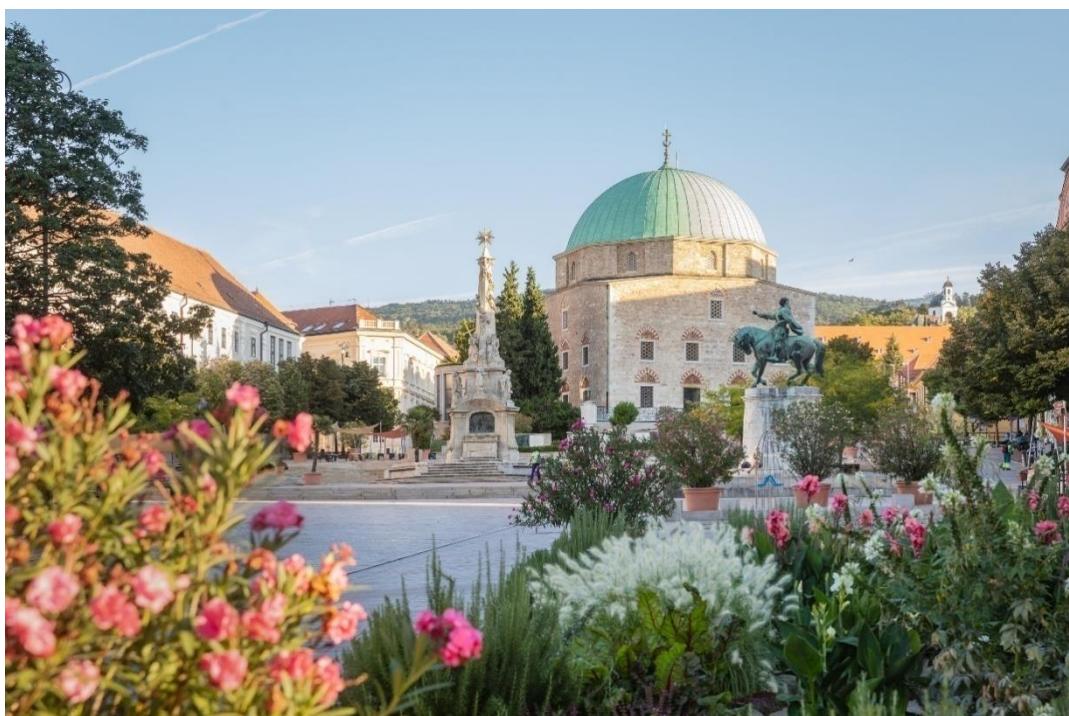
The project promotes active citizenship, young people's sense of initiative and youth entrepreneurship including social entrepreneurship: Actions in the project "Youth Challenge" promote inclusion, diversity, equality, gender balance and non-discrimination in education, training and youth activities. The aims of the Chalk Talks Activity are:

- Promoting entrepreneurship education and social entrepreneurship among young people
- Foster the development of social, civic, intercultural competencies, media literacy, critical thinking, also combating discrimination, segregation, racism, bullying and violence.
- Enhance the access, participation and learning performance of disadvantaged learners, reducing disparities in learning outcomes.

The ChalkTalks Activity aims also for long term needs of active young people to raise their skills and competences in participation in public life and an opportunity for promoting quality youth work. Distribution of responsibilities and tasks demonstrate responsibility and active contribution of all involved. The planned research is aimed at finding good practices and experiences for young people to learn new techniques, programs and know-how in the field of social, civic, intercultural competencies, media literacy, and critical thinking, as well as combating discrimination, segregation, racism, bullying, and violence. By raising our personal knowledge, skills, and competencies, our experts will be able to engage in social dialogue more effectively and at a higher level. Through internationall co-operation, we could broaden the scope of our activities from national to European and enrich our work through new and fresh good practices, ideas and ways to implement them. Methodology for developing basic skills and key competencies for social dialogue, youth, and social entrepreneurship- is innovative because it includes theoretical and practical information, training methods, etc. for the better understanding of the personality and the needs of the individual, the increase of motivation for social inclusion, respectively combating social exclusion and early school leaving.

## **Architectural and natural sites**

Diverse Youth Network team presented Hungarian cultural historic sites, about Roman Paleochristian cemetery included in the UNESCO World Heritage list which in its architecture and wall-paintings the excavated finds present the Early Christian burial architecture and art of the Northern and Western provinces of the Roman Empire. From among the Hungarian world heritage sites the Early Christian cemetery is the only one that has won itself a place on the UNESCO world heritage list in the category of culture-historical architecture. We also talked about Zsolnay Museum in Pecs which is a former factory where VilmosZsolnay, who was responsible for a number of the technological innovations that made Zsolnay products renowned around the world, including porcelain faience, which received the Gold Medal at the Paris World Expo, pyrogranite, which adorns many public and private buildings, and eosin.



The Diverse Youth Network team shared information about cultural, architectural and natural sites of Hungary, specifically the team talked about: the Old Village of Hollókő - the village, which developed mainly during the 17th and 18th centuries, is a living example of rural life before the agricultural revolution of the 20th century; The Egerszalók, hidden in the Valley of Medicinal Waters, is the salt hill formed by the water welling up from a depth of 410 metres;

The Caves of Aggtelek Karst is a UNESCO World Heritage site consisting of 712 caves; The Tokaj Wine Region Historic Cultural Landscape that was designated as a UNESCO World Heritage site in 2002 which notable for is historic networks of deep wine cellars, as well as the intricate patterns and historically value of its vineyards.; Busó Festivities that is held in late February in the South Hungarian town of Mohács, Busójárás marks the end of winter and is dramatized by local townsfolk dressing up in frightening costumes (composed of wool cloaks and wooden masks) to scare off the winter spirits; The Hungarian Parliament Buildings Budapest which is a UNESCO World Heritage site, are some of the oldest in Europe. It was built in a dramatic Gothic Revival style, and characterised by peaked towers, an ornate limestone façade, and a spectacular dome, the Hungarian Parliament Buildings are reminiscent of the UK's.



## **Hungarian Traditional Dance Csárdás**

Hungarian traditional dance - Csárdás dance which is rooted in folklore and has exciting regional variants. This dance emerged as fashionable entertainment with robust and graceful dynamic accompanied by gypsy music this dance was called “The Tango of the East”. It became so popular that world tours of dancers are organized.

The team also taught several traditional customs such as Locsolkodás which is one of the most popular Hungarian folk customs practiced on Easter Monday, the age-old tradition of “locsolkodás” sees boys and men reciting poems for women and girls then “sprinkling” them with perfume. The tradition is sometimes observed in more dramatic ways with boys chasing after girls with buckets of water. The possible reason for this very old tradition is that people believed in the cleaning, healing and fertility effect of water.



## **Hungarian fold game Kendöwhichis**

Hungarian folk game -Kendöwhichis a simple and fun game that needs just a white handkerchief and a bunch of enthusiastic players. Like in many other Hungarian games, there is no winner, but it's played for fun only and to improve skills, tactics, and team play especially among young people.

We taught the participants on how to play the Hungarian traditional Malom board game, which is played on a board consisting of three concentric squares connected by lines from

the middle of each of the inner square's sides to the middle of the corresponding outer square's side. Pieces are played on the corner points and on the points where lines intersect so there are 24 playable points. Accompanying the board, there should be 9 black pieces and 9 white pieces usually in the form of round counters. The board game can be hand made: board can be made out of a cardboard or a piece of fabric. Pieces can be made out of anything at hand, at the presentation we used stones. Traditionally pieces were 18 beans that were used for the game. This game teaches strategic thinking and strengthens critical and analytical thinking skills.



By this comprehensive “crash course” into Hungarian cultural historic and natural heritage, we hope to raise awareness of the culture among youth and spark interest and to encourage to explore or create possibilities and opportunities of employment in the sphere of cultural heritage.

## **YOUTH RECOVERING OLD TRADITIONAL PROFESSIONS OR ACTIVITIES, FOCUSING ON SUSTAINABLE PRACTICES**

The objective of this exercise is to bring up the topic of former professions that have now been replaced by automatic processes or machinery. These professions have an impact on the environment being less aggressive with its pollution impact and more sustainable throughout time, putting value to the work of humans.

1. The first exercise is a question dynamic to know each other's backgrounds and connect between the participants. The person should situate themselves on either side of the room depending on their answer. There is also a middle ground, if their answer is not black or white.

- ★ Do you live in a city or in the countryside?
- ★ Have you gone to university?
- ★ Do you recycle?
- ★ Do you buy vegetables from your local area?
- ★ Do you know which vegetables are grown in your area or country?
- ★ How many water bottles have you bought in the last week?
- ★ How many days have you eaten meat during the last week?
- ★ Have you ever worked on a garden?
- ★ Do you buy clothes made in your country?
- ★ Do you like craftwork?
- ★ Do you know what an ecovillage is?
- ★ Do you know what grey waters are?
- ★ Do you have pets?
- ★ Have you ever made a piece of clothing for yourself or others? ... These are questions to introduce the topic of sustainability and the alternative ways of lifestyle. The participants could become more aware of their habits and the topic that will be brought up.

2. We go on now to talk about different professions or activities related to old professions and sustainability. Examples:

- soil recovery
- sewing
- traditional wild fishing
- traditional cooking methods
- cheese
- bread
- wine
- cider
- canned goods
- traditional medicine with plants
- traditional heating methods
- family gardens
- cosmetics and soap production
- traditional song-singing

This is an example of a traditional song bread-makers used to sing while making bread.

<https://drive.google.com/file/d/14JkeV53yfv-qInOBft9DhniqPafGIIA3/view?usp=sharing>

These are some of the traditional professions that can be found in Spain, but depending on the country these can vary. The idea is to give a little explanation about each activity or profession and relate it to how it can help a more sustainable culture through regeneration, simplicity and slow life.

3. Next and last step is to invite the participants of the workshop to imagine an enterprise or association related to this topic, which promotes youth being employed or self-employed recovering an old profession or practice that has been mentioned which at the same time is a sustainable and regenerative practice. Participants have to position themselves in the middle of the room representing an element that they think is valuable for this project e.g. a piece of land, motivation, economic investment, etc. And as more and more participants go into the middle they continue adding on more important elements. The idea is to end up with an idea of the needs to create such a company or organization to be self-employed in a domain they enjoy.



## THE KULESHOV EFFECT AS A TOOL OF COMMUNICATION AND IMAGE

**OBJECTIVES:** Show the power of the succession of images to describe a sensation, a feeling, a thought or a context.

**MATERIAL:** Camera Application and support to edit the sequence.

**DESCRIPTION:** The idea is to create a sequence that through the assembly of the same shot interspersed with three different ones, the effect of different contexts and sensations is achieved.

A shot (A) that will function as the main axis is shot or taken a photo, it is easier to understand a reaction plane (ex: a person crying) The following three shots or photographs must be very different from each other (B, C, D) in order to distinguish the psychological

effect it causes on the viewer once the sequence is put together. (Ex: a kiss, a coffin, a closed door)

With this we will achieve a sequence composed of:

Plane B - Plane A - Plane C - Plane A - Plane D - Plane A

Two people kissing followed by one person crying

A coffin followed by a crying person

A closed door followed by a crying person

Getting different reactions and different contexts exploring the subconscious and subjective of the viewer and the filmmaker

#### REAL EXAMPLE:



This exercise links the interpretation with the image with the meaning we give it. This can help the way we communicate, structure and the way we count things to express ourselves. It is a psychological effect that explores the possibilities of communication between people and their way of seeing and reading what surrounds them, evidencing it in three simple planes. Its application are: Storytelling Community Manager, marketing and advertising Structure and communication of projects Expression tool. Artistic and technological development. Break and structure exercise Personality study Development of digital and artistic language

## **SENSORIAL THEATRE**

Sensorial theatre works as a tool for cultural heritage oriented entrepreneurship actions for young people.

Warm-up exercise:

A body mind exercise for relaxation and attention, based on research on neuro motricity to foster in individual disposition and attitude to start an activity which requires awake sensoriality and ability to respond.

Sensorial exercise

Recommendations for tool kit users: this exercise is an advanced exercise in sensorial theatre, I will just describe the steps by step of procedures as an example. But there are other aspects that are the leading and facilitating tools and tips which are important and is an expertise developed during years and will include the observation and response to the group from the facilitator in the present moment. I suggest to use easier multisensorial exercises. Than this one. This in particular, has been facilitated and led by a 20 years experienced teacher and sensorial theatre director. Working with blindfolded people is not recommended if you are new at that. In case you lived it and want to repeat that, I suggest you experiment with just 1 person, and do it several times with different people, to learn how the tool works for you, before to teach others to use it. As well is recommended to have a second person (eyes opened) which will take care of you and your guided person.

Venue:

It could happen in the open air, in a safe place without vehicles: for example a park, or in nature, a place without a reef or dangerous objects/stuff. A well known place for everybody is better, if not, an unknown place is ok as well.

Step by step:

- One person (A), explores deeply and multisensorially an object or a place (10 minutes). Other person (B) is blindfolded waiting and resting.
- After that will take a partner of activity(B) which will be previously blindfolded and accompany him/her to do the same exploration on the same object or place 10 to 15 minutes.
- At the end each couple have a sharing conversation on the experience.
- After they will gather the whole group and can inform of their emotions, experience, discovering, etc.

RECOMMENDATION:

- Take care of security.
- If you are not experienced, I don't suggest to facilitate a big group to do it, maximum 6 people each repetition. WHY SENSORIAL THEATRE AS A TOOL:
  - Provides a new way to deepen the knowledge of your place and culture.
  - Enhance and diversify perception of a place, resetting prejudice and restoring a new understanding of the place.
  - Connect people deeply between them. - Empower people that lead the process and give them a sense of being able to care and take responsibilities
  - Give both roles the possibility to create the experience.
  - Inspire new possibilities and opportunities to create jobs in responsible tourism, eco-sustainable tourism and local culture



## TRADITIONAL HISTORICAL KNIGHTLY COMPETITION SINJSKA ALKA

Sinjska alka is a tournament. Competitors are called *alkari*. Each *alkar* rides a horse in full gallop and tries to hit the steel *alka* ring with his spear. Alka hang from a rope in the air on the course. The spear is made of wood and is called *alkarsko koplje*. Spectators of Sinjska alka watch from stands on both sides of the course.

### The Alka ring

The alka ring called *alkarski kolut* is made of wrought iron. It consists of two rings merged into one with a shared center. At the top of the ring, there is a hook for hanging alka over the course.

The ring is divided into 4 fields that have different point values when hit. Points are called *punat* in singular and *punati* in plural. The aim is to gather as many punati as possible within the game.

Points are earned according to these values:

- Little central ring called *u sridu* – 3 punata

- Upper part of the ring – 2 punata
- Left lower part of the ring – 1 punat
- Right lower part of the ring – 1 punat

### Rules of the game

- The goal of the game is to hit the alka with a spear. Alkari ride deep in the saddle on the horse and aim at the alka with the spear to accumulate points.
- The alka are suspended 332 centimeters above the course by a rope. Alka is located 160 meters from the starting point called *Biljeg*.
- The winner of Sinjska alka is the player with the most punati collected in three races. It sometimes happens that two or more players have the same number of punati at the end of the competition. If this happens, the competition continues until there is a winner. Additional races are called *pripetavanje*.

### History of Sinjska alka

- Sinjska alka dates back to the 18th century. In 1715, the Ottoman army tried to conquer the fortress of Sinj. Through Sinj, they would reach the heart of Europe. However, Croats from the Cetinska krajina defeated the Ottoman army, significantly impacting the future of Croatia.
- In honor of this great victory, residents of Cetinska krajina invented Sinjska alka. The game symbolizes the heroism of residents of Cetinska krajina, the spirit of defense against the enemy, and competition in nobility, honesty, and work.
- This competition has been held every year since its founding. In 2020, the 305th competition was held. Sinjska alka is a frequent motif used in Croatian stories, art, sculptures, literature, and music.
- In 1979, Sinjska alka was declared a movable cultural monument of the highest category. It was also listed on the UNESCO European Intangible Cultural Heritage List on November 15, 2010.

As for the real competition is necessary a lot of professional things: horses, the alka ring, spear made by wood , we wanted to show and teach how it's very easy to make a gamification of this Croatian traditional historical tournament almost without a lot of props.

The participants switched horses, they ran and carried on their backs other participant who had the task of hitting the blue bird.



## CROATIAN TRADITIONAL DANCES

We divided participants in 4 group. Each group has a task to find and explore one dance:

- KOLO
- BEĆARAC
- DUČEC
- STARO SITO

They had 20 minute to find a danceon youtube and learn how to dance. After that, they showe what they learnt in front of all participants. In the end, we showed participants some traditional dances on weddings.

Croatia has a rich cultural heritage that is expressed through traditional music, dancing and costumes. Croatian culture is a point of pride and has helped cement a sense of national

identity throughout its turbulent history. By far the most authentic way to experience Croatian folklore is at a local festival, many tied to religious holidays. Rare is the Croatian town or village that doesn't have a local folklore troupe ready to liven up churches, concert halls and village squares with music and dancing. Events around Christmas and Easter are sure to involve a folklore show but also watch out for the feast days of local saints such as St Blaise Day in Dubrovnik. The summer festivals held in towns all along the Croatian coast and islands also include folklore shows on their program.

#### About Kolo

Throughout a large part of Croatia, the Kolo (traditional folk dance) continues to be the centre of village social life. The Kolo as a dance became a tool for social gathering, and was often the main occasion in which young men and women could get to know each other. With many dances, the singing of jocular verses during the performance served as a way to express feelings or tell a story. Kolo is traditionally performed for special occasions such as harvests, weddings, and religious celebrations.

#### About Bećarac

Bećarac is a humorous form of folk song, originally from rural Slavonia, Croatia and eventually spreading into southern Hungary and the Vojvodina region of Serbia. The root of the word comes from *bećar* (Turkish: *bekâr*), meaning "bachelor", "reveller" or "carouser". Bećarci are always teasing, mocking and/or lascivious, and are usually sung by a male company at village parties.

#### About Dućec and Staro Sito

Ducec is danced very high in the air, almost like jumping, but it is always in the rhythm of the music and the song. Staro sito (ancient sieve) is danced very low at the ground and at the same time fast, following the rhythm of the music, too. Both types can be danced either with only one partner or in kolo.

## 2.2 Conclusions

Youth comprises 18% of the world's population. These young women and men are agents in their communities who can recreate and revitalize their cultural heritage. They require respect for fundamental rights and freedom, better living conditions, the opportunity to learn and to work. However, they are exposed to a reality of high levels of unemployment, insufficient access to education and professional training, intolerance, and exclusion, among others. In all Europe, the percentage of unemployment among youth reached a disturbing level in the last decades, especially during the last years with the Covid – 19 crisis.

**Participation is the key aspect of safeguarding of cultural heritage – the support of community is necessary for preserving cultural heritage** – to enforce the relationship, strengthen the feeling of responsibility and awareness of values of cultural heritage (mostly) in local and regional level. Our proposal is to find creative ways to fulfill both the needs of unemployed youth and of the underestimated cultural heritage in Europe. Therefore, we want to share some solutions that could help us face these two challenges simultaneously.

### Landscape Interpretation guides

In almost all the territories of each country there was a pastoral tradition that today we see in danger of extinction. The work of livestock and its benefits for the planet and each territory is immeasurable, since livestock clean the mountains, maintain the fertility of land, move wild seeds facilitating the reproduction of flora, guaranteeing the biodiversity of the mountains, prevent fires and have always played an essential role for the food sovereignty of the peoples by providing milk, meat and dairy products to all households in the villages. At the date, extensive grazing as it was done in the past is attacked by management models at the European level that are moving towards macro and intensive livestock models to feed large urban centers, making the subsistence of small farmers impossible and extinguishing. We propose to carry out guided tours with local shepherds, promoting tradition, recovering ancient crafts and skills that are being lost and interpreting the landscape, history and pastoral life, including cartography with geological and biological references. This could provide young people with opportunities to live a fair life in the countryside.

## Seeds guardians

Throughout history and 10,000 years of agriculture, plants have adapted to climatic and soil conditions, and to the habits and needs of humans populating those lands. This led to an infinite multitude of local varieties of plants and animals in each of the places. In the last century there was a phenomenon: the production of new commercial varieties, more homogeneous and predictable, which had a high production in order to supply large urban centers. The problem was that in a very few years, in 40 or 50 years, that immense number of hundreds of thousands of local varieties of each of the cultivated plants was replaced by a very small number of commercial varieties, produced and promoted by large multinationals. Today, on a global level we have lost more than 90% of the varieties grown in the last century. There is still much to save and it would be suicidal not to save it, because human survival depends on it. The ability to adapt to changing climatic conditions depends on the diversity of the seeds, because the most adapted ones will be selected, as has happened for millennia. Seed guardians projects are a participatory alternative to seed banks, without physical space, where each farmer or guardian, to maintain the seed, has to plant and grow it and collect more seed instead of storing it for years refrigerated. This is done by keeping a database of farmers and seeds information, as well as contact addresses, years sowing the seed, specifications of its use and the amount of seeds. Annual meetings are held where seeds are distributed or exchange within the community to enjoy the gifts from the earth and raise awareness about the importance of seeds and their role in our planet. A Seed guardian would provide a crucial service to the community at the same time as it can be an employee of the community itself, which could pay collectively an amount of money to maintain its precious work and the richness of our biodiversity.

## Admirable women, *décimas* and other stories of resistance

Songs have always been a way of recording the stories of each territory, the deeds of different characters and traditions. To continue recording the stories of the women of different generations that today inhabit the towns, as examples of life of struggle and resistance, we propose the creation of songs, in a participatory way and from the local point of view, in the form of a *décima*. *Décima* is a type of poetic composition whose metric

requirement is to have ten eight-syllable verses that must rhyme the first with the fourth and fifth; the second with the third; the sixth with the seventh and the last, and the eighth with the ninth. The visual representation of your rhyming system is: a / b / b / a / a / c / c / d / d / c.

Young people could create small artistic and musical businesses by putting these rich stories into music and singing, creating art at the same time that pursuing the dissemination of the rural and feminine heritage of the local communities.

#### Restoration of the heritage of mills and traditional paths

Hydraulic constructions have been part of our community landscape for hundreds of years, the use of the force of water in mechanical energy was used for the milling of wheat or the sawing of wood. The restoration of the mills has a great acceptance among the communities due to their importance. The paths have always been the main means of communication between the inhabitants of the territory, these roads contributed to the building of people's identity . There were public mills and private mills of families, and the interactions among people around the mills created a whole universe of local cultures. The communities gave names to the different places of transit based on the great natural knowledge, their resources, their spiritualities or their legends, in addition to the different potentialities of the uses of the different spaces in their path. We believe that young people can start projects to give new value to this material heritage.

#### Lanares and Linares

The valleys of the upper Ebro have a thousand-year-old pastoral tradition. Their landscapes were shaped by the coexistence between livestock and nature. The Valdivielso Valley became of utmost importance within the wool route, which was taken to the northern ports of Santoña and Castro Urdiales for sale to the European market. The transformation of wool into a fabric was an essential part for the survival of these people in the territory. Right now, recovering this knowledge and applying it to the production of different garments would be highly appreciated in the local market. Linen is one of the oldest fabrics in the history of mankind. The recovery of its seeds, its production and its transformation for the

manufacture of different garments has great potential for the young people willing to live in the rural world.

### Legal entities

Social enterprises all around Europe have found places in the heart of cities where they can have the greatest possible impact on the city. An example is the Colorful Pearls Association of Pécs was established in 2004 to help Roma women in their family and social roles: to compensate for their disadvantages, we want to support them with social, legal and mental health counseling and their participation in public life, primarily advocacy and advocacy, especially for Roma. Focusing on the roles, opportunities, empowerment of women, living their role within their families and communities as effectively as possible. They give priority to trainings, conferences and other forums that we organize for Roma and Roma NGO staff: they increase individual advocacy capacity, help public participation, and offer NGOs a development opportunity that allows them to play a greater role in public life.

As part of a series of conferences on Roma traditions, beliefs and religions, which has been running since 2008, we presented to the staff of the institutions that meet Roma regularly the traditions that make the behavior of the Roma people incomprehensible. The participants were able to get acquainted with the peculiarities of the Roma culture, which significantly influence the lifestyle and behavioral attitudes of the Roma people in certain life situations.

As Roma culture is a fundamental and important factor for Roma communities, it is obvious that we also organize cultural programs on a regular basis. With this, we want to strengthen our identity, and we believe that the majority society can also be greatly influenced by these programs. We want to draw attention to our cultural values with high-quality events and exhibitions, and we also look for connections with contemporary art branches, because we believe that art can contribute to the establishment of intercultural dialogue.

The word “*culture*” is a very complex term since it obtains a variety of definitions, notions and aspects. It derives from the word “*polis*”, which means “state” in the Greek language, focusing mainly on social administrative and state pillars. Thus, cultural heritage cannot be considered as a one-dimensional context. On the one hand, it has to do with every monument, archaeological site or group of buildings but on the other hand, its derivatives come from the relations of the humans within a society through cohabitation, developing both cohesion and individual consciousness (Linaki, 2018).

Still, the complexity of cultural heritage as written above mandates a wider perception of it, e.g. tangible heritage, intangible heritage, natural heritage and digital heritage. Tangible heritage has to do with every physical artifact that has been produced, maintained and transmitted through generations, within a society (<https://resources.riches-project.eu/>). Traditional implementations, local knowledge, performing arts, expressions and oral traditions are some examples which recommend intangible heritage (UNESCO, 2003). Natural heritage consists of three categories; a) natural features consisting of physical and biological formations which are of outstanding value from aesthetic and scientific point of view, b) geological formations which constitute the environment of threatened species of animals and plants, c) delineated natural areas (en.unesco.org). Last but not least, digital heritage is made up of computer-based materials of enduring value that should be kept for future generations. Digital heritage emanates from different communities, industries, sectors and regions. Not all digital materials are of enduring value, but those that are require active preservation approaches if continuity of digital heritage is to be maintained (en.unesco.org).

The fact that cultural heritage as a whole is capable of contributing greatly to the economic development of a society is something that is universally accepted. The diversity that distinguishes cultures was, is and will be an important motivation for many people to visit many places around the planet. Therefore, a connection between cultural heritage and the fight against unemployment, especially in the younger age groups, is something normal. The issue that arises is to find the appropriate practices that will be able to include young people in everything related to cultural heritage and have, at the same time, an economic benefit. Obviously, this helps both young people and the society in which they live in. International bibliography has to show quite many examples regarding the involvement of local inhabitants to the total highlighting of the cultural heritage they deal with.

The case of the monument of Domboshava in Zimbabwe (a cave with rare and extraordinary depictions on the rocks, accompanied by spiritual ceremonies) is an example of the participation of the local residents, concerning archaeological issues. The whole notion was based on the active participation of the residents through the practice of the local tour guide because they know very well the myths and legends and also the sale of local rare heirlooms (Chirikure & Pwiti, 2008).

Another case is Chunchucmil, one of the oldest Maya cities. Although the archaeological research related to the city is relatively recent, the inhabitants have been able to acquire skills regarding the management of archaeological reserves. Moreover, the residents had in mind to create a museum which would offer everyone the chance to live exactly in the same way as the Mayans did (Ardren, 2002).

In Malaysia, regarding the Lenggong World Heritage Site (UNESCO), Jaafar et al. (2015) underlined the involvement of the residents into conservation practices, after understanding the benefits that would arise, due to the transition from the primary to the tertiary sector.

The district of Annapurna (Himalayas mountain) in Nepal, is a case study which showed that the generation of income due to the accommodation of tourists (mountain and hiking tourism), encouraged many young people to organize cultural events, make and sell handicraft items, as well as to guide tourists themselves on the mountain (Nyaupane et al., 2006).

These examples are indicative of how young people can make use of cultural heritage and benefit both themselves and the areas they live in. Given the breadth of cultural heritage and the fact that culture is everywhere, it is a prime opportunity for underdeveloped areas to reverse the negative existing conditions and create a sustainable future regarding all aspects.

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