



# Handbook for Cultural Operators

2021

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# Foreword

The term “cultural operators” comprises organisations, institutions and individuals active in the cultural and creative industries that play a role in the production, distribution, and promotion of cultural goods and services, with the aim of facilitating access to cultural experiences and of promoting cultural participation and engagement. They contribute to the cultural and creative ecosystem, fostering a vibrant and diverse cultural landscape, thus they play a crucial role in society by helping to build identity, promoting diversity, supporting education and research, boosting tourism and preserving important heritage sites for future generations.

However, cultural operators face a number of challenges, including chronic underfunding, adapting to developing technology and new trends, competition for audiences and resources as well as staying relevant and engaging, thus they must adapt continuously and find new solutions to meet these challenges and succeed in the multifaceted cultural sector.

As such, it is important for cultural operators to stay up-to-date with the newest and best-functioning strategies for promoting cultural heritage and engaging audiences. Most of the time, traditional cultural heritage management is performed in knowledge silos, lacking interdisciplinarity and cooperation. Continuous learning and developing as cultural operators benefit on the one hand the individuals and organisations that are part of the cultural and creative sectors by developing new skills, knowledge and understanding, as well as adapting to changing needs and circumstances, and on the other hand society, who are the direct

and indirect beneficiaries of this expanding knowledge, set of strategies, and range services.

The partners involved in the Workshops for Cultural Operators organised within the ARTECH project, co-funded by the Creative Europe Programme of the European Union, face different challenges and need to meet different goals: Transylvania Trust, Romania focuses mainly on the rehabilitation and revitalisation of a castle – a former noble residence brought back from ruins; Gjirokastra Foundation, Albania has the arduous task of preserving a living historical town, which is at the same time a UNESCO Heritage Site; Comarca del Maestrazgo, Spain needs to be active in an entire region that is rich in heritage and traditions but is facing depopulation; while Archikidz, Ukraine has taken upon itself the task of working with children of different ages to draw their attention on our built environment and its fundamental role in society.

Different challenges and different goals, yet all have benefited from the approaches and strategies that are presented in this Handbook: the method of human-centred design, management and marketing strategies of heritage sites, dissemination of cultural heritage through contemporary artistic interventions, strategies for actively involving the public, and especially the importance of engaging young children in activities that will foster their appreciation of the built environment and heritage. It is our hope that this Handbook and the information contained within will further benefit all those working in the cultural and creative sectors that face similar challenges, and will help them develop their own future cultural offer.

Adela Luiza Avram  
Eke Zsuzsanna

# The Human-Centred Design (HCD) Methodology and its Use for New Services and Innovation in the Cultural Sector

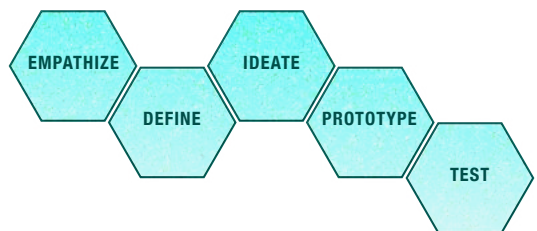
*Author:* **Camelia Crişan, PhD, Senior Lecturer**

*Institution:* **Faculty of Communication and Public Relations, National University for Political Studies and Public Administration, Bucharest, Romania**

## *About Design Thinking*

There are several definitions one can consult when looking into design thinking. First, Design Thinking is a method for developing innovative solutions for complex problems, by deliberately incorporating the concerns, interests, and values of humans into the design process (Brown, 2009; Meinel & Leifer, 2012). At the same time, “design thinking is a human-centered approach to innovation that draws from the designer’s toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success.” (IDEO, 2016) Last but not least, HCD is essentially a human-centred innovation process that emphasises observation, collaboration, fast learning, visualisation of ideas, rapid concept prototyping and concurrent business analysis, which ultimately influences innovation and business strategy (Lockwood, 2010, p. xi). As it comes obvious from the above definitions, design thinking offers innovative solutions to a smartly crafted challenge.

There are several steps for the design thinking process, as stated in the HCD Toolkit.



Each of these steps means that a team within an organisation develops several competencies, gains empathy, researches and analyses the data, brainstorm, prototypes and then, in case the result is not satisfactory, they do it all over again. It is OK to fail in a design thinking process, mistakes are encouraged, as long as they are afterwards properly reverse-engineered and lessons are learned from them.

The phases we used in the training organised as part of the workshop for cultural operators in Romania have been as described in more details below (Muller & Roterberg, 2019, p. 4):

### *Phase 1: Getting an understanding of the situation*

In this phase, the participants at the training performed a series of tasks in order to grasp as fully as possible what is the challenge they must solve. In our case, the participants from Romania (Transylvania Trust) tried to make Bánffy Castle, Bonțida, more attractive for visitors, while the team from Albania (Gjirokastra Foundation) was trying to connect the old and new parts of their city to stimulate historical sightseeing.



### *Phase 2: Observe / gain empathy*

In this phase, the participants performed several observations around the city of Cluj-Napoca (Romania), took pictures and talked to people. As a result, they got clarifications and while producing short videos, they reflected on their experience and the data they have gathered.

### *Phase 3: Synthesis of the data and preparing for new ideas*

In this phase, the participants presented to their peers their findings and a process of both peer learning and discussions took place. As a result, the participants saw and heard multiple points of view and experiences, which paved the way to insights.

### *Phase 4: Ideation*

Through brainstorming and then idea refining and a second brainstorming, the participants generated a concept they wanted to prototype. Paper, scissors, post-its and other materials have been used so ideas were better communicated into images.

### *Phase 5: Prototype and testing*

In this phase, the participants went back to the potential end-users in the street and asked people's feedback, explained and where possible, simulated user journeys so that the feedback was straight to the point.

In the end, each team has left the course with at least an idea to implement home and with a clear path to follow, should that idea prove not exactly what the public or the customer had in mind.



*Feedback from the participants:*

*“I discovered a new look at familiar things. I also understood that we can provide several solutions to each request.”*

*“I have gained new understanding and new skills on how sites and places should function and provide values and incomes. As well as services provided and access.”*

*“The workshop refreshed my thoughts.”*

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*Source of figure:*

Stanford d. School. 2010. *An Introduction to Design Thinking, Process Guide*. CA: Institute of Design at Stanford.

# Be a Manager Management and Marketing of Heritage Sites

Author: **Elenita Roshi PhD, Lecturer**

Institution: **Faculty of Architecture and Urban Studies, University of Tirana, Albania**

## 1. Overview

In October 2020, guests from Romania, Ukraine and Spain travelled to the World Heritage Site the town of Gjirokastra in Albania, to take part in a two-day workshop organised by the Gjirokastra Foundation, partner of the ARTECH project, funded by EU.

The workshop's purpose was to provide a perspective on cultural heritage management, including a discussion on the impact of the COVID-19 pandemic on heritage. The workshop presenters were Elenita Roshi, PhD (sections 1 and 3) and Arch. MScs. Kreshnik Merxhani (section 2), who worked with the Gjirokastra Foundation's team to conceptualise and prepare the workshop sessions.

This paper presents a summary of the workshop's content (along with updated information) for anyone interested in cultural heritage.

## 2. Be a manager

*The first session of the workshop describes what it means to be a manager of cultural heritage and provides a few principles on the economics of cultural heritage. It shows that cultural heritage is already an "industry"; its strong reliance on tourism must be balanced by deeply "rooting" heritage in its community. This session was led by Elenita Roshi, with a PhD in management and marketing of cultural heritage. The content of this session is summarised below.*

Management and managers are ever-present: a cause for debate, side-taking, inspiration or detestation; they were the buzzword of the 20th century. According to Forbes magazine,<sup>1</sup> "...management in the 21<sup>st</sup> century is about creating value".

This is the main challenge for heritage managers: how to create value, with and for cultural heritage? How to achieve this, in a world which is moving from one crisis to another, where technology is leaping forward, resources are still scarce, and agility seems to be the magical methodology to respond to an ever-changing environment? To find the answer, we need to ask more questions.

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<sup>1</sup> [What 21st Century Management Looks Like \(forbes.com\)](https://www.forbes.com)



Whoever has studied management has studied “economics” or otherwise understood as the branch of knowledge which studies decisions of individuals and the society. It also studies how to use limited resources as optimally as possible, to meet unlimited needs.

Thus, managers (in general) must find answers to these especially important questions:

- What to produce?
- How to produce?
- How much to produce?
- For whom to produce?
- Who takes the decisions?

Let’s consider “adopting” these questions for cultural heritage: what would they look like? Based on 16 years of cultural heritage management experience, this is how I have formulated them:

→ What to produce?	→ What do we consider/categorise as cultural heritage? And why?
→ What do we consider/categorise as cultural heritage? And why?	→ How do we establish the process/methodology/criteria for listing a heritage site/object?
→ How to produce?	→ How strict are we in enlisting a heritage site/object? Can there be too many cultural heritage sites/objects?
→ How do we establish the process/methodology/criteria for listing a heritage site/object?	→ Who are the “consumers/users” of cultural heritage?
→ How much to produce?	→ Who are the decision-makers for cultural heritage matters?

I believe these questions make sense to all those professionals that work in the cultural heritage sector, be it architects, restorers, craftsmen, archaeologists, researchers, and for sure to cultural heritage managers.

Beforehand, we should all agree on what we define as cultural heritage. The best definition I have come across in the cultural heritage literature so far is from Gregory Ashworth,<sup>2</sup> a prominent figure in the marketing and management of cultural heritage and a person whom I hoped to meet for so many years. Not possible anymore, as he passed away on 6 November 2016.

His definition of cultural heritage exponentially expanded my concept of cultural heritage:

*“Heritage is not a relict artefact or building or a site associated with past times, conditions, events or personalities [...] It is a process, not a condition, that uses sites, objects, and human traits and patterns of behaviour, as vehicles for the conduction of ideas in order to satisfy various contemporary needs”.*

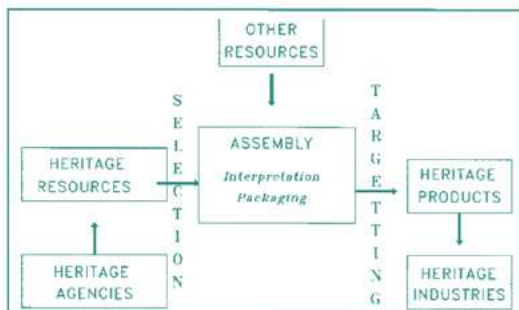
In simple words, humanity will always have the necessity to rely on the past to meet contemporary needs. We may be selective about what we need from the past, we may have different contemporary needs from our parent’s generation; this is a constant yet dynamic process. Whether we are successful or not in creating value, with and for cultural heritage, depends first and foremost on how the five fundamental questions (as above) are answered. These answers may create the backbone of a

<sup>2</sup> [Gregory Ashworth - Wikipedia, the free encyclopedia](#)



policy for cultural heritage management country-wise or in a broader region.

According to Mr. Ashworth, cultural heritage is also an industry, and the scheme he has prepared shows how this industry “works”:



The process of how cultural heritage is transformed into a heritage industry/industries

In the figure above, heritage agencies, being public (mostly) or private institutions in charge of identifying, researching and preserving cultural heritage, provide us with heritage resources.

After a process of selection (which happens in various ways, one of them being the list of nationally or internationally recognised heritage sites, objects or rituals – among others) and combined with other resources (consider technology as one of them), a process of assembly occurs.

Through interpretation and/or display of cultural heritage, we “package” heritage, ready to be targeted to its “customers” or “users”, now as heritage products.

Some of the cultural/heritage resources are shown in the scheme below:



Cultural heritage resources

So, we have an industry, which as per the “golden” rule of economics, has its scarcities and limitations. One of the most important limitations is the funding required to keep the industry going.

Usually, most of the funding to maintain, research and revitalise cultural heritage derives from public funding.

With all the challenges the world is facing, is public funding for cultural heritage secure? Dealing with the COVID-19 pandemic and its impact on the global economy has absorbed a good percentage of national budgets, thus depleting resources for investments and supports in cultural heritage.

According to a recent study of the OECD, “[g]overnment spending on cultural services has been decreasing, and represents, on average, 1.2% of total government spending across the OECD”.<sup>3</sup> In the same document, “[h]ousehold spending on recreation and culture grew by 18% between 2011 and 2019, twice as fast as overall spending, but clearly COVID-19 left a mark. Recreation and culture accounted for nearly a tenth of aggregate household spending across the OECD. Households spend more on recreation and culture than on restaurants and hotels, furnishing and household equipment or clothing and footwear. In 2020, per capita spending on recreational and cultural services dropped by about 30% relative to 2019, on average”.

Other than public funding, the industry collects funding from the “users”/“consumers” who are national or international ones, mostly tourists/visitors who enjoy sightseeing and exploring traditional culture. Tickets revenue, or otherwise known as the “commercialisation” of heritage sites, were a major source of funding before COVID-19. According to UNESCO, “The COVID-19 pandemic has stopped cultural tourism in its tracks. Throughout 2020 international arrivals plunged by 74% worldwide, dealing a massive blow to the sector, which faces ongoing precarity and unpredictability”.<sup>4</sup> The rise of domestic tourism which occurred during the pandemic managed to slightly mitigate the impact of the travel restrictions.

3 5. Public and private funding for cultural and creative sectors | The Culture Fix : Creative People, Places and Industries | OECD iLibrary (oecd-ilibrary.org)

4 Cutting Edge | Bringing cultural tourism back in the game | UNESCO

Whether the tourism industry will recover from the impacts of COVID-19, it is unknown, yet a generally accepted argument is that the cultural sector depends greatly on the tourism industry.

Thereafter a fundamental question arises: how to deal with tourism? Too much of it can destroy heritage: as the Venice example shows, the tourism industry's greediness can cause real damage. If not prepared to manage the influx of tourists/visitors, it can really be a "killer" rather than a "healer" of cultural heritage sites.



Cruisers in Venice UNESCO World Heritage Town

So, is there a way to have cultural heritage tourism without overexploiting heritage and losing authenticity?

Mr. Ashworth is helpful again. He was the person to provide the concept of place branding: *"discovering or creating some uniqueness, which differentiates one place from others to gain a competitive brand value"*.

This concept can be used for any site (a modern town as well), yet my adaptation for cultural heritage sites is based on three main pillars:

1. Protecting urban/landscape qualities and authenticity
2. Personality association, "where places associate themselves with a named individual from history, literature, the arts, politics, entertainment, sport or even mythology, in the hope that the necessarily unique qualities of the individual are transferred by association to the place"<sup>5</sup>
3. Represent the community's intangible heritage through events: in their absence, create periodical culture, sports or arts events.

Though branding is a concept borrowed from the marketing discipline, using it for cultural heritage offers some advantages. Herein are the three most important of them:

- I. The role of authenticity is critical, thus the exploitation of cultural heritage is not motivated.
- II. The tourism influx is regulated by the public cultural heritage agencies and institutions, not by the tourist agencies.
- III. The community's role is fundamental, as it is a main part of the site's branding.

The rest of the document provides information on how to preserve authenticity – section 3 (point No.1) and deals with the marketing of cultural heritage (points No.2 and No.3 as per above) in section 4. Section 5 provides a real case study from Gjirokastra.

### *3. The importance of authenticity*

*This part of the manual is created as per the presentation of Arch. Kreshnik Merxhani and explains the importance of authenticity when revitalising cultural heritage, based on examples from Gjirokastra.*

Gjirokastra is an extraordinary example of the long and difficult survival of a late mediaeval town, where local and Ottoman architecture blend masterfully. Gjirokastra has some 2200 typical stone houses and about 600 cultural monuments (monumental houses) constituting 22 percent of Albania's listed monuments of culture a.k.a. monumental houses. Gjirokastra was declared a Museum City by the Albanian Government in 1961. This was quite unusual for a radical communist country; which Albania was at the time.

Following the application from the Albanian Government, these were the criteria based on which Gjirokastra was listed in 2005 (followed by Berat in 2008 in a joint inscription):

*"Criterion (iii): Berat and Gjirokastra bear outstanding testimony to the diversity of urban societies in the Balkans, and to longstanding ways of life which have today almost vanished. The town planning and housing of Gjirokastra are those of a citadel town built by notable landowners whose interests were directly linked to those of the central power. Berat bears the*

5 (PDF) The Instruments of Place Branding: How is it Done? (researchgate.net)

*imprint of a more independent lifestyle, linked to its handicraft and merchant functions.*

**Criterion (iv):** *Together, the two towns of Gjirokastra and Berat bear outstanding testimony to various types of monuments and vernacular urban housing during the Classical Ottoman period, in continuity with the various Medieval cultures which preceded it, and in a state of peaceful coexistence with a large Christian minority, particularly at Berat.*

*The overall integrity of the two towns is satisfactory, although this was adversely affected by illegal constructions in the late 1990s. Authenticity is also satisfactory, but preservation management must be stepped up and carefully enforced, in accordance with the highest international standards.”<sup>6</sup>*

As it is clearly stated, authenticity in the town of Gjirokastra was satisfactory in 2005. What has happened ever since? Different cases of interventions were observed in the Teke neighbourhood in the centre of the historic area of Gjirokastra. To explain some of the phenomena, observations were extended for the period of the last 60 years. Thus, some of the cases presented have occurred before the UNESCO enlisting of Gjirokastra, yet it is important to know them as they have “served” as examples which were followed by the citizens of Gjirokastra. Moreover, it shows the difficult task of preserving authenticity and identifying mistakes to avoid.

Before presenting the cases, it is important to explain the legal procedures required to obtain a restoration permit for cultural heritage monuments which are divided in two categories:

- a. Category one cultural heritage monuments, where restoration/conservation interventions are very conservative in nature, and no changes can be made, both externally and internally.
- b. Category two cultural heritage monuments, where no changes can be made externally.

The procedure to obtain the restoration permit is long and bureaucratic involving both the local and central public institutions. Some of the steps to require the permit are:

- A restoration project must be prepared by a licensed restoration architect.

- The project must have the initial approval of the local Directorate of National Culture.
- Approval of the project from the National Council of the Tangible Culture Heritage at the Ministry of Culture of Albania.
- Construction permit from the local Municipality.

To complete all of the above, it takes between 4 to 6 months. The owner of the house must bear the costs of preparing the restoration project, even in the case of the restoration project’s rejection. Whereas these procedures are necessary and are created to guarantee the protection of Gjirokastra’s authenticity, in some cases they are considered too complex to follow and have incentivised house owners to illegally intervene on their houses. In addition, the steady increase in tourist numbers have added pressure to speed up restoration projects, thus increasing the “appetite” for illegal interventions.

As stated, all the cases presented are selected from the Teke Neighborhood in Gjirokastra.



*Photo of the Teke neighbourhood, circa the 1950s*



*Photo of the Teke neighbourhood in 2011*



The neighbourhood has evolved over the years, with several changes occurring in it.

- The first notable alteration is the case of the Mosque of Teke, in the centre of the Teke neighbourhood area. The Mosque was destroyed during the communist era in Albania (1945-1991), as Albania was declared an atheist country in 1967. At the same location of the former Mosque, an Odeon was constructed for open-air activities.



*Views of the current Medrese and the old Mosque of Teke*



*View of the Odeon in the Gjirokastra historic area*

After the fall of communism, instead of the Mosque, a Medrese was rebuilt bordering the Odeon, trying to imitate the former Mosque; both the Odeon and the Medrese replaced the Mosque of Teke and its territory.

None of these interventions were done illegally: they were all approved by the Institute of Monuments of Culture, as titled at the time. In addition, a cinema was constructed adjacent to the Odeon, during the same period. The architecture of the cinema imitated the features of the typical Gjirokastra houses.

In the early 21<sup>st</sup> century, an old house was transformed into a hotel, imitating the cinema.



*Photo of the cinema and the hotel next to it*



The construction of new structures resembling cultural heritage monuments was not the worst alteration that occurred in the neighbourhood. Right after the fall of communism, there were many cases of illegal interventions/constructions of houses' extensions next to the old ones, already in decay. As households extended in number, and remittances started to flow in the town, concrete structures were erected frequently.



Construction of concrete structures next to monumental houses

In contrast, there were cases of proper restoration and revitalisation processes, such as the case of the Babameto House, which from a ruined monument turned into a heritage centre, a joint project of the Cultural Heritage without Borders and the Gjirokastra Foundation.



Photos before and after of the Babameto House

As a conclusion, protecting authenticity in developing countries' heritage sites is a difficult task. It requires strong public institutions, a good monitoring system, mechanisms that incentivise adequate forms of heritage revitalisation and a community which is aware of its heritage values.

#### 4. Marketing of culture heritage

*This part of the manual is created based on the presentation by Elenita Roshi, PhD, and explains the importance of Marketing of Culture Heritage when revitalising it, based on examples of Gjirokastra. The content of this session is summarised below.*

As stated before, there is already a cultural heritage industry with its own cultural heritage products. As with any other product, it requires marketing. There are key variables that must be thoughtfully considered and wisely implemented to successfully market a product or service. They are: **Product, Price, Place** and **Promotion**, commonly known as the 4Ps of Marketing.

Marketing mix is the way these four variables are combined.

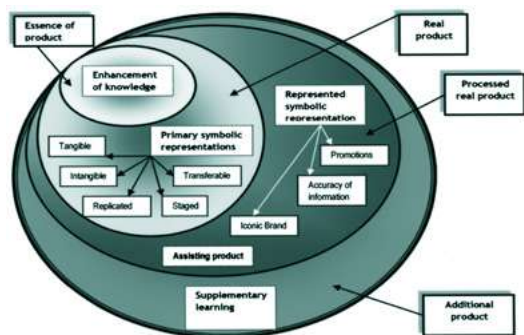


Explanation on each of the Ps are provided briefly below:

### a. Product

Heritage includes inherited objects, rituals or human behaviour as products of cultural heritage, which must be preserved for future generations. As such, it looks as if there is nothing to change about these products. We can, actually, but first we must understand the dimensions of a cultural heritage product. They are four as per the figure below:

- I. The essence of the product
- II. The real product
- III. Processed real product
- IV. Additional product



Dimensions of the cultural heritage product

As an example, the Castle of Gjirokastra is a monument of first category, where not much can be changed physically. Yet the interpretation of the site or the renewal of its museum add values to the product.

When dealing with cultural heritage as a product, it is important to know that cultural heritage is a public good characterised by two important features:

1. Non-rivalry in consumption and
2. Non-exclusivity

In this context, even the privately-owned monumental houses in Gjirokastra are public goods. The work of the Gjirokastra Foundation provides examples on how to make a private property be a public good and serve the public interest. More information is provided in the last section.

### b. Place

In traditional marketing, Place is considered the location where you can find/purchase the product. Companies search for the best locations to situate their shops, even though online shops are increasing all over the world. Heritage products, especially tangible ones, have a fix location, which normally cannot be changed. Using again the example of Gjirokastra Castle, its location/place cannot be changed. Yet, its accessibility can be enhanced, the road can be paved, and the entrance can support easy access to the heritage site. What is important to consider for both variables, Product and Place, is to not damage the sense of place (*Genius Loci*). For this matter, some heritage sites pay a lot of attention in regulating tourism numbers so that they can control any potential damage to heritage. Carrying out capacity studies is a way to determine the maximum number of tourists/visitors to access a site in a certain time-period. Thereafter, if the number of tourists/visitors exceeds its carrying capacity, the number is regulated through booking the visit in advance or increasing ticket fees.

### c. Price

The price variable is mostly related to the ticket/entrance fee for accessing heritage sites. Price cannot be applicable for some heritage products, such as for some forms of intangible heritage. Anyone can enjoy Albanian iso-polyphonic music for free on YouTube, but



anyone entering the Gjirokastra Castle must pay a ticket. When determining the price, heritage managers must consider various elements:

1. Is the price lower or higher than the expectations of the visitors?
2. Can different prices be used for national and international visitors?
3. Does the price cover some of the costs to maintain the site? Or all of them?
4. Can children/students have free access to the heritage site as the site also serves as an educational hub?

#### **d. Promotion**

Through Promotion we incentivise the public to visit, explore and interact with cultural heritage. There are various ways to promote cultural heritage, such as advertising in traditional media, through billboards, direct marketing or ticket sales. In recent years, a great way to promote heritage sites as well as other travel destinations was through online portals and forums such as TripAdvisor or Booking.com, where reviews and comments show the visitors' level of satisfaction. They have become the "first to go" information hub.

Information and awareness can be also raised through activities on sites, such as Artisan Fairs, musical events etc. The COVID-19 impact exponentially increased the role of social media and digitalisation in the cultural heritage realm. When museums, sites and heritage destinations were closed, their only way to interact with the public was through digital tools. This trend will not slow down, despite the COVID-19 pandemic impact fading in the world. Thus, it is of fundamental importance to know how to use these new tools. Understanding how to use social media and calling audiences to action can help fundraise for heritage in a time when funding available for heritage is shrinking.

In Marketing, a call to action is a piece of content intended to induce a viewer, reader or listener to perform a specific act, typically taking the form of an instruction or directive (e.g. buy now or click here). Typically, a call to action involves explaining a problem, providing a solution and lastly incentivising action-taking.

### *5. Example of sustainable revitalisation of Cultural Heritage*

*This section of the manual contains a presentation of a project implemented by Gjirokastra Foundation. During the implementation, some of the principles explained in the workshop were put in practice.*

In a living town which is also a UNESCO World Heritage Site, how do you make sure the entire community develops without damaging its heritage? Dependency on tourism revenues should be avoided as a means to revitalise cultural heritage sites. In addition, the community's role is fundamental, as it is a main part of the site's branding. As such, The Gjirokastra Foundation's work was focused on re-creating the bond between house owners and their monumental houses, as well as with the community in general. It is important to explain why this relationship was broken in the first place.

Out of 600 monumental houses in Gjirokastra, 54 are first category houses (the most valuable ones) on which no changes or alterations of any type can be made. While first category houses were restored by the state during the communist regime, many were expropriated, and their owners were forced to live elsewhere. During the first years of democracy (from 1992 onwards) a Special National Commission was formed to address the requests of former owners to have their confiscated properties returned. Before communism, generally, there was no *de jure* legal transfer of property rights from one generation to the next. The house was *de facto* bequeathed to the youngest man of the family.

The Special National Commission decided to give the property rights to the oldest person in the family who had an old legal document proving property rights (this could be a document from the time of the dead great-grandfather of the family). Thus, all his descendants were legally considered to be owners. This reinstated ownership created a situation of multi-ownership (one first category house ended up having 72 owners, all descendants of the first legally recognised owner). This factor, combined with the long-term physical separation from their properties caused 'the large families' to lose interest in their monumental houses.



To make matters worse, the Albanian state no longer had the power or budget available to take care of the monumental houses, whereas families had neither the money nor the will. As a result of neglect and abandonment, the most endangered monumental houses in Gjirokastra were/are the first category ones, the most refined examples of vernacular architecture in Gjirokastra.

The case presented here is the revitalisation of the Omari House in the Bazaar of Gjirokastra, occurring in 2009-2011.

Prior to this project in Gjirokastra, and in Albania generally, after the fall of communism, there were no known cases of collaboration (or even opinion gathering) of the house owners with restoration specialists prior to or during the restoration process. The inertia of communist days had reinforced the behaviour that conservation and restoration were tasks that do not need to be discussed; they just have to be done.

Initially, the Gjirokastra Foundation started a dialogue with the house owners so that both parties could raise funds together. The involvement of the house owners increased the chances of successful fundraising. The beginning of this dialogue incentivised a whole new approach to the restoration of a monumental house called the Omari House. The Omari House was restored and transformed into the “Artisan Incubator”, which trains and supports artisans and craftspeople.

From the conceptualisation of the project to the completion of the Omari House’s revitalisation, the project passed through the following six steps:

1. The first task was to identify the house to be restored, in consultation with the Institute of Monuments of Culture in Albania (this was the primary institution responsible for the protection of cultural monuments in Albania). Some of the criteria for selection were: (i) priority, that is whether the house was in real danger, and (ii) its location and impact on the urban ensemble of Gjirokastra. The Gjirokastra Bazaar (where the Omari House is located) was quite a well-known bazaar in the Albanian territories of the Ottoman Empire. At the beginning of the 20th century, the Bazaar had some 300 shops. The Bazaar transformed greatly in the last 60 years. As entrepreneurship was forbidden during communism, the craftspeople and artisans working in the Bazaar shops were put to work in

new factories built in the new part of town. They mainly made products for export. Unfortunately, the handicraft tradition was broken with the fall of communism and subsequent emigration! Another important issue was considered during the inception phase of the project; the Gjirokastra houses are big and they require much funding and labour for maintenance and restoration. During communism, 100 to 250 daily workers and masters used to maintain Gjirokastra’s monumental houses. After the fall of the communist regime, most of the craftspeople emigrated to Greece. At the time, Greece was at the peak of its development and the skills of Albanian masters were in demand and cheap. In 2007, there were only five masters (all over 55 years old) able to construct the difficult slate stone roofs of Gjirokastra.

2. After selecting the Omari House, the Gjirokastra Foundation identified and gathered the house owners (there were 25 co-owners mostly living away from Gjirokastra) and presented them with the state of decay of the house which some of them had never seen. Communication with the owners was eased due to the fact that the Gjirokastra Foundation had just opened an artisan shop in the house. However, that had only saved a small part of the house; the rest of it was deteriorating rapidly.

3. The Gjirokastra Foundation explained to the owners that the restoration of the entire house would be more feasible if the Foundation and the owners raised funds together and the house was ‘used’ for a public purpose. The Foundation introduced its project idea for an “Art and Crafts Incubator and Centre” (ACIC) in the Bazaar of Gjirokastra. The owners agreed enthusiastically to have the ACIC created in their house after it was restored. The ACIC would occupy almost all of the Omari House, which would be given to the Gjirokastra Foundation rent-free for three years (to ‘pay back’ restoration costs). The Foundation had the right to manage the ACIC and prove that the ACIC benefited the community of artisans and craftspeople.

4. The Gjirokastra Foundation contributed by providing the restoration proposal, which was prepared in collaboration with local heritage institutions in Gjirokastra and the capital Tirana.

5. The Gjirokastra Foundation and the owners lobbied hard and provided the funding for the restoration. It took two years to raise the funds. Meanwhile, the Foundation had started to

organise the National Heritage and Artisan Fair in Gjirokastra's Bazaar as an alternative way to increase Gjirokastran and Albanian interest in arts and crafts training and products.

6. The house was fully restored by May 2010. In July 2010, the ACIC was launched, and the training and education programme started. Five more house owners in Gjirokastra have requested collaboration with GCDO using the same method.

The costs of the project, at the end of 2011, was **EUR 210 000**.

### *Project initiatives*

a. ACIC had two shops on the ground floor, which were given for free to two of the best Gjirokastra craft masters in wood and stone carving. The masters' 'payback' was that they would accept apprentices and teach them the wood and stone carving skills needed in house restoration. The young apprentices' 'payback' for their free training was to work for free, as practice, on a monumental house.

b. In the training room on the second floor of ACIC, ten young men were trained for six months in wood and stone carving and restoration. A curriculum was developed to provide the best local advisers in wood and stone carving and restoration. This in-depth training involved practising in a monumental house in Gjirokastra.

c. In the same training area of ACIC, 14 young artists (from 10 to 16 years of age) were trained in singing iso-polyphonic songs of Gjirokastra. Albanian folk iso-polyphony has been proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.

d. Women artisans used the training area and its facilities for quite some time; the first training was carried out in November 2010 on creativity and new products. In September 2011, the training area was used to produce new textile products based on Gjirokastra's traditional themes.

e. At the start of 2011, the Gjirokastra Foundation organised an awareness-raising campaign, with workshops in Gjirokastra and Berat (another Ottoman town listed as a UNESCO World Heritage Town in Albania), targeting around 1000 families with monumental houses in both towns. A book explaining the role of the house owners in revitalising their houses was published.

# Cultural Heritage Management from the Territory: the Case Study of Comarca del Maestrazgo

**Author: Adriana Germán Navarro, BA in Art History, MA in Museums, Education and Communication**

**Institution: Comarca del Maestrazgo, Spain**



*Presentation of the new interpretation centre in the Servite Convent of Las Cuevas de Cañart*

In 2020, we had a dramatic year with the pandemic situation, but as they say, you can always find flowers in the mud. In the Maestrazgo Region, we managed to conclude another year with a lot of valuable projects.

What is the Maestrazgo Region? It is a place and an institution.

As a place, it seems to be but a tiny area of Spain, however, in terms of managing every necessary aspect and to look after every kind of heritage, it seems to be quite a vast territory. Fifteen villages but also masias, little lost churches and people, because it is all about the people. In this tiny but enormous territory, we have to look after churches, historic houses and landmarks, natural places, collections, palaeontological findings, dresses, local historic professions and know-how, traditions, etc.

As an institution, we take care of this region in many ways, touching on various aspects: political, legal, touristic, assistance to workers, sports, psychology, gender etc. Our institution works the same way as a town hall, but it covers the entire territory. And, of course, we work with heritage, which is the principal topic within the ARTECH project.

Some of the ideas that guide our activities in this field:

- *the importance of local people*, institutions, associations, enterprises: our institution involves them in decision-making, we work with them in projects and collaborate in any way one might imagine. Now people seek out professionals when they find something interesting or if they need help with any kind of heritage.
- *protect every kind of heritage*: this relates mainly to restoration and rehabilitation works, striving to keep the authenticity of the area, but also to recording traditions and local history, as well as to trying to achieve governmental protection (designation as “Cultural Interest Asset”, Bien de Interés Cultural – BIC in Spain).
- *interpretation of heritage*: the goal is not just for people to learn about heritage, but also to interpret it, as well as its relationship with the place, the people who lived there etc. This goal can be achieved in many different ways: talks, theatre shows, restorations, preserving local language, talking to old people, giving importance to local history instead of general history or museums.

## *Some examples of the work from 2020*

- restorations: the Grave of Gonzalo de Funes in Cantavieja, the entrance arch of the Servite Convent in Cuevas de Cañart and the recovery of the original view at the Hospital of Cañada de Benatanduz.
- hospitals: during a research conducted at Tronchón's town hall, the researchers found the complete collection of the old hospital that functioned between the 12th and 16th centuries. The surviving artefacts were restored and a research was conducted on their history and use, as well as on the history of the building, with the great discovery of a hospital network encompassing the entire region. Following this, an exhibition was created consisting of several information panels and the preserved, restored pieces, which was set up in the same building where the hospital was located.
- Servite Convent: the convent is a very special place for local people, and it always impresses new visitors. It opened its gates to the public in the 1990s, thanks to a local association that also fought to recover the property of the town hall. After finishing the restoration and research on the history of the building and the monks, an exhibition was opened in one of the cloister's corridors. The exhibition features information panels with texts, illustrations, maps, as well as some of the convent's recovered materials.
- ceramics: it was known that some of the region's pottery collections had never been recorded. Thus, we created an inventory of these collections, including photographs, as well as research on the pieces, on the pottery tradition of the region and the existence of three ceramics ovens. After gathering all this information, we decided to create a virtual exhibition as part of the Virtual Museum of Maestrazgo Region, one of the first virtual museums in Spain (<https://museovirtualmaestrazgo.com/la-ceramica-del-maestrazgo/>).
- We wished to involve the public as well, in order to enhance the value of the exhibition and to engage them even more, so we asked them to send us pictures of their own pottery pieces made in the Maestrazgo Region. The local population provided us with numerous photos of their own pieces and related their personal stories and uses for these. This action was a great success, because the community members were proud that the exhibition showcased their own pieces, and as they became engaged, they looked through the entire exhibition, discovering new things that are found near them. On the way to create the exhibition, we sent the participants information about their own pieces in order to establish reciprocity. We also conducted some interviews to record their stories. Once the exhibition was uploaded on the Internet, new people saw it and we continue receiving new pictures from our audience to this day.



*Presentation of the 18th-century ceramic oven recovered in Tronchón*



*Personal objects. Memory of a widower who died in the Tronchón hospital*



# Dissemination of Cultural Heritage through Contemporary Art Practices: Education, Community, Collaboration

*Author:* **Rocío Garriga Inarejos, PhD in Art,  
Full Lecturer**

*Institution:* **Sculpture Department, Polytechnic  
University of Valencia, Spain**

## *1. Art, environment and artistic practice: territory and society*

Community art, with such beneficial effects as building and empowering communities, promoting social change, stimulating economic development and contributing to the improvement of the physical environment, can be a powerful tool for promoting social and cultural change, and for bringing people together to create a more vibrant and livable community. Community art can also be used to preserve and celebrate the cultural heritage of a community. The umbrella term “community art” includes collaborative art, relational art and context art.

- Collaborative practices in art are works of collective creation where the presence of the community or of people is essential, and although they are not artists themselves, they collaborate or co-create an artwork with the artist, based on their own specific knowledge.
- Relational art was coined by curator Nicholas Bourriaud in the 1990s to describe the tendency to make art based on or inspired by human relations and their social context.
- Context art was introduced through the seminal exhibition and accompanying publication *Kontext Kunst*. The art of the ‘90s was curated by Peter Weibel at the Neue Galerie (Austria) in 1993. The term refers to art practices that are interested in the use of methods of contextualisation to reveal connections between the artworks and their conditions of production, whether these are formal, social, or ideologically defined.

The programme “*16 destinations and a meeting point*” carried out in the Maestrazgo Region was built on the practice of community art and its related concepts, in order to stimulate the community, its collaboration with young artists, as well as to raise awareness to the region’s environment, traditions and built heritage.

## *2. The “16 destinations and a meeting point” programme*

### *Contextualisation*

The programme “*16 destinations and a meeting point*” is a project of artistic interventions in public space, with links to the community. This

programme, designed and managed by Sofía Sánchez and Rocío Garriga, has already held four editions. It takes place every year in a different town in the Comarca del Maestrazgo (Teruel, Spain), and the artistic interventions are carried out, for the most part, by artists in training (Degree in Fine Arts), although professional artists also participate. The main recipients of these interventions are the inhabitants of the villages where the action takes place, as well as the surrounding areas.

The first approximation to the project model took place in 2016, when artistic interventions were carried out in the public spaces of Cantavieja within the framework of the *Creativity Conference in Rural Environments* that took place there. In 2017, the aforementioned model was finished, being held in Villarroya de los Pinares. Subsequently, we have continued to celebrate these meetings of public art, community and heritage, where the interventions are always conceived to be related to the environment where they are carried out. In 2018 it was held in Bordón and in 2019 in Cuevas de Cañart.



Performance by Darío Escriche at the Servite Convent of Las Cuevas de Cañart, 2019

This project encourages artists to connect with the environment, with the tangible and intangible heritage of the place, and with its inhabitants: dialoguing and collaborating directly with them, with institutions and their groups.

### *Description of the experience*

The objectives presented by the programme “16 destinations and a meeting point” have to do with the revitalisation of the cultural life in the towns of the Comarca del Maestrazgo, many of them suffering from depopulation. In addition, it is a programme that allows all those involved to experience the capacity of art as a social and cultural engine, generating unions and knowledge between people through art.

It all begins with a first visit to the town where the interventions are going to be carried out. This first approach helps the artists to get to know the environment personally and to begin to establish contact with the different organisations of the town, with its inhabitants, with associations... This first connection has a crucial importance, because this is the start of a period of search and dialogue that the Internet does not satisfy: in this regard, the information that can be found on the Internet is of little help, since it is too superfluous and does not provide enough data to know the heritage, customs and ways of life of these small places.

After the visit, the artists have a few months to carry out their proposal. The development of their projects is tutored within the course “Art, environment and public space” (third year – Degree in Fine Arts), and when the interventions mature, the event is celebrated with the local inhabitants.

On the morning of the first day, a *Multisensory Workshop* is held, which is designed for all ages, and which aims to stimulate the five senses of the attendees, all with the aim of making them fully aware of how enormous and varied these can be: to be the “windows” through which we perceive the world. After this activity, which due to its relaxed tone contributes to generating familiarity between the artists – who have designed and energised the workshop exercises – and the local people, in the afternoon, a meeting is held at the local coffee shop. In this meeting, the artists share the reasoning behind their interventions, explain to the inhabitants what they have taken as a reference in their



creations and how they are related to the town, its history, customs, memory, heritage... and indicate what their needs are in terms of setting up their creations. The idea, by sharing this information, is that members of the community understand the purpose of the works and that they collaborate in the assembly of the pieces, which on many occasions, because they are participatory in nature, are finished together with the artists that same day. The celebration of these days culminates the following day, when the inauguration of the interventions takes place.

projects with a strong social character, generating unions and knowledge between people through art.

Every year the collaboration has been total, in fact the ideal that both Bourriaud (2007) and Ardenne (2006) point to in terms of relational aesthetics and contextual art, respectively, is produced: sometimes it is so close that it is not possible to distinguish between artist and spectator/audience, since most of the time the neighbours become artists rather than spectators of the show.

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Artistic installation of a group of artists, graduates in Arts at the Zaragoza University, at the church of Villarroya de los Pinares, 2016

### Conclusions

This project allows us to bring the artistic practice carried out in the classrooms of the Degree in Fine Arts to the inhabitants of the Comarca del Maestrazgo, with their direct participation, and also makes their local heritage visible, the proposed activity being a stimulus for people's visit. The smaller communities can be an important catalyst for undertaking innovative



Artistic installation with textiles of a group of artists, graduates in Arts at the Zaragoza University, at the old tower of Villarroya de los Pinares, 2016.

# Educational Interventions in the School Environment through Art and Creativity

*Author:* **Laura Monforte, MA in Foreign Language Teaching English, school principal**

*Institution:* **C.R.A. Alto Maestrazgo School**

Since the school year 2018/2019, the rural school C.R.A. Alto Maestrazgo has been developing an innovative project focused on **promoting creativity**, fostering **divergent thinking** and enhancing **socio-emotional skills** through discovering and understanding Maestrazgo's heritage. It is a project intended to raise students' awareness about local heritage so that they value it and realise the importance of keeping and preserving it. In this regard, cultural, architectural, artistic and natural heritage topics are addressed in a rotating four-year cycle. The project's activities promote the involvement of local people as well, thus they have a clear social component and boost interesting and quality projects that, as in this case, are a continuation of previous initiatives and can motivate others.

The partnership between C.R.A. Alto Maestrazgo and Comarca Maestrazgo's Cultural Heritage Department led to the design of a project focused on increasing students' knowledge about local cultural heritage through meaningful interactive and interdisciplinary activities. These activities promoted students' creativity, fostered their positive socio-emotional and communicative skills, and encouraged the development of a sensitivity to preserve local heritage, understood as something that belongs to us, which is vulnerable but also essential to assimilate our origins. Therefore, it constitutes a source of identity and cohesion for our community.

This innovative project was developed in several stages:

- Firstly, each group of students, coordinated by their teacher, chose a topic related to the local cultural heritage, according to their interests and personal characteristics.
- Secondly, students visited different local places related to the topic they have chosen to investigate and broaden their knowledge. The visits were managed by specialists in cultural heritage interpretation and local people who mastered those topics.
- Subsequently, students analysed the information collected and planned the next stage: writing good stories. Each group wrote short stories, individually or collaboratively. They focused on literary

creation using the information gathered as well as their imagination.

- Furthermore, students created art pieces inspired by the local heritage using diverse materials, techniques and disciplines such as visual arts, architecture, and anthropology.
- Finally, the school organised a travelling exhibition, where students shared their artistic creations with the educational community.

Schools and institutions, in general, should promote that younger generations know and appreciate their immediate environment to ensure the safeguarding of local heritage. These practices are even more necessary in rural areas, especially in those suffering from depopulation. Accordingly, educational institutions should consider and integrate into the curriculum aspects such as the core characteristics of each town, the linguistic differences, the singularity of its architecture, the environment, jobs, and even the uniqueness of local people and the way they interact.

This collaborative project between C.R.A. Alto Maestrazgo and Comarca Maestrazgo's Cultural Heritage Department is an illustrative example of how to integrate heritage, teaching to strengthen the link between children and the cultural legacy that surrounds them. In the meantime, their creativity is encouraged to suggest new interpretations of the local heritage.

There are some quotidian elements such as knockers, eaves, peirones, bridges, the architecture of churches, legends or coats of arms of the nobility found in mansions, which are familiar to students, but are frequently unknown and unperceived. During the research stage, students visited different places to observe and learn to appreciate diverse aspects related to local cultural heritage.

Elements such as decorative forged windows or wooden eaves are dispersed around the villages, since they are common in ancient architecture. Moreover, they are preserved or even replicated in modern buildings. The used materials are not bought, but rather taken from the natural environment. These define the specific character of a region and are focused on sustainability, a trendy topic nowadays. Furthermore, students become aware of the

effort required in handcrafting processes and the traditional and unique characteristics of the results. They also perceive the ingenuity and creativity implemented by artisans to design a wide diversity of creations, adapted to their different functions.

**Blacksmithing** received a special attention, as it is a traditional craft that is becoming extinct. Children visited two of the last blacksmith workshops in the region, where they saw how blacksmiths made different forged pieces, and they learned about this profession.

Students also visited two **stone bridges**, considered local historical engineering masterpieces due to their old age and history, their adaptability to the terrain and their functionality. On the one hand, visiting Fortanete Bridge allowed students to observe the method in which it was built from ashlar masonry, as well as the different constructive elements of the bridge, such as the arches and parapets. On the other hand, they visited Vado Bridge in Villarluego, and they learned about the landscape that surrounds it. They identified animals' footprints, traces and signs, as well as native plants. Accompanied by a resident of Villarluego, students also learned about the conflicts arising from the exploitation of properties on both river banks, which conditioned the bridge's construction.



*Students after visiting two stone bridges*

These places symbolise faithfully how identity is rooted in the history of each village. This symbolic character is frequently associated with feelings, beliefs and even spirituality, especially regarding **peirones**, another element of local cultural heritage included in this project. Maestrazgo Region has one of the most developed and large trail networks in Aragón. Peirones are true spiritual symbols aimed to protect and guide the villagers and passers-by.



*Artistic activity in the school about the tower of Cantavieja church*

In this respect, the students visited San Blas peirón, which is dedicated to Saint Blaise, since it is located in the same area where the namesake shrine is. It is worth mentioning that Cantavieja is traditionally divided into four areas to guarantee better efficiency in farming and sustainable use of forest resources. San Blas peirón is known as the final peirón

because it gathers all the denominations that name the other areas in Cantavieja: Saint Anthony, Saint Cristobal and Saint John the Baptist. It was the last peirón to be built.

Another topic included in the project is associated with **beliefs and myths** chiselled on stones: the legend of Las Monas in La Iglesuela del Cid, referring to two sculptures placed in the corners of two separate mansions that belonged to rival noble families. Symbolising dialogue, the legend was used to deal with philosophical and historical topics. The students visited one of the houses that still preserve some rooms where different generations had lived, which allowed them to grasp the meanings, symbols and messages that are transmitted to posterity through architecture, furniture, everyday and artistic objects, especially those portrayed on mansions' stone facades, such as heraldic signs and coats of arms.

In summary, this project intends to raise students' awareness about local heritage so that they value it and realise the importance of keeping and preserving it. Through the different stages, students get acquainted with different heritage elements, locate them, touch them and experiment with them. The investigation stage enables them to share their curiosity and thoughts with their classmates, relatives and neighbours. Finally, the creative writing stage and the artistic stage allow students to experiment with diverse materials and techniques to create unique art pieces, suggesting new interpretations of the local heritage.

Heritage constitutes a source of identity and cohesion for our community. Creativity fosters open, inclusive and pluralist societies. Therefore, innovative projects involving heritage and creativity contribute to building dynamic, innovative and thriving knowledge societies. Protecting and safeguarding cultural and natural heritage and supporting creativity are essential to addressing the challenges of our time.





*Children visiting one of the last blacksmith workshops in the Comarca Maestrazgo*

# Architectural Education and Development of Children's Artistic Competencies

## *A Ukrainian case-study – ARCHIKIDZ Festival*

Children often engage in activities and games through which they shape or create their own environments, whether with various objects or by fashioning make-believe worlds. As such, a true architect is hidden within each child. Archikidz Festival and other workshops of similar character harness children's innate worldbuilding potential, at the same time developing their natural talents and interests, expanding their observational and creative skills.

Archikidz Festival is a workshop organised with the involvement of architects, artists, teachers, volunteers and other professionals active in the field of architecture, with the aim to engage children and help them learn about architecture, as well as the world around them, since architectural knowledge entails information and competencies from other fields as well, such as science and technology, arts, environmental studies etc. The festival has been organised in Ukraine since 2017, involving more than 1000 children and over 500 Ukrainian architects. However, the concept of the festival was developed by architects working in Amsterdam, where the festival was first organised in 1998. Since then, it has been replicated in several cities around the world, such as Rotterdam (the Netherlands), Bergen (Norway), Buenos Aires (Argentina), Sidney (Australia), Barcelona (Spain), Lisbon (Portugal), London (UK) and Kiev (Ukraine).

The formula for organising the festival follows general rules regarding:

- building a visual identity (to differentiate between the events organised in different countries);
- establishing a team of volunteers, including architects, architectural students and other professionals (1 architect and 1-2 architectural students for each team of children);
- reaching out to the target audience (the best option is to contact schools, clubs and other organisations that work with children directly, but open calls are also an option);
- finding an adequate location for the activities (a spacious-enough or open-air venue with adequate light and ventilation that is safe and welcoming);
- finding a theme or topic that would be of interest for the children and the festival;

- designing the activity programme: a few days before the festival, each volunteer receives instructions on how to work with the children and what tasks they have (written instructions and online meeting);
- procuring the necessary materials for the workshop, especially materials that are versatile (meaning that they can be used in a varied way) and that are compatible with the theme or educational message of the workshop (e.g. ecology, sustainable design etc.).

The themes proposed for the creative activities can be as varied and as general or specific as one would like, since with the help of the volunteers working in the field of architecture, the discussion will be guided in a direction that will call upon children's fantasy built environment: cities, houses, green spaces, hideouts etc., kickstarting the process of creation through which by using common, everyday materials and objects these fantasy environments will come into being. In this respect, the adults – architects, designers, future architects – participating in these guided creative processes play a crucial role.



Architects convey important ideas to society through their works. One might even call this architectural activism, because responsibility has always been part of the profession. Within the framework of the workshops, architects become professional role-models that parallel the children's own creative potential, thus they ignite the interest of children towards the field of architecture and arts in general.

It is the role of architects and designers working with the groups of up to 10 children to steer the activities from start to finish, by which an idea or a concept, sometimes abstract and hard to grasp at the beginning, transmutes into tangible forms and shapes via the filter of young minds. Thus, there is a process that needs to be observed: first the theme or topic is introduced and presented, being after that discussed, explored and developed through discussions – this brainstorming session fosters children's associative capabilities and promotes self-expression along theoretical topics. Following this, the ideas and concepts contoured during the discussions need to be envisioned – children are encouraged to first draw and sketch out their creations, developing their artistic talents and helping them express ideas and concepts in drawing. The last step is to bring these ideas and concepts into reality through various creative methods and by working with different kinds of materials – this activity lets children experiment with various modes of bringing about a new world or built environment by making use of available materials, objects and resources – boosting their creativity, problem-solving skills and lateral thinking, while learning about architectural concepts and materials. Following the creation process, each team presents their project - thus children learn how to express, structure and present their ideas, how to speak in front of their peers and other members of the audience.

One of the most important advantages of the festival is its versatility and adaptability:

- It can be organised and is adequate for children of various ages, grouped according to their age-range and social development or even mixed, with children of different age ranges having different tasks and responsibilities. These ranges are 7-9 year-olds, 10-12 year-olds, 12-16 year-olds. By working in groups, they develop their social skills and acuity, learning to co-create and to cooperate towards reaching a common goal.



- It can be adopted to children with various needs in terms of level and duration of concentration and active recreation, thus optimising the pace of learning and developing: some festivals choose to work for several hours at a time, Archikidz Ukraine developed a programme that works for up to 2,5-3 hours with breaks and other kinds of activities for children.
- It is scalable both in terms of time and number of participants, with the possibility of organising a one-day event or a festival that lasts for several days, for a smaller or a larger group of children. For example, Archikidz Ukraine organises each year a two-day event called Great Architectural Workshop with the participation of 200-300 children, however, in some countries there are workshops intended for up to 700 children.



Archikidz Festival is an extracurricular activity that replaces or complements formal education and encourages children of different ages to better understand the built environment in which they live, it develops their natural talents and interests, it expands their observational, creative and artistic skills. The activities entail both mental and physical activities: by creating designs they develop their spatial thinking and learn how to conceptualise abstract ideas, by working with their hands they fine-tune their motor skills, and they obtain knowledge about different types of materials and how to work with them. By working together, they learn how to cooperate, how to share tasks and help each other. Finally, via the proposed themes they are introduced to new ideas, get familiarised with old ones, become sensitised to current local or global issues, and they learn how to envision the future.





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Arts, Rediscovery, Traditional,  
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[www.transylvaniatrust.ro](http://www.transylvaniatrust.ro)

Project partners:



[www.comarcamaestrazgo.es](http://www.comarcamaestrazgo.es)



[www.archikidz.org.ua](http://www.archikidz.org.ua)



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