



# CHAIN 2021

*AD ANNA  
IN MEMORIA DI PIERPAOLO*

# **CHAIN 2021**

Proceedings of the CHAIN Conference 2021: WellBeing and Cultural Heritage /  
BenEssere e Patrimonio Culturale

University of Catania

11<sup>th</sup>-13<sup>th</sup> February 2021

Organized by the PhD Programme in Sciences of Cultural Heritage and Production

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All contributions are peer reviewed.

# CHAIN 2021

WellBeing and Cultural Heritage/  
BenEssere e Patrimonio Culturale

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edited by

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ISBN 978-88-99573-25-6

© 2022 Duetredue Edizioni di Salvatore Arcidiacono  
Carlentini, Via Pietro Nenni, n. 2  
[www.duetredue.com](http://www.duetredue.com)  
[info@duetredue.com](mailto:info@duetredue.com)

Questo volume è stato pubblicato col contributo del corso di Dottorato in Scienze per il Patrimonio e la Produzione Culturale del Dipartimento di Scienze Umanistiche, Università degli Studi di Catania.

**CHAIN** (Cultural Heritage Academic Interdisciplinary Network)  
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SARAH WOLFERSTAN, MARCO CABITZA,  
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*Cultural Heritage, European values and digital accessibility ‘antibodies’ for cultural experience in times of social distancing*

*Abstract:* The concept of well-being, which has been rising up national and European political agendas over the last two decades, reflects changing attitudes towards what constitutes a healthy, fulfilled life and a move towards more inclusive, participatory approaches in the framework of sustainability; all concepts that are especially relevant given the events of 2020. This paper examines the concept of wellbeing through the lens of heritage interpretation and adult education against the backdrop of the European Union’s desire for ‘Unity in Diversity’ and the Council of Europe’s latest convention on the *Value of Heritage for Society* (Faro, 2005). The recent ratification of Faro by the Italian Parliament, after years of discussion and in the midst of the pandemic, has given the hard-hit cultural sector some reason for hope. In these exceptional circumstances, with cultural sites closed and community life severely limited, the sector has responded by creating new hybrid – digital and tangible – spaces allowing people to experience their cultural heritage whilst also socially distancing, attempting this feat without compromising the very aspects of heritage that generate wellbeing at both a personal and community level. Building such hybrid spaces is not spontaneous and requires that cultural workers develop specific skills in educational contexts (formal, informal and non-formal). The challenges of implementing Faro are illustrated through the example of a training project developed with Erasmus+ funding for Heritage Interpretation professionals, who are at the forefront of heritage mediation and facilitation in the community. The *DELPHI* project set out to develop Continuous Professional Development using a blended learning approach on the topic of European Values and social cohesion. With

examples from the Italian *DELPHI* partner, Imago Mundi, and the 2020 edition of Monumenti Aperti, we ask whether on-line participation in heritage can provide worthwhile ‘antibodies’ capable of creating relationships, recognition and social cohesion.

*Keywords:* adult learning, european values, social cohesion, cultural heritage, heritage interpretation, continuing professional development.

### *1. The DELPHI project and the Council of Europe’s Faro Convention competences for facing up to the challenges presented by the pandemic<sup>1</sup>*

*DELPHI* is an *Erasmus+* project which ran between 2018-20 and involved adult education, cultural organisations, universities and heritage partners from German, Belgium, UK, Italy, and Greece. It was a lifelong learning project, aiming at introducing the topic of how European Values are understood and communicated in the field of heritage interpretation, and whether heritage interpretation can be used to increase social inclusion and cohesion in Europe. As such its target groups reflect the partnership, universities, lifelong learning institutions, adult education specialists and cultural associations. It created a blended, modular learning course on topics including heritage values, interpretation, community participation and sustainable development, as well as guidelines on running a course and a mentored ‘homework project’ for those already working in the heritage interpretation and heritage policy fields. It was designed as a blended learning course, with participants meeting face-to-face with project partners in Belgium, and going back to train communities in partner countries. However, the COVID-19 pandemic forced all of the mentored learning projects to take place on-line.

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<sup>1</sup> Although the paper was conceived as a unit, paragraph one (§1. *The DELPHI project and the Council of Europe’s Faro Convention competences for facing up to the challenges presented by the pandemic*) was written by Sarah Wolferstan. Paragraph two (§2. *The Monumenti Aperti Heritage Community during the Covid-19 pandemic: antibodies of beauty*) was written by Marco Cabitza and paragraph three (§3. *The University of Cagliari in the digital edition of Monumenti Aperti*) by Mattia Sanna Montanelli. Conclusions (§4. *Conclusions*) were written by Sarah Wolferstan.

The learning modules were developed using a Competence Framework; an inventory of relevant themes and competences related to the Council of Europe's (CoE) latest *Heritage Convention* (Faro, 2005) and heritage interpretation. The *DELPHI* Competence Framework built on work already undertaken in a previous project, *InHerit*, but focused on interpretive competences for the planning and roll out of cultural heritage as a lever for social and economic sustainable development. Such frameworks have various uses; it was at the basis of our course, but also allows a learner, or learning provider to understand the range and level of knowledge, skills and attitudes that a learner or employee possesses. The *DELPHI* Competence Framework is tied to the levels set out in the *EQF (European Qualification Framework)* an EU sponsored initiative that relates different countries' national qualifications systems to a common European reference framework, promoting workers' and learners' mobility between countries and facilitating their lifelong learning. Our Competence Framework, and all the *DELPHI* course modules and pilot results, can be found on the *DELPHI* website (<https://delphi-eu.org/training/>).

It is inspired by the *Faro Convention*, the latest convention to come from the CoE, the Standard setting organisation of a wider Europe consisting of 47 member states. Titled *The framework convention on the value of Cultural Heritage for Society* and ratified by Italy in late 2020, it gives centre stage to Human Rights and Cultural Heritage and is a framework for the CoE's previous conventions on culture, archaeology, built heritage and landscape. It is divided into sections. The first sets out the aims and definitions - it has been called «'an anthropocentric' heritage ideology as it puts people – not fabric – first» (Myklebust, 2006). It set out the idea of a common European heritage, a heritage of shared values. It defines a 'heritage community'; and this is central to this presentation which links the convention, the *DELPHI* project and practical examples in Sardinia, to the idea of wellbeing. The second section covers how heritage must

be integrated into human rights, quality of life, sustainable development and values. In *DELPHI* we took this to mean how we can understand those values that are universal to all people, even in our diversity, values that act as antibodies to exclusion. The third concerns shared responsibility and democratic participation; education and the information society, antibodies that can be transmitted digitally in times of European and world lockdown.

*Faro* aims to «democratise the valuing process» (Wolferstan and Fairclough, 2013) and translates core European values into heritage proactive; rule-based democracy, which can only work through participation and an underlying human rights ethics, and the idea of ‘Unity in diversity’ which as motto of the European Union, is its core value. The *DELPHI* project reflects changing perspectives on diversity, which has been historically suppressed through assimilation within nation state politics (Hall, 1999). Multiculturalism is destined to be in tension with this and is equally guilty of reifying distinct cultural groups in tension with one another whether within national or European boundaries (Levräu et al, 2018). *Faro’s* concept of heritage community and its notion of a common heritage of Europe try, if not entirely successfully, to create guidelines for this shared space, by encouraging inclusion, which we argue is a prerequisite for wellbeing. The idea of a common heritage of Europe is a shared approach to managing our past, it is not an identity that we project into the past (Council of Europe, 2009).

The *DELPHI* project looked at European values from a different perspective, from the premise that the diversities of European values are inevitably in tension, but that our shared value system goes beyond Europe, and is universal. Not all *DELPHI* partners agreed on this approach, nevertheless it was a useful dialogue tool for the project partners and the twenty *DELPHI* pilot participants who all answered the *Schwartz Value Survey* (Schwartz, 2012; Schwartz et al, 2012). This is an international survey of values that has had over 60,000 responses to date from the majority of countries around the world. We analyzed the results of our survey

and saw how our values could be grouped into basic values such as openness to change, or self-enhancement, self-transcendence and conservation. We used these results in our *DELPHI* training; fig.1 (Lehnes, 2020) shows how values were organized and, on the right, how you could move from negative tension to positive tension, moving from values to non-values. This is one of many tools that can assist mediators in applying *Faro's* concept of dialogue for conflicting values in Heritage Interpretation.

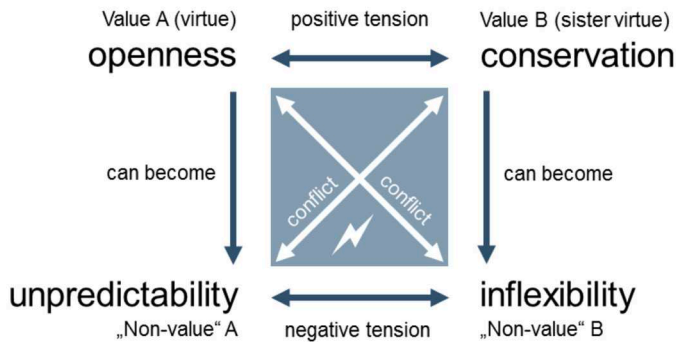


Fig.1 – Values can become non-values (Lehnes, 2020)

## 2. The Monumenti Aperti Heritage Community during the COVID-19 pandemic: antibodies of beauty

One of the partners involved in the Erasmus + DELPHI project was the Italian no-profit Cultural Association 'Imago Mundi'. It organizes the *Monumenti Aperti* (i.e. Open Monument Event), a large-scale local engagement project, similar to other events held in Italy such as Catania's *Le Vie dei Tesori* (i.e. Treasure Routes). Over one weekend each year, volunteers adopt monuments and intangible heritage and give visitors free guided tours. Uniting evidence and traces of the past they reconstruct the threads of our history and pass them on to the city's inhabitants. The event is built upon the idea of visitors accessing heritage for a limited period and learning from a group of well-informed volunteers largely composed of highly motivated young people,

cultural associations and schools. Over the years a real ‘Heritage Community’ consisting of 22,500 volunteers – from 150 schools and 270 cultural associations – opened 780 monuments to the public. The event has become a multi-generational example of local engagement; one of the authors was a volunteer in 1997 and in 2021 his four-year-old daughter will take part in the event, together with the classmates of her pre-school.



Fig.2 – Eugenio Schirru (2017). Monumenti Aperti 2017 in Villanovafranca (SU - Sardinia, Italy). Archivio Monumenti Aperti. ©Ass. Imago Mundi Onlus

Sardinia’s capital, Cagliari, is *Monumenti Aperti*’s longest running and most well documented Heritage Community (see fig.2) providing evidence of a high impact within the community, improving the wellbeing of its citizens. Thanks to Cagliari’s inhabitants’ rediscovery of

their monuments through the event, the Local Authorities have started acknowledging the importance of the role of cultural heritage in their strategies enabling the local management of some of the most important monuments in the city through a public tendering process. Today co-operatives and public consortiums manage heritage spaces as cultural centers providing jobs to over 100 people, most of whom are part of a national public-private initiative to regulate employment in the cultural sectors (CCNL Federculture, 2011) a legally recognized permanent contract, providing them stability and improving their economic standing in the community.

During 2020, just as the COVID 19 pandemic interrupted the Erasmus+ *DELPHI* project, forcing the second half of the blended learning project to go online, it also provided a major obstacle to running the *Monumenti Aperti* event. The *Monumenti Aperti* Heritage Community focuses on schools and scholastic

institutions, which were closed from February 2020. Secondary schools only began to scale down homeschooling in early spring 2021, with pupils returning to the classroom to finish the school year and all school trips, including those to monuments, were off the programme. Despite this, we were strongly in favor of finding a way forward, and fulfilling our commitment to the many communities making efforts to value their cultural heritage, so this year an evocative title for the event was decided: *Antibodies of beauty*.<sup>2</sup>

First, some figures. In 2019, 60 local councils took part in *Monumenti Aperti* and this year only 6 were involved: Alghero, Cagliari, Selargius, Bitonto, Como and Ferrara; important evidence of the impact of COVID-19 on communities, even those like *Monumenti Aperti*, whose roots go deep. Our methods had to change, as clearly it was impossible for classes to leave their schools, and this led to a complete reorganisation of the event. So, we ran the *Monument Aperti* event in the only space that was open in such a historic moment: a digital one.

When deciding on the organisational structure that was usable for schools, the Competence Framework developed by the above-mentioned *DELPHI* project was very useful, allowing us to focus on choosing learning goals that were suitable for each age group involving them in creating a learning pathway, guiding volunteers in the design and implementation of their digital contributions in expressing the value of cultural heritage.

Even though the event was entirely digital, thanks to its well-structured links with its public, it received a great deal of feedback from its media communication. Between 4 and 13 December 2020 the event's website (source Google Analytics) had nearly 13,000 visits, Facebook posts had over 78,000 visits. Videos published on the website had over 14,500 views and over 1,500 interactions. These figures indicate that citizens were very keen to re-appropriate their own cultural heritage and get back to participating in it. We all hope to be able to do this in person as soon as possible.

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<sup>2</sup> See <https://monumentiaperti.com/it/calendario/> (Accessed: 10 July 2021).

### 3. *The University of Cagliari in the digital edition of Monumenti Aperti*

As project partner working closely with Imago Mundi, the University of Cagliari involved the students and teachers in the project through its Cultural Heritage Teaching and Communication Workshop *Vestigia UniCa*. Since 2011, the *Vestigia UniCa* workshop has seen a community of students, researchers and lectures from the University of Cagliari working together to promote and experiment with new research pathways in the field of Public and Community Archaeology, developing learning approaches that are based on supplementary teaching inspired by the *Faro Convention*, promoting ways of valuing cultural and artistic heritage by building a network of institutional, scholastic and local associations.

Imago Mundi is one of the most reliable members of this network, and the best example of this co-operation is the *Monumenti Aperti* event. The University has been involved in the event since 2004, when it began participating in both the Scientific Committee that promotes the annual theme and the calendar of the events. Since 2006, it has taken part in the development of the *Cultural District of the Urban Area of Cagliari - Monumenti Aperti*. Since the inception of the *Vestigia UniCa* workshop in 2011, our collaboration has given our students the opportunity to undertake experimental research, testing new forms of action, as well as providing the university with the opportunity to extend our teaching offer to students on the BA and MA Degree courses and Doctoral research (Muresu, 2013, pp. 347-348).

In line with Faro's values and being aware of our role as a 'heritage community', in 2018 the University of Cagliari set up the *UniCa C'è* project. Its aim was to showcase a variety of cultural events and relate the university to its social-economic context, attributing value and taking part in knowledge transfer. Following the logic of the *Monumenti Aperti* event, the university opened up its historic buildings, museums, workshops, and



created guided tours and other initiatives in support, fulfilling its ‘third mission’, by offering its own cultural heritage to the community (Pinna, 2019, pp. 171-184).

The digital edition of *Monumenti Aperti* of 2020 coincided with the 400th anniversary of the University, *UniCa C’è* had to reflect on ways of keeping our collaborative relationship alive, whilst also considering the need to respect social distancing, and respect – in the spirit of Faro – the culture of our origins. Our aim was to offer a coherent coordinated image, which represented the university community’s varied cultural heritage and created the opportunity to provide an exchange with a high educational value. We decided to design a learning environment that was scalable and expandable, and was hybrid in character, founded in a digital space, but one that could be enjoyed, safely, even in person. Using the *Loquis* application, the *Vestigia* team created an urban itinerary of 14 georeferenced podcasts that represent a selection of sites in the *UniCa C’è* network (GeoRadio Srl, 2021). The podcasts were narrated by the community that lives there every day: students, teachers, staff and even the University Rector himself. Each podcast lasts no more than ninety seconds and is visualised on the *Loquis* app with an image and a textual description (fig.3).

For the students, the laboratory practice worked on several levels, ranging from the creation of photographs of the sites, the recording and post-production of audio files, to the choice of communication style

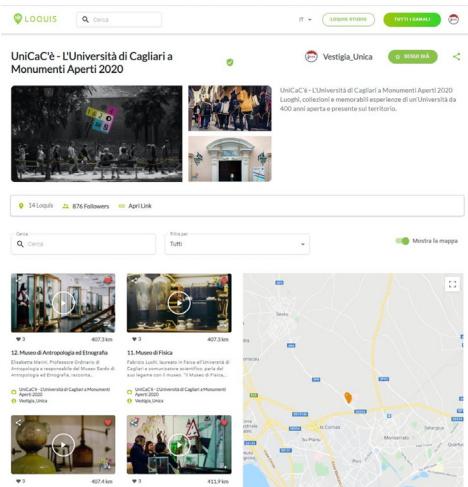


Fig.3 – *Loquis* app, a screenshot of the *Vestigia\_UniCa* profile. The texts accompanying the podcasts are intended for accessibility and inclusiveness ©*Vestigia UniCa*.

and the production of descriptive content. As regards the choice of content, this was set at a general target audience and linked to the EQF level 4, and the *DELPHI* competence framework was a useful parameter (*DELPHI* C.F., 2020). The framework, which, as mentioned above, aligns specific competencies obtained through the principles of Faro with the system of EQF learning levels, made it possible to identify potential communication objectives for the specific target groups. In this case, three main competency areas were identified:

- *Competence n. 1.* Research the views and value preferences of potential target groups; *Competence n. 1.* Research the views and value preferences of potential target groups;
- *Competence n. 4.* Apply a multi-perspective principle of interpretation about Heritage, within a framework of shared meanings and values of the university community;
- *Competence n. 10.* Create a coordinated image of the University based on cultural and natural assets in its holdings.

The results, so far, are promising, with interactions on the application growing slowly but significantly. Certainly, more precise feedback will only be available when, as sites reopen to the public and the in-person component is integrated into the analysis, it will be possible to measure the effectiveness of the action as a whole.

#### *4. Conclusions*

The venue, visitor-based Cultural Heritage sector were particularly hard hit by the 2020 crisis (De Voldere et al, 2021), but public participation in the wider heritage sector was also badly disrupted. This paper presented three examples of hybrid spaces designed to increase access to learning about cultural heritage. The Erasmus+ project *DELPHI* allowed cultural workers

to develop specific skills in educational contexts through a blended learning course, which became more online than was originally intended due to the pandemic. A range of partners from all over Europe took part, their common goal to implement Faro through training on shared values expressed through heritage interpretation.

Two partners then went on to co-design digital heritage interpretation programmes together with their communities. Due to COVID-19, these became on-line hybrid programmes, facilitating digital participation in heritage in the *Monumenti Aperti* 2020 event, whilst also allowing in-person experiences. In Sardinia, COVID-19 reinforced pre-existing relationships, and accelerated online engagement, but aside from this, it recreated a space where participants could spotlight and receive recognition of their heritage values. With 94.6% of museums closed in Western Europe and 98.7% in Eastern Europe forced to close their doors during the lockdown, such digital developments have been identified as key to resilience in the sector, but policy recommendations call for this digitalization to be done in a way by which they mean «strongly anchored in democracy, humanism, cooperation and solidarity» (De Voldere et al, 2021, p. 105).

Although research is ongoing, the *Monumenti Aperti* event, and Imago Mundi's collaboration with the University of Cagliari, is a good example of how Faro-themed projects can strengthen social cohesion. Implementing Faro requires new types of pan-European training projects for Heritage Interpretation professionals, that include research communities, community groups and the wider public, and such collaboration is what creates the 'antibodies' for our society.

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**RESEARCH-ACTION**

