

CASE STUDY REPORT //

**HERIWELL – Cultural Heritage as a
Source of Societal Well-being in
European Regions**

Arquitecturas de la Memoria (Spain)

Annex VII // June 2022

This CASE STUDY REPORT is conducted within the framework of the ESPON 2020 Cooperation Programme, partly financed by the European Regional Development Fund.

The ESPON EGTC is the Single Beneficiary of the ESPON 2020 Cooperation Programme. The Single Operation within the programme is implemented by the ESPON EGTC and co-financed by the European Regional Development Fund, the EU Member States, the United Kingdom and the Partner States, Iceland, Liechtenstein, Norway and Switzerland.

This delivery does not necessarily reflect the opinions of members of the ESPON 2020 Monitoring Committee.

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Acknowledgements

Thanks to all the people that participated in the consultation. Special thanks to Eva Paloma Sanz, Alfredo Miralles and Sonsoles Herreros from the Aula de las Artes of the Carlos III University in Madrid (Spain) for making all the information of the project available.

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ISBN: 978-2-919816-64-4

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Abbreviations

BIC	Bien de Interés Cultural / Asset of Cultural Interest
ERDF	European Regional Development Fund
UC3M	Universidad Carlos III Madrid
ZEPa	Zona Especial de Protección de Aves / Special Protection Area in

Executive summary

Arquitecturas de la Memoria was a participatory process of contemporary creation and cocreation and recreation of collective memory in Garrovillas de Alconétar during the first semester of 2017. This is a small town in Extremadura (Spain) with less than 2 000 inhabitants and an astonishing historic heritage. The project constructed bridges between the past and the present and created physical and symbolic ephemeral spaces for intergenerational dialogue. Besides, it created a digital tool to map the built heritage with the collective memory of the people. Contemporary performative and plastic art works were created during the project, as well as digital heritage derived from the register and digitization of the collective co-created memory.

Arquitecturas de la Memoria was an initiative of the *Aula de las Artes* of the Carlos III University in Madrid. The project had an external funding of less than 25 000 € from an “Art for Change” grant of “la Caixa” Foundation and the support of the Council of Garrovillas de Alconétar. The activities involved the local community, with some activities targeted to several collectives: primary and high school students, women, old people institutionalized in the residence and disabled people. There were artistic interventions in the space, cocreation activities in the community, music and theater workshops with the collectives, crafts, and exchanges between teenagers.

The activities enhanced the cognitive and the digital accessibility to the elements of intangible heritage. The participation of the eldest from Garrovillas helped to create a crowdsourced sound archive with elements of the intangible cultural heritage and with the collective memory. There was contemporary transmission of that heritage and the digitization to allow access in the future.

The project had an impact in the well-being of the community and in the well-being of the artists and promoters in a number of dimensions. The analysis of this case study gives us some insights about the participatory governance of cultural heritage, the potential of crowdsourced experiences in local communities and the conflicting interests and visions that emerge around cultural heritage.

The impact of the initiative at the individual level of well-being is hard to assess, but the participatory project was aimed at empowering the participants from different collectives. The preserved memory of the old generation could bring in the future comfort to a community that has been dramatically hit by the COVID-19 pandemics.

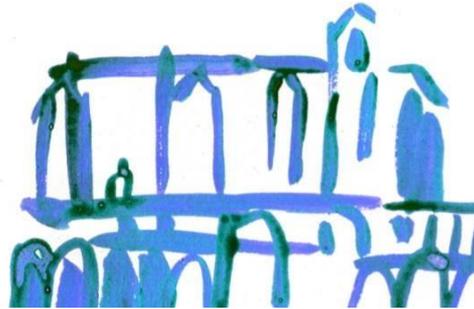
At the collective level, societal well-being outcomes were delivered in an intangible and in a material dimension. At the intangible dimension, the project created spaces for intergenerational dialogue and, in this sense, contributed to social cohesion. At the material dimension, it generated technological innovation, and the prototype of the app is a valuable asset when scaling and transferring the communitarian experience to other geographical and social contexts. Thus, *Arquitecturas de la Memoria* shows how cultural heritage can be a source of contemporary creativity and as an enhancer of innovation.

Ageing and rural areas in Europe that have a rich cultural heritage face many common challenges. They need strong leadership to deliberate about the role that cultural heritage will play in their sustainable economic and social development. There should be a better relationship between local, regional and national heritage administrations and a long-term cooperation between the government and civil society.

Introduction

Arquitecturas de la Memoria was a participatory process of co-creation and accessibility to the collective memory and intergenerational dialogue that was promoted in Garrovillas de Alconétar in 2017 and led by *Aula de las Artes* of the University Carlos III of Madrid (UC3M). The participatory process was transformed into a geolocalization app that composed a cartography of individual and collective memories linked to the public space. In the process, contemporary creators approached the eldest people in the local community to valorize the collective memory of the territory and the intangible cultural heritage. The project involved mediation with the different generations of the community, women and disabled people. There was also technological and digital mediation in the process and contemporary creativity made use of intangible heritage, in the form of memories, traditional spaces and crafts.

**ARQUITECTURAS
DE LA MEMORIA**
GARROVILLAS DE ALCONÉTAR



The initiative started after a national media campaign led by Hispania Nostra in 2017, in an attempt to raise awareness about the deterioration of the Convent of San Antonio de Padua in Garrovillas de Alconétar. At that same time, Europa Nostra was campaigning for the recuperation of the site that was included in the 7 *Most Endangered* list in 2016. The heritage element and its history inspired contemporary creators to produce a performative intervention in the site. The discovery of the richness of the heritage of the town inspired the promoters to build a participatory process to recover and transmit intangible cultural heritage among generations. It was funded by the promoters and was integrated in the teaching, learning, research and outreach activities of the UC3M. It further received external funding from an arts and societal impact program of the foundation of a Spanish financial entity (“la Caixa” Foundation) and from the Town Council of Garrovillas de Alconétar.

This is the story of a project that started with the inspiration from built heritage and that evolved to the consideration of individual and collective memories as an element to be preserved. New media and digital tools were created to mediate between different generations.

The analysis performed in this case study retrospectively analysed the information about the policies and the outcomes of the actions undertaken in 2017 and about the change that it provided. The records with the qualitative evaluation of each of the actions of the project were generously made available by the promoters of the project. Desk research, information requests to relevant cultural agents and stakeholders, and interviews were conducted. The analysis of *Arquitecturas de la Memoria* elaborates on how the valuation of cultural heritage resources can deliver change in terms of societal cohesion through intergeneration dialogue and inclusion, as well as in material conditions, with cultural heritage as a source of contemporary creativity and as a source of innovation (for technological development and prototyping and for social innovation).

1 The context features

1.1 Territorial context

Garrovillas de Alconétar is a town in the West of the province of Cáceres, one of the two provinces of the region of Extremadura. It is 38 kilometers away from the city of Cáceres (the capital of the province of the same name). It is also geographically close to the Portuguese border, which is delimited by the course of the Targus river. The original settlement, Alconétar, is located by the [Tagus river](#) in the [Silver Way Historic Road](#), which articulated the Iberian Peninsula in Roman times from North to South. This location explains the strategic interest since the Romans and the achievement of important heritage landmarks. The original settlement in Alconétar disappeared with the construction of the Alcántara Reservoir in 1969 and the population moved to Garrovillas. [In 2001](#), the municipality changed its name to Garrovillas de Alconétar, which is the current official denomination. It has a surface of 207 square kilometres, with a density of 10.15 inhabitants per square kilometre. It is a rural area with an important natural heritage and landscape. It is a hilly terrain due to its proximity to the Tagus River, with vegetation of holm oaks, rockrose and scrub. The main economic activities are linked with the primary sector, with agriculture (cereals and almonds) and cattle raising (cows and sheep). There are 3 Areas of Special Protection for birds included in the NATURA 2000 Network (ZEPA) inside the municipality, including one in the historic centre of the town.

Map 1.1. Location of Garrovillas de Alconétar in Spain and in the region of Extremadura



Sources: Atlas Socio-Económico de Extremadura, 2019. Sistema de Información Territorial de Extremadura.

1.2 Cultural heritage context

The richness and variety of the heritage of Garrovillas de Alconétar are overwhelming. Some tangible (movable and immovable) elements have been declared Asset of Cultural Interest (BIC), the highest recognition and protection warranted by the Spanish Law of Cultural Heritage. Currently, there are 2 elements included by Hispania Nostra in the Red List, one of which was also in Europa Nostra, European Investment Bank institute and the Council of Europe Development Bank's *7 Most Endangered Sites* in the year 2016.¹

Table 1.1. summarizes the most prominent elements of cultural and natural heritage. The fifth column of the table identifies the heritage association or activists that advocate and work for the protection of each element. The last column indicates if some ERDF has been spent during the last 2 EU multiannual financial frameworks.²

¹ See Chapter 5.1. of the final report for more information about the *7 Most Endangered Sites* initiative by Europa Nostra and about the relation between contested and neglected heritage and societal well-being.

² The information reported here was collected from individual interviews with the representative of cultural associations and the Council of Garrovillas de Alconétar, facilitated by the tourism officers. This was further complemented with the information of the Cultural Heritage Database of the Spanish Ministry of Culture and Sports and digital repositories. Unfortunately, the regional government did not reply to a formal request of information registered through the official electronic system. In this sense, we can consider that it represents both what is locally recognized as heritage and what is protected under scientific and legal criteria.

Table 1.1. The elements of cultural heritage in Garrovillas de Alconétar

Element	Description	Type	Protection	Stakeholders	ERDF
Convent of San Antonio de Padua	Founded in 1476 by the Count of Alba de Aliste, in ruins. The origin of the convent of San Antonio de Padua is to be found in the War of the Castilian Succession (1475-1479) that confronted the supporters of Juana La Beltraneja and those of Isabel I of Castilla "la Católica". The Renaissance church and cloister and the four chapels (Renaissance and Plateresque) are partially kept in ruins. After many years in private hands following the liberal confiscation processes in the XIX century . Since February 2020 is property of the regional government. Some urgency cleaning and protection works, funded by ERDF funds, started in 2021 .	Tangible Monument	BIC / Asset of Cultural Interest (1991)	Included in the Red List of Hispania Nostra and Europa Nostra's 7 Most Endangered Sites 2016 Asociación SOS Convento de San Antonio de Padua de Garrovillas	✓
Plaza Mayor	One of the biggest main squares in Spain (4 000 m2). The space is made up of two-story houses, supported by granite columns and brick arches. The oldest houses were built in the 15th century, with a Gothic layout and Mudéjar influence. This is the heart of the town and is the place where the weekly market, the traditional bullfighting festivities, or the traditional fairs are celebrated	Tangible Monument	File for the declaration of BIC /Asset of Cultural Interest process was initialized (2012), still in administrative process	Asociación de Amigos de la Plaza Porticada	
Castle of Alconétar, Torre de Floripes	Fortress built by the Romans on a Celtic fort on the promontory of Rocafría, right at the confluence of the Tagus and Almonte rivers. It was chosen as the headquarters for the Roman legions battling in Lusitania. It also belonged to the Muslim domain and was later managed by the order of the Templars. Currently sunken in the middle of the Alcántara reservoir in the Tagus River.	Tangible Castle	BIC / Asset of Cultural Interest (1931)	Included in the Red List of Heritage by Hispania Nostra	
Church of Santa María de la Consolación	Its construction spanned from 1494 to 1520. Built in a single nave, the church has presented many problems throughout its history (cracks, detachments ...). Closed in 2002 after an incident, it was necessary to do a comprehensive work by the regional government 2005 to 2011. At the foot of the temple, there is the choir and the 16th century organ (see below).	Tangible Monument	Any intervention that may alter the acoustic effect of the organ is forbidden	Asociación Cultural Domingo Marcos Durán Save Santa María	✓
Renaissance Organ at the Church of Santa María de la Consolación	This is oldest organ in the Iberian Peninsula, and the third oldest in all of Europe. This is well preserved and still in use. Its characteristic shape is due to the fact that these types of organs were manufactured with the intention that they were mobile, so they could be moved from one place to another.	Tangible Movable	BIC / Asset of Cultural Interest (2020)	Asociación Cultural Domingo Marcos Durán	
Memorial of Renaissance Music "Domingo Marco Durán"	Ancient Music Festival celebrated on a yearly basis around Eastern to preserve the music legacy of Garrovillas de Alconétar. First, the figure of Domingo Marcos Durán, author of the first Spanish music treatise "Lux Bella" in 1492 and born in Garrovillas. Second, to honor the memory of Franciscans that participated in the Christianization of America and the Philippines and took with them the music tradition. Last, to contribute to the preservation and transmission of organ building and research and recovery of documental and bibliographic musical heritage.	Intangible and bibliographic	In the UNESCO domain of celebration, performing arts and intangible heritage	Asociación Cultural Alconétar	
Bridge of Alconétar	Roman bridge, built by the architect Lucio Vivo in the 1st century AD. C. The entire factory is made of granite ashlar masonry padded on the outside and filled with lime mortar and pebbles. In 1969 it was transferred to save it from the waters of the Alcántara reservoir and was located at kilometer 175 of the N-630 road.	Tangible Monument	BIC / Asset of Cultural Interest (1931)		

Church of San Pedro Apostol	Built in the 15th century as a fortress temple, made of ashlar in Romanesque and Gothic styles. It was the first church to be built under the patronage of the Counts of Alba de Aliste and is one of the largest in the Coria - Cáceres diocese. Important altarpiece, images and tiles.	Tangible Monument	Inventory		
Convent of Nuestra Sra de la Salud o de las Monjas Jerónimas	The convent was built on a 16th century manor house. Today, it is still inhabited by the Jerónimas Nuns, dedicated to religious work and the preparation of conventual sweets. This is further relevant because of its archive .	Tangible and bibliographic	Inventory	Facebook profile	
Museo Etnográfico El Silo	Opened in 2012. It has ethnographic collections and displays environments to contextualize the objects: shepherds' hut; fishing, grazing, slaughter, shoemaking, blacksmithing, carpentry, basketwork, peasant housing, groceries, tile oven, barber shop, school, etc. There were many donations of objects by members of the community.	Tangible / Heritage institution / Ethnographic collections		Facebook profile	
Corral de Comedias	Inaugurated 1991. One of the few " Corrales " that operate as scenic spaces. The heart of the cultural life of Garrovillas and a place for civic encounters	Cultural infrastructure		Grupo de Teatro Corral de Comedias	
Palace of the Counts of Alba de Aliste	The construction dates from the 15th century, in Renaissance style with Mudejar influences. It is currently owned by the Junta de Extremadura, which has restored it as a tourist accommodation, and in 1997 opened it as the <i>Hospedería Puente de Alconétar</i> . The Hospedería has received ERDF funds in several occasions. The local stakeholders highlight its role in attracting cultural tourists and as a venue where cultural and scientific meetings are celebrated (as the conferences of the Senior Club of Extremadura)	Tangible / Palace reconvered into 4 stars hotel	Inventory		✓
Other tangible	Santuario Nuestra Señora de Altagracia, the House of the Temple, the Jewish Quarter, the Rollo and Roman Landmarks and Roman Milestones, Prehistoric archaeological sites and remains, Dolmen of Guadalperal.				
Other intangible	The musical legacy since the Renaissance, linked to the figure of Domingo Marcos Durán, XV century, author of "Lux Bella", 1492. Recovery and recording of ancient music repertoire in the Renaissance organ (2 records edited by Brilliant Classic). The 10 editions of the Memorial of Renaissance music (see above) have gathered important choirs and musicians. The other organ is also a fine example (and rare) of the transition between Renaissance and Baroque in Europe. The dissemination of music in America and the Philippine islands by Franciscan friars of the Convent of San Antonio de Padua Festivities of San Antón, San Blas, San Roque, the Pilgrimage of the Virgin of Altagracia, the Feria of San Mateo, Flourishing Almond trees Festival, bullfighting and bulls festivals. Traditional dances and folk group, gastronomy.				
Natural	Network NATURA 2000 3 Special Protection Areas (ZEPA): Urban ZEPA Lesser Kestrel , ZEPA Pine Trees of Garrovillas , and ZEPA Alcantara Reservoir . ✓				

Source: Own elaboration, with information from de Tourist Office of Garrovillas de Alconétar, PARES Online Portal of Spanish Archives; CERES Digital Network of Spanish Museum Collections; Annual Reports of the Memorial "Domingo Marco Durán"; Social networks.

Figure 1.1. BICs of Garrovillas de Alconétar: Tangible Heritage.

Clockwise: Convent of San Antonio de Padua, Renaissance Organ of Santa María de la Consolación, Plaza Mayor from the Palace of the Counts of Alba de Liste, Castillo de Alconétar and Puente de Alconétar. All these elements are BIC or have an administrative process for designation started.

Sources: Arquitecturas de la Memoria, Alkonetara, Asociación “Domingo Marco Durán”, Wikipedia; Hospederías de Extremadura.

1.3 Main policies adopted in cultural heritage

Regarding the main policies adopted in cultural heritage in Spain, the country only ratified the *Faro Convention* in 2018, 13 years after its approval by the Council of Europe, though some of its principles had been well adopted by national and regional administrations before. In 2015, the last *National Heritage Plans* were approved, as instruments for shared heritage by different instances of the public administration and public and private institutions. The most relevant policies at the national level for this case study are the digitization policies and the “Culture and Citizenship” program of the Spanish Ministry of Culture and Sport (for more information about heritage policies in Spain, see Villarroja and Ateca-Amestoy, 2019).

Digitization policies had been mainly targeted to big heritage institutions in Spain. The COVID-19 pandemic indicated that digital technologies had to be urgently implemented to guarantee preservation and access to cultural resources in order to unlock the potential of Spanish heritage to contribute to economic and social progress. The European recovery funds will partially go to enhance the digitization process of Spanish heritage institutions. While funding has been allocated to audio-visual and large institutions (e.g. National Prado Museum, Museum Reina Sofía and National Library), **no substantial funding has been allocated to the digitization of intangible heritage** ([Component 24 of the Recuperation, Transformation and Resilience Plan](#)).

The “[Culture and Citizenship](#)” programme wants to increase citizens’ cultural engagement by creating spaces for research, critical thinking and debate, mapping and programming of activities joint with public and private cultural agents all around the country. Some basic principles are agency and participation to achieve a universal, engaged, critical and diverse culture that can regenerate, vertebrate and make the territory more dynamic. It specifically studies the conditions in which culture can have an impact in development, in the economy and in social innovation and cohesion. One of the programmes is “[Cultura y Ruralidades](#)”, to

address the special challenges of rural areas. *Arquitecturas de la Memoria* has been one of the featured initiatives in that program in order to disseminate best practices and included in the [Cartografías](#) initiative, a mapping of rural agents and projects that meet some of these criteria: clear link with the territory, citizen participation and social impact, singularity and innovation, contribution of the update of imaginaries, practices or social processes, positive incidence on the demographic challenge and ecological transition.

At the regional and local level, many policies and interventions on cultural and natural heritage have been co-funded with European funds, related to energy efficiency, tourism development and heritage protection. Just to name a few, the following initiatives have been funded in Garrovillas de Alconétar from [Interreg](#) or direct [ERDF operative program](#) assignment, under the Special Objective 6.3.1. *Promote the protection, enhancement and development of cultural heritage.*

Table 1.2. European funding of some heritage elements of Garrovillas de Alconétar

Landscape	Study to improve accessibility and signaling	Landscape route from Garrovillas de Alconétar to Zarza la Mayor	Interreg V-A Spain-Portugal (POCTEP). Taejo Internationale Rede (2014-2020)	75% by ERDF (0068_RED TI_4_E).
Monument	Restoration	Restoration and consolidation of the central nave of the Church of Santa María de la Consolación	2007	ERDF (OB072PA17022)
Monument	Enlargement of hotel, improvement of infrastructure and energy efficiency	Systems to improve the energy efficiency of Hospedería Puente de Alconétar	2015, 2018, 2021	ERDF (around 3.6M €, according to EIB report)
Monument	Cleaning, protection and restoration	Works to clean and protect the ruins of the Convent of San Antonio de Padua	2021	ERDF (94K €)

Source: Own elaboration with information from HERIWELL research on European funding of cultural heritage; Plataforma de Contratación del Sector Público, Ministerio de Hacienda (Spain)

1.4 Societal well-being context

Garrovillas de Alconétar is located in Extremadura, which is still classified as “less developed region” in the EU (the only Spanish one in the 2014-2020 funding period), as GDP was still around 60% of the average in the EU. Economic and labour conditions in the region are below the Spanish average. Though there have been substantial improvements in the 2014-2020 period, it still has higher proportions of people at risk of poverty and suffering material deprivation than Spain and Europe. However, the region fares better than Spain and the EU in health-related outcomes, as life expectancy and self-assessed health status. Apart from the less favourable material conditions, Extremadura suffers some of the general problems of the so-called “emptied Spain”, a term coined to refer to the rural and peripheral areas that suffer from depopulation, disengagement and social and economic crisis (de Luca et al., 2021). These problems and threats are addressed in a comprehensive way in a European research initiative funded by Horizon 2020, as the project RURITAGE in the reference section. Another remarkable fact is the high proportion of public employment in the region of Extremadura (including workers and public servants in public enterprises and central and territorial public administrations). While the average in Spain was in the first quarter of 2017 of 16.13%, in Extremadura it was 26.75%, according to the data of the Spanish *National Institute of Statistics*.

The regional *Institute of Statistics of Junta de Extremadura* provides some specific indicators for Garrovillas de Alconétar that give an idea of the challenges met by the community. The total population of the council was 2 004 people in 2019, 10% smaller than in 2014. The population fell to 1 955 inhabitants in 2021, the lowest record ever, and the population was specially hit during the [COVID-19 crisis](#), with dramatic mortality on the institutionalized old population during the first weeks of the pandemics. Considering the population in

2019, nearly one third was over 65 years old (this has increased in nearly 2 percentage points since 2000), the index of over ageing was 26.74%, and the youth index in 2020 was 31.17%.³

The average age of the population was 50.43 years in 2019 (increasing in more than 4 years during the last decade). Life expectancy at birth was 83.9 years in 2018. Nominal Gross Domestic Product per capita was estimated to be 3 708€ in 2019, nearly 12% greater than in 2015. Household Disposable Income per inhabitant was 9 419 € that same year, and the unemployment rate in was 19.53% (around 10 percentage points smaller than in 2014). From the 233 registered unemployed people, 103 were men and 130 were women. The *Institute of Statistics of the Junta de Extremadura* computes a composite *Social Well-being Index* and the estimated value for Garrovillas de Alconétar in the year 2017 was 89.21%, meaning that well-being in Garrovillas was 10 percentage points lower than the average well-being in Extremadura.

The website of the Ethnographic Museum “El Silo” published an entry on February 2018 commenting on the depopulation process of the town. The aged population makes that many firms will close because there is no generational replacement and because the meagre population makes unprofitable many of those business. Local stakeholders that are activists in some of the cultural association of Garrovillas de Alconétar identify that the depopulation problem is worsened by the disappearance of cultural elites from these rural areas, as teachers, doctors, pharmacists, veterinaries and public servants do not live in those places any more (Barriga Bravo, 2017). Though volunteering rates in Extremadura are close to the Spanish average and about half of the European average rate, volunteering in cultural associations in the town is remarkable, as shown in the overview of heritage resources in the previous section. The burden of heritage and civic societies rely mostly on cultural associations, “avantgarde” and activists in the protection and promotion of cultural heritage. The bureaucratic culture of public administration is perceived as a burden by local activists. The town was a pioneer in the edition of local and cultural newspapers, there is a local TV and a local blog that hosts projects of collective memory. The level of cultural associationism is very relevant and present in social networks.

The tourism activity in Garrovillas de Alconétar is not very big, probably indicating that the potential of cultural and natural heritage as a resource for economic development has not been fully developed. There is the Hospedería at the Palace of the Counts of Alba de Aliste that is owned by the regional government, and two private rural houses in the municipality. The available data of recorded visitors in the Tourism Office are shown in the next figure. Note that the series started recently as this was an initiative with external funding and managed by the Council. Most of the visitors come from the region of Extremadura, followed by Madrid, Andalucía and Cataluña, which correspond to the regions to which there were big migration movements in the second half of the XX century. Nearly all the recorded visitors were national tourists and, though the visits in the period were affected by severe mobility restrictions in Spanish regions due to the COVID-19 crisis, the tourism in the town seems to follow a pattern similar to other rural destinations in the country, with short trips in festivities and Eastern breaks.

Figure 1.2. Recorded visitors in the Tourist Office. August 2020 to October 2021



Source: Council Tourism Office of Garrovillas de Alconétar. Agents of Tourism Development

³ Overindex= $P(85+)/P(65+)*100$; Yindex= $P(0-14)/P(65+)*100$

Table 1.3. Societal well-being indicators

	Extremadura (ES43)		Spain		EU - 28	
	2020	Δ% 2014	2020	Δ% 2014	2020	Δ% 2014
Total Population (number)	1.061.979	-3,1	47.332.614	1,8	513.093.556	1,2
Population over 65 (number)	221.810	3,4	9.267.316	9,8	102.655.668	9,2
Upper-secondary educational enrolment (number of students)	41.515	-1,6	1.743.458	4,9	19.425.829	-11,6
Early leavers from education and training (%)	18,4	-4,5	16	-5,9	10,3	-0,7
Tertiary educational enrolment (number of students)	32.624	-8,6	2.083.979	5,1	18.438.720	n.a.
Adult (25-64) participation rate in education and training (%)	10,3	1,1	11,0	0,9	11,3	0,5
Net migration rate (per 1 000 persons)	0,2	3,1	9,6	11,6	3,2	1,1
Gross domestic product (GDP) at current market prices	19.500	25,0	26.400	18,9	31200 (EU27)	17,3
Working age population (number)	696.910	-3,9	31.188.145	0,6	330.714.969	-1,0
Employment rate (%)	54,2	5,3	60,9	4,9	69,2	4,4
Unemployment rate (%)	22,0	-7,9	15,6	-9,0	6,4	-4,0
Young people neither in employment nor in education and training (age 15-29) - NEET rate (%)	20,4	-1,2	17,3	-3,4	12,5	-2,9
Gender employment gap (M-F)	13,8	-0,4	10,4	0,9	10,3	-0,2
People at risk of poverty or social exclusion (%)	38,7	-1,1	26,4	-2,8	21,4	-3,0
Severely materially deprived people (%)	8,8	5,0	7,0	-0,1	5,5	-3,4
Life expectancy at birth (years)	83,1	+0.4y	82,4	-0.9y	81,0	+0.1y
Subjective health status (good + very good)	76,9	n.a.	73,0	2,4	69,3	1,8
Volunteering	15,3	n.a.	17,0	n.a.	34,1 (EU27)	n.a.
Satisfaction with water quality	0,74	n.a.	0,75	n.a.	0,8 (EU27)	n.a.
Burdensome cost of housing	67,5	n.a.	41,7	-16,7	28,2	-8,5
Overcrowding	2,2	n.a.	7,6	2,3	15,6	-1,1
Crime level	3,0	n.a.	14,1	2,2	12,5	-1,5
Internet at home	94	26	95	21	90	9
Internet access	n.a.	n.a.	0,94	n.a.	0,86 (EU27)	n.a.
Broadband at home (% of households)	94	32	95	22	89	11
Online interaction with public authorities (% of individuals)	61	16	63	14	55	8
Trust in the national government	n.a.	n.a.	0,32	n.a.	0,43 (EU27)	n.a.
Institution quality index	0,35	n.a.	-0,01	n.a.	-0,01 (EU27)	n.a.
Freedom over life choices	n.a.	n.a.	0,80	n.a.	0,82 (EU27)	n.a.
Tolerance towards immigrants, minorities, homosexuals	n.a.	n.a.	0,85	n.a.	0,61 (EU27)	n.a.

	Last available data: 2019
	Last available data: 2018
	Last available data: 2015
	Last available data: 2017

Source: HERIWELL Consortium

2 The analysed case: characteristics and policy features

2.1 Participatory practices to preserve collective memory

During the last decade, European societies have witnessed a change in the paradigm of cultural policies: from policies oriented to grant the access of citizens to culture, to policies aimed at enhancing cultural participation. The cultural rights can be exercised at both the individual and the collective level and have expanded from access to the creation and production of culture and to participation in governance and management (Burgos Barrantes, 2020). **Professional culture has somehow lost its importance in the benefit of citizen culture.** In the area of cultural heritage, this has been translated into the emergence of the participatory governance of cultural heritage (Sani et al., 2015) and in the raise of citizen curated contents.

At the same time, **the boundaries between tangible and intangible heritage and natural heritage have vanished.** The *2015 Faro Convention* of the Council of Europe highlighted the role of civil society and local communities in the protection and governance of cultural heritage and put communities and territories at the centre of heritage policies. Each element of cultural heritage is important because of the “meanings and uses that people attach to them and the values they present”. The temporal link of heritage implies that resources are inherited from the past and are to be passed on “to future generations to renew consensus around the values of society”, and these processes have the capacity generate social cohesion through intergenerational dialogue. The Convention establishes that the processes of protection and valorisation must be shared and inclusive, thus departing from the traditional vision of cultural heritage as the realm of professional curators, elites and gatekeepers, and putting local communities as the owners, agents and beneficiaries from their cultural heritage and from the potential benefits for the economy, the society and the environment.

2.2 Characteristics and history of the analysed case

Arquitecturas de la Memoria worked with the individual and collective memory of the inhabitants of Garrovillas de Alconétar and its relationship with the territory and the built space. The blog of the *Ethnological Museum “El Silo”* quotes a sentence by writer from Extremadura Luis Landero: “The deepest tragedy of this century is the extinction of peasants’ culture, a millenary and helpless culture, because it is not registered in books, but in the hands of memory and oral transmission”. That culture is not only a catalogue of crafts, but a whole way of seeing the world and interacting with it. **The individual and collective memory are threatened in rural areas in the danger of depopulation and with ageing populations.**

Table 2.1. Heritage resources of Arquitecturas de la Memoria, according to the HERIWELL classification

HERIWELL Typology of CH	Tangible	Intangible	Digital
Heritage resources of Garrovillas de Alconétar	Plaza Mayor	Traditional songs and tonadas	Digitized archives and sound maps
	Convento de San Antonio de Padua	Paloteado, dances, sounds	Augmented reality maps
	Corral de Comedias	Traditional crafts	Audio-visuals
	Public spaces: La Laguna	Traditional uses of public spaces: loving courtship, dances	Transmedia creations
	Urban landscape	New performances based on intangible heritage cocreated as collective memory	
Role in <i>Arquitecturas de la Memoria</i>	resource	resource / output	output

Source: Own elaboration using the information provided by Aula de las Artes, Universidad Carlos III, Madrid.

The relation with the community and the territory is straightforward: intangible cultural heritage is to be mapped to the built landscape and the environment by means of the remembered and collected memories, stories and songs. The process of intergenerational transmission is mediated by the presence of contemporary creators of music, visual and performing arts. Digital technologies are the mediator to store the memory and provide a contemporary environment to preserve and disseminate the intangible heritage that reveals the contemporary relevance of the past to the community. In this way, intangible heritage is digitized and can be accessed through an app that allows users to wander through the spaces in the company of the voices of their inhabitants.

An example of this are the activities “Umbrales. Puerta y Arquitectura” and “Encuentros bajo el dintel” (locally referred as *tozua*). “Umbral” and “dintel” are respectively the sill and the lintel, the lower and upper parts of a door, and they are not only tangible heritage elements, but also highly symbolic elements that divide the

private and the public spheres, the individual and the collective memory, as when the date of construction of a building or the trade of the occupants are carved in the “dintel” of a door as a memory to recall the passer-by their presence through time (Miralles, 2020). Public spaces are the fabric of collective memory and the picture below shows the co-created memory map of Garrovillas applying a methodology of *visual thinking*, where the community interpreted remembered and represented the significance of a public space of the town, La Laguna, a place for social interaction and for courtship under some unwritten social norms, rituals and symbols in the past.

Figure 2.1. Interventions in Tangible and Intangible Cultural Heritage



Source: Aula de las Artes. Universidad Carlos III Madrid.

The actions of *Arquitecturas de la Memoria* had social significance in the community when they took place. They concluded with a collective celebration in the middle of 2017. The promoters considered that the durable output of that experience, the app, had to be presented in a participatory process in 2020, but this was not feasible. The COVID-19 was dramatic and hit especially bad the residence of old people (more than 30 residents died in the first weeks of the pandemic, more during subsequent waves, and preparatory actions for a criminal trial against the residence were considered but filed). In their opinion, as many of the voices in that digitized heritage are not present and the community is still going through a process of collective mourning, the dissemination of the app and its presentation within the community will have to wait.

The project was promoted and managed by the *Aula de las Artes* of the Carlos III University of Madrid, a public university founded in 1989. The Aula is a space to promote personal development and social change. It manages different projects in arts and science, social transformation and mediation. Several ongoing projects benefited *Arquitecturas*. For instance, there was a project called “[Conjuntos](#)” on transmedia, and cultural managers, artists, teachers and students interact in these teaching / learning processes in the development of their final grade, final master or doctoral dissertations. These socially engaged practices fit in the Strategic Plan of the university (2016-2021) and *Third Mission* or “IN” mission, which elaborates on the principles of interdisciplinarity, innovation for teaching, inclusion, and interconnections and internationalization.⁴ Though no European funding was used for *Arquitecturas*, the Aula has coordinated and participated in European cooperation projects funded by the Culture Program and Creative Europe, such as [Crossing Stages](#).

The project was selected in the 2016 call of the “[Arts for Change](#)” program of “la Caixa” Foundation in a competitive call for projects. The calls are run on an annual basis and the program finances projects in which arts and culture are tools for social change. In these projects, artists lead participatory actions in which especially vulnerable collectives are targeted. By means of some artistic process, the participants are expected to get engaged with arts and culture and to become aware of their capacities and empowered. The funders are convinced of the individual and societal benefits of cultural participation. *Arquitecturas de la Memoria* was classified as an interdisciplinary project, integrating visual and performing arts and received a grant of 24142€ from “la Caixa” in the 2016 call, which was awarded in October 2016. The entire grant was spent on the actions undertaken during 2017. The local Council contributed to supporting the local accommodation of some of the team members. Still, the most important contribution came from the Universidad Carlos III, as there was a direct expenditure of 8 500 €, and the estimated cost of their in-kind contribution (including the professional services and services from their own infrastructures and equipment) well exceeded the total expenditure and were covered by public servants, university officers, contracted staff and the value created by the students in learning/service actions.

2.3 Policy features: policy strategies under analysis

The main objective of *Arquitecturas de la Memoria* was the creation of spaces for intergenerational meeting and exchange where, based on collective memory and through the performing arts, the empowerment and cohesion of the community is promoted.

To achieve that final aim, the project further considered the following objectives:

- Offer each of the involved collectives of the community the voice and the necessary leadership in society through the proposed artistic actions, making them participate in the entire process: planning, development and staging.
- Provide artistic tools, adding the use of technology for the experience of art, through experience; favour the creative capacity and human development of the participants.
- Promote the identity of the community from a new artistic way of observing and experiencing the Convent of San Antonio de Padua and other architectural spaces as places recognized and valued by all.
- Promote values such as tolerance, respect and good coexistence through learning teamwork that all collective and scenic creation requires.

Therefore, the project aimed to achieve a transformation in people and in the community. The main policies to achieve that change were the recreation and preservation of intangible cultural heritage and the usage of heritage assets as a source of creativity. These policies were instruments to deliver impact in the societal and material dimensions of impact, as defined in the HERIWELL framework. Actually, the quality of life

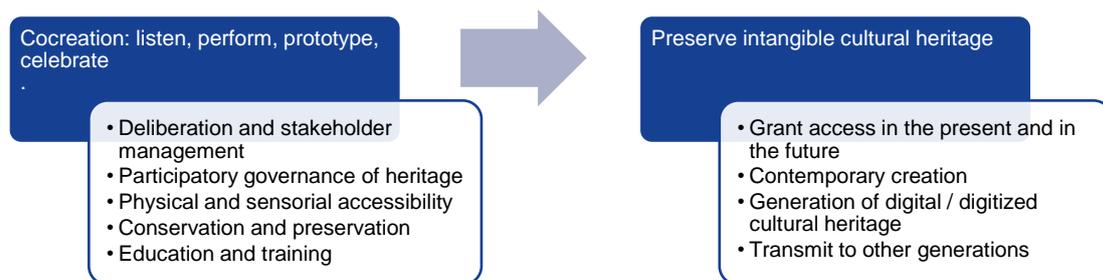
⁴ The term “Third Mission” represents the economic and social mission of the university and its contribution to communities and territories and refers to its societal engagement (Compagnucci and Spigarelli, 2020). The University Carlos III Madrid recently was awarded the ACEEU “Engaged University Accreditation”.

(knowledge, skills and digitization), the social cohesion and the enhancement of material conditions (by means of new technologies) were the main areas of change, as further on explained in this section. Both dimensions of societal impact are highly experimental and require mediation processes. Societal impact and cohesion requires innovative interaction, according to the new paradigms by which agency and the participatory governance of cultural heritage are to be the path to ensure the right to participate in culture and the civil stewardship of collective resources, as natural and cultural capital. The development of new digital technologies to mediate the heritage experience and to bridge different generations by means of commons messages though different means also requires experimentation. Trial and error processes, prototyping and learning processes are present in the two main dimensions of societal well-being of this project.

The exploratory nature of the project is clearly described by one of the promoters, who explains that what was initially an experimental performance in a historic space to unveil the different substrates of history in the Convent of San Antonio got transformed into citizen art and participatory recreation of collective memory. “After this experience... it became evident that the truly valuable heritage was not only embedded in the walls of the ruins of the convent or in the columns of the main square, but in its inhabitants” (Miralles, 2020).

This case study does not address a public policy, but a mediated participative action of memory recovery and transmission to mediate with the community to generate intergenerational dialogue and creative new expressions and works of art. In this sense, rather than policies, we would present actions and processes of the project. The link between the actions to value heritage and to empower the community and the processes implemented can be summarized in the following chart:

Figure 2.2. The processes of *Arquitecturas de la Memoria*



Source: the author, own elaboration

All the actions detailed below implied the research, performance (production and celebration) and access (reception and celebration) of elements of the intangible cultural heritage of Garrovillas de Alconétar. By means of the mediated actions, thanks to each co-creation act that prototyped and experimented with different voices, intangible cultural heritage was celebrated, preserved and transmitted.

Co-creation generates bounds and the possibility to create interchange spaces for intergenerational dialogue, to raise awareness and proudness of collective identity and, in this sense, social cohesion can be enhanced through this participatory approach to cultural heritage. In recent times, the development of participatory governance principles to heritage programmes have taken many forms, such as communitarian archaeology, collaborative archives, collective initiatives to reconstruct collective memories and build some sort of cartographies or atlases, participatory and deliberative actions to design plans of landscape management... are good examples of how participation in cultural heritage exceeds the traditional boundaries set by heritage institutions. In this sense, *Arquitecturas* had a truly participatory and agency approach. Given these premises, and recognizing the difficulty of assigning roles and establishing limits between producers and audiences or final recipients of the actions, we can better delimit how the project involved a multitude of target groups and stakeholders that assumed different and changing roles during the cocreation processes.

The team of the *Aula de las Artes* of the University Carlos III Madrid have a prominent role as starters and mediators of the whole process. *Arquitecturas* was not a bottom-up process, as it reached the territory and the community as an external initiative. This fact was carefully considered right from the design phase. A member of the team reflected on the “parashooter effect” as the main risk of a community project that is developed in a territory different to the usual habitat of the university. The design of the project wanted to

create confidence and to enhance the possibility to create webs of affect and care (Miralles, 2020). This experience has been further identified as a turning point in the work of the *Aula*.

The *Aula* wanted to accomplish its mission, enhance the contemporary creation, develop teaching/learning/experimentation processes and fulfil the *Third Mission* of the university, according to the “IN” model in their Strategic Plan explained above. They were the promoters of the action and mediated in the community and with different community actors in the processes of co-creation. They designed the actions and the project to manage it, looking for external funding, assigning resources, planning and communicating the activities. A specific team was assigned to this action, with some permanent members (both internal staff and external) and with collaborations. The group from the university included cultural managers, artists, technicians, teachers and students. Artists, artisans and technicians were hired for service and expertise provision. The roles of the members of this collective were manifold: first, they were activists and promoters; they were also managers, researchers, artistic and technology creators, mediators, communicators and learners. An approximate classification of the team: 5 management and coordination; 1 artistic coordinator, internal: 2 dancers, 1 dramaturge, 2 theater, 1 plastic arts, 1 arts and technology, 1 audiovisual; external: 3 dancers, 2 musicians. This was a highly interdisciplinary team.

The community was the centre of the project. The citizens of Garrovillas were the heritage community, as they are the bearers of the intangible heritage associated with the territory and their identity and were the central subject of the action. They provided the symbolic content for contemporary creation and the memories to create the sound archive and the app to mediate in the experience of the discovery or rediscovery of heritage for younger generations and visitors. As one objective was the creation of spaces for intergenerational dialogue with the objective of enhancing social cohesion, the community was classified according to some age criterion, with children (namely, the students of the primary school of Garrovillas de Alconétar), teenagers (the students of the high school), adults, and elderly. Another group for which specific actions were implemented and that participated with other collectives was the group of disabled people of a local association. Their roles were also blurred and changing, as being the bearers of traditions, teachers / learners, audience, artisans, carers, and they held multiple identities, as grandparents / sons / grandsons or women.

Collectives of the community participated as funders (as in the case of the Council of Garrovillas de Alconétar) and facilitators of resources (the “Pregón” was found to be an effective way of communication, and activities without it had little attendance), and cultural association. The 2 education centres (primary school and high school), the residence of old people and the collective for disabled people (ASINDI) were engaged with activities specifically designed for them for in place.

There were also external co-participants. The [IES Bujarque](#) is a high school in Leganés, a town of the region of Madrid where the UC3M has a campus. The two institutions have been developing the “Danzan las Aulas” (Dancing Classrooms) Project, to integrate dance as a way to enhance emotional competences, soft skills, group work and social integration. The students and teachers that were enrolled in 2017 travelled to Garrovillas de Alconétar to perform with the students of the local high school and to experience the collective memory process.

Other stakeholders of the project were the funders and the institutions, which adopted some of the results of the project. As mentioned before, “la Caixa” Foundation was the main funder of the project. The grant of the “Art for Change” 2016 call made the project feasible, as the action was not related with the direct community of the UC3M in Madrid. The objectives of the programme to facilitate social transformation and well-being processes through the arts and contemporary creation were fully aligned with *Arquitecturas*. Once the funded activities were over, the Daniel and Nina Carasso Foundation funded the *Aula* in a Citizen Art project to develop an app to use augmented reality access to heritage. Another group of stakeholders is formed by the institutions that have benefited from the transfer of knowledge and output of *Arquitecturas* beyond the UC3M and the local community. First, it contributed to the cartographies and the debate around “Cultura and Ciudadanía” (Culture and Citizenship) in the Spanish Ministry of Culture and Sport. Second, new institutions, collective and bottom-up initiatives that were looking for digital mediation tools to articulate crowdsourcing and participatory processes of collective memory.

The map of participants in the project can be summarized in the following table:

Table 2.2. Participants and stakeholders of *Arquitecturas de la Memoria*

	The team of the <i>Aula de las Artes</i> of the UC3M	Community		External participants	Stakeholders
People	Internal: staff (cultural managers, artists, technicians, teachers) and students External: artists, artisans, technicians Collaborators: musician	Children, teenagers, adults, and elderly, disabled		Students and teachers of	
Institutions and collectives	Universidad Carlos III Madrid		Council of Garrovillas de Alconétar Colegio Nuestra Señora de Altagracia IES Alconetar ASINDI Asociation and Residence of Old People Theater Group Houswives Association	IES Bujarque	“la Caixa” Foundation Daniel and Nina Carasso Foundation Ministerio de Cultura y Deporte Me Vuelves Lorca Festival Red Museística de Lugo
Roles	Promoters Managers Activists Researchers Artistic creators: dancers, musicians, artisans Technology creators Mediators Communicators	Bearers of traditions Teachers / learners Audience Artisans Carers Grandparents/sons/gransons Women	Funder Teachers Carers Bearers of traditions Activists	Creators Teachers / learners Travellers	Funders Disseminators Adopters

Source: the author, own elaboration

The external funding that was managed by the project promoters amounted to 32 542 €, of which the quantity awarded in the grant of the “Art for Change” 2016 call amounted to 74%, and the rest was covered by own budget of the Aulas for the year 2017. The Council of Garrovillas de Alconétar paid for the lodging of the artistic and technical team directly to the two rural houses where they stayed and to the Hospedería for some other stays. The students from the theatre group of the high school in Leganés stayed in public facilities of Garrovillas. Regarding the costs of the project, most of the external funding was spent on the honoraria and services of the external artists and technicians, as in the renting of equipment, with much smaller expenditures made on materials, designs and promotional materials and actions and catering and other expenditures. Still, the production cost of the project was well above this quantity. Note that the cost of the work of the own administrative, managerial and creative team of the UC3M, as well as the imputed cost of the usage of own means for performance staging and for the museographic installations, as well as the expertise of the technicians of the Aulas were not estimated nor included in the report.

With all this heritage assets, participation and material resources and knowledge, the project programmed activities during the first semester of 2017. All the activities were in the realm of performance and celebration; some were workshops, other were encounters, exhibitions or theatre performances. A very good register of the activities with an ex-post evaluation of each of the activities was kept by the team of the *Aula* and was made available. The activities with more participants were the ones with the school of Garrovillas: around 120 students participated in the scheduled joint activities with the school, this implies that all the children of the town participated in the body expression, music and performance workshops. The reception and participation of the children of the primary school is qualified as excellent in the registers, and it is assumed that this had also a multiplicative effect in their families, as usual with cultural participation of children. Their parents were also called in for several meetings. The reception of the activities by the teenagers in the high school was more uneven, as the files recorded a group of highly engaged young people and a group of disengaged, not willing to participate and driving with them the attention of the whole group.

The collective of disabled people from ASINDI was of about 16-20 participants. They took part with enthusiasm and very concentrated in performances and body expression activities. The artists and mediators considered that it was relevant to let them know that they were taking part actively to create something collectively. The project offered the opportunity to have activities in the urban setting and out of the institution, and this was very well valued by the artists as a way to empower the participants.

The scale of some other activities was smaller. For instance, in the “Whisperers” activity, 5 whispering people transmitted the stories and the public sat down to listen to their memories. Many of the participants were children, who found the format attractive and listen quietly to their eldest. In one of the sessions of “Cartographies of our life” no more than 9 women participated, but there were women from 4 generations of the same family. Other activities were experimental creations of the artists with no public, such as the “Cartographies of the Convent”. Those performances were recorded.

The activities in the last month are presented in the following box.

Box 2.1. Activities in July 2017

Plastic workshop “Encounters under the lintel”
 Art workshops in the primary school and in the high school
 Singing workshop “The songs of my people”
 Workshop “A memory, a life”
 Percussion workshop
 Theater performances
 Roundtable “The memory and the female teachers”
 Sound landscape crowdsourcing activities for a museographic installation in the House of Culture and for the app
 Participatory activity on story-telling “Whisperers”
 Pregón and pasacalles
 Celebrations, dances and open-air dinners

Source: Aula de las Artes. Universidad Carlos III Madrid.

3 Results of the analysed case: the contribution to societal well-being

The activities and outcomes that were delivered to the participants and stakeholders in *Arquitecturas* triggered a process that impacted participants in different ways. In the final report of the project, the promoters identified some outcomes of the actions co-created with the community during those six months and here we interpret them at the light of the HERIWELL approach represented in the Theory of Change. Even if the previous sections already presented the resources, the stakeholders and the output of the programme with some reference to the heritage context to the community and considering the logic of their role in a process, in this section we present the dimensions and sub-dimensions of societal well-being that were enhanced by the process.

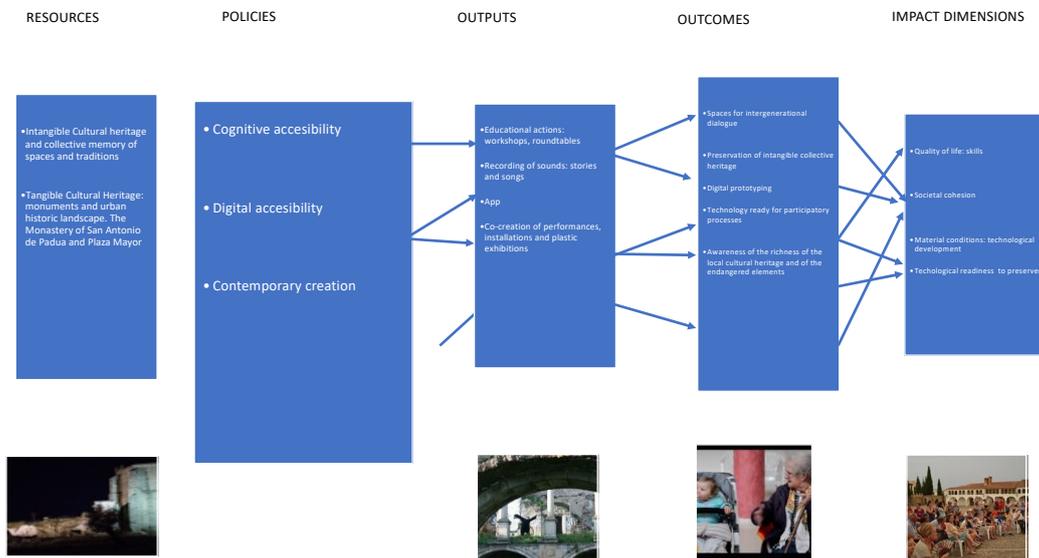
The main resource that was considered to trigger the change process was **intangible cultural heritage**. In a community that has such a huge heritage, which faces big threats, this was a bold move. The promoters identified that the memory of old people could construct the collective memory of the place and that this was also endangered. Actually, the examination of the case study allows us to conclude that all the cultural heritage of the community is endangered.

Regarding this last statement, the following two examples are provided. The tangible (movable and not-movable) and intangible heritage elements are intimately linked. After the collapse of some structural elements of the Church of Santa María de la Consolación, activists of the community saw that the best possibility to guarantee the preservation of the church and its Renaissance organ was through the BIC declaration of the organ (Asset of Cultural Interest). This bold strategy was a successful way to guarantee that there is an adequate preservation of the material elements that represent in the present not only aesthetic achievements of the past, and also of the music tradition and historic memory that was brought to America and to Asia in the process of Christianization by the Franciscan order and its members from Garrovillas. The Convent of San Antonio de Padua also enjoys this top level of protection, but this has not impeded its deterioration, even if the campaigns to save it started many years ago and involved the most prominent institutions in the safeguarding of heritage. In the opinion of one of the cultural activists of the town, the community should have a well-defined project for the future accounting for all the threats derived from depopulation and the opportunities that can be derived from its cultural heritage.

There are local controversies about the priorities of the community with respect to cultural heritage and they will not be solved until a clear action is taken with respect to the Convent of San Antonio. In a recent entry in a Facebook profile of a local entity, a neighbor responded to news about the Renaissance organ claiming that most important heritage was falling down and that this was probably a more relevant piece of news to the community. The priorities and relevance for cultural heritage is a controversial and recurrent topic in every society and this can become even more controversial when the inherited heritage is huge. Reaching a consensus about the actions to preserve and to put into value is not an easy way in aged and depopulated rural communities that have inherited such a rich material legacy.

One of the values of *Arquitecturas de la Memoria* was to use those spaces as the material support for collective memory. Heritage reflects power-relationships across time. We enjoy today the aesthetic achievements of the winners and the social groups that prevailed in the past. Built heritage is also the landscape in which present generations interact and the stories and collective memory of the eldest of the community can explain us why those places were meaningful for them and how they decided that they were worth preserving or how they decided that they wanted to make use of them.

That is why the intangible cultural heritage that served as an inspiration for *Arquitecturas* is valuable in order to get it preserved, through transmission and through its digitization to be archived and integrated into bigger sound repositories and into creative works. This includes the songs and the process of observing how they had evolved in the intergenerational transmission, as well as the memories about the places that were crowdsourced and integrated in the augmented reality tool to gamify the heritage experience and make it more accessible to young people.

Figure 3.1. The theory of change model of *Arquitecturas de la Memoria*

Source: the author, own elaboration

The co-creation process of *Arquitecturas* worked on **cognitive** and **digital accessibility**, as well as on **contemporary creation**. The chosen process was coherent with the current principles of the participatory governance of cultural heritage, as explained in previous sections of this case. Apart from recognizing that the individuals were the owners of their memories and the bearers of the traditions in the form of songs, stories and capacity to remember past experiences beyond what had been recorded in writing and images in the past, it put the community at the center of the project. Instead of referring only to the administrative register of the value of different elements of cultural heritage in the territory, the project carefully considered the spaces to co-create and identify the memory. Some of the identified heritage elements were there: the artists chose the Convent of San Antonio for their performances and investigations and the citizens chose, among others, the Plaza Mayor as the forum in which their memories would be mapped.

In this case, the oral and collective memory was to be mapped to the historic landscape, so the boundaries between each type of heritage were blurred and disappeared in the augmented reality app that was produced after the project. Digital mediation and the emergence of already digitized heritage to create experiences is a rising phenomenon (Ioannides et al., 2017; Rivero et al., 2020). **Digital accessibility** is also a way of preserving the intangible heritage and the manifestations of the oral memory. As mentioned in the previous section, *Arquitecturas* reached a broader audience through social networks (more than 10 000 visualizations of the videos on Facebook and the content was widely shared, as an indicator of the engagement of the audience).

The programme worked with **cognitive accessibility** to heritage in many dimensions. Through the intergenerational dialogue and the work with children and teenagers in the school of the town, the educational potential of intangible heritage was exploited. It is well documented that **heritage contributes to the development of competences and skills** that are not only **relevant to formal education**, but also **to lifelong learning**, such as discovery and analysis, communication, intercultural dialogue and the awareness of the environment and the territory (Van Lakerveld & Gussen, 2011). Some of these competences are integrated in the formal curricula of the education system, but many others do not have an easy fit in education plans. Thus, **the participation of the young people in the intergenerational dialogue activities improved their skills**. The usage of the digital app, which happened outside the temporal limit of the project and whose adoption and current awareness have been very low as argued further on, may further

improve the digital competences of the younger generations and also the adults, as this has the potential to become a highly social activity.

The elements for the past were a source of inspiration to have **contemporary creative outputs**. Not only artistic outputs have to be created, but also **technological solutions to mediate in the transmissions of the values of the heritage from the past to current generations**. The stock of assets inherited from the past (what we generically refer to as cultural heritage) **provides a flow of services that can be enjoyed in the present when combined with other resources**. In this case, the creative talent of artists, technologists and cultural managers unlocked the potential of those elements to create brand new objects and experiences.

Summarizing, by means of the actions in the realms of contemporary creation and of accessibility (cognitive and digital), *Arquitecturas* generated the following two generic outcomes:

First, the activities, which were ephemeral, generated the chance to **create digital heritage by digitizing intangible heritage practices** that were remembered and recreated in the activities. In this way, they nurtured sound archives and contemporary symbolic messages and contemporary performances that were registered as visual art works. This created the possibility to preserve and to grant access in the present (to other participants from the same or from other generations) and in the future. In this sense, the project created a **collective knowledge about cultural heritage** and about processes that go beyond the pure scientific value and that are more aligned with the participatory governance of cultural heritage and with the social responsibility that higher education institutions have within the communities.

Second, the program created an **experimental and learning process of belonging**. The experience was built of individual and collective memories that were collectively shared via the crowdsourced and registered memories, via the story-telling among people of different generations or via the co-created performances where lullabies were sung to and by people of different generations. The **shared experience contributed to the emergence or to the enrichment of a network of joint meaning**. But the collective creation did not only influence the community as a whole, the participation of the citizens in the initiative also **empowered individuals**, through the **awareness of their human potential and artistic capacities**. This was expressed, for instance, in the gratitude of some of the eldest participants who were thankful for being asked about private memories that were important for their identity. Individual and collective identity were in this sense communicated.

The crowdsourced sound archive was collected by Eliseo Parra, a well-known musician and researcher of traditional music and folklore in Spain. That sound archive was latter transformed into the *Arquitecturas de la Memoria* app. This was developed in the UC3M and is the technological legacy of this project. The target, as identified in Miralles (2020) is not the general public, but young people and this gamification process is considered a way to increase **digital accessibility and general accessibility to intangible cultural heritage**.

The extent of the outreach of the app is more difficult to measure. There is no evidence of any digital divide in terms of penetration rate in the region of Extremadura. As showed in the previous section, around 94% of the households have broadband access, a figure that is much higher than the European average. There are, however, more problems when the gaps in abilities and usage of digital technologies are considered, but there are no related data available at the local level.

The Apple appstore does not show individualized data by location and this is available nowadays in up to 7 locations (Garrovillas, Madrid, Laroles, Leganés, Moterroso, Balboa and Frisol).

It is not possible to get individualized data for *Arquitecturas de la Memoria* in Garrovillas. The app is similar to the very popular "Pokemon GO" app, so the entry barrier for new audiences is relatively low. The required technology is simple and this is available free in the App store.

Figure 3.2. Screen of the app *Arquitecturas de la Memoria*

Source: Aula de las Artes. Universidad Carlos III Madrid.

As part of the outreach of the project during the production of the activities, Facebook was widely used. Note that the cultural and civic associations in the town are very active in social networks. Compared to the size of the population, there are some accounts with more than 1 000 followers, a quantity remarkable high. The digital traffic in 2017 of the Facebook profile of the Aulas was tracked for the project. For the contents of *Arquitecturas*, Facebook visualizations and shares were recorded in 2017. Videos were **reproduced more than 10 000 times and shared around 200 times**. This is indicative of the impact that the information about the action and the outputs had both on the local community and on the migrant community. Many people with family roots in Garrovillas de Alconétar migrated to other areas of Spain, mainly to cities in the industrial belt of Barcelona (Hospitalet de Llobregat is a twin town / sister city of Garrovillas). Sharing the videos was a way of sharing elements of their collective memory that were remembered and recreated during the project. The final celebration was the most reproduced and shared in social networks audio-visual material. The **digital technology and its ability to reach migrants and connect them with their identity and their homeplace community is another way of increasing the digital accessibility to heritage**.

A collective dimension of well-being proposed in the HERIWELL approach is the material and economic benefits derived from the preservation, access and valuation of cultural heritage. Typically, this is done through cultural tourism and the material benefits in terms of revenue and works generated by the services provided to visitors (lodging, visits, eating and other services). This is not the case of this project, where the community was the central character and the beneficiary of the activities. However, the know-how generated in this experimental initiative, the social innovation, created a valuable intangible that can be transferred to other initiatives. Further, this had an effect in terms of **productivity and technological development**, generating a prototype app to achieve intangible preservation and access through digital technology, and being a booster for contemporary creativity.

Societal cohesion is another the collective dimensions of well-being in the HERIWELL approach and it deals with intangible benefits to communities as a whole. The activities promoted the social cohesion of the community, as they **raised awareness of the common heritage and of the intimate linkage between the urban historic built landscape, the territory and the collective memory**. The co-creation of spaces for intergenerational dialogue and memory construction made visible the potential of heritage to transmit individual and collective stories and to empower individuals and collectives that may have some troubles in getting their voices mainstreamed. The consideration of cultural mediation and digital mediation processes enabled the **change in attitude of younger generations and sparked their interest**.

At the individual level, the actions were also aimed at increasing the well-being of the participants. It is hard to asses in retrospect any of the achievements in that dimension. However, the testimonies of some participants in the project comment on the gratitude of the eldest when they thanked the team of UC3M for Cultural heritage and well-being ("thanks for asking that to me", Miralles-Benito, 2020). In the following subsections, we discuss the processes that were triggered by those outcomes in order to improve societal well-being in relevant dimensions. There are still some impacts that could be generated in the future thanks to this project. As we mentioned, the COVID-19 pandemic was a tragedy for the community. Probably, the action was a timely occasion to collect the memory of the generation that was worst hit by the pandemic.

3.1 A source of creativity: collective material well-being

Cultural heritage as a source of contemporary creativity is one of the most important aspects to consider in terms of societal well-being in this case study. There is a still dominant view that considers that cultural heritage is in the realm of the past, whereas cultural and artistic production is in the present and there is an unbridged divide between the two. There are negative effects of this narrow view, as found by Sabatini and Trimarchi (2020) who identify the most dramatic effect of this divide as the progressive “decrease of the cultural stock generated by heritage and of the cultural value attached to it”.

The results from the HERIWELL Survey (2021) concluded that respondents from countries that consider the potential of CH to contribute to the economy and to contemporary creation as very strong, such as those living in Italy, Spain, Poland or in the Czech Republic, are also those that perceive a more important contribution of CH to individual and societal development. The average proportion of respondents that agreed or strongly agreed with this view in the 8 surveyed countries was 76%, while in Spain it was 83%. Unfortunately, it is not possible to get an estimation of these proportions below the national level. Still, this indicates that the correlation between the awareness of the benefits of cultural heritage and the particular awareness of its potential in terms of contemporary creativity is high and that the citizen perception may be more receptive to practices as *Arquitecturas de la Memoria*, even if they are still scarce or even anecdotal, as referred to by one of the local cultural activists.

Creativity is fundamental in the knowledge society, where product, service and process innovation is expected in the market and productive realm and in the public service provision, though the determinants of creativity and the mechanisms that explain differences across individuals are still not well understood. At aggregated level, at the communitarian level, a society that is more creative has better skills to transform resources (and also resources inherited from the past) into new products and services.

One of the artists who participated in the project recording memories and sounds and who mediated in the intergenerational spaces considered the benefits of the project. In his view, individualism hides the possibilities to see “the other” and **intergenerational dialogue is beneficial for the learning of all involved parties to understand that differences and diversity are a richness**. These experiences allow us to eventually feel placed in unconventional settings and time, so we have to think creatively how to solve new situations.

3.2 Technologies to bridge the generational divide in terms of expressions: collective material well-being

Technology and digital access can be a useful tool to achieve cognitive accessibility of some groups of the population. **Digital natives find this mediated environment familiar and technology can be a mediator to reach them**. *Arquitecturas* bridged with the activities the divide between an “oral” generation and a “digital native” generation. Both the **aesthetics and the usability of the app** search a friendly interaction with the user. The gamification of heritage experience has become more and more popular for educational purposes with children and for non-formal education with adults when accessing heritage. We cannot forget that besides from the educational function of heritage, most of the citizens access heritage sites and resources (museums, monuments, communitarian celebrations...) as a leisure activity, and they expect a **pleasant experience** which is sometimes far from the purely cognitive dimensions of learning. The app is inspired in the very popular augmented reality videogame Pokémon GO, that consists in searching and hunting Pokémon characters that are hidden in places in the real world, so the player must wander, interact with the space and with other users in order to progress. The *Arquitecturas de la Memoria* app tracks the geo-localization of the user and guides him/her by offering sounds and materials related to the space. To keep the visual attention in the space and in the material traces of heritage, only the sound is offered, with no visual interaction through the screen (in this sense, this is different from other augmented reality).

Story telling can find a good ally in technology and it can serve to preserve and mediate the heritage experience with heritage. Regarding the mediation process, we had commented the difficulties of building a collective story-telling and the process of *Arquitecturas* and the prototype may help other communitarian initiatives (some really bottom-up initiatives, some others with promoters in the territory) have now a tool to overcome those difficulties. This would also solve the aforementioned threat of being a parachooter in the communities and having to dedicate strong efforts in **building confidence networks** in order to engage individuals and collectives. There are some ongoing **initiatives that have built upon the legacy of *Arquitecturas* in other parts of Spain**. For instance, *Facémonos escuchar?* (Shall we make ourselves heard?) is a project that crowdsources oral stories to build the LGTBIQA+ memory and is co-organized by

the Museum Network of the province of Lugo and the Festival Agrocuir in the North-west region of Galicia in Spain. The network has a long tradition in working for social, sustainable and inclusive museums. *Me vuelves Lorca* is a performing arts festival that works with local communities to bring performing arts to Laroles, a remote place in the mountains of Granada in Andalusia that has few cultural activities.

A representative from one of the cultural associations considered that **digital accessibility is a must to ensure the cognitive accessibility of younger people**. In his opinion, it is necessary to **incentivize and grab the attention of the audience** in order to have their effective access and engagement. This same person highlighted the need to learn how to tell stories. The community did a magnificent job translating their personal memories to construct a collective memory through the performing activities, but there is a huge legacy in the territory that needs story-telling and lots of reflection: the memory of the Conquest of America. This can be classified nowadays as an example of **dissonant heritage** and the potential uses of the heritage of Garrovillas (the Convent) could be linked to contemporary thinking, debate and reflection about the process of transmission of Christianity, music and heritage from Extremadura to America and to Asia by the conquerors born in Extremadura and the Franciscan friars that evangelized those territories. This is also related with the debate about civic cohesion that is created by cultural heritage.

One of the participants mentioned that the project **created solidarity**, as this refers to **empathy and the adherence to other's cause**. In his point of view, intergenerational solidarity still takes place in the familiar realm, but it is very difficult to see it with no akin people. Contemporary societies have created institutions that separate people in primary schools, secondary schools, businesses, old people institutions, disability centres... This impedes many of the possibilities to interact and to create those intergenerational links. Therefore, *Arquitecturas* contributed to solidarity and life in common.

3.3 Civic cohesion: intangible collective well-being

Arquitecturas offered the community opportunities to create spaces for intergenerational dialogue and for the integration and cognitive access of people with different capacities. In this sense, the collective well-being of the citizens increased. However, it is impossible to assess the duration of those beneficial effects. Heritage management projects many times are short-life services that stop once the external funding finishes and there are no plans to ensure their feasibility with other stakeholders or to monitor and assess their impact beyond that period. There was a meaningful comment when discussing the impact and the possibility of enhancing the scope of these actions, which are always in danger of being mere anecdotes in the life of the community, and this is the **random influence of who is in public responsibility in each moment and the personal capacity to leader these processes**. Some respondents identified that this is even more relevant in small communities.

There were important gender and integration aspects in the project of *Arquitecturas*. The whole project had a very feminine insight and many of the participants, dancers, women from the community, etc. acted as activists and as bearers of the memory (Women's Legacy, 2021). The role of women in the preservation and transmission of traditions is still an overlooked phenomenon. The idea that women were in charge of the domestic realm was broken with the approach of "lintels" and the plastic representation of that space and the collection of stories. The cognitive accessibility to cultural heritage is necessary in such programmes of collective memory. Groups with disabilities (cognitive, physical...) need to get access in adequate terms. In the case of *Arquitecturas*, the performing arts were the chosen means of expression.

After discussing the project and the challenges of that heritage poses to the community, we asked some participants in the consultation about their views about the idea that cultural heritage is an element of civic cohesion. They rather agreed with the statement that **civic cohesion was created through the joint projects and visions to develop and enhance the values of cultural heritage for a given community**. Heritage experiences manifest that we are much more interlinked that we usually think: with our past, with other generations... and they help us to realize that, even if we think that our conditions are quite unique, the meeting spaces and the spaces for dialogue are always enriching experiences.

Probably, one of the elements needed to achieve this cohesion is a **good alignment between the interests of the civil society and the interests of the public administration**. In the case of the heritage of Garrovillas de Alconétar, there are somehow difficult relationships between different levels of public administrations and there is no well-grounded tradition of cooperation; and sometimes they only seem to tolerate each other. A good and balanced relationship between civil society (cultural associations and activists) and the public administration was also analysed. Two harming attitudes were identified: on the one hand, the interest of some public instances to occupy and monopolize all the spaces of civil life – even religious brotherhoods; on the other hand, the sloth of public administration that is not ready to incorporate and give response to the needs of the community.

4 Conclusions and lessons learnt

The main lesson from this retrospective analysis of *Arquitecturas de la Memoria* is about the difficulties and opportunities associated with the participatory practices in cultural heritage projects. In order to unlock the potential of cultural heritage, communities have to undertake deliberative and participatory processes to recreate and transmit their collective memory. **These initiatives need to be perceived as necessary by the community and sustained in long-term public-private partnerships.** The most durable effect of *Arquitecturas* was the learning derived from the prototyping. Through the co-creation process, the promoters created the real space for intergenerational dialogue and now have a virtual space to articulate these crowdsourcing processes of collective memory. Bottom-up initiatives are the best suited ones to achieve a sustainable effect and, in this sense, a **good articulation of heritage educational policies with the integration of these practices in formal schooling seems crucial.**

Besides, the conflicting interests around cultural heritage have been patent in this case analysis in a number of dimensions. The activism around different elements of the cultural heritage coexists the need to consider small heritage in the form of collective memory that is the “social glue” that fills with sense the historic spaces. What is urgent due to the danger of irreversible loss confronts what is unique under some specialist criterion. The collective memory associated with by places represents and transmits what was lived in the past by current generations. The mainstream story prevails with respect to the stories of groups traditionally marginalized and the transmission of collective memory is a chance to elaborate more democratic visions of the past.

While social interaction is needed for the co-creation and recollection of collective memory, in this case, we also see the negative effect of social distance and other health measures that have impeded mobility during 2020 and 2021, the years in which the final output of the action, the app, could have been presented and adopted by locals. **Whereas the policies oriented to the material intervention over objects might be not so affected by the pandemic situation, the activities oriented to participatory practices have been definitely cancelled.** A process of collective mourning might make that some non-perishable outputs of the project would be more valued nowadays. The promoters of the project took a respectful distance and wait for a better occasion to enhance the adoption of that app.

At the light of how the need of digital access to heritage is dealt with in big national policies, this case study shows that actions aimed at increasing digital accessibility can happen at a small scale. These practices can be escalated and replicated in different contexts. Further, digital accessibility has a present and a future dimension. It can refer to present accessibility, as when technology creates an interactive experience that transmits heritage contents to the youngest. It can also facilitate future accessibility, as the one that is achieved only after digitization for preservation. Digitization and new participatory practices (crowdsourced sound atlas, inventories, apps...) are opening new avenues to preserve and transmit to younger generations by means of digital means. No doubt, the digitization of the flagship cultural institutions of Spain is a must. However, **many of the digital or digitized cultural heritage of smaller institutions and communities would deserve some common public digital infrastructure where it could be hosted, researched, accessed and used for contemporary creation.**

Regarding the process, this opens interesting insights on participatory practices in culture and in science. Actually, **citizen science is still underdeveloped in the area of cultural heritage and could deserve further consideration in the future.** While research on cultural heritage is still in university departments, academies and local studios, the crowdsourced information about the preservation conditions, the stories of the places and the collective uses is still to be explored to unlock their potentials. For instance, the exploration of feasible business models for heritage rich areas that are in the danger of depopulation faced by aged populations is needed not only in Garrovillas, but also in many areas of Europe. As one of the areas of Europe with the highest unemployment rate, lowest employment rate, and the highest proportion of workers in the public sector, Extremadura needs to find business models that bring economic and social development. Further, at the local and community level, the assessment of the project with some local stakeholders raised the critical point that **communities need to design an integral development strategy and have to rethink the centrality of cultural heritage in achieving sustainable local development.**

The public administration in charge of the protection and promotion of cultural heritage face financial constraints and is sometimes insensible to the requests of local administrations that do not have the competences nor the technical and financial capacity to maintain those assets. Even in those big policies,

sometimes supported by European funds, civil society initiatives should participate. There is a very small tradition of public private partnerships in Spain and the levels of volunteering and donations to organizations active in the field of cultural heritage is low, according to the data collected by Eurobarometer before the European Year of Cultural Heritage. This is not the case of Garrovillas de Alconétar, where civic society organizations campaign to safeguard the most prominent elements of their tangible heritage. What *Arquitecturas de la Memoria* shows is that **through mediated actions, participatory and communitarian practices can be effective**. However, **they need to be sustained and follow the lead of locals, so they do not stay as anecdotes and can have a durable impact**. No doubt, this initiative was not a turning point in the relation of the community with its heritage. It will have a legacy, as in the present and future, the community will have the opportunity to access the memory of people that will not be there anymore. The project, very modest in external funding and led by a group of activists of a socially engaged university, aimed at creating spaces for dialogue and the construction of the collective memory. It created an ephemeral space in Garrovillas de Alconétar, but *Arquitecturas de la Memoria* is nowadays a geolocation app and that virtual space can help to co-create and preserve the memories linked to public spaces in many more places.

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Projects:

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RURITAGE: Rural regeneration through systemic heritage-led strategies (2018-2022). Funded by the European Union's Horizon 2020 research and innovation programme under grant agreement No 776465. Available at: <https://www.ruritage.eu>

ANNEXES

4.1 Description of the case study methodology

This case study was written based on the evidence collected in 2021 by means of the review of the memos and reports of the project *Arquitecturas de la Memoria* and the information provided by the Tourism Office of the Council of Garrovillas de Alconétar. Further, interviews were done with the cultural managers and artists that participated and with the representatives from the cultural associations that are in charge of the protection of local cultural heritage. Given the relevance of the Convent of San Antonio de Padua as a case of neglected and endangered heritage, further research was done in the resources publicly made available by Europa Nostra, and interviews were conducted with Hispania Nostra's representatives.

Interviewees/participants in focus groups

- Ms. Eva Paloma Sanz Guillén – Aula de las Artes, Universidad Carlos III Madrid
- Mr. Alfredo Miralles Benito – Coordinator of the Platform Arts+Science. Aula de las Artes, Universidad Carlos III Madrid
- Mrs. Sonsoles Herreros - Aula de las Artes, Universidad Carlos III Madrid
- Mr. Benito Burgos – Ministerio de Cultura y Deporte, España
- Ms. María Eugenia and Carolina López – Agentes de Desarrollo Turístico de Garrovillas de Alconétar
- Ms. Glòria Andreu Guerra – Arts for Change Grants Programme at “la Caixa” Foundation
- Mrs. María José Rodríguez Muñoz – Unit of Cultural Heritage Protection. Department of Libraries, Archives and Cultural Heritage. Junta de Extremadura
- Mr. José Julián Barriga Bravo – Member of the Executive Board of the Asociación Domingo Marcos Durán of Garrovillas de Alconétar
- Mr. Leandro Monroy Blázquez – Teacher. Member of the Executive Board of the Asociación Cultural Alconétar. Ethnographic Museum “El Silo” of Garrovillas de Alconétar
- Mrs. Irene Perianes – Member of the Housewives' Association of Garrovillas de Alconétar
- Mrs. Bárbara Cordero – Hispania Nostra
- Mr. Víctor Gibello – Cultural Manager and Delegate of Hispania Nostra in Extremadura

4.2 Visual resources:

Video of the program: presentation

<https://www.youtube.com/watch?v=2JkQnE6y2zk&t=127s>

Pregón

<https://www.youtube.com/watch?v=gHrg3mUunPk>

Interview in Spanish National Radio (RNE)

https://www.youtube.com/watch?v=Ma6KA_bs9qo

Getting together in community

<https://youtu.be/mGsQIHd3-8>

Meetings in the Plaza Mayor

<https://youtu.be/t16-N5vSNjw>

Meetings under the lintel

<https://youtu.be/HUWIMuark5E>

<https://www.facebook.com/auladelasartes.uc3m/videos/1436948216328989>

<https://www.rtve.es/play/audios/de-lo-mas-natural/mas-natural-arquitecturas-memoria/3982692/>

4.3 Summary of comments after the validation with stakeholders

The representatives of the Asociación Cultural Domingo Marcos Durán and the Asociación Cultural Alconétar⁵ wanted to highlight the following points:

1. The opinion that the most important intangible heritage asset of Garrovillas de Alconétar is the musical legacy from the Renaissance onwards. The three first treaties on music written in Spanish were written by Domingo Marcos Durán (XV). The citizens of Garrovillas dedicated a square and a monolith to his memory and the annual Memorials of Renaissance Music are named after him. There are two unique organs in the major churches of Garrovillas. The first one is the Renaissance organ, declared and preserved as BIC, and internationally valued as a very important heritage element and there have been two records edited by the Dutch editors Brilliant Classics recorded there. The other organ (in the Church of San Pedro) is a fine and rare example of the transition to the Renaissance. The 10 editions of the Memorials of Renaissance Music gather internationally recognized performers and engage the local community. The citizens participate with great enthusiasm both in the preparation of these music events (with the participation of the cultural associations) and in the attendance to the concerts and other cultural activities. The stakeholder that raised these points argued that all this is evidence of the citizens' awareness of the value of this intangible cultural heritage and of the importance of all these valuation actions.
2. Garrovillas de Alconétar has an intimate relation with Hispanic America and the Filipin Islands. The history of the discovery and colonization by people born in Garrovillas and that had a remarkable cultural and historic activity in the host places left an important legacy in terms of social and cultural relations. This presence is still present and is especially relevant in the Dominican Republic and Argentina (under the advocacy of the Virgin of Altagracia), as well as in Peru, Mexico, Chili and Filipinas. At the national level, the presence of the House of the County of Alba de Aliste is a link with other regions of the country and a source to study the local history.
3. The local organizations are also very concerned about the current state of the Convent of San Antonio de Padua (in the *7 Most Endangered List* of Europa Nostra in the 2016 Edition and in the *Red List* of Hispania Nostra), even if the intervention to consolidate only started, finally, in December 2021 with funding from the ERDF.
4. The local stakeholders realize that all the elements of the local cultural heritage (tangible and intangible) could benefit from digitization in different ways. In some cases, the digitization of the resources should be performed; in some other cases, digital means could serve to disseminate and communicate.
5. There are successful ongoing actions to put into value the natural and intangible cultural heritage. For the citizens, the Festival of Flourishing Almonds is not only a celebration to attract tourists (with great success, in their opinion), but also as a way to keep alive and communicate intangible elements (gastronomy and folklore).
6. The local media and the local work in promoting the communitarian access to heritage by means of magazines, the local television (ALKO TV). They have produced a wide catalogue of publications about the history of the municipality and constitutes by itself a rich bibliographic and documental heritage. These media have recovered the documental and photographic memory of the citizens, in processes of crowdsourcing of cultural resources. The collection of the ethnographic museum integrates the donations of citizens.
7. Another element that generates societal cohesion and local pride is the proliferation of cultural associations that promote the research, knowledge and awareness about the richness of the local heritage, as in the *Jornadas de Historia Local*.

⁵ The associations as local stakeholders are identified in Figure 1.1. and Table 2.2.



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