

HANDBOOK FOR RURAL ENTREPRENEURSHIP AND CULTURAL HERITAGE PART II

Stepping on the past, designing the future



**Managing and enhancing cultural heritage
within a rural context**



Co-funded by the
Erasmus+ Programme
of the European Union



ISBN 978-960-89869-3-0

HANDBOOK FOR RURAL ENTREPRENEURSHIP AND CULTURAL HERITAGE PART II

Stepping on the past, designing the future **Managing and enhancing cultural heritage within a rural context**

Editors

Martin Gómez-Ullate
Afroditi Kamara
Marietta Papaconstantinou

Authors

Laurent Rieutort
Martin Gómez-Ullate
Marco De Cave
Afroditi Kamara
Marietta Papaconstantinou
Yorgos Tzedopoulos
Ana Sofia Santos
Veronica Joukes

Cover picture:
Harry Chlouverakis

Copyright: Time Heritage
Published in Athens, 2022
ISBN 978-960-89869-3-0

Table of Contents

Introduction 2

1. Tangible and intangible (living) cultural heritage: its role for local communities 4

2. Culture and tourism: tips for a sustainable future 7

2.1. Cultural Tourism: From sightseeing to experience 8

2.1.1. Examples 9

2.1.2. Obstacles to tourism development in rural areas 16

2.2. The effect of Cultural Tourism on Local Communities 17

2.2.1. Regeneration of infrastructure 17

2.2.2. Local products: a flair of culture 18

2.2.3. Rural tourism 19

2.2.4 The social fabric 20

2.2.5. A synthesis 21

3. Cultural Entrepreneurship in Rural Areas 24

Vostel Museum (Malpartida de Caceres, Spain) 25

MASAV, Open Museum of Avila Mountains and Amblés Valley (Ávila, Spain) 25

Metallurgy Museum, Saint-Chély 26

Archaeological Museum and Archaeological Site, Javols 27

3.1.2 Festivals and events 31

3.1.3. “Experiential” accommodation 38

3.1.4. Artistic and cultural residencies 38

3.2. Specifications of cultural entrepreneurs in a rural context 42

3.2.2 Artisans and craftsmen creating touristic souvenirs, jewellery etc. 43

3.2.3 Cultural entrepreneurs in the field of tourism 44

3.2.4 People who work in local museums or associations organizing events, festivals, etc. 44

3.3. Past knowledge -future innovation 45

3.3.1. Gastronomy 45

3.3.2. Medicine and pharmacology 46

3.3.3. Bioclimatic architecture 46

3.3.4. Music 47

4. Epilogue 49

Appendix: Cultural entrepreneurs in rural areas. Results from an academic study 51

Introduction

In the past few decades Cultural Heritage has been acknowledged as a factor contributing to sustainability of local communities, as it strengthens the sense of identity of the local people and it attracts visitors which contribute to the economic life of an area in (usually) non-destructive ways. Yet, all this is quite generic and needs further examination. What kind of Cultural Heritage can we expect to find in rural areas? How can this heritage be managed in order to be self-sustaining? How do local communities identify themselves in relation to this heritage and how can they actually profit from its protection and enhancement? Finally, how can rural entrepreneurs interfere with cultural heritage-related activities and what kind of synergies might they have to create in order to make these activities have an added value for them?

One of the aims of the project Cult-rural+ is to make local communities as well as experts and public authorities think of ways to valorize the cultural heritage of a region in a way that can withhold its visitors and bring a moderate but sustainable tourist development in the region. Some ways to achieve that, as will be displayed in this part of the Cult-rural+ Handbook, are:

- Finding ways of mixed public-private, local-translocal ways to enhance the existing monuments**
- Developing activities based on cultural heritage that can withhold visitors for prolonged periods**
- Developing touristic infrastructure that is ideal for families and visitors wishing to relax and enjoy rather than just “tick” a site out of their “must see” list.**
- Co-producing tourism experience together with the guests, using their feedback to refine and re-define the business idea and the services offered.**
- Training members of the community, particularly the younger ones who have also better linguistic and digital skills, to embrace “cultural” entrepreneurship beyond the rural one: working on traditional arts and crafts, specializing in tour-guiding and creating touristic experiential activities based on the local natural and cultural resources and supported by storytelling or participation in common actions are just some of the ideas available [Project CULTOUR+, 2015-2018]**

1. Tangible and intangible (living) cultural heritage: its role for local communities

Culture is an essential part of who we are. As individuals and members of small or bigger social groups we are bearers of diverse cultural practices and points of view that either “have come down to us” or have adapted to modern life. Our celebrations, our eating habits, the naming of our children, the way we identify ourselves in relation to the real or imagined history of our family, our local community and our ethnic collectivity are parts of our daily life and of our interactions with others.

Culture is at the same time an essential part of who we are and of how we are perceived. According to social sciences, the way an individual or a group define themselves cannot be separated from the way the individual or the group are defined by others. We see ourselves in connection with the way we are seen by others; and the way we see ourselves affects how the others see us. This means that culture is relational: it shapes our knowledge about the world and our place in it.

When we come in contact with someone from outside our local community we express and exchange, knowingly or not, cultural information: language, body language, implied experiences and convictions, expectations and reservations are all part of this give-and-take process that we could term as “cultural negotiation”. Cultural distance plays a very important role in this negotiation: when we meet someone from within our ethnic or national community, the local components of our identity serve to facilitate mutual recognition. When we meet someone from outside this collectivity of “shared knowledge” we are mutually recognized by our ethnic or national identities. However it may be, this process negotiation mobilizes sets of collective perceptions and ideas about cultural characteristics on the local or national level. Greeks or Portuguese are (or are expected to be) so and so, people from Lazio or people from Tras os Montes are so and so, people from this or that village are so and so...

Individual meetings and encounters are a fundamental way to reinforce and reify stereotypes and prejudices or deconstruct and change them. In front of a foreigner, willing or not, we are all cultural ambassadors, representatives of our country and community. That is why the role of guides is so important as mediators between visitors and locals.

Their activity can make visitors willing to visit again this or that place, even live in it, or make them wish they had never been there and recommend others to avoid it.

Culture is, therefore, a fundamental means of social recognition and knowledge. We relate persons, groups and places to specific cultural traits that are grounded on history and collective experience. These traits, in their turn, are evident not only in social behavior, traditions and customs, but also in material culture (artifacts, tools, musical instruments etc.) and in the material traces of the past, buildings and monuments. The latter form the so-called tangible cultural heritage, while the oral traditions and social practices (as, for instance, celebrations, songs, folktales and stories, cooking etc.) constitute what we call intangible cultural heritage.

Tangible heritage, that is artifacts, monuments and buildings, either in place or in museums, attract a great deal of interest; they are explored, researched, and often visited by tourists who want to relate their travel experiences to them. Being often promoted as iconic symbols of past civilizations, they are entwined with stories and traditions that spurn the imagination and allow some sort of intimate relationship with history. Not all monuments, though, are renowned and promoted. In every region of the Mediterranean stand more or less ancient churches, theatres, temples, monasteries, bridges, villages and towns with their distinct physiognomy in diverse landscapes and social milieux. State authorities and funds are not always sufficient for global surveillance and protection, therefore in many countries NGOs and not-for-profit civilians' organizations are gradually appearing offering subsidiary help and monitoring (e.g. DIAZOMA, ELLET, MONUMENTA in Greece, HISPANIA NOSTRA in Spain etc).

It is not otherwise with intangible heritage: flamenco, fados and rembetika are known to many, as are specific plates of "national" gastronomies (pizza, bacalau, souvlaki, tapas...), but every corner of the Mediterranean countryside boasts of specialties and local products that bear a specifically local character: recipes, wines, cheeses, olive oil... As for music, there are the innumerable variations of plucked string instruments (guitars, mandolins, uds etc.), of bagpipes, of choral singing traditions, harmonies and religious chants.

These less illustrious forms of cultural heritage have become relevant with the emergence of cultural tourism, which developed as a reaction to mass tourism.

The growing demand for authentic travel experiences, as well as the interest in eco-friendly activities made encounters with local culture a marketable goal. A similar trend can be noticed in consumption. Traditional products are sought after in the framework of a reaction against mass production and of a promotion of healthy lifestyle. Methods of production and traditions that were obfuscated by industrialization are viewed now as a valuable cultural repository that can be put to effective use towards sustainable forms of development.

This opens the way for an innovative blend of culture and economy that does not seek to attract vast consumption sizes but focuses on sustainability and cooperation. Small and medium enterprises in tourism, agriculture and livestock, arts and crafts, but also cultural institutions and public bodies are called to form and sustain clusters of mutual support that can promote effectively high quality products with a cultural pedigree rooted in the specific identity of their territory.

In the golden days of industrialization, a Greek wine producer could exploit Dionysos, the ancient god of wine, to market his product by linking it to a recognizable and admired past; this, however, did not say anything about the wine itself. Today, a growing number of visitors and consumers are attracted by a blend that includes the quality of the wine, its distinct character, its precise terroir with its microclimate, its flora and fauna, the traditions of viniculture in the area, the stories that are related to it, and – why not? – the ancient myths concerning the god of wine and his wanderings in the Greek countryside. This blend between culture, production and entrepreneurship is the subject of the chapters to follow, in an attempt to help cultural and agricultural entrepreneurs define the areas in which their efforts may thrive and the areas in which interaction is possible and needed.

PART II



Stepping on the past, designing the future

Managing and enhancing cultural heritage within a rural context

Editors

Martin Gómez-Ullate

Afroditi Kamara

Marietta Papakonstantinou

Authors

Laurent Rieutort

Martin Gómez-Ullate

Marco De Cave

Afroditi Kamara

Marietta Papaconstantinou

Yorgos Tzedopoulos

Ana Sofia Santos

Veronica Joukes

Cover picture

Harry Chlouverakis-Papas

ACKNOWLEDGEMENT

The project Cultrural+ is funded with support from the European Union

Project Title: Entrepreneurship Education and Cultural Heritage Creative Management for Rural Development

Identifier: KA2-2019-ES01-065372

Website: www.cultrural.eu

Start Year: 2019

Countries: Spain, Portugal, France, Italy, Greece

Keyaction: Cooperation for Innovation and Exchange of Good Practices

Action Type: Strategic Partnerships for Adult Education'



Erasmus+



Co-financed by the Connecting Europe
Facility of the European Union

Table of Contents

Introduction.....	3
1. Tangible and intangible (living) cultural heritage: its role for local communities.....	5
2. Culture and tourism: tips for a sustainable future.....	8
2.1. Cultural Tourism: From sightseeing to experience.....	9
2.1.1. Examples	10
2.1.2. Obstacles to tourism development in rural areas	17
2.2. The effect of Cultural Tourism on Local Communities	18
2.2.1. Regeneration of infrastructure.....	18
2.2.2. Local products: a flair of culture	19
2.2.3. Rural tourism.....	19
2.2.4 The social fabric.....	20
2.2.5. A synthesis.....	21
3. Cultural Entrepreneurship in Rural Areas.....	24
Vostel Museum (Malpartida de Caceres, Spain).....	25
MASAV, Open Museum of Avila Mountains and Amblés Valley (Ávila, Spain)	25
Metallurgy Museum, Saint-Chély.....	26
Archaeological Museum and Archaeological Site, Javols	27
3.1.2 Festivals and events.....	31
3.1.3. “Experiential” accommodation	37
3.1.4. Artistic and cultural residencies.....	38
3.2. Specifications of cultural entrepreneurs in a rural context	41
3.2.2 Artisans and craftsmen creating touristic souvenirs, jewellery etc.....	43
3.2.3 Cultural entrepreneurs in the field of tourism	43
3.2.4 People who work in local museums or associations organizing events, festivals, etc.	44
3.3. Past knowledge -future innovation	44
3.3.1. Gastronomy	45
3.3.2. Medicine and pharmacology	45
3.3.3. Bioclimatic architecture	46
3.3.4. Music.....	47
4. Epilogue	49
Appendix: Cultural entrepreneurs in rural areas. Results from an academic study	51
Bibliography.....	56

Introduction

In the past few decades Cultural Heritage has been acknowledged as a factor contributing to sustainability of local communities, as it strengthens the sense of identity of the local people and it attracts visitors which contribute to the economic life of an area in (usually) non-destructive ways. Yet, all this is quite generic and needs further examination. What kind of Cultural Heritage can we expect to find in rural areas? How can this heritage be managed in order to be self-sustaining? How do local communities identify themselves in relation to this heritage and how can they actually profit from its protection and enhancement? Finally, how can rural entrepreneurs interfere with cultural heritage-related activities and what kind of synergies might they have to create in order to make these activities have an added value for them?

One of the aims of the project Cult-rural+ is to make local communities as well as experts and public authorities think of ways to valorize the cultural heritage of a region in a way that can withhold its visitors and bring a moderate but sustainable tourist development in the region. Some ways to achieve that, as will be displayed in this part of the Cult-rural+ Handbook, are:

- Finding ways of mixed public-private, local-translocal ways to enhance the existing monuments
- Developing activities based on cultural heritage that can withhold visitors for prolonged periods
- Developing touristic infrastructure that is ideal for families and visitors wishing to relax and enjoy rather than just “tick” a site out of their “must see” list.
- Co-producing tourism experience together with the guests, using their feedback to refine and re-define the business idea and the services offered.
- Training members of the community, particularly the younger ones who have also better linguistic and digital skills, to embrace “cultural” entrepreneurship beyond the rural one: working on traditional arts and crafts, specializing in tour-guiding and creating touristic experiential activities based on the local natural

and cultural resources and supported by storytelling or participation in common actions are just some of the ideas available [Project CULTOUR+, 2015-2018]

1. Tangible and intangible (living) cultural heritage: its role for local communities

Culture is an essential part of who we are. As individuals and members of small or bigger social groups we are bearers of diverse cultural practices and points of view that either “have come down to us” or have adapted to modern life. Our celebrations, our eating habits, the naming of our children, the way we identify ourselves in relation to the real or imagined history of our family, our local community and our ethnic collectivity are parts of our daily life and of our interactions with others.

Culture is at the same time an essential part of who we are and of how we are perceived. According to social sciences, the way an individual or a group define themselves cannot be separated from the way the individual or the group are defined by others. We see ourselves in connection with the way we are seen by others; and the way we see ourselves affects how the others see us. This means that culture is relational: it shapes our knowledge about the world and our place in it.

When we come in contact with someone from outside our local community we express and exchange, knowingly or not, cultural information: language, body language, implied experiences and convictions, expectations and reservations are all part of this give-and-take process that we could term as “cultural negotiation”. Cultural distance plays a very important role in this negotiation: when we meet someone from within our ethnic or national community, the local components of our identity serve to facilitate mutual recognition. When we meet someone from outside this collectivity of “shared knowledge” we are mutually recognized by our ethnic or national identities. However it may be, this process negotiation mobilizes sets of collective perceptions and ideas about cultural characteristics on the local or national level. Greeks or Portuguese are (or are expected to be) so and so, people from Lazio or people from Tras os Montes are so and so, people from this or that village are so and so...

Individual meetings and encounters are a fundamental way to reinforce and reify stereotypes and prejudices or deconstruct and change them. In front of a foreigner, willing or not, we are all cultural ambassadors, representatives of our country and community. That is why the role of guides is so important as mediators between

visitors and locals. Their activity can make visitors willing to visit again this or that place, even live in it, or make them wish they had never been there and recommend others to avoid it.

Culture is, therefore, a fundamental means of social recognition and knowledge. We relate persons, groups and places to specific cultural traits that are grounded on history and collective experience. These traits, in their turn, are evident not only in social behavior, traditions and customs, but also in material culture (artifacts, tools, musical instruments etc.) and in the material traces of the past, buildings and monuments. The latter form the so-called tangible cultural heritage, while the oral traditions and social practices (as, for instance, celebrations, songs, folktales and stories, cooking etc.) constitute what we call intangible cultural heritage.

Tangible heritage, that is artifacts, monuments and buildings, either in place or in museums, attract a great deal of interest; they are explored, researched, and often visited by tourists who want to relate their travel experiences to them. Being often promoted as iconic symbols of past civilizations, they are entwined with stories and traditions that spurn the imagination and allow some sort of intimate relationship with history. Not all monuments, though, are renowned and promoted. In every region of the Mediterranean stand more or less ancient churches, theatres, temples, monasteries, bridges, villages and towns with their distinct physiognomy in diverse landscapes and social milieux. State authorities and funds are not always sufficient for global surveillance and protection, therefore in many countries NGOs and not-for-profit civilians' organizations are gradually appearing offering subsidiary help and monitoring (e.g. DIAZOMA, ELLET, MONUMENTA in Greece, HISPANIA NOSTRA in Spain etc).

It is not otherwise with intangible heritage: flamenco, fados and rembetika are known to many, as are specific plates of "national" gastronomies (pizza, bacalau, souvlaki, tapas...), but every corner of the Mediterranean countryside boasts of specialties and local products that bear a specifically local character: recipes, wines, cheeses, olive oil... As for music, there are the innumerable variations of plucked string instruments (guitars, mandolins, uds etc.), of bagpipes, of choral singing traditions, harmonies and religious chants.

These less illustrious forms of cultural heritage have become relevant with the emergence of cultural tourism, which developed as a reaction to mass tourism. The growing demand for authentic travel experiences, as well as the interest in eco-

friendly activities made encounters with local culture a marketable goal. A similar trend can be noticed in consumption. Traditional products are sought after in the framework of a reaction against mass production and of a promotion of healthy lifestyle. Methods of production and traditions that were obfuscated by industrialization are viewed now as a valuable cultural repository that can be put to effective use towards sustainable forms of development.

This opens the way for an innovative blend of culture and economy that does not seek to attract vast consumption sizes but focuses on sustainability and cooperation. Small and medium enterprises in tourism, agriculture and livestock, arts and crafts, but also cultural institutions and public bodies are called to form and sustain clusters of mutual support that can promote effectively high quality products with a cultural pedigree rooted in the specific identity of their territory.

In the golden days of industrialization, a Greek wine producer could exploit Dionysos, the ancient god of wine, to market his product by linking it to a recognizable and admired past; this, however, did not say anything about the wine itself. Today, a growing number of visitors and consumers are attracted by a blend that includes the quality of the wine, its distinct character, its precise terroir with its microclimate, its flora and fauna, the traditions of viniculture in the area, the stories that are related to it, and –why not? – the ancient myths concerning the god of wine and his wanderings in the Greek countryside. This blend between culture, production and entrepreneurship is the subject of the chapters to follow, in an attempt to help cultural and agricultural entrepreneurs define the areas in which their efforts may thrive and the areas in which interaction is possible and needed.

2. Culture and tourism: tips for a sustainable future

‘As a force for social change, tourism has had an impact of the same order as the industrial revolution. In less than three decades, tourism has transformed the way the world looks and works.’ (Sudjic, D., 1993: 2).

Studies in most EU southern countries of the South show that the percentage of contribution of rural economy to sustainability (mainly agriculture but also forestry, fishing, animal husbandry) has been declining steadily since the 1970s. On the contrary, other service-providing activities, such as tourism, have been rising steadily until the Covid-19 pandemic crisis of 2020. Travel & Tourism is currently one of the world's largest industries, employing more than 235 million people worldwide and generating some 9.2% of global GDP. Along with the tourism sector, which is one of the key players in local development, culture and rural cultural heritage are recognized as the levers for future sustainable development.

Culture and cultural heritage, as it has already been mentioned, are levers for local development. Culture has the unique characteristic of being present in every aspect of human life: economy, politics, education, employment, welfare, while it also includes humanity's path through time and space; as to its economic impact, services and products developed in the cultural field are between the main axes on the agendas of cities and regions for development.

Moreover, culture depicts personal characteristics, fosters people to become creative and reflective based on curiosity and imagination. Through these practices people have the opportunity to become more resilient in job searching taking advantage of the broadened mind that culture gives.

Preserving and promoting local values and local character can strengthen local identity and instill local pride. Allowing local voices to be heard is at the centre of heritage projects. The quest for “authenticity” transcends all heritage preservation projects, regarding both tangible and intangible heritage. It also affects aspects of local culture such as gastronomy, folk art, rituals etc., particularly when these are exposed to tourism. Contrary to what happened in previous decades, nowadays the

trend is to build on more realistic aspects of local culture where visitors don't feel deceived and heritage itself remains as intact and uncompromised as possible. Building strong community ties based on local heritage and culture is the only secure way to preserve local identity and thus develop a region in a sustainable way, avoiding alienation. On the other hand, tradition is an ever changing condition that adapts to new circumstances. Therefore, there are always original and creative ways to find in it new uses and functions.

Local authorities and stakeholders as well as national and European agents have already started taking initiatives to foster synergies in these fields, in order to achieve viable goals in the near future aiming at a sustainable local economy. It has been underlined that, when it comes to sustainable local economy, it is vital to run a business or an organisation in a way that it doesn't destroy the resources - natural, cultural or economic - on which it depends (Bien, 2006). An important example is water, a precious natural source pressingly exploited by intensive stock breeding and farming, often with little sustainability criteria.

2.1. Cultural Tourism: From sightseeing to experience

Culture is indeed a lever for touristic development of a region. In the past, rural regions were less likely to attract tourists seeking cultural and aesthetic experiences. Yet, the enlargement of the sense of "culture" to comprise both tangible and intangible heritage and the joint enhancement of natural and cultural resources of a region has led to the gradual change of this attitude. However, the present challenge is to build cultural experiences that make the visitor stay in one place rather than "visit and go". Cultural tourism, focusing on getting to know significant parts of the culture of other regions and countries, became one of the main categories of tourism. It is considered one of the less destructive, and environment-friendly kinds of tourism which at the same time is profitable fostering sustainability in local economies.

"See the land, meet the people" was the slogan of the German tour operator "Studiosus Reisen" when it designed new types of cultural tourism focused on connecting the visitors to the authenticity of the place, natural and cultural (<https://www.studiosus.com/>). A more advanced type of cultural tourism is

experiential tourism, where environmentally-friendly, culturally rich and sustainable touristic experiences for visitors who want to spend their leisure time in an active, energetic manner rather than relaxing, take place. Part of these experiences involve staying in small, “boutique” hotels, agritourism farms or even ordinary people’s homes (hence the success of Airbnb), tasting local cuisine, spending time in outdoor activities, using local means of transport or moving on foot/bicycle/motorcycle and contacting locals as much as possible, even participating in handcraft activities, educational projects and social action (e.g. reforestation, cleaning garbage).

2.1.1. Examples

Extremadura: The village of Romangordo

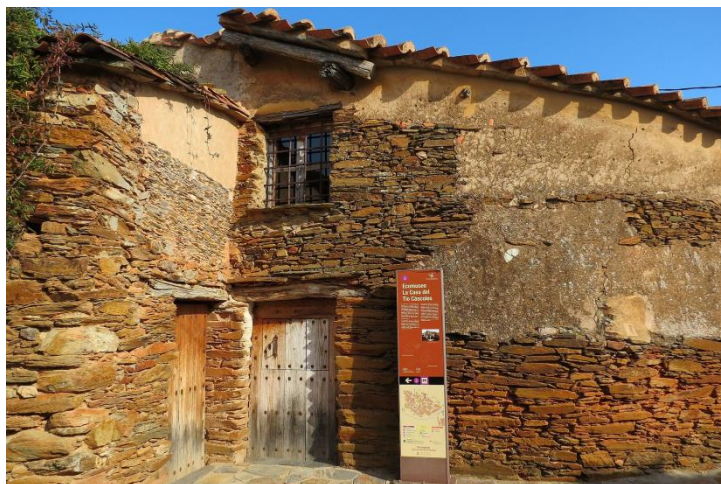
The region of Extremadura is one of Spain’s densely populated areas, mainly due to the fact that it remains a rural region, with little touristic development. Cáceres is, indeed, the main tourist attraction, as it constitutes a World Heritage Site with an intact medieval town on its rocky promontory. Yet, despite the fact that Cáceres is surrounded by rural regions, which could offer opportunities for gastronomic and alternative tourism, few of its visitors actually roam its countryside and enjoy its rich traditions. Little by little, Cáceres has been known as a tourist site. However, most of their rural areas are still based on an agronomy economy and entrepreneurs seem to have no interest in advertising what they do in their professions.

Rural tourism in the province of Cáceres tends to concentrate in the Valleys of Ambroz and Jerte where there are important thermal water sources (Baños de Montemayor) and listed cultural landscapes as the cherry trees of the Valley of Jerte (<http://primaveraycerezoenflor.blogspot.com/p/estado-de-la-floracion-en-el-valle-del.html>). These regions have traditionally well exploited land resources (water, agriculture) but also historical/cultural resources as parts of the pilgrimage way (and cultural route) to Santiago (Vía de la Plata) taking advantage of their ancient roman background -mainly in Mérida and its surrounding towns-. In other landmarks and villages, entrepreneurs, communities (associations) and administrators have developed a great diversity of projects and activities based on cultural heritage to generate rural development. The village of Romangordo (<https://romangordo.org/>) is a

particularly interesting good practice, since it encapsulates innovation and inclusive promotion of cultural assets.

This village has concentrated a set of cultural and natural heritage resources that have strongly impacted the visitor number. The resources include an ecomuseum based on traditional architecture, the House of the Aromas of Romangordo, a centre of interpretation of the scents of the landscape near the area of Monfragüe National Park and Biosphere Reservation, the archaeological site known as Albalat where since 2009 Spanish and French students join the archaeological campaigns, and a cultural route (the so-called “Route of the English”) recreating the raid of the British armies against Bonaparte’s French troops.

[[https://es.wikipedia.org/wiki/Romangordo#/media/Archivo:Ecomuseo_Casa_del_T%C3%ADo_C%C3%A1scoles_en_Romangordo_\(C%C3%A1ceres\)._\(Espa%C3%B1a\).jpg](https://es.wikipedia.org/wiki/Romangordo#/media/Archivo:Ecomuseo_Casa_del_T%C3%ADo_C%C3%A1scoles_en_Romangordo_(C%C3%A1ceres)._(Espa%C3%B1a).jpg)]



1 The eco-museum of Romangordo [source: Wikimedia Commons]

But what has impacted tourism more than anything have been the dozens of paintings on the walls of the buildings in trompe-l’œil style that recreate traditional scenes and attitudes and put into relief the cultural identity of the place.



2A painted wall of a Romangordo house [source: www.altaobscura.com/places/trampantojo-art-of-romangordo]

France: The Routes of Mont-Lozère

The Mont-Lozère massif is included in the Cévennes National Park area. The Park is the seat of an Ecomuseum aiming at enhancing the built environment and the agro-pastoral heritage, promoting historical features as the transhumance paths and the boundary markers for the Order of the Hospitalers and Knights Templar. It is listed as a World Heritage Site by UNESCO with the title "The Causses and the Cévennes, cultural landscape of Mediterranean agro-pastoralism". More recently, the Park has been certified by the IDA (International Dark-Sky Association) among the very rare "international starry sky reserves" (IDSR) that are preserved against light pollution.

The route "In the footsteps of Robert Louis Stevenson" certified as a "Cultural route of the Council of Europe" in 2015, traces the route taken in 1878 by the Scottish writer Robert Louis Stevenson (1850-1894), with a donkey named Modestine as his only companion. As part of the centenary of the journey, in 1978, the trail was rehabilitated and promoted by a major regional association, the Club Cévenol. In 1994, it was the subject of markup, signage and a guidebook, while the association "On the way of Robert Louis Stevenson" offers "a tourist product by enhancing the image of writer-traveler and donkey" (Bonniot, 2016). This long-distance path crosses Mont Lozère and has been a significant support for the economy (estimate of more than 50,000 overnight stays); it has encouraged the creation of accommodation and local businesses that are supported by new arrivals (Fournier, 2015).

<https://www.chemin-stevenson.org/decouvrez-le-chemin-de-stevenson-gr70/>



3 Mont-Lozère [source: www.chemin-stevenson.org]

The route “In the Footsteps of the Huguenots from the Cévennes” has been also certified as a "Cultural route of the Council of Europe" in 2013. There is also the "Chemin Camisard", is a 137 km loop passing through Le Pont-de-Montvert and run by the association "Drailles et Chemins Camisards en Cévennes" which also offers hikes with a donkey.

<https://www.chemins-camisards-cevennes.com/>

Traditional handicraft (forged cutlery, textile handicraft) is also developed in the area. This has led to the creation of an "Association of Crafts in Cévennes" in 2006 at Pont de Montvert. The association is the organizer of the festival of arts and crafts and plans to create a "path of art in South Lozère".

<https://www.artsitineranceslozere.com/createur/espace-metiers-dart-amac-boutique/>

Greece: Thessaly, Meteora

Meteora is a cluster of geological huge and abrupt rocky formations in Thessaly, in the region of Trikala. It has been enlisted as a World Heritage mixed natural and cultural Site, due to the monasteries that have been built in the early modern period on these almost inaccessible (by the standards of their building period) rocks. The area attracts almost 1.000.000 tourists annually, mainly for reasons of religious pilgrimage, extreme sports (climbing on the rocks) and general touristic interest. The village of Kastraki, located just at the foothill of Meteora, has been developed touristically,

hosting especially the climbers. The nearby city of Kalambaka offers also touristic infrastructure and a couple of sightseeing opportunities, such as the Mushrooms' Museum and the Museum of School Life. However, the majority of tourists just stop there on their way to other places and in the best case scenarios spend only a night in the region. The main reason is that the cultural atmosphere is particularly conservative, with not so many opportunities for a holistic touristic experience. New and fresh ideas could provide a boost in cultural and environment tourism.



4The Rocks and monasteries of Meteora [source: Wikimedia Commons]

Portugal: Douro

Although Portugal has always been a country blessed with thousands of very small to extensive vineyards, with the exception of port wine, it has only been since the nineties that the quality of the wines produced all over the country has improved considerably and that ever more attention has been paid to wine tourism in Portugal. Nowadays, Portuguese wines are at the centre of attention, amongst other reasons, because of their excellent price/quality relation and because they are prize winners in prestigious international contests. Even more wine tourists want to try out these wines in their own terroir. Wine tourism is becoming an interesting niche market. This certainly applies to the Douro region, which stretches out east/west along the river with the same name, from Spain to the port city of Oporto, on the Atlantic coast. Moreover, the Douro is the oldest demarcated and regulated wine region in the world,

declared in 1756 and made a world heritage site by UNESCO in 2001 (Dimitrovski, Joukes, Tiberio& Rachão, 2019).

Local stakeholders who are in regular contact with national and international tourists are adapting their offer to these new visitors who are keen on experiencing the terroir and its wines. We give three examples to illustrate this tendency, presenting four micro-entrepreneurs who refined their offer intelligently.

Ana Maria Pinto created a company specialized in hiking experiences. When she realized that walking is what's on, and that hiking is one of the most beautiful and healthy ways of getting involved with nature, she decided to quit her job in Lisbon as an informatics specialist and returned to the village where she lived as a child, Cumieira, in the Douro. Now her company Time Off developed a great variety of walking packages. This way she shows Portugal's North, but not only, to those who want to join her or one of her collaborators. She has packages with regional meals and wines, she makes a stop at the house of artisans, she lets people overnight in traditional settings between walks, she invites to taste wines in a wine farm with the resident winemaker, etc (<https://www.timeoff.pt/>). Because of COVID, for the time being, she concentrates on Portuguese customers.



CAMINHADA TIME OFF
Horta Osório Wines
DOURO 10km

PROGRAMA
 9:30 - concentração (Cumieira)
 10:00 - PARTIDA
 13:00 - CHEGADA
 13:30 - almoço com vinhos HOW
 & visita à adega
 16:00 - fim

30 EUR/ pessoa

INCLUÍDO
 - kit energético
 - almoço típico
 - visita à adega
 - seguros
 - guias

TIME OFF
 (+351) 918 813 459
 geral@timeoff.pt
 www.timeoff.pt

5 Offer of Time Off.

Casa de Gouvães was rebuilt from an early 19th century ruin. The house was the residence and workplace of a basket maker. For many years lots of wicker baskets were handmade here and used during the grape harvest time. The house is at the top of a hill in a small wine village, Gouvães do Douro, with a beautiful view. It offers 3 double bedrooms, so groups of 6 persons are welcome to rent it.



6 Advertisement of the hostel in Airbnb



What is particular on its website is the fact that the manager, Francisco Abrunhosa, clearly indicates which experiences can be lived in the region, departing from the house (<https://www.casadegouvães.com/en/experiences>): a boat tour on the nearby river, a helicopter flight, a ride with the historic train in Régua, visits to wine producing *quintas*, shops with local products and crafts, an adventure company, an open air waterfun park, some excellent restaurants, routes you can explore on foot or by car etc.

Quinta do Pôpa is considered one of the best viewpoints in the Douro. It is a family winery that does not accept big groups. Thus, it can excel in providing top wine tourism experiences. For this, in addition to the scenario, the way they receive their guests is important: informal and welcoming, while sharing knowledge, stories of the family, specially of the man who gave his name to the *quinta*, the father of the present owners, Pôpa. Stéphane and Vanessa Ferreira meanwhile formulated exclusive and tailor-made proposals during which the client's privacy is preserved. In 2021 'Wine Flights' debuted: each flight is built around three distinct wine glasses, great wines and a brief explanation. Those who want can accompany the tasting with a plate of

local delicacies - cheeses, regional sausages, olive oil and olives, homemade sweets and/or marmalade and traditionally baked bread.



7Advertisement in "the Gentleman" [source: thegentleman.pt/2015/06/diarios-do-douro-quinte-do-popa]

Other guests prefer to have a picnic in the surrounding vineyards. When they find their perfect spot, they lay their blanket and open the basket they brought along to taste the wine and delicacies, while enjoying an astonishing view over the Douro River <http://www.quintadopopa.com/en/visit-tasting-winery-douro/>.

As a matter of fact, these initiatives exemplify the many that arise now, showing off with the cultural and natural local heritage in the neighbourhood. As COVID urges to undertake activities in small groups, outdoors, moving your body, these proposals easily find adepts. They are innovative solutions to guarantee those nice and differentiated experiences most people now ask for.

2.1.2. Obstacles to tourism development in rural areas

The main reasons why some rural regions do not develop as much in tourism are:

- The rather “closed” and “introvert” local societies, marked by low level of foreign language-speaking, the use of internal communication codes which makes them less extrovert;
- the focus on rural activities, intense in some periods, but marked by large periods of inertia as well;

- the EU subsidies of the past decades which allowed farmers with medium or large estates to get used to relatively easy money; cheap labour force of foreign workers has enabled them to continue these practices without differentiating their products or striving for innovation;
- The facility of finding work in the city centres before 2008 was another reason for not developing facilities in the countryside; however, this tendency tends to be reversed due to the recession that started in many countries that year and is still visible;
- Cultural monuments in the countryside are either visited on day tours from the nearest large cities or left completely underdeveloped, as “stray” sites, not contributing at all to the touristic development of the rural regions.
- The fact that local communities cannot valorize their cultural heritage assets, which they think of as “of lesser importance” and don’t have access to the managing authorities (for example archaeological services or regional authorities).

2.2. The effect of Cultural Tourism on Local Communities

As is evident from all the above, cultural tourism has many forms and can implicate local communities in many ways.

2.2.1. Regeneration of infrastructure

When a local community identifies its own cultural and cultural heritage assets, at the same time is able to protect and promote them, creating a more coherent and enhanced image to the rest of the world. The contribution to the rejuvenation of decayed rural areas, or even industrial zones is also crucial because it can bring back to life infrastructure that has become obsolete or even crumbling. There are plenty of examples where old factories have been restored in order to host cultural events like festivals or galleries. There is also the example of old and almost abandoned houses,

stables that have been also turned into adorable, friendly guesthouses, especially in remote areas where the visitor can be close to nature. Worth to mention is also the revival of old festivals when visitors from all over the world gather to celebrate along with the locals.

In this case the improvement to the accessibility and infrastructure of the local area is more than necessary. No matter how innovative and modern the interventions are, the lack of motorways, railway transportation or good internet connection may act as impediment to visitors and investors.

2.2.2. Local products: a flair of culture

Cultural products which include local characteristics and reflect local identity are bound to have a competitive advantage in many aspects. This competitive advantage is translated to new learning skills, new cultural experiences and general skills, promotion of social interaction, community identity, and benefits the employment.

In this model, the revival of traditional craftsmanship gains a very high place in local development and boosts employment and entrepreneurship. At the same time local skills are raised to higher standards. On the one hand, young people, unemployed or underqualified women, disabled people, have got the unique opportunity to be trained on it and to use it for livelihood purposes. On the other hand, if they take full advantage of the digitization, social media and the new tourism trends, where visitors ask for new experiences in their holidays, they can also use the traditional craftsmanship as a tourist attraction and pastime for visitors.

The “battle” nowadays is for local communities and stakeholders to identify these products, investigate the factors that make them unique and brand them accordingly. In terms of sustainable local development, prosperous local firms may attract investments and create synergies that will also embrace the tourism sector and may result in new markets.

2.2.3. Rural tourism

This form of tourism includes the elements of “rurality”, “functionally rural”, “tradition” and the complex pattern of rural environment, economy, history and location. This complexity is also the key for sustainability because rural tourism is

strongly connected to activities that enhance the development of rural areas. But, all the stakeholders should take into serious consideration to take the maximum advantage of all the marketing opportunities that their territory is able to afford without changing the authentic rural characteristics. (Fiume Fagioli, Diotallevi, Ciani, 2014)

Rural in the mind of “urban” visitors is connected to rurality, agriculture activities, traditional accommodation facilities, retailing. Tourism is a form of escaping from the everyday routine in cities. The combination, rural tourism, should be a complete package of agriculture activities, accommodation in farm houses, retailing, often organized by the local community and synergies. (Fiume Fagioli, Diotallevi, Ciani, 2014)

Tourists choose rural tourism because they want to gain new experiences by doing something unusual, to be in contact with nature in a quiet and healthy environment. This category of tourists love nature, are in favor of doing, or rather performing, genuine things, and are adventurous. That is why when we are thinking of rural tourism and how to develop it, we should never act against nature, authenticity and tradition.



8 Karaiskos Farm an excellent example of rural tourism closely related to cultural tourism in Portaria, a historic village of Mt. Pelion, Greece [source: www.karaiskosfarm.gr]

2.2.4 The social fabric

Some of the abovementioned activities have a heavy impact on local communities which, in some cases, have to accelerate, plan, organize and meet challenges in their traditional activities and lifestyle. They have to deal with intergenerational conflicts,

with social conflicts (particularly in the event of “newcomers” settling in rural regions) and with economic conflicts as patterns of production may have to change. In order to resolve crises and facilitate participatory modes of social life, specific projects and endeavours may have to be organized.

An interesting example in this aspect is the intergenerational project **“Zaleando barreras”** (**“Shaking barriers”**) from **Movimiento Extremeño por la Paz** (**Extremenian Movement for Peace**). Research in communities in the Valley of Ambroz has found out that a percentage of the population are not satisfied with the quality of their lives, a fact that leads them to emigrate to other places. The project advocates an approach for the amelioration of living conditions based on the following principles: “The solution to such a situation could be to apply a Human Rights Based Approach (HRBA) in the actions that are carried out and where the concept of social justice is transversal in all areas. True individual and collective development occurs when there is a quality of life in people and this is not possible if sustainable development policies are not made from the bottom up perspective. We therefore believe it is necessary to apply a model of moral economy based on collective and democratic decision-making on human needs”.

<https://www.cooperante.com/zaleando-barreras/actividades-para-todxs/actividades-paralelas/>

2.2.5. A synthesis

As a result of the above practices other local activities are stimulated too. We have already mentioned the hotel and family guesthouses, where the impact is direct. During the last decade there is a continuous interest and rise of the local food industry where local products are produced and have gained global recognition. Tourists become loyal visitors who may come back, stay longer and foster the local economy. The tourist package should also include the use of natural resources especially when they are closely related to the cultural environment. This combination, namely “natural & cultural”, may open new perspectives of development. When cultural activities like crafts or food products are connected to the local natural environment, the visitor has got the opportunity to gain a full experience of what the local culture of this region is and why it is different from others.

A very common example that includes the above mentioned are the so-called “cultural routes” that blend culture and tourism successfully. Routes and itineraries facilitate touristic development; however, they should be traced having in mind the precept of sustainability. “Cultural routes”, most of the time are brand names, attract more visitors and are opened up to new audiences. Thematic and experiential events may become part of it and not only foster the local economy but also enlarge the touristic period beyond the usual. A well designed cultural route may include, (a) well preserved sites, open to visitors, well-connected through sign-posted roads or paths and provided with touristic services (hotel/ hostels, local products’ manufactures, restaurants etc), (b) digitised information that should be provided on selected spots on the route (i.e hosting these maps on open source facilities, is something really easy to implement), (c) interactivity to locals (preparing food, participating in festivals, harvest, stay in local houses etc). Cultural routes have become a point of interest and their significance is recognized by all decision- making authorities, since various international, national and EU level funding instruments have provided the opportunity to regions to create and promote cultural routes across Europe. The **European Institute of Cultural Routes** (<http://culture-routes.net/routes/charles>) gives the guidelines of how to design and implement a cultural route with an example based on the route of the emperor Charles V.



9. Re-enactment along the European Cultural Route of Charles V [source: European Institute of Cultural Routes, official site]

Worth to mention is the fact that funding and networking in the above examples are crucial pillars for successful implementation and sustainability. This is something that needs to be clearly understood by all decision makers on the local and national level. Moreover, in order for all the projects to ensure sustainability, it is crucial that the local community be motivated and active. Cultural Heritage project managers in cooperation to the local authorities and other stakeholders should sensitize the locals, with direct information, training and community networking.

Developing a strong local brand requires also the community's participation in every step. Local/regional branding is an important tool for attaining sustainable local development, mostly through cultural tourism. However, it needs to be enhanced through effective communication and systematic marketing. Targeted and coordinated marketing, collaboration between authorities, use of new technology, training and identification of good practices, along with the identification of the right target group (source market or niche market) should be among the priorities of the decision makers.

The tourist community is interested and ready to invest in training and preservation and live experiences but they want to deal with well-organized initiatives that are value for money.

In a nutshell

Cultural tourism as a notion has covered a long trajectory and is still evolving and diversifying itself. From the long voyages of European nobles and art-lovers of the 18th and 19th centuries to the museum admirers of the first half of the 20th century, the discoverers of lost paradises of the 1960s and the hasty sightseers of mass tourism of the 1970s and 1980s, tourism has now passed into a phase where each individual tourist defines “culture” in its own way and each individual community provides different forms of culture to its guests. For the tourists, the stake is to discover new ways to approach and appreciate culture; for the communities and those providing cultural services is to enable tourists to enjoy not only sceneries, landscapes and monuments, but also the deep structure of complex cultural and social relations that surround them. For doing so, they need to make tourists stay and share the same values communities do. At the same time, though, they have to do all this not as a tourist attraction but in a nonchalant, not-too-loud way, by just being themselves, or, rather, being their “better selves”.

3. Cultural Entrepreneurship in Rural Areas

Rural areas can be the setting of important cultural heritage assets as well as heirs to age-long living traditions. To be talking of entrepreneurship per se in the field of culture may sound a bit out-of-place. Entrepreneurship is usually about money, whereas culture is all about values. Yet, cultural entrepreneurship can be the best of two worlds: living-making activity enriched with values and respect for the local tangible and intangible heritage. This is the kind of cultural entrepreneurs Cult-Rural+ is envisaging.

When trying to list a few examples of what cultural entrepreneurship in rural areas means, a few things crop in mind concerning some basic types of activities.

3.1. Some basic types of cultural entrepreneurship

This list of types of cultural entrepreneurship is not exhaustive. It is meant to provide you with concise information on the most common activities and events concerning cultural tourism, as well as to present some interesting examples and good practices. In addition, we have focused rather on the types of activities than on entrepreneurship and business models. This is why some of the examples presented below concern public bodies while others have to do with private initiative. In every case, the emphasis is on innovation and sustainability.

3.1.1. Museums, collections and exhibition spaces

The word “museum” is definitely more closely related to urban environments, historic or modern buildings and city-scaper visitors fascinated by art. Yet, a “museum” is a much broader notion than the stereotypic vision of it. Rural environments have their own heritage to be displayed, partly related to nature, partly related to ethnography and partly related to history and archaeology as well. Museums can rarely be thought of as an entrepreneurial activity, as their expenses usually outnumber their income.

Furthermore, in many cases they are supported by the state, a cultural association or even a foundation. Yet there are some private museums as well, run as proper enterprises. What is most important is that museums boost entrepreneurship in the broader area, as they are visitor attractions. A few interesting examples, as a matter of fact, best case studies of museums that interrelate cultural and entrepreneurial activities include:

Vostel Museum(Malpartida de Caceres, Spain)

Located in the barren and rocky area of Los Barruecos, the museum constitutes a great surprise as it combines modern art (by the Dadaist Fluxus artist Wolf Vostel) and a historic setting of an old wool factory, related to the age-long stock breeding tradition of the area of Caceres. The museum attracts more than 50,000 visitors a year, a number boosted by extraordinary venues and events organized there and by its excellent restaurant.



10 Vostel Museum, Entrane [source: Time Heritage Digital Archive]

MASAV, OpenMuseumofAvilaMountainsandAmblésValley (Ávila, Spain)

Through the memory of the landscape, this open ecomuseum aims to articulate the rich heritage of the territory, promoting archaeological and cultural resources based on the landscape. It is a participatory initiative directly focused on very depopulated aged villages, where a rich cultural and educational agenda is combined with guided visits, and promotion of entrepreneurship projects as a brewery. The heritage catalogue of this cultural landscape is enriched with contributions from local people, technicians and scientists. A geo-referenced catalogue has been designed free access to all citizens. (<https://masavterralevis.org/>)



81 Open air museum of MASAV [source: www.masavterralevis.org]

Metallurgy Museum, Saint-Chély

The museum has a thousand visitors per year; the small town owes its expansion at the beginning of the 20th century to the setting up of the metallurgical plant now belonging to the ArcelorMittal group. On the initiative of a small group of retired factory workers, the association "From earth to steel", the Metallurgy Museum was created in 1990 to discover the industrial heritage: not only equipment and old

machines, but also testimonies of workers about their work. It is the human factor that is important in the revitalization of heritage.

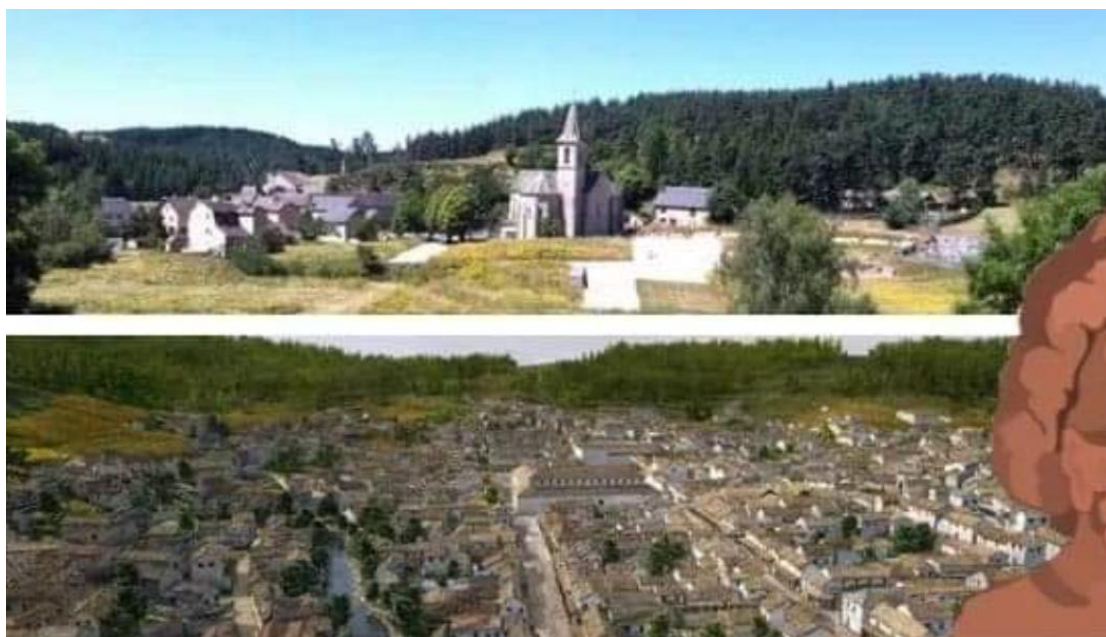
<https://www.lozere-tourisme.com/musee-de-la-metallurgie/saint-chely-d-apcher/pcular0480000252>



92 Metallurgy Museum [source: www.lozere-tourisme.com/musee-de-la-metallurgie/saint-chely-d-apcher/pcular0480000252]

Archaeological Museum and Archaeological Site, Javols

The Archaeological Museum and the excavation sites in Javols attract about 3,000 visitors per year). Created by the Department of Lozère in 1998, this archaeological museum is managed by the communes of the Aubrac Highlands. Focused on daily life and the principles of archaeology, the presentation of the Musée de Javols is based on two major pieces: a milestone and a life-size statue of the Gallo-Roman forest god Silvain-Sucellus. The visit of the outdoor site is free, a walking tour of 19 panels is offered.



10 Archaeological site and museum of Javols [source: <https://archeologie-javols.org>]

"La Margeride à la folie", Saint-Alban

This original scenario, presented in an old farmhouse in the village, has got off to an interesting start (2000 visitors in the summer). It is an immersive experience that retraces the history of the village and the area in relation to the Pilgrims' Way to Santiago de Compostela, to the hospital and its impact on the social and economic life of the village, as well to several features of the area's heritage and history.

<http://www.scenovisionstalban.com/>



114 The postman of Saint-Alban [source: www.scenovisionstalban.com]

The spinning mill of Langogne

This is the oldest spinning mill in France, bordered by the canal which drives the big wheel of the mill. The mill is in operation (19th century machine) and shows the transformation of sheep's wool into ready-to-knit skeins. The shop offers a wide range of articles related to wool.



125 The spinning mill equipment [source: www.musee-lozere.com]

Museum of Natural History and Mushrooms Museum, Kalambaka

In the town of Kalambaka, close to the Meteora rocky formations, as well as in the village of Kastraki, right under the rocks, one can find several museums, created in an effort to keep tourism within the region at least for a couple of days. The Museum of Natural History of Meteora and Mushrooms' museum, the Museum of School Life, the Museum of Geological Formations of Meteora (inaugurated in 2018 in the former primary school of Kastraki), the Centre for Digital Enhancement of the Culture and History of Meteora, the educational centre for the prehistoric cave of Theopetra and three (at least) ethnography museums.

Out of all these museums, the Museum of Natural History of the region of Meteora and Mushrooms Museum stands out in its own distinct way. The reason is that it constitutes an excellent example of a private initiative, born out of pure interest and personal efforts. The museum presents in a lively, interactive way, the flora and fauna of the Meteora region and focuses on the kinds and uses of mushrooms. Beyond its exhibition and on-site activities, it features a museum shop with products related to

mushrooms (connected also to an e-shop) as well as outdoor activities such as walks in the mountains, mushroom-picking, seminars etc.

<https://meteoramuseum.gr/index.php?route=common/home>



16 Aspects of the exhibits of the Museum of Natural History and Mushrooms' Museum [source: Time Heritage Digital Archive]

D'Origem (Douro valley)

This company, based in Casal de Loivos, a small village in the Douro valley, was founded in 2001. It produces and markets wines, grape juice, olive oil and honey from the Douro region. The owner transformed the original olive oil press installation into a museum. There he now presents visitors the traditional method of olive oil production and it is also where he organizes olive oil and/or wine tastings with a breathtaking view over the Douro river. This cosy space is open throughout the year, by appointment.



13Preparation of wine tasting [source: <https://dorigem.pt/en/olive-oil-press>]

3.1.2 Festivals and events

Music is perhaps a more difficult art to be diffused and developed as “entrepreneurship” in rural areas. At least music of the more sophisticated types such as classical or orchestrated music, rock music, pop music etc. Folk music on the other hand is omnipresent at the social gatherings, local festivals and other social occasions of the local inhabitants. Playing music in such occasions can definitely be a side-job for many rural workers and entrepreneurs, but maybe it does not qualify as proper “entrepreneurship”. It would be therefore more appropriate here to look into larger festivals and musical events organized under the auspices of municipalities or local cultural associations but with a much broader radiance, attracting people from elsewhere, even from abroad.

Molyvos International Music Festival

It is the result of the inspired initiative of two women, a mother and daughter, who cherished the cultural setting of the Medieval castle at Molyvos, Lesvos island, and set up a music festival to boost the local community at a time when Lesvos roamed the media all over the world due to its refugees’ problem.

https://www.facebook.com/pg/molyvosfestival/events/?ref=page_internal



18 The medieval castle of Molyvos, where the festival is held [source: Time Hertiage Digital Archive]

The Ardas Festival

The Ardas festival takes place every year since 1995 on the borderline between Greece, Bulgaria and Turkey, a vulnerable area which becomes the meeting point of Balkan youth who spend a few days camping by the river and following concerts, performances, presentations by NGOs etc.

<https://ardasfestival.gr/el/>



149 Ardas Festival in 1998 [source: official site of the festival]

Festival Celte en Gévaudan

The “Festival Celte en Gévaudan” is organised by the association “Festival en Gévaudan”, which is based in Saugues (Haute-Loire) and was created in 2006. the objectives: were to make up for the lack of vibrant cultural events in Margeride and to promote a little-known area. From the outset, the concept of the Festival has been affirmed: to help people discover Gévaudan through a meaningful cultural event. The Celtic culture was therefore chosen to honour the Gévaudan region.

The first event took place in 2007. During the 2019 event, the festival welcomed nearly 15,000 festival-goers from all over France. The Festival has been able to impose itself by taking into account several criteria such as the accessibility of prices, the setting up of free concerts, a varied and free entertainment programme, cultural diversity, friendliness, accommodation and catering for all budgets.

<https://festivalengevaudan.com/>



150 Celtic festival [source: Viberate.vom]

Guitarvera Festival (Villanueva de la Vera, Spain)

This festival celebrated its 20th edition in 2022, with principles as self-sufficiency, sustainability, independence, community-based management, community involvement and animation, education, non-commercial. It has a strong impact in local development but an even higher cultural impact, for it is fostering and enhancing people of the region to perform, dance and play their musical heritage, in an intergenerational way, assuring its continuity and expansion.

A complete “fête de la musique”, the cultural encounter as it is labeled by its founders, develops ethnography in traditional music and in local cultural heritage, foster the creation of music groups and other folk festivals as the “Toñá Piornalega”. A community-focused festival, as the Boyle Arts Festival in Western Ireland (Mahon, M & Hyyrylainen, T, 2019), it values the role of the elders and devote important moments to them, and serves to fuel the transmission chain of tradition and culture.

Villanueva de la Vera is a town in the province of Cáceres, one of the two provinces of the Autonomous Community of Extremadura, with roughly 2000 inhabitants that conserves its material and intangible cultural heritage in an exemplary manner and that also finds very interesting channels to manage it.

The Guitarvera festival is one of these channels, a powerful collective and community instrument, a model of self-managed festival of social base and free of political or commercial interests, with a series of objectives, principles and three days programme that have changed little since its first edition. The Guitarvera was born in 2002, inspired – as it is informed by one of its organizers – in the Encuentro de cuadrillas in Barrandas, and small folk festivals organized by a national Radio station (Radio 3). In the last editions the nature and activities of the festival have changed little, focusing on a monograph subject and develop conferences, concerts, poetry and theatre performances, trekking walks, anthropological walks (with an ethnographer interviewing key informants on that year’s issue) and simultaneous regional traditional music singing and dancing performance on 15 different places of the village. Monographs focus in important aspects of the cultural landscape and contemporary

history of the village and region. The list of past editions include “The world of Children”,

Honey makers, Traditional Architecture, Weddings and marriages, Water, Popular music, Fire, Roads and lanes, Sewing and embroidery, Mills and wineries, Portals, Sweets and pastries, The swamp (Rosarito), Tobacco plant, Flowers and plants.

From their first graphic presentation and leaflets, we can extract the festival fundamentals:

We intend it to be a festive, participatory and joyful day that focuses on:

- The figure of the “Guitarrero” (guitar player); what he has represented in the music and popular culture of our people.
- Traditions and customs transmitted by our elders.
- Crafts and tasks that were (and still are) every day in the lives of our people.

We want to:

- Show Villanueva and its streets, corners, squares, etc... as a natural setting for group performances and activities.
- That the various cultural associations participate and give cultural life to the village.
- Give youth the opportunity to discover their folk, artistic and cultural roots.
- Recognize, value and thank our elders; they are the fundamental link in the chain in the transmission of our popular culture. We are, we feel, we enjoy... the way that “they” have transmitted it to us.

The Guitavera has special influence on emigrants that reserve those dates to return to their hometown.

Returned migrants compose the festival’s steering committee and in interviews it was mentioned this way:

Who is more delighted with Guitavera are our peasants abroad. They come and encounter their

roots, they feel identified and we touch a lot the sensitive fiber... [they say] «Well, I don’t come

in Easter and I come to the Guitavera».

All this is possible thanks to the altruism of the organizers who put all their nonprofit effort just “for the love of their village”. The organizing committee formed by 10-15 independent persons from the village define themselves as “assemblearians in the way they work” (M., in interview 03/11/2019).

Douro Rock Festival

This is a multi-genre music festival, which has been held since 2016 in the Douro region, a UNESCO World Heritage Site. Organized in Peso da Régua - known as one of the most beautiful landscapes in the world because of the Douro flowing alongside - Douro Rock is a 100% Portuguese festival that covers different generations of representatives of rock, pop, indie, soul, and hip-hop. Here new generations of music meet more established names. It is more than a music festival as it promotes the best that this demarcated region has to offer. Since the first edition, the festival wanted "to boost the Douro region and the city of Régua". They started with an investment of "less than 100 thousand euros". Even now that it grows bigger, it continues a "Portuguese music event that serves to attract people and, at the same time, promote the region.

<https://viva-porto.pt/douro-rock/>;

<https://www.noticiasao minuto.com/cultura/1519018/festival-douro-rock-na-regua-volta-em-2021-com-gnr-como-cabecas-de-cartaz>



161 Official advertisement of Douro Rock Festival, 2018 [source: Facebook page of Douro Rock Festival]

3.1.3. “Experiential” accommodation

Providing accommodation for visitors is a paramount entrepreneurial activity in rural areas. Apart from pure agrotourism, there are also other forms of touristic accommodation, which focuses on historic aspects of a certain region. An example of historic and experiential accommodation is the **Aqua Libera Rural House**. It is a rural house in the village of Aljucén, built and decorated recreating with rigorous archaeological and historical information an ancient Roman domus including atrium, peristylum, thermal baths, and triclinium, where one can have a Roman menu in a Roman fashion. One of the key factors of its success is that it offers an experience, dressing visitors as Romans and recreating a Roman lunch or dinner. The business idea is completely aligned with Mérida’s mark and bet for Ancient Roman cultural heritage. Placed in the Silver Way (Vía de la Plata) besides a pilgrimage hostel, they have special offers for pilgrims. Aqua libera has won several entrepreneurship and tourism awards and prizes and ranks very high in all social networks (Booking: 9,4 - 210 comments; Tripadvisor: 5 stars, 159 reviews).

<https://www.aqualibera.com/en/>



17 Aqua Libera by night [source: www.aqualibera.com/en/]

3.1.4. Artistic and cultural residencies

Another aspect of this novel accommodation form are the artistic and cultural residencies that offer the opportunity to visitors to develop and expand their cultural and artistic potential.. Although this is a rather new form of touristic potential, residencies are the perfect way to help visitors not only share the culture of a place, but also contribute to it. Artistic and cultural residencies offer (paid) hospitality to professional (or amateur) artists, e.g. writers, painters, photographers, dancers, musicians etc. at competitive prices and for a specific amount of time, from one week to several months. The artists are not there for holidays: they are expected to contribute with the outcome of their artistic activity carried out on-the-spot to festivals, exhibitions, artistic events and networking and all kinds of similar activities. Just to get an idea, visit www.resartis.org. Indicative for each individual country of Cult-rural+ project are the following:

Spain

There are several artistic residencies all over Spain; in Extremadura features CRAC (Centro Rural de Arte y Creación) in the beautiful town of Cuacos de Yuste. It is located to the north of Cáceres and specializes in scenic arts (<https://www.crac-espaciounico.org/>). Another local residency is Studio Spaces, specializing in pottery and providing equipment, workspace and tuition, thus suitable for non-professional potters as well.

At the same time, in Cáceres there is the official School of Dramatic Arts. It is found in one of the most important places of the Old Town (Plaza de San Jorge) which has a long tradition and a very interesting history.

<https://esadextremadura.educarex.es/>

“La Nave del Duende” (The Goblin’s Ship) is another good practices case for artistic residencies, bringing to Casar de Cáceres, a 4000 village, companies from all Spain, Portugal and other countries engaged in artistic networks. A self-called Scenic Resources Management Centre, La Nave del Duende is a multi-purpose space that is at the same time a centre for creation, research, exhibition and exchange with other artists.

In January 2007, La Nave del Duende was inaugurated after the transformation of an industrial space into a Centre for the Management of Scenic Resources, a permanent centre for research, creation and exhibition, a meeting point, a new cultural focus open to the public. The space has the collaboration of the National, Regional and Local government. It is managed by the company Karlik danza teatro. It has earned different prizes to cultural innovation.



23 La Nave del Duende [source: official site of the residency]

Another good practices case in Spain, mapped by the project Cultrural+ is the village of Genaguacil in the province of Málaga. After 50 years of losing population, since 2019 it is increasing by 4% annually, thanks to the Genalguacil Pueblo Museo project,

to the people who support this idea and to the residents of the village. A fundamental pillar of the project is the use of contemporary art as an engine of growth generating opportunities for development and transformation. This has given Genalguacil Pueblo Museo a national and international projection. (<https://pueblomuseo.com/fundacion-genalguacil-pueblo-museo/>)

Portugal

The artists' residency Cerdeira Home for Creativity in the little village of Cerdeira, to the east of the city of Coimbra in Northern Portugal is a perfect location for those who want to ignite their artistic spirit in the surroundings of a beautiful natural and architectural landscape. Residency is provided either in shared premises (separate for men and women) or in individual houses, for couples or even families. Material and work space for artistic creations are provided at a low extra charge on top of the very favourable residing fees.

<https://www.cerdeirahomeforcreativity.com/>

Italy

Creative Harvest is a cultural program for sharing the traditional Italian seasonal activities with artists worldwide. In the earthquake-stricken region of Assisi, a region so rich in cultural and religious traditions that it forms part of UNESCO World Heritage List, life is getting back to normal with initiatives such as this. Arte Studio Ginestrelle and the writing residency are open during fall and winter months for creative visitors who are willing to participate at the Assisi International Contemporary Art Exhibition.

<https://artestudioginestrelle.wordpress.com/>

France

France is home to several art residencies and art research centres. Many of them are naturally situated in Paris, established as one of the world capitals of culture. However, there are many dispersed all over the country, particularly to the south. One can search for chateaux locations or plain rural houses or even ex-industrial premises.

In Lozère, an example is the Artelozera association which aims at the creation and diffusion of contemporary art. The association receives artists in residence.

<https://www.facebook.com/pg/assoartelozera/about/>

The association is at the origin of the architectural project Voxels. These are micro-architectures created by the artists in residence that display modularity, flexibility and versatility as an effective device for creation.



184 Les Voxels [source: Ministry of Culture of France]

<https://www.culture.gouv.fr/Regions/Drac-Occitanie/Actualites/Actualite-a-la-une/Les-Voxels-creation-in-situ-en-Lozere-laureat-2017-du-Prix-Ornicar>

Greece

Art residencies in Greece are few and far between, sometimes open to artists only for limited periods of time, such as the Hydra Residency (<https://discoverartists.com/hydra/>, open only in summer) or Skopelos art residency (<https://www.skopartfoundation.org/>). Most of the specialized art residencies are located in Athens or nearby. However, this is about to change pretty soon, as the COVID-19 has helped surface new needs and new ways to address the crisis.

3.2. Specifications of cultural entrepreneurs in a rural context

Things to reflect on/to do:

Try to identify yourself or the plan you have with one of the following categories. Do you have the necessary equipment/qualifications? Do you want to expand in one of the following directions?

3.2.1. Artisans and craftsmen processing mainly rural products and by-products

In this category fall mainly women, who process agricultural products within a kind of home-based economy (making e.g. jams, liquors, preserves of all kinds etc) or little manufactures (e.g. making pasta, sweets, pastries, rusks etc that are later sold either to local shops or, in some cases, to larger networks).



195An array of local home-made products in the Thermal resort of Smokovo, Thessaly, Greece [source: Time Heritage digital archive]

Such products can provide an additional income to the family or become the main activity of some of its members, depending on the location and the access to a market. It is common that they start as a side-activity and soon become main activity for some members of the family, particularly in regions with a certain touristic presence. However, given the fact that modern lifestyle prevents even local inhabitants in e.g. provincial cities from creating their own home-made products, such entrepreneurs may become providers for their own community as well.

What you need

If you want to endeavor with such products, you need access to good quality agricultural products (flour, milk, eggs, vegetables, fruit etc), a small capital and knowledge of the hygiene rules. In order to expand your business you will also need to take in consideration the legal and financial framework, for example things related to taxation or regulations regarding food processing and public health.

3.2.2 Artisans and craftsmen creating touristic souvenirs, jewellery etc.

This activity can also start as a side-job or even hobby, with affordable primary material, such as wool, cotton, wood etc. If, however, one wants to proceed to a more complex kind of craft, such as pottery, jewellery-making etc, one should consider an investment for a workshop, equipment, possibly a little store and definitely materials.

What you need

Apart from talent, a little infrastructure as mentioned above is absolutely necessary. Unless the business does not run in the family, in which case infrastructure is extant, a little market research would be good.

3.2.3 Cultural entrepreneurs in the field of tourism

This is also another common category of cultural entrepreneurship in rural areas. It covers two main types: a) those who provide services and hold facilities for tourists (agritourism resorts, boutique hotels, little museums, workshops where tourists can practice arts and crafts etc) and b) those who provide organizational services (tour operators, tour guides etc). They are not cultural specialists, but their job is closely related to the cultural and natural resources of a region, which become an attraction for tourists.

What you need

In order to work in the field of cultural tourism and open up a hotel or restaurant, you need thorough market research, in order to define gaps in the existing situation as well as the visitors' preferences; you also need a serious capital, which you may be able to find through a bank loan or another investor. As a tour operator or tour guide, your capital may be minimal, but you need good training, a flair for what the visitors need, excellent linguistic skills in more than one foreign languages and digital skills to be able to operate remotely, accept bookings, issue receipts etc.

3.2.4 People who work in local museums or associations organizing events, festivals, etc.

In this category fall both professionals/entrepreneurs and amateurs, i.e. people who do not get paid for their services but work on a voluntary basis. The form, however, an important category, as they are exponents of culture, in a way, and they have to find ways of interpreting this culture and making it appealing to visitors.

What you need

To a certain extent, you need some expertise to work as a professional in one of these categories. As local museums are usually quite small, you have to be a multi-tasker, covering several tasks, such as guiding people, taking bookings, organizing events, sometimes even keeping the accounts of the museum. It also takes a good deal of knowledge of customer service, networking and foreign language speaking. The function of amateurs is less pressing; however, if the local communities want to organize events that can make a difference and take their community "out of the box" in a sense, it would be good to entrust such functions to people with a background in culture, either as creators/artists or as event organizers.

3.3. Past knowledge -future innovation

During the EYCH 2018 Commissioners have stressed the fact that ample funding will be provided from 2021 onwards for research in traditional techniques and methods for fuelling innovation for the future. Facing severe global climatic change, the time has

come to listen to what nature and the generations that lived in harmony with it for ages have to say. This applies in general to ways of life and expression that were a part of pre-industrial societies, in order to bridge tradition with innovation and creativity. We present here briefly four trends in this direction. The first, gastronomy, has long been recognized as a substantial part of tourism attraction. The other two have emerged recently as ways to reconcile tradition and innovation in the light of new challenges in relation to well-being and ecological sustainability. The last, music, is a significant sector of artistic creativity that blends local traditions and revival of ancient styles with fusion and world music.

3.3.1. Gastronomy

Apart from being a basic human need, food is also an important element of cultural identity of regions and communities. It reflects not only the available primary sources, but also the art of processing and combining them, the influence exercised by different waves of settlers, secrets and knowledge passed from generation to generation. Revealing these roots in local gastronomy is a significant cultural action. In many touristic countries, this gastronomy used to be neglected in favour of “standard” recipes (usually older recipes adapted for a more urban palate) or even “foreign” plates. The Greek moussaka for example has become the symbol of the 1980s and 1990s, although it is a Turkish recipe with the admixture of bechamel sauce, probably invented by the supreme Greek chef Nikos Tselementes. However, the tendency nowadays is to research into local primary material, even old seeds which can give non hybrid plants, probably yielding less crop but more taste.

3.3.2. Medicine and pharmacology

Medicinal plants and their use is another field where research in the past practices can yield important knowledge and help people find mild ailments without the use of heavy chemical pharmaceuticals for rather simple ailments. In the past decade there seems to be a revived interest in Hippocratic medicine, Hippocratic gardens (such as those on Kos island-Greece, Uppsala-Sweden, Cordoba-Spain, and Salerno-Italy), medical terminology of the past, even archaeological finds and material analysis of

residues of medicinal substances in pottery and vessels from the past. Preparing simple ointments, rubbing oils, plant-based herbal fusions etc is usually a simple procedure, although it can become very sophisticated if the entrepreneurs have some relevant background or at least the research quality necessary.

3.3.3. Bioclimatic architecture

Bioclimatic architecture often has its roots in past constructions. People in the past used to adapt their houses to their natural habitat. They built houses that were cool in the summer and relatively warm in the winter. Without the use of energy people could have a bearable life within natural building materials. Everything, from cutting the stone to choosing the right binding materials was important, not only for protection against the climatic conditions, but also against earthquakes, humidity or other natural factors. Although traditional builders are no longer extant in many regions, careful observation of the way structures were built can offer ideas to fuel innovation in modern architecture. For example, through the EU project URBAN GreenUP (<https://www.urbangreenup.eu/>) the fabrication of roof tiles out of lambs' wool which would otherwise be wasted in countries of the south of Europe (as wool is no longer processed in these countries) is an innovation which has its roots in the nomadic tent construction, where wool and woolen carpets played an important role as insulation. Another example of bioclimatic architecture is the cob house, an industrial production of houses made of clay and hay, like in the old days. Naturally, the new cob is reinforced to withstand earthquakes and designed so that it is cool in the summer and warm in winter.



206 Cob house in Thessaly Greece [source: www.cob.gr]

3.3.4. Music

The 1990s witnessed the boost of communication brought about by new digital technologies all over the world. Musical styles and actual musical production was made accessible to wider publics. Ethnic music and world music emerged as new categories along with pop, rock, jazz, classical music. Apart from musical styles that were already recognizable to an international audience, as flamenco, fado, rembetiko etc, a wide range of “local” styles from all over the world became known to listeners and artists who had not access to them previously, from Sardinian and Corsican polyphonic singing to the so-called “desert blues”, a musical style from the Sahara region of northern and west Africa. This led to a new trend of fusion and experiment, but also to a re-discovery of musical traditions that until then were either seen as old-fashioned or simply forgotten.

Some of these new experiments have matured and endured until today. Now, they constitute an aspect of the musical identity of a place. The potential of cultural heritage and production to function at the same time locally and globally is very important not only for the “strangers” who seek new experiences but also for the “insiders” who perceive their identity as something they can share with others.

An example of this kind of musical creativity is the ensemble “Radio Tarifa” from Spain that combined mostly flamenco and Arab-Andalusian music, but also music from the Mediterranean of the Middle Ages and music from the Caribbean (<https://www.allmusic.com/artist/radio-tarifa-mn0000326218/biography>).

The ensemble is now defunct but their music can be found in various YouTube videos as the one in <https://youtu.be/8OPNa7w-1QI>.

Another example is the ensemble “L’Arpeggiata” that was founded by the Austrian Christine Pluhar in 2000 (<https://www.arpeggiata.com/>). The ensemble combines music from the Renaissance and the Baroque with improvisation, jazz and popular music of the Mediterranean and beyond.

Finally the rock band “Villagers of Ioannina City (VIC)” from Ioannina in Greece, that was formed in 2007, combines stoner and psychedelic rock with Greek folk music from the region of Epirus (<https://vicband.bandcamp.com/>).

4. Epilogue

This part of the handbook dealt with the role of tangible and intangible cultural heritage in the development of local entrepreneurship based on sustainability, innovation and personification of experience. If we come back to the main points that were stressed out in the introduction, we will observe how these guiding principles are connected to the examples and good practices that were presented in the chapters and sub-chapters of the handbook.

Cases like the the village of Romangordo and the Routes of Mont-Lozère exemplify successful combinations of public-private initiative, while the Routes point also to local/translocal ways to enhance heritage and visitability. Small museums, focusing on the cultural and environmental identity of the various localities (Vostel Museum, Malpartida de Cáceres Metallurgy Museum at Saint-Chély, Archaeological Museum and Archaeological Site at Jevols, "La Margeride à la folie" in Saint-Alban, the spinning mill of Langogne, the Museum of Natural History at Kalambaka, and D'Origem in Douro valley) offer cultural tourism activities that are not confined in the ordinary tourism seasons. Together with cultural residencies and initiatives that focus on experience rather than on easy consumerism (e.g. the wineries of Douro or the Aqua Libera Rural House), they also offer possibilities for prolonged stays, since they open friendly ways of exploration of a region's cultural profile. At the same time, they constitute networks of touristic infrastructure that is ideal for families and visitors wishing to relax and enjoy rather than exhaust a "must see" list. This creates an atmosphere of togetherness between hosts and guests, and facilitates the flow of feedback for the refinement of the services offered.

The above show clearly the connection between "who we are" and "how we present ourselves". Projects like "Zaleando barreras" that aims at social and intergenerational cohesion can provide a solid basis for a successful interaction between host and guest. This goes along with the issue of training, which has been highlighted in the presentation of types of cultural entrepreneurship and of the basic skills they require. The appendix that follows allows a deeper look into the field of cultural entrepreneurship. The finds of the study emphasize diversity, mobility, and combination of skills, life interests and actions. Cultural entrepreneurship is not

anymore a by-product of mass tourism, but an innovative “basket of activities” that gives strength to host societies and builds permanent links with guests.

Appendix: Cultural entrepreneurs in rural areas. Results from an academic study

According to a European Research carried out in 2010 (HKU, Mikic, 2018:255), 80% of the cultural entrepreneurs hold multiple jobs. Rural cultural entrepreneurs, however, usually don't. The entrepreneurial model used usually originates from the far past, in which the practice and specialization of a job and its mastery was affiliated to only one guild that evaluated the quality of artisan work. According to the research carried out, 45% of respondents admitted that cultural entrepreneurship has been running in their families for over 50 years, in many cases over a century. Another 35% started a cultural job out of an existential need. Following another thread of questions, 65% responded that they got involved in the job due to business opportunities; the vast majority (93%) developed jobs related to tourism. In general, cultural entrepreneurial jobs are related to crafts and home-made productions.

Using the example of the Pays Gévaudan-Lozère in France, we have analysed nearly 160 projects monitored since 2011, whether they have been completed or not. Almost two thirds of the entrepreneurs are middle-aged couples, 27% of whom have children, which is obviously a positive point for the host territory.

Professional status is marked by salaried employment (41%), but a quarter of entrepreneurs or self-employed entrepreneurs may have come to the region to take over an activity or create their own job. The unemployed represent 21% of the applicants, while craftsmen and tradesmen represent 8% and the liberal professions 5%. The large proportion of unemployed or precariously employed applicants should be emphasised. This can obviously be explained by the status of new arrivals in the territory, which generally leads to greater job insecurity and less familiarity with local networks and offers. It should also be added that candidates may frequently be in a transitional situation following the mobility of their spouse who is in employment.

What types of projects do these candidates carry out? Apart from the fact that some have no precise idea, there is a very wide range of possible options.

The search for salaried employment is first of all well-represented, whether the activity is in commerce, crafts, accountancy and administrative secretarial work, the

medical-social sector, training, or even a design office (town planning, urban planning, etc.). Some of these activities are imagined as teleworking.

The resumption of activity is also advanced, again in commerce (fixed or mobile, or even "rural multiple" that can also include a commercial service) and in particular in branches such as bakeries, coffee shops, grocery shops, tea rooms, photo shops, but also in crafts (including stonework, car garages), training, maintenance of green spaces, personal services targeting in particular the elderly, or para-educational services.

The projects for the creation of real activities concern various sectors such as:

- energy and water (consultancy, audit);
- culture (toy library, music, café-concert, etc.);
- health/well-being (including aromatherapy), psycho-social work, and people in difficulty;
- digital, with mainly e-commerce projects;
- tourism and agritourism (equestrian gîtes), tourism and disability, multiple forms of hospitality (gîtes, tables d'hôte, camping, yurts);
- market gardening, arboriculture, breeding (horses, goats, dogs, beekeeping), even picking and processing (e.g. fruits and jams);
- small-scale industry (micromechanics, bioplastics, food processing including biscuit making).

In these projects, it is not surprising to find an approach that could be described as "agri-rural" (Lenain, 2011) because it is based on a new combination of professional and life projects rooted in a rural environment. These choices do not necessarily mean an "atypical" production but rather an "atypical" system because it is complex and maintains a strong link with the territory thanks to :

- a variable combination of diversified and "rural" agricultural activities (reception, services, crafts, etc.) envisaged from the very beginning of the business;
- a valorisation of territorial resources through product processing, marketing (often direct) or services based on spatial planning;
- a broader mode of operation (territorial networks, mutual aid, links with consumers, etc.);
- a dynamic linked to the "new ruralities" (town/rural links, new rural functions - residential, leisure, nature, etc.-, new relationships with the environment or heritage, new forms of governance).

This combined “basket of activities” approach can be found, for example, in projects which attempt to combine trade, teleworking and bed and breakfast or translation and tourism, cultural workshops and accommodation etc.

There are also some images and "territorial resources" of the Pays Gévaudan which are frequently put forward by project leaders or which have led them to choose this particular territory. These are, on the one hand, the amenities linked to the quality environment and the image of nature that can be found in various fields (tourism, agriculture and local circuits, well-being) and, on the other hand, the knowledge that the applicants have of the great importance of the medico-social sector and the reception of disabled people. It should also be noted that some project leaders already own a second home and wish to settle permanently, particularly in the tourist sector (gîtes, bed and breakfast).

A last point of attention concerns the needs expressed by the project leaders towards the country. It is very clear that more than half of them wanted information, sometimes very concrete, on the territory (educational offer, transport, services, networking with other actors) and on potential locations, often involving the land dimension (for agri-rural projects, for example) or premises to deploy their activity. A little less than 20% of applicants are looking for job offers or more comprehensive "activity offers" (with housing for example). These questions on the housing offer are also omnipresent, while more "technical" questions related to the full support of the approach or the financing of their projects are rarer (13% in total).

We observed in the Massif Central three main types of entrepreneurs in rural areas :

	Type 1	Type 2	Type 3
Creator-activity link	Activity is a <u>necessity</u> , a means: to ensure one's own employment and improve living conditions; local opportunity for home ownership	The activity is an <u>eco-reasoned choice</u> : search for meaning through the development of the company, independence, social recognition, refusal of salaried work, Importance of labour value	The activity is a <u>life project</u> , a source of personal fulfilment, quality of life, rejection of the city, finding meaning in work, sustainable local development... (e.g. independent or 2nd part of career)

Economic dimension of the project	Low starting capital (or even couples in a precarious situation)	Medium to high start-up capital	Uneven start-up capital and progressive development, variable dimensions + collective projects
Start-up financing	Borrowings	Contributions from people/loans	Contributions persons/loans (but according to age)
Educational background and professional origin	Patent, agricultural origin	Baccalaureate / Bachelor's degree, mixed origin	Bachelor's/Master's degree; liberal or intellectual activities Non-agricultural origin
Age at the time of creation	45-55 years old and young buyers	30-40 years, or even 50-60	30-50 years old
Link to the territory	More people from the territory	Creator with family/personal ties to the territory; residential trajectory (preparation for retirement), often already committed support	Newcomers, emotional ties, willingness to contribute to local development
Social and political investments	Professional or trade union groups	Some partnerships with a commercial aim	Local, cross-sectoral partnerships and investment in local social and political life
Personal networks	Premises	Family	Mixed: territory of origin + local + external friends/families

Bibliography

- Bien, A.** (2006), *Una Guia Simple sobre Certification del Turismo Sostenible y Ecoturismo*, International Society for Sustainable Tourism [pdf]
- Dimitrovski, Joukes, Tiberio & Rachao** (2019). “Wine tourism apps as wine destination branding instruments: content and functionality analysis”. *Journal of Hospitality and Tourism Technology*, Bingley v. 10 (2), pp. 136-152.
- EESC NAT/738/2018**= European Economic and Social Committee, Rapp. T. Jones, *The contribution of Europe's rural areas to the 2018 Year of Cultural Heritage ensuring sustainability and urban/rural cohesion*,
- EESC NAT/698/2017** = European Economic and Social Committee, Rapp. T. Jones, *Villages and small towns as catalysts for rural development – challenges and opportunities*
- Τσιμπούκας, Κ., Κοντογεώργος, Α., Τσιμήτρη, Π.** (επιμ.) (2018), Πρακτικά 15ου Πανελλήνιου Συνεδρίου Αγροτικής Οικονομίας, Επαναπροσδιορίζοντας την Ανάπτυξη της Υπαίθρου στη Σύγχρονη Ψηφιακή Εποχή, ΑΠΘ 1-2 Νοεμβρίου 2018 [Proceedings of the 15th Panhellenic Conference on Rural Economy”, Re-defining Development of the Countryside in the Modern Digital Era]
- Faki, V.** (2012), *Cultural Entrepreneurship in Rural Areas (The case of Limnos island, Greece)*, Unesco Chair in Cultural Policies and Management (Universite Lumière Lyon 2 + University of Arts in Belgrade), MA Thesis
- Fiume Fagioli, F., Diotallevi, F., Ciani, A.** (2014), Strengthening the sustainability of rural areas: the role of rural tourism and agritourism. *Rivista di Economia Agraria*, Volume Anno LXIX, pp. 155-169.
- Goulas, A., Theodosiou, G.** (2018), “Restructuring Dairy Industry and Territory: the Experience of Region of Thessaly”, in Τσιμπούκας, Κ., Κοντογεώργος, Α., Τσιμήτρη, Π., Πρακτικά 15ου Πανελλήνιου Συνεδρίου Αγροτικής Οικονομίας, Επαναπροσδιορίζοντας την Ανάπτυξη της Υπαίθρου στη Σύγχρονη Ψηφιακή Εποχή, ΑΠΘ 1-2 Νοεμβρίου 2018 [Proceedings of the 15th Panhellenic Conference on Rural Economy”, Re-defining Development of the Countryside in the Modern Digital Era], pp. 51-53
- Innerhofer, E., Pechlaner, H., Borind, E.** (eds) (2018), *Entrepreneurship in Culture and Creative Industries: Perspectives from Companies and Regions*, Springer
- Mikić, H.** (2018), “Cultural Entrepreneurship and Rural Development: Case studies of Pirot, Serbia”, in Innerhofer, E., Pechlaner, H., Borind, E. (eds), *Entrepreneurship*

in Culture and Creative Industries: Perspectives from Companies and Regions, Springer, pp. 245-264

Παπαδοπούλου, Α., Κλαυδιανού Παπαδάκη, Α., Παρταλίδου, Μ., Μιχαηλίδης, Α. (2018), «Διερεύνηση του βαθμού ικανοποίησης νέων γεωργών» (“Investigation of the degree of satisfaction of young farmers”), in Τσιμπούκας, Κ., Κοντογεώργος, Α., Τσιμήτρη, Π., Πρακτικά 15ου Πανελλήνιου Συνεδρίου Αγροτικής Οικονομίας, Επαναπροσδιορίζοντας την Ανάπτυξη της Υπαίθρου στη Σύγχρονη Ψηφιακή Εποχή, ΑΠΘ 1-2 Νοεμβρίου 2018 [Proceedings of the 15th Panhellenic Conference on Rural Economy”, Re-defining Development of the Countryside in the Modern Digital Era], pp. 67-69. [The article presents the results of the implementation of the Minnesota Satisfaction Questionnaire –MSQ on the beneficiaries of a programme for the motivation for young farmers, which was implemented in 2009 in the Region of Macedonia and offered financial support to 378 farmers. The results show low satisfaction of the young farmers from their agricultural activities]

Papathanassiou-Zuhrt, D., Di Russo, A., Kutsikos, K. (2018), “Experience-driven cultural entrepreneurship: Business models and regional development in the “World of Frederick II Hohenstaufen”, in Innerhofer, E., Pechlaner, H., Borind, E. (eds), *Entrepreneurship in Culture and Creative Industries: Perspectives from Companies and Regions*, Springer, pp. 327-340.

Pitti, A. (2017), *Cultural Entrepreneurship in Rural Areas: A case study of Sifnos and Syros islands*, MA thesis, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam

Ridge, M. (2013), “From tagging to theorizing: deepening engagement with cultural heritage through crowdsourcing”, *The Museum Journal*, 56(4), pp. 435-450.

Sudjic, D. (1993), *100 Mile City*, U.K.

UNWTO, 1997. Rural Tourism A Solution for Employment, Local Development and Environment. [Online]. Available at: www.e-unwto.org, accessed 16 May 2020].

UNTWO (2018). *Tourism and Culture Synergies. Madrid: World Tourism Organization* (UNWTO).

Grefe, X., Kakiuchi, E., Koizumi, M., Sacco, P.-L., and Schramme, A. (2018), 6-7 December, *Culture and Local Development*, Background document., Venice, OECD Centre for Entrepreneurship, SMEs, Cities and Regions

Disclaimer: The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Co-funded by the
Erasmus+ Programme
of the European Union

