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## **REPORT ON CULTURAL HERITAGE IN ITALY, POLAND AND TURKEY**

### **1<sup>ST</sup> INTELLECTUAL OUTPUT**

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## Introduction

The aim of this report is to present the results of the first intellectual output, focusing on the evolution of the concept of cultural heritage in Europe, and more in detail in Italy, Poland and Turkey, its role in society in the broadest sense and the way it is perceived and interpreted in the context of the prerogatives relating to the European Union.

The purpose of the first step is therefore to deeper understand the role and the weight that the cultural heritage has had in the history of the three countries involved, the impact today on these realities and on its population of young and elderly. This aims to be a basis for a better analysis of the interviews that will be done. Through the questions formulated by all the partners, we want to understand the perception that the two population groups considered as samples have of the topic treated and this will be the foundation of a path designed to celebrate this cultural heritage and to benefit from the creativity that inspires.

Through European Union funding and through this project, the States concerned will be able to relaunch their national and local heritage, maintaining traditions and crafts and thus developing tourism. This will provide young people with all the support they need to best express their qualities, in line with a heterogeneous labor market that is increasingly favorable to all forms of art.

The final purpose of the project is to draw up a *vademecum* of the solutions to be adopted in emergency situations and social challenges. The intangible heritage given by the narrative simulations of young people and the memories of the elderly will create a generational continuity, which must preserve the educational role of the elderly and the value of their knowledge; thanks to new technologies it will be preserved and reported to the new generations.



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The virtual memory of the culture of the three countries will provide new generations with creative tools to deal with current risks and will reveal new opportunities sought in an ancient context, such as that of our grandparents, who, for example, reacted to the post-war crisis by finding concrete solutions.

## Unity in diversity

A broad and significant theme, such as the Cultural Heritage, has implications in the collective imagination that can be boundless, especially if countries with antecedents and antithetical historical pillars are involved in the dialogue. When we talk about this issue, it might surprise us to discover the innumerable points of contact between the States involved, even if recent history sees them involved in apparently irreconcilable episodes.

The fact is that we are talking about three realities such as Italy, Turkey and Poland, with a rich and varied background that does not conceive of a mere schematization or a hasty and badly cut summary. In the new millennium the hasty routine of life, aimed at producing unceasingly without a look back, has made us bypass every thought of concrete support for the link between history and the future. The new generation is increasingly trying to bite the clock without wondering what it tastes like and the result is a present made of many new technologies used in a useless way to the detriment of social relations.

From the first days of school, therefore from the earliest age, we are indoctrinated on the salient lines of history involving nations and the world. The reason for this indoctrination, certainly clear to scholars, curious and teachers, is that there is no sustainable future without a solid foundation of knowledge and past; often this reason escapes young people who see the learning of history, art and culture as an annoying and boring flow of past events, old objects and outdated costumes.

The aim of the project is precisely to ensure that a conscious approach to life, study and interpersonal relationships creates a fruitful bond between young and elder people to arouse

creative doubt, that instills a hunger for learning and knowledge of the past among young students and that gives the elderly that light in their eyes that is synonymous with pride in seeing how their sowing is showing the first fruits.

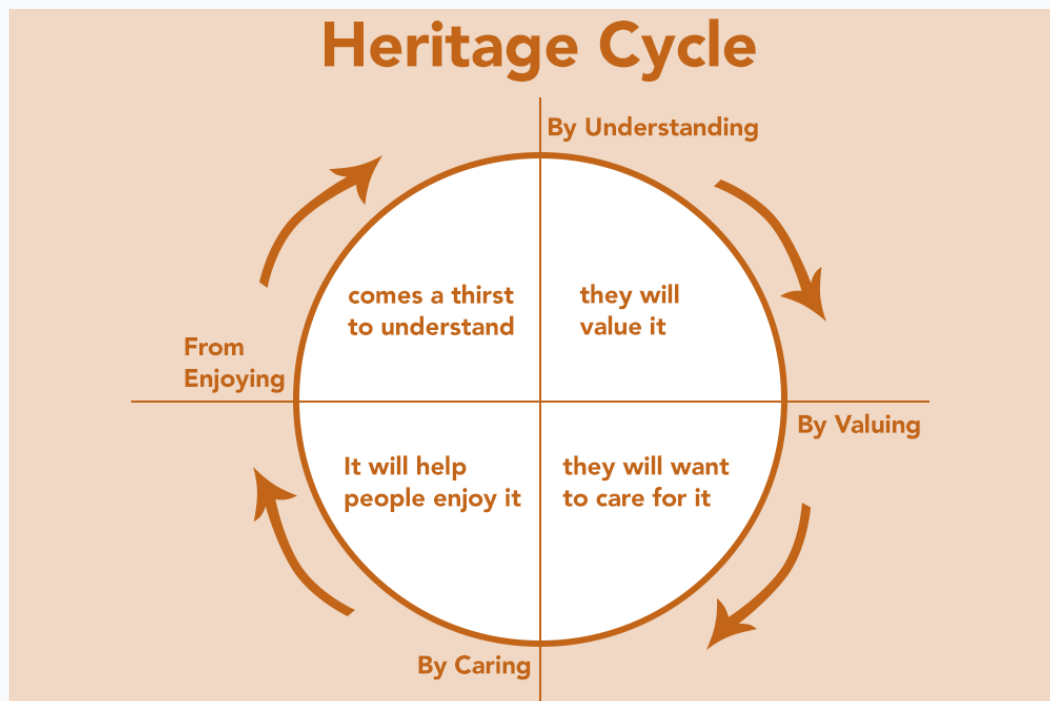
It is precisely in interpersonal and generational relationships that the three countries find an incredibly similar bond. Several States of birth, growth and customs, have gathered very similar experiences from the lockdown caused by the last pandemic. To recognize a parallelism between the period just passed and the darkest moments of the less recent history, so, even if everyone had different past experiences, the common impression was to relive something already happened. All these stories combine in a model in which the universality of human lives is evident, as if the history of countries so far apart from each other can be united by common experiences, as if the destinies of Italians, Poles and Turks were unexpectedly intertwined.

Only thanks to the experience of the elderly and the determination of the new recruits, it was possible to focus on knowledge to grow with greater determination. It can be said that, although it was a catastrophe in many respects, culture and interpersonal ties, perhaps previously taken for granted, have regained the right weight and the right lightness, managing to re-emerge and requiring adequate protection.

## We need to tend to culture, like tending to a rose

Human sensibility has approached culture in so many ways in the past and didn't always have a common line on what to do. As can be deduced from the research carried out by the partners, the support for the national heritage, which fortunately is active and felt today, has been rather fluctuating in other eras.

From the chart below, made available by Serged's report (Turkey), it emerges that people love more what they know and care about what is close to them. This is the reasoning that requires a strong and widespread awareness of what we want to protect. The cultural heritage we are protecting can be an economic resource, a tourist attraction, a factor of identity and can also contribute to social cohesion.





The winning theory according to which one what we know and appreciate is dear to us, also finds fairy-tale footholds; just think, among all, the Little Prince, famous children's story by Antoine de Saint-Exupéry, French author of the early twentieth century. The protagonist of the story is a young man dressed as a prince who, through various encounters and adventures, transmits a universal message to reflect on; the wisdom of those who look without prejudices and the voice of feelings overcomes time and barriers. The prince discovers that he loves his rose because the time he has devoted to the rose has made it so important; and this is precisely the principle behind the above diagram and that should teach us something for the future.

The rose is nothing but the symbolic transposition of our monuments, landscapes, traditions, dishes, works that are dear to us and that mark the uniqueness of a population. The time and love that a country and each individual dedicate to their own "rose", makes that "rose" so special and worthy of care, merit and protection. Only those attentions spent optimizing and loving that particular "rose" make others understand its value and involve them in its enhancement and protection. The allusion to time and rose offer an adequate parallelism with the cultural heritage that we have at our disposal.

The perception of its relevance may vary depending on personal involvement, in any case it is the right of everyone to be aware of the heritage of their country and transmit what he has experienced and known, as well as the heritage itself.

Now let us remember that, as schools and companies involved, we are all concerned with the passionate and heartfelt transmission of knowledge and preservation of cultural heritage in all its forms, so below we want to consider the parallels and differences between the parties in doing this, the salient stages of its construction and the authorities involved.

## Definitions and references

First of all, let us give a shared definition of this broad topic that we are addressing. Generally we talk about cultural heritage, as a set of cultural and landscape assets, which constitute the wealth of a place and its population. However, this is a mix of terms that has great meaning. In fact, it is always a complex task to try to define a concept that has evolved so much over time, coming to involve many areas.

The meanings deriving from its etymology do not deceive the use we make of it today: by associating the terms according to their Latin origin, cultural heritage is the heritage of people, it is the tangible and intangible memory of what man has created and transmitted (and continues to create and transmit) to posterity.

Cultural heritage is also consisted of “goods” including a several set of things like objects, places, buildings, artistic expressions and documents that, for their artistic, historical or documentary and even naturalistic value, constitute that fundamental testimony of the culture and tradition of peoples or civilizations that these goods have produced.

Although cultural heritage embraces such a broad concept, we can however try to outline the groups in which it differs and make an analysis of its evolution in the three countries involved up to the awards that have been attributed to it today and the authorities aimed at its protection. We can legitimately say that cultural heritage is the total sum of a country’s cultural assets.

In the next chapters we will deepen the role that the "material testimonies" have had in the various historical periods in the countries involved, we will find out when the first official awards took place and provide lists of the cultural heritage universally recognized to each of the partner nations of the project.

## Brief outlines of partner history

### Italy

#### *Ancient Rome*

Since ancient times, the Greeks before and the Romans after, were the first to consider the possibility of protecting monuments and considering as public property the artistic and architectural works of which Athens, Rome and the other cities of the Roman Empire were particularly rich. The Roman people, though with more selfish intentions than we have today, were one of the first civilizations to establish written laws to protect works of art, while in the past, the preservation of the testimonies of the past was guaranteed exclusively by virtue of the sacred characteristics of buildings or civic values of natural places.

Only after 212 AD, following great military conquests, the work of art assumed the symbolic value of the power of Rome over its enemy; so the works that arrived in Rome as a reward after the battles won, were made public and changes to the decorations of the buildings were regulated.

Also in this period, among the rich Roman families, there was the interest of collecting precious and artistic objects to express their status. Over time, the race for the purchase of artistic goods by private individuals has led to the decline of cultural achievements and from the point of view of the sensitivity of the people to the right to openly enjoy the artistic goods. To this must be added that the expansion of Christianity first and the barbarian invasions then contributed to the demolition of the works related to the pagan cult and the testimonies of the classical tradition.

#### *Middle Ages*

In the Middle Ages, the anchor of the surviving assets were the protective assignments conferred on the wealthy private, for example by the Ostrogothic king Theodoric The Great. Even after the

Barbarian invasions, the destruction of public monuments did not stop; due to civil conflicts over the power struggle between the local factions, many buildings and monuments were razed with the intention of building castles and fortifications. In 1123 the Lateran General Council passed a law prohibiting the construction of castles, but in 1257 Brancaleone, in hatred of an opposing faction, began a campaign of destruction of many important buildings in Rome, beginning of a tragic period that ended with the imprisonment of Avignon (1308-1377). When the Papal Seat was moved to Avignon, and even after the Pope's return to Lazio, the Roman nobles made an uncontrolled campaign of looting the ancient buildings to build their private homes, an activity that ended only in the Modern Age.

### *Modern Age*

The Modern Age, between Humanism and Renaissance, marked a turning point in the system of protection of the historical and artistic heritage. The link between the people and antiquities has emerged more and more alive and norms inspired by the Papal States have been adopted for the preservation of antiquities. It was Martin V, in 1425, the first to publish a law that urged the Romans to rebuild luxury houses, to restore the ruined buildings and at the same time imposed again a control on the ornaments and decorum of the city. His idea of the protection of monuments was carried out by his successors with rigor not always constant, but with the common goal of prohibiting the destruction or deterioration of the remains of antiquity, the appropriation of found materials (on which the State had the right of pre-emption) and to export works of art without permission. The sixteenth century was the period that saw real interventions to safeguard the artistic heritage, thanks to the role and the will of the papal government, which issued several ordinances on the subject. Italy has been divided into small states, which in turn have shown a strong awareness of their historical and artistic heritage through useful initiatives to protect the works.

### *Enlightenment*

Thanks to the spread of the Grand Tour, the eighteenth century was the period of the triumph of antiquity. The Grand Tour is an historical and cultural event that introduced European nobles to the Roman past and Renaissance-Baroque Italy. In those years, some of the most important laws have been developed concerning the classification of works of art, the prohibition of their illegal export, falsification and removal, providing an anticipation of the great developments of contemporary age actions in this field.

### *Renaissance*

With the rise of Napoleon Bonaparte and his ambitious project to create one of the largest museums in the world, the Louvre, Italy was hit by a campaign of looting of works of art and antiquities. Local laws on the conservation of artistic heritage have been considerably tightened and spread. In 1802 the edict Doria, which sanctioned the ban on exports, marked the first document of modern legislation to protect the Papal States. The fall of Napoleon led, from 1815, to the return home of the looted works of art, so Italy was able to reintegrate almost all its cultural heritage, thanks to the support of England and Holland.

The Edict of Pacca of 1820 consolidated the rules on the conservation of the archaeological and artistic heritage of Rome and the Papal States by providing for a first real official protection that enshrined three important directives:

catalogue

prohibition of exports

indisputable belonging to the State of everithins that is underground, regardless of the ownership.

A step back was then taken with the birth of the new Italian State, which required new rules to guarantee the historical and artistic heritage and a campaign to raise awareness of Unity.

### Contemporary Age

In the first half of the twentieth century there were several regulations that protected the national heritage in several respects, providing definitions, limits and rights. Below a summary:

1902 Nasi Law	<ul style="list-style-type: none"> <li>• First organic law on the protection of the artistic heritage. The law regulates the inclusion of works of art and monuments in a preventive catalog that collects works of great value or significant interest</li> </ul>
1909 Rosadi Law	<ul style="list-style-type: none"> <li>• notification of the relevant interest of the good and the introduction of the minimum age limit for declaring the cultural interest of the property (50 years)</li> <li>• first defined the notion of "movable or immovable things of historical, archaeological or artistic interest" and pointed out that the historical-artistic-archaeological heritage could not be alienated</li> <li>• the State has the right to intervene in the protection and management of all works of art, including those of private property, and to organize their possible expropriation, having in any case the right of priority</li> </ul>
1912	<ul style="list-style-type: none"> <li>• protection of villas and parks of interest</li> </ul>
1923	<ul style="list-style-type: none"> <li>• reconnaissance catalog</li> </ul>
1937	<ul style="list-style-type: none"> <li>• tax for the export of goods</li> </ul>
1939 Bottai Law	<ul style="list-style-type: none"> <li>• the most organic law in Europe, which coordinates the protection of the good and its context and confers on the State all the prerogatives in decisions</li> <li>• the law is the basis of Article 9 of the Italian Constitution of 1948, to protect the cultural and environmental heritage by the public administration</li> </ul>
L. 1497/1939	<ul style="list-style-type: none"> <li>• protection of natural beauty</li> </ul>

The Second World War transformed the concepts of art and culture in all countries and consequently also their instruments of protection and conservation. The real concept of cultural heritage was born only later, in the 1950s.

L.279/1958	<ul style="list-style-type: none"> <li>• ratification and implementation of the UNESCO Convention for the protection of the historical-artistic heritage in the event of a new large-scale conflict (The Hague, 1954)</li> </ul>
1964	<ul style="list-style-type: none"> <li>• distinction between tangible and intangible assets</li> </ul>
DL. 657/1974	<ul style="list-style-type: none"> <li>• creation of the Ministry of Cultural and Environmental Heritage</li> </ul>
1999	<ul style="list-style-type: none"> <li>• drafting of the Consolidated Law on Cultural Heritage (based on the Bottai Law)</li> </ul>
D.Lgs 42/2004	<ul style="list-style-type: none"> <li>• Code of Cultural Heritage and Landscape: very different elements are included in the cultural heritage whose fundamental and necessary common denominator is to be a testimony of the historical and cultural evolution of a people and a nation.</li> </ul>
D.P.R. 233/2007	<ul style="list-style-type: none"> <li>• Establishment of support offices for the Ministry: Directorate-General for the Enhancement of Cultural Heritage and Directorate-General for Landscape, Fine Arts, Architecture and Contemporary Art</li> </ul>
2021	<ul style="list-style-type: none"> <li>• more effective international coordination to control the movement of cultural heritage goods</li> <li>• confirmation of the regulations of the 1970 UNESCO Convention on the illicit export of cultural goods and restitution actions</li> <li>• protection of the cultural real estate heritage of public property</li> <li>• new definition of landscape</li> <li>• landscape planning as a tool for the protection and regulation of the territory</li> <li>• authorization to intervene on the landscape and revision of constraints</li> </ul>

## Poland

### *Middle Ages*

The Middle Ages in Poland coincided with its establishment in the early 60s of the 10th century and lasted until the end of the 15th century. The Christianization of Poland in 966 by Mieszko I made Poland the part of the international Christian community and placed it in the Latin cultural circle. This determined the cultural future of the country, which became closely tied to Western European civilization and culture. It all was thanks to the adoption of Christianity that a network of education developed in Poland: parochial, cathedral and higher education.

A multitude of native teachers and cultural creators were born from this training. The medieval culture of Poland is not only education. In this period developed literature, science, painting, sculpture and architecture creating masterpieces that have become important for European culture. In the construction of the buildings, predominant were the Romanesque and Gothic styles.

In 1400 the Polish University was a source of pride and a sought-after study destination for students from southern and eastern Europe, initiating a lively exchange of ideologies, science and culture. Instead, as for science, the most important Polish representative of the period was certainly



Nicolaus Copernico, comprehensively educated in many fields: theology, medicine, mathematics, astronomy. His heliocentric theory is a great achievement of Polish and world science. Nicolaus Copernicus is described as the one who "stopped the Sun, moved the Earth".

According to Tadeusz Chrzanowski we can talk about "the golden autumn of the Middle Ages in Poland" which formed the basis for the development of culture in successive epochs.

### *Renaissance*

In the middle of the 16th century, at the time of the greatest flowering of the Renaissance in Europe, Poland equaled the countries of Western Europe in terms of cultural development. This has manifested itself in a great intellectual movement that has spread to all areas of life and is reflected in the rich literature, promoted by the newly invented printing press.

Political and economic issues related to the situation in Poland were the main motion as an influential power in foreign policy. A multitude of popular works, scientific, religious and political promotion have made Polish personalities stand out on the European scene. The 16th century was also a period of wonderful development and enrichment of the Polish language.

### *Baroque*

In contrast to the Renaissance style, which sought to represent the beauty and harmony of nature, Baroque art represents its own grandiose and dramatic vision of the world, devoted to religious exaltation in all art forms, including literature. The language has become more sophisticated and varied, and two styles can be clearly distinguished: the style of court literature and Sarmatism, a concept inextricably linked to the Polish landed nobility in every area of life. The Jesuits, leading exponents of the Baroque style, have created a dense network of schools and educators trained to instill the new style among the youth of the nobility.





## *Enlightenment*

Only in the second half of the 18th century, a century later than in Western Europe, did the Enlightenment dominate Polish culture. The new current coincides with the reign of the last Polish king Stanislaus Konarski, one of the greatest reformers in the country thanks to works such as the publication of a multi-volume collection of Polish laws and the foundation of the Collegium Nobilium in Warsaw, a step towards improving Polish education.

After the abolition of the Jesuit Order by order of the Pope, the State acquired the Colleges and the properties that belonged to them. In 1773, at the king's request, the Sejm appointed the Commission of National Education - Europe's first Ministry of Education.

In the reform of the educational system, all schools of every grade and order were revised and the Society for Elementary Books was created to prepare and publish new school textbooks. To crown a period of cultural prosperity, the great Sejm decreed the Polish Constitution on May 3, 1791.

The throne of Stanisław August Poniatowski surrounded himself with artists and writers to raise Poland's cultural and political greatness.

Merkuriusz Polski Ordynaryjny, the first Polish printed magazine, is from the 17th century. This publication was followed in later years by other remarkable literary magazines, although one of the most important elements of cultural life of that time was the public theatre in Warsaw in 1765, which made literary texts accessible to a wide audience and no longer only to courts. Every great Polish writer of the time of the reign of Augustus Stanislaus wrote plays, dramas or comedies.

The principles of the new literary convention reached Poland a century after France. Imitating the models of French court poetry, the Polish poets turned to the great masses of the nobility and in part to the bourgeoisie with the intent of lifting them from the intellectual decline of the Saxon times.


Another Poetic Movement was also formed among political emigrants and in the Polish legions belonging to Napoleon's army, whose common theme was hope in exchange for luck and the possibility of regaining Independence.

### *Romanticism*

The romantic era was, among all, the most original and creative. The literature of this period is inspired by folklore, stories and myths and is aimed at a wide audience, touching on themes that are close to the heart of every Pole. Romanticism promotes patriotism and individualism, elevated above the community as a whole. Polish culture in this period is promoted exponentially and its influence is still felt today; it has created structures and foundations for modern culture.

Romance was not just an era, but a way of life. Romanticism uses the ideas proclaimed by the great French Revolution, which is, after all, the basis of today's democracy. In addition to these aspects, romanticism is of great importance for art itself, elevating the artist's person and making him an exponent of social unrest.

To understand the construction of romantic thought it is worth mentioning the debate between the writers Mickiewicz and Słowacki:



Mickiewicz created a messianic attitude, extreme in the literary work "the great improvisation", where the protagonist is so engrossed in his dispute with god, that he does not care about insurrectional activity or a plan for a new Poland.

Slowacki warned of this error and showed a caricature of this attitude in his "Koranic". What emerges is that the individual alone cannot do much; it seems that the individual is important, but that he cooperates with the community as a whole. Isn't that the simplistic definition of democracy today?

Although it is an age far from us, the ideals of Romanticism have not aged and are still attractive to modern man.

### *Positivism*

The current that follows romanticism has several points in common with the Enlightenment: rationalism, abandonment of metaphysics, empiricism, scientism and cognitive superiority of human reason and the laws of logic over intuition, feeling and soul.

The development of this trend was caused not only by disillusionment with the time of unrest, passions, the turbulent Napoleonic era, which bled the young generations of Europeans, but was also the result of the extraordinary unprecedented growth of industry, science and technology. The inventions and the science had to counteract illiteracy, poverty, the scandalous working conditions of countless workers and refugees from poor villages.

For the Poles, the disastrous fall of the January 1863 revolt meant at the same time the fall of the great romantic ideas. Hope has given way to poverty, to the backwardness of industry and

civilization, to the spread of illiteracy and to the increase in the death rate due to low hygiene. This was the image of the Polish nation at a time when free Europe was experiencing unprecedented prosperity. The revolution, it was obvious, did not give the desired results. Before thinking about gaining freedom and independence it was necessary to undertake a long process of internal reparation of the Polish nation and society.

The end of the nineteenth century is also considered the end of the optimism of Positivism that gives way to the decadent and pessimistic character of the end of the century.

Before this happened, however, for almost forty years there had been the conviction that it was necessary to fight for the strengthening of the nation, that it was possible to regain the long-lost freedom through the internal transformation and reparation of the nation, through its economic development and civilization. To do this, it was necessary to forget about the riots and rely on the state bodies of division. The immediate aim was not freedom, but the maintenance of the unity of the nation and the attempt to strengthen it.

Common and primary goals for all positivists were the propagation of knowledge, culture and health care through literature and journalism; although only Galician autonomy enjoyed freedom in scientific and cultural activities, and cities such as Kraków and Lwów became cultural centers where Polish culture and science could develop in theatres, libraries, publishing houses and universities. Loyalty to the Austrian Emperor, expressed in many Galician writings, is what enabled this development. However, the situation in the Prussian and Russian divisions was worse. The German authorities, led by Chancellor Bismarck, and the Russian authorities aimed at the complete denationalization of the Poles through a vast campaign of prohibitions and censorship of all Polish aspects of life.

According to the socialist nature of the time, with his ideas inextricably linked to the struggle for the improvement of social existence, literary genres also developed. Poetry retreated into the background, while prose developed dynamically, as the best bearer of positivism.

The most common themes that emerge are the misery, ignorance and impotence of the peasants, resulting in a moral degeneration of Polish society. The most representative prose artists were Bolesław Prus, Eliza Orzeszkowa, Henryk Sienkiewicz and Maria Konopnicka who were perfectly able to photograph the reality of life in the Polish nation through short stories and novels; while the task of honoring national virtues and values was entrusted to the historical novel.

### *Young Poland*

The publication of the first volume of poetry by Kazimierz Przerwa-Tetmajer (1891), bringing new ideological and artistic trends, is considered the event that began the almost thirty-year period of Young Poland ended with the reconquest of Poland's independence (1918).

The name Young Poland comes from the ideological and artistic manifesto of Artur Górski published in the periodical *Życie* in 1898. This era of innovative norms and new moral and aesthetic values has taken on different names depending on the aspects that inspired it: neo-romanticism for the return to emphasize individualism, modernism for the contemporary and the contrast with the past, symbolism with reference to art.

Intense economic development, numerous scientific discoveries and growing social tensions led to violent and unpredictable transformations. The people of that time lived in a sense of constant uncertainty and danger, manifested in widespread apathy and passivity towards life.

This trend was mainly dictated by the historical situation in which Poland had been trapped for years. These are times in which poetry is very widespread and whose most important exponents are



Kazimierz Przerwa-Tetmajer, Jan Kasproicz and Leopold Staff, strongly influenced by French symbolists and decadents.

Young Poland literature also includes dramas, comedies and prose, whose greatest pride is *Chłopi* of Reymont (*The Peasants*), a Nobel Prize-winning peasant epic.

The dominant artistic attitude, both in flourishing painting and sculpture, was symbolism, expressed in a variety of forms and themes. An important stylistic element of this period was Art Nouveau, whose decorative character was reflected in painting, sculpture, ornamental architecture and especially in the applied arts; this combined with the desire to create a national style and the inspiration of the native folklore of the regions of Podkrakow and Podhale and Hutsul.

The realization of the Young Poland period was the flowering of applied arts, interior architecture, artistic weaving, furniture, ceramics, artistic graphics.

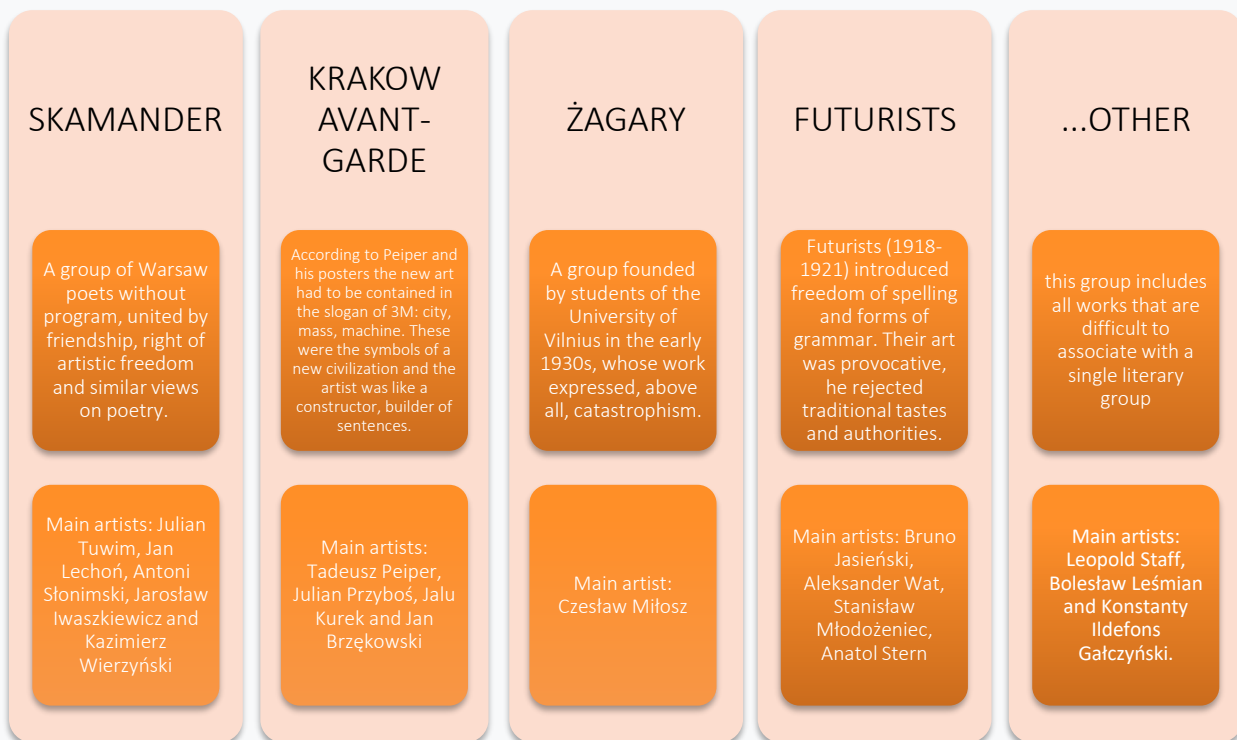
The period of Young Poland was also an important moment for the development of Poland's cultural heritage in terms of music. Szymanowski led a particularly fierce and consistent battle with conservative music circles in the field of journalism. He wrote repeatedly about Chopin and the national style, tradition and modernity in music, and the importance of music in Polish society reborn after partitions.

### *Interwar period*

The period between the two wars is conventionally considered to be between 11 November 1918, the end of World War I, and 1 September 1939, the beginning of World War II. The first decade was marked by enthusiasm, optimism, and the development of avant-garde trends, while the second decade saw the emergence of pessimistic moods, a sense of impending ruin and anxiety.

The creation of the Polish State after 123 years of division was one of the most important elements in shaping the face of Europe in the interwar period. Despite the difficulties, the Poles still believed in the possibility of rebuilding their own State. In November 1918 Józef Piłsudski arrived in Warsaw, soon he became the head of State and began preparations for the first elections of the Sejm, and with them the drafting of the Constitution.

The Polish culture of this period is mainly characterized by the emergence of various influential poetic groups, including:



In this period, some of the most important prose works of Polish literary culture were also created, to name a few: "Przedwiośnie" by Stefan Żeromski ("The Spring to Come") and "Cudzoziemka" ("The Stranger") by Maria Kuncewiczowa.

When it comes to drama, the reference to the deformed and grotesque reality of the literary work "Szewcy" by Stanisław Ignacy Witkiewicz (also known as Witkacy) is a must.

Polish art of the Interwar Period was oriented towards the future. In the attitudes of young Polish artists there was fidelity to nature and art.

The years 1911-1913 marked a prologue to the history of the Polish artistic avant-garde. In 1917 a new vision of art and its role in society was born. The field of art ceased to be perceived only as a setting for the preservation of the national tradition; it began to be perceived as a field of experimentation. Efforts to break the stagnation of Polish art, abandoned during the war, were relaunched with renewed vigor in 1917-1918 with the creation of the following three groups with an innovative ideological orientation:

- Polish Expressionists (1917-1922)
- Rebellion (1917-1922)
- Jung Idysz (1919-1923)

Polish expressionists emphasized their various sources of inspiration, not limited to European expressionism. They sought creative impulses between attitudes, trends and currents that gave priority to the autonomy of the artistic form; they elaborated the aesthetic presuppositions of Cubism, Futurism and Expressionism, linking them programmatically to the tradition of Polish art. The main objective of their activity was to create a modern national style, corresponding to the new political reality of the reborn Polish State.

The form of the work of art, devoid of binding stylistic conventions and independent of content, freed from the obligation to imitate nature, from modernist mood and symbolism, became for them an absolute value. Some names follow, to mention only some of the most representative formist artists of Polish artistic circles: Tytus Czyżewski, Zbigniew and Andrzej Pronaszek, Leon Chwistek and Stanisław Ignacy Witkiewicz, then again Henryk Gotlib, Jan Hrynkowski, Władysław Skoczylas, Romuald Kamil Witkowski, Jerzy Zaruba, Leon Dożycki, Zofia Vorzimmerówna and many others.



On the other hand, for Witkiewicz-son (Witkacy), unlike other formists, according to his theory of Pure Form, artistic creation expresses the metaphysical anxiety of "individual beings" that defend themselves from the feeling of loneliness by building works of art with increasingly complicated forms.

In addition to the arts and literature, the Interwar Period in Poland was also a period of rebirth for Polish education. In April 1919, the All-Poland Teachers' Congress was held, which went down in history as the Sejm of teachers, to present its proposal for the unification of the school system. The solution proposed by the teachers spoke of a free and uniform school of 7 years, which connects the various levels of education and provides equal opportunities. These proposals, although not fully implemented, have left their mark on subsequent education reforms. The first law regulating education was the decree "On compulsory schooling" of 7 February 1919, which introduced compulsory schooling of seven years for children aged 7 to 14. This school was to be free, but the problem remained of ensuring that all children had access to the school.

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In the 1920s the educational program was based on education in the national spirit, promoted by educators who accepted the politics of national democracy. Emphasis was placed on patriotism and loyalty to tradition.

1932 was marked by the introduction of the Jedrzejewicz reform, which provided that secondary education lasted 6 years: 4 classes of gymnasium and 2 classes of high school, for the achievement of the degree of graduate with a high school diploma.

In the period between the two Wars were also established numerous unions and associations of teachers, to make their voice stronger.

### *Contemporary Age*

Polish culture in the years 1945-90 He was very successful in Literature, Theatre, Politics, Sports and in the Church. The beginnings of the revival of culture were very difficult; both Poles themselves and Polish culture found it difficult to recover from the ruthless and devastating years of World War II. The operas that marked the renaissance are, as far as theatre is concerned, the comedy "Jak Wam się podoba" ("As You Like It") directed by Iwo Gall, winner of the Shakespeare Festival in 1947 and among literary phenomena, the collection of poems "Nieópokj" ("Unrest") written by Tadeusz Różewicz. This volume of poetry, unlike the style of the time, expressed with a simple and sober form and with a daily language the experiences of war and occupation.

In 1956, there was a moment of great emotion in Polish literature when Maria Dąbrowska's masterpiece "Na Wsi wesele" ("Marriage in the Country") was printed in the newspaper "Twórczość" and read on the radio. Works by writers from the interwar period were also published, as was a new edition of Fyodor Dostoyevsky's works.

In 1965, there were the premieres at the Tango theater of Sławomir Mrożek, the best and deepest comedy of this author, which deals with both Poland and universal issues, evoking laughter and anxiety.

In these years the death of eminent Polish poets and actors shook Polish culture. There was a lack of great personalities such as Leopold Staff, Maria Dąbrowska and, most recently, in 1980, J. Iwaszkiewicz.

Cinema has played an important role in Polish culture. On January 26, 1955, Andrzej Wajda and his crew made their film debut, along with actors Zbigniew Cybulski (died only 12 years later), Ryszard Kotos and Roman Polański, who presented the film "Pokolenie" ("Generation").

Sports performance was another important achievement. Many were the successes achieved by Polish athletes at the Olympic Games in Rome and Tokyo both as a winning medal and as a national record. At the 1976 Montreal Olympics, Polish athlete Irena Szewińska was called "the all-time athlete", setting the world record in the 400 m race and winning a total of 3 gold medals, 2 silver medals and 2 bronze medals in four Olympic Games. Another success was the gold medal won by Jacek Wszola in the high jump and even the Polish volleyball players, no less, won a gold medal.

The 1974 World Cup in West Germany was a great success for the Polish football team that won the third place in the championship. Polish players and their coach Kazimierz Górski were welcomed in Warsaw as national heroes starting the huge interest in football that has been broadcast to date.

The Polish national team of athletes, in addition to the great Olympic Games and the World Cup, also had a great success at the Winter Olympic Games in Sapporo in 1972, when less than 19 years Wojciech Fortuna won the gold medal on the large hill.

After special successes in literature, theatre, cinema and sports, Polish culture at the turn of the century added another great event. The date of 16 October 1978 was a special moment of joy and pride for Poles around the world when it was announced that Cardinal Karol Wojtyła, Archbishop of Krakow, had just been elected pope and will become the most beloved pope ever.

In May 1981 two events shocked the Polish people: the attack on the Holy Father fortunately resolved as a simple bad memory and the death of Cardinal Stefan Wyszyński for cancer, whose attitude and involvement in improving relations between State and Church earned him the title of "Primate of the Millennium".

The years 1945-90 were undoubtedly recorded as a difficult period for the Poles and for the world, although Poland was able to distinguish itself thanks to its rich culture.

## Turkey

### *Turks in Anatolia*

The history of the Turks covers a period of time of more than 4000 years. Turks first lived in Central Asia around 2000 B.C. Later, some of them left Central Asia and spread around, establishing many states and empires independent of each other within a vast area of Asia and Europe. These empires included the Great Hun Empire (established during the 3rd century B.C.), the Göktürk Empire (552-740), the Uyghur Empire (741-840), the Avar Empire (6-9 century), the Hazar Empire (5-10 century AD), the Great Seljuq Empire (1040-1157), and many more.

The Turks began to settle in Anatolia in the early 11th century by way of continuous migrations and incursions. Malazgirt's victory in 1071 against the Byzantines literally opened the doors of Anatolia to the Turks who conquered it by establishing the Anatolian Seljuq state there (1080-1308). This was the first Turkish state in Anatolia and was sometimes called the Konya Sultanate.

### *Ottoman Age*

(1299-1923)

The Seljuq State declined rapidly with the Mongol invasion of Anatolia in 1243. During the period of its decline and after its demise, many Turkmen principalities were established in Anatolia. One of these was the Ottoman (Turkish: Osmanli) Beylik named after his founder, a Turkish ruler named Osman who settled in 1299 in the northwest of the peninsula. The Ottoman Beylik had a great expansion in the fourteenth century and so arose the Ottoman Empire, which ruled over a vast territory spread over three continents and lasted for 623 years, until the end of the First World War.

The Ottoman conquest of Constantinople in 1453 marked the fall of the Byzantine Empire and thus also the end of the Middle Ages and the beginning of the New Age.

During the reign of Sultan Mehmed II, who assumed the title of "The Conqueror", the Ottoman state entered an era of rapid development that would last until the end of the 16th century. At its peak,

the Ottomans dominated what now are Greece, Bulgaria, Yugoslavia, Albania and Romania in the Balkans, all the islands of the eastern Mediterranean, and what now is the Middle East. The vast borders of the Empire extended from Crimea to the north, Yemen and Sudan to the south, Iran and the Caspian Sea to the east, Vienna to the northwest, and Spain to the southwest.

In the 16th century, however, Europe experienced a flourishing period of territorial, cultural, economic and industrial growth, which the Ottoman Empire failed to match, thus shifting the balance of power in favor of European States.

Later, in the 19th century, the self-determination movements and rebellions of the Balkan nations, supported by the European powers and Russia, slowly led the Ottoman Empire to a decline.

In 1869, with the establishment of the Act of Antiquity, the first regulation concerning the ancient arts, was made the first important step towards the protection of cultural heritage. This act ensured the archaeological excavations through the consent of the State and prohibited the detention of artifacts found outside the country and ensures that the immovable structures located on the ground, such as tombs, will not be damaged. With this act and until the second half of the twentieth century, the management of all the above issues is commissioned to the Ministry of Education.

### *World War*

The Ottoman Empire continued to weaken until World War I when it was defeated and forced to sign the Armistice of Mondros on 30 October 1918. This armistice meant the end of the Ottoman Empire, with the allocation of its territories to Great Britain, France, Russia and Greece.

The reaction to this occupation came from a resistance and national liberation movement led by Mustafa Kemal, an Ottoman military commander who mobilized Anatolia in search of Turkish self-determination and national independence. Mustafa Kemal, known as Atatürk or "Father of the

Turks", assembled improvised resistance groups and organized them into a structured and cohesive army capable of fighting the war for national liberation.

The Turkish National Liberation War lasted four years and ended in 1922 with Atatürk's military and diplomatic victory. The Lausanne Peace Treaty of 24 July 1923, signed with Great Britain, France, Greece, Italy and other countries, recognized the creation and international borders of a Turkish State and guaranteed its complete independence.

### *Republic of Turkey*

The Republic was proclaimed on October 29, 1923. Finally, after centuries, the Turkish people enjoyed self-government. Mustafa Kemal was elected the first president of the Republic of Turkey.

In his 15-year presidency, Mustafa Kemal Atatürk has introduced a wide range of political, social, legal, economic and cultural reforms unmatched elsewhere.

The first Grand National Assembly led by Atatürk created a new political and legal system based on the principles of parliamentary democracy, human rights, national sovereignty and the division of powers, private property and secularism, and the separation of religion and state affairs.

Progress has been made in the creation of a new secular education system, the introduction of the Latin alphabet and the adoption of new civil and penal codes along the lines of European models. The law has recognized equal rights for Turkish women, making Turkey one of the most advanced countries in terms of non-discrimination. It was a revolution, unprecedented in its time and even today, to bring a predominantly Muslim nation in line with Western civilization and universal values.

1971 is the year of foundation of the Ministry of Culture, the public administration for archaeology, museums or cultural heritage in general. The Turkish Republic inherited from the Ottoman Empire the foundations, laws and general understanding regarding antiquities. Although some changes and additions have been made in accordance with the new understanding and needs of the current moment, the legal texts and the civil order have remained the same.

L.1710/1973

- natural entities such as fossils and skeletons were included and qualified alongside cultural heritage and monuments.

L.2863/1983

- regulation defining the rules for all types of research, protection and administration in the field of cultural heritage and natural heritage.

L.5226/2004

- The law amends and updates the previous law; article 3 defines concepts such as "cultural property", "natural property", "conservation site" and "ruin" according to a new approach that accepts heritage not as creation, but as a unity that expresses scientific and cultural values.

Turkey is one of the most unique countries in the world in terms of cultural heritage, which is why the national framework must be continuously adapted to international decisions on the protection of cultural heritage. Memories of past cultures that it is impossible to replace in case of destruction. Their formation and their value, whether historical, mythological, artistic, economic, traditional, social or otherwise, require the continuity of their existence and it is also for this reason that Turkey has ratified many of the decisions of the Council of Europe and UNESCO, from 1964 to the present.

## Europe's role in cultural heritage step by step

### Common measures and definitions

What we have been able to observe briefly in the history of Italy, Poland and Turkey is that each of these States, in order to arrive at the current geographical, cultural and economic order, has had to go through sometimes even dramatic vicissitudes. Pleased times and painful times have alternated, building the roots and identity of these seemingly different countries. There are several paths they have crossed to get to what they are building today: a heritage of national and local importance, partly recognized around the world and still a source of pride for the entire community to which it belongs. Despite the different histories, the recent repression due to the pandemic has revealed that all three states are equal with the same dreams, the same expectations and the same desire to live in a better world.

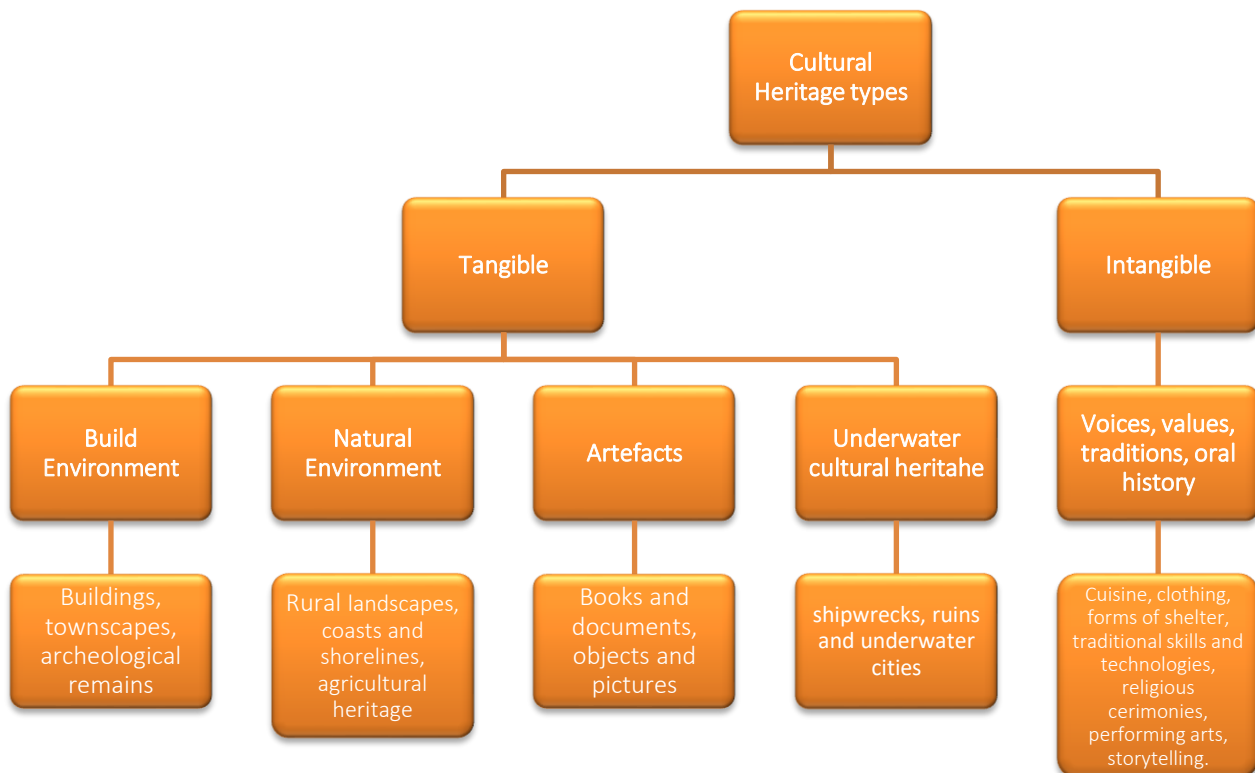
The latest pandemic has also provided the three countries and the entire globe with new insights and new stimuli to build, protect, reinvent, rediscover and enhance the important indigenous heritage and bring it to the knowledge of the new European generations in a policy of awareness and sharing.

UNESCO defines cultural heritage in the broad sense as the set of physical artifacts and intangible attributes of a group or society inherited from past generations, maintained in the present and passed on for the benefit of future generations.

Although at the national level each State has independently taken the first steps towards the protection of its cultural values, the institutionalization of the protection of cultural heritage has its roots in the early 20th century. However, the first common and concrete measures were taken only at the end of the Second World War, when, with the Hague Convention of 1954, cultural goods were protected in the event of armed conflict to preserve them from destruction, theft or looting. The same convention provides a definition of heritage in the broad sense, interpreting it as the set of physical artifacts and intangible attributes of a group or society inherited from past generations,



preserved in the present and passed on for the benefit of future generations. At the same time a subdivision of the Cultural Heritage is foreseen in the following subcategories to which, through successive conventions, points have been added:



The way of perceiving cultural heritage both in the collective mind and for UNESCO has evolved steadily since then and since 1972, the year of the Convention on the Protection of World Cultural and Natural Heritage. In the 1980 recommendation for the conservation and conservation of moving images, for example, UNESCO included the audiovisual heritage in its cultural heritage. Of fundamental importance are the 2001 UNESCO Conventions on the Protection of Underwater Cultural Heritage and 2003 on the Safeguarding of Intangible Cultural Heritage, in which a new aspect linked to the traditions and ways of life of human beings has been added. 1964 Venice Convention, on the other hand, is recognized as a document identifying the movement relating to

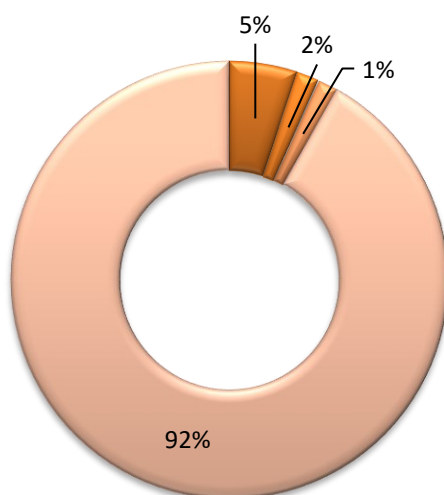
the protection and restoration of historic centers, plays an active role in generalizing the approach to prevent heritage from damage. This document still retains its importance today.

### List of UNESCO World Heritage Sites

With the adoption of the Convention signed in Paris in 1972, Unesco takes on the task of safeguarding for future generations the cultural and natural heritage that has an exceptional universal value and for this reason draws up a list of objects and values worthy of universal protection. As of 2021, UNESCO has recognized a total of 1154 cultural, natural sites, half of which are located in Europe, especially in the European Union, with Italy at first place. Not only that, almost a quarter of UNESCO's intangible cultural heritage is in the EU, such as the Krakow Crib tradition, unique in its kind, the Turkish ceremony of Mevlevi Sema, better known as the ritual dance of the Whirling Dervishes or the art of Neapolitan "Pizzaiuolo", pride of Italy at home and abroad.

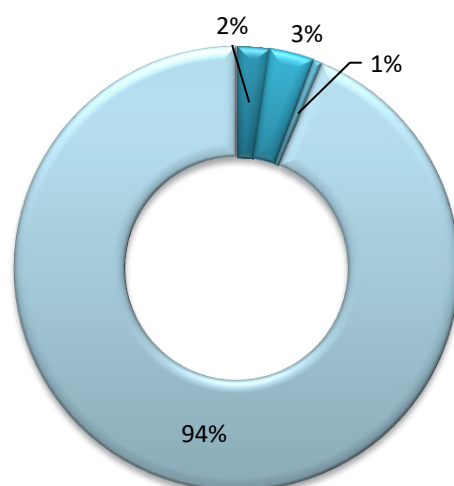
### Unesco cultural and natural heritage sites (2021)

■ Italy ■ Turkey ■ Poland ■ Rest of the world



### Unesco intangible cultural heritage elements (2021)

■ Italy ■ Turkey ■ Poland ■ Rest of the world



In order to satisfy the interest of the most curious and at the same time to highlight the national pride protected by Unesco, follows, at the end of the report, an appendix that lists the material sites and intangible elements of the partner States.

### Cultural Heritage Authorities

Although the European Union monitors the conservation and development of the European cultural heritage (Treaty on European Union Art.3<sup>3</sup>) and although UNESCO provides the guidelines, Cultural policy and the preservation of cultural heritage remain the exclusive competence of the individual Member States.

The following paragraphs are intended to give a brief overview of the authorities responsible for the protection of cultural heritage in the partner countries.

#### *Italy*

In Italy, the task of protecting, conserving and enhancing the country's cultural heritage belongs to the Ministry of Cultural Heritage and Activities (Mibac), based in Rome. Protection is the first and undisputed objective that the Ministry sets itself, preceded by a work of cataloging, since knowledge and awareness of the heritage present in the national territory are a necessary condition for its adequate protection. The elaboration and management of the national catalogue of cultural heritage is the task of the ICCD, the Central Institute for Catalogue and Documentation. Other activities subject to the Ministry are those of prevention, maintenance and restoration of cultural heritage both in first person and with support interventions; promote knowledge of the heritage itself and optimize its private or public use, including by persons with disabilities.

According to the Italian Constitution (Article 117), but only concretely since the 70s, the Regions can also intervene in the enhancement, promotion and organization of cultural activities, in line with state rules, in order to increase the wealth of the territory.

Mention should be made of the countless ecclesiastical goods whose protective function is now divided between the Church (preservation and consultation of the archives and libraries of ecclesiastical bodies) and the Italian State (rules on the preservation, enhancement and enjoyment of cultural heritage of religious interest).

### *Poland*

In Poland, the Ministry of Culture and National Heritage, based in Warsaw, is the government body that since 1999 (changing various names) is responsible for culture and national heritage at the central level. The Ministry is responsible for supporting and disseminating Poland's cultural and artistic activities, traditions, monuments and places of national memory, as well as museology. It also oversees and coordinates public arts education, copyright in media and film, and regional industrial policies.

Since 2007, at the Ministry of Culture and National Heritage operates the Council of Non-governmental Cultural Organizations, an advisory body with a four-year mandate presenting proposals and opinions to guide and promote governmental and non-governmental cooperation, comment on important legislative projects and propose how European funds should be used for the Polish cultural sector.

### *Turkey*

As for Turkey, much has been said in the chapter outlining its history in reference to the adjustments, towards the European Union, of the Republic of Turkey. Considering it relevant, it is recalled that the first step taken to institutionalize archaeological operations took place in the Ottoman era, in 1869, when the Sevenpoint Antiquities Act, the first regulation concerning the ancient arts, was established.

According to this act, the Ministry of National Education grants permission to protect archaeological excavations, prohibits the capture of artifacts found and ensures that structures located on the ground, such as tombs, are not damaged.

It was not until 1971 that the Ministry of Culture, the public administration for archaeology, museums and cultural heritage in general were founded. The Turkish Republic has inherited from the Ottoman Empire legal texts and civil order, adapting them gradually to the contemporary world; thus, in the field of culture for example, many developments are linked to the 1972 Unesco Convention on the Protection of the World Cultural and Natural Heritage and with Turkey's ratification of many of the subsequent decisions of the Council of Europe and Unesco.

## Interviews

### Construction and purpose of the interview

The dynamic process of transformation of technology and information in the last decades of the last century has increasingly invested the dimension of human activities by changing the practical and cognitive-critical approach to cultural heritage in its wider meaning.

To fully explain how partners have acted to investigate generational change and asset appetite, I would like to refer to Disucom's detailed and competent report, with the following evidence sufficient to satisfy the knowledge required for the social survey that has been carried out.

It begins by saying that questionnaires are the main method of collecting data in social surveys and it is exactly the method that is used to achieve the purpose of this first part of the project. The partners then developed a set of common objectives and themes to be addressed through a list of questions submitted to the respondent for autocompletion.

The target audience are young people and students from 14 to 20 years old and adults at least 55 years old. The sample groups selected by the partners answered a series of simple and direct questions aimed at knowing the personal circumstances, aspects of the personal life of the respondents, their psychological and behavioural aspects in relation to historical and digital changes, but especially focusing the analysis on the knowledge that people have of the territory and its historical, environmental and artistic value.

Finally, but not least, the theme of intergenerationality because it is through the acquisition of these data, the values of young people and adults, that we can build the innovative educational and communicative model that is the ultimate goal of the project.

Once the questionnaires have been analysed, the collected data are repropounded in the form of tables, graphs, reports and considerations to allow all partners to make their critical assessments of the social survey of the two generations in comparison.

### Common objectives and themes

The survey aims to bring out values, attitudes and uses through a series of targeted questions. The following lists focus on the objectives and themes that emerged from the questionnaires prepared by the partners.

#### *Objectives*

- Promoting dialogue between young and elders;
- Enriching the cultural heritage of young people with stories and anecdotes about the elderly;
- Making storytelling a powerful tool for educating young people;
- Sharing cultural values, traditions, experiences;
- Making the heritage of the elderly available to young people;
- Overcoming generational differences and the presence of possible stereotypes;
- Linking stories to heritage;
- Finding equalities and differences between generations;
- Discovering identity through the transfer of cultural values;
- Underlining the importance of cultural interpretation;
- Understanding the intergenerational relationship of intangible assets;
- Assessing older people's willingness to share knowledge;
- Creating strong communication links between the elderly and young people;
- Delineating an intergenerational relational paradigm;
- Define resources to be activated to overcome critical issues;

- Activate a cultural volunteering;
- Supporting the cultural heritage sector: a broad and fair knowledge and enjoyment.

### *Topics*

- The perception that young people have of the elderly and vice versa;
- The intergenerational dialogue;
- The difficulty of communication between generations and motivation;
- The values to be transmitted;
- What young people can teach the elderly and the opposite;
- The impact of blocking on people's daily life and culture;
- Post-pandemic digital engagement and online learning needs;
- Understanding intangible cultural heritage;
- Creation of new communication links;
- Solidarity and dialogue between generations;
- Social, generational and mainly non-formal learning context.

### Body of interviews

All questionnaires begin with a section dedicated to the respondent's personal history in which their age, place of birth, sex, marital status, current or pre-retirement professional status and educational qualifications are required.

Some partners, Disucom for example, dedicate one or more sections to the collection of aspects of the interviewees' personal life, values and orientations, the temporal and emotional dimension and the psychological and behavioural aspect of the two generations faced with technological change and compared.



All interviews present questions related to the interviewee's knowledge of the territory, its historical, environmental and artistic value and end with an analysis of the real relationship, perceived and desired between social representations two two generational contexts.

The project of social research allows us to reflect on the history of the places in which we live and on the traditions that belong to us. Focusing on these aspects of life can bring health benefits related to memory stimulation.

## Conclusion

The researchers of the partner realities representatives of Italy, Poland and Turkey have carried out a passionate survey on the past of their countries having as focus the aspects of transformation of the social landscape regarding the recognition, the enhancement and protection of cultural heritage in the broad sense.

The three States, for more or less long periods, have experienced the alternation of sometimes golden phases, sometimes infamous; Italy has copiously tested power and culture during the Roman period and again with the Enlightenment and the Renaissance accumulating treasures of inestimable historical, architectural, cultural and artistic value.

Poland, whose people have shown in the past that they are always able to rise with honour and determination, has maintained a remarkable identity formed by circumstances of national pride and cultural growth mostly scientific-literary and musical for example in the modern age and the Middle Ages, but also by tragic events that have harshly marked the architectural and social aspect such as after the disastrous fall of the revolt of January 1863 or during the Second World War.

Turkey, immensely lush with tangible attractions and indigenous traditions, lived its most flourishing period during the immense Ottoman Empire lasted over six centuries in the last millennium and its greatest collapse with the important territorial reorganization at the end of the First World War.

What is important to observe, beyond the individual events, is that every piece of a people's life contributes to forming its cultural heritage and that, although some realities may seem distant to us, this is less true than it seems.

The pandemic of the last two years has brought these countries considerably closer together, united by the strong impact that restrictions on health protection have had on personal freedoms and heritage. Businesses in the cultural sector have faltered and people have returned to appreciate local public resources and new ways of living heritage, for example at a distance, through home screens, or rediscovering the experience of dialogue by sharing with the family, colleagues, friends and neighbors unfortunately lost traditions related to the memory.

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As pointed out in a recent conference on cultural heritage, the current approach to this theme focuses on modern creative uses and interpretations, as well as the democratic and social contribution of cultural heritage to our shared responsibilities on the legacy of previous generations; our efforts to pass on this heritage to future generations and our contribution to the future, also through technologies that connect the past and the future.

Here then is the foundation of the second analysis governed by the partners and based, this time, no longer on historical facts happened objectively, but on the perception that young and old, compared, have of events, heritage and values. By submitting open or semi-structured questionnaires to sample groups of young and elderly, the five cooperating partner entities were able to understand the intergenerational relationship of intangible cultural heritage, underline the importance of

cultural interpretation and sharing of experiences, giving weight to the memory of a less active citizenship, ambassador of priceless cultural values.

Finding the parities and differences between the generations of the various States and then comparing them is a process of fundamental importance for the understanding of the current knowledge of the cultural heritage and its development, inevitably connected with the emotional bond attributed to it and the desire to protect. it.

The result of this journey is a greater perception of the social support, of the sense of authenticity and uniqueness of one's own history and of the spaces that surround us, as well as of the community spirit.

With this first part of the project we wanted to point out the awareness of individual historical and cultural paths and then test their intergenerational perception, the different ways of vision and reaction of young and adults to create bridges capable of bridging the generational gap and filtering, from each of the aforementioned categories, the qualities that glorify the heritage in all its facets.

## Integration: inventory of the cultural heritage of the partner States

Tangible and Intangible Lists of World Heritage sites in Poland, Italy and Turkey					
	State	Site/element	Location	Type	Year of inscription
1	Poland	Historic centre of Kraków	Kraków	Cultural	1978
2	Poland	Wieliczka e Bochnia Royal Salt Mines	Bochnia, Wieliczka	Cultural	1978-2008-2013
3	Poland	Auschwitz Birkenau (German Nazi Concentration and Extermination Camp 1940-1945)	Oświęcim	Cultural	1979
4	Poland	Białowieża Forest	Podlachia Voivodeship (shared with Belarus)	Natural	1979-1992-2014
5	Poland	Historic centre of Warsaw	Warsaw	Cultural	1980
6	Poland	Old city of Zamość	Zamość	Cultural	1992
7	Poland	Medieval town of Toruń	Toruń	Cultural	1997
8	Poland	Castle of the Teutonic Order in Malbork	Malbork	Cultural	1997
9	Poland	Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park	Kalwaria Zebrzydowska	Cultural	1999
10	Poland	Churches of Peace in Jawor and	Jawor, Świdnica	Cultural	2001

		Świdnica			
11	Poland	Wooden Churches of Southern Malopolska	Bochnia District, Gorlice District, Nowy Targ District, Brzozów District	Cultural	2003
12	Poland	Muskauer Park	Lęknica (shared with Germany)	Cultural	2004
13	Poland	Centennial Hall in Wroclaw	Wroclaw	Cultural	2006
14	Poland	Wooden <i>Tserkvas</i> of the Carpathian Region in Poland and Ukraine	Lesser Poland Voivodeship, Precarpatian Voivodeship (8 more in Ukraine)	Cultural	2013
15	Poland	Tarnowskie Góry Lead-Silver-Zinc Mine and its underground water management system	Tarnowskie Góry	Cultural	2017
16	Poland	Krzemionki prehistoric striped flint mining Region	Bodzechów	Cultural	2019
17	Poland	Ancient beech forests of the Carpathians of other regions of Europe	Precarpatian Voivodeship (and 17 other countries)	Natural	2021
1	Poland	Nativity scene (szopka) tradition in Krakow	Krakow	Intangible	2018
2	Poland	Tree beekeeping culture	Poland-Belarus	Intangible	2020
3	Poland	Falconry, a living human heritage	Poland	Intangible	2021
4	Poland	Flower carpets tradition for Corpus	Poland	Intangible	2021

		Christi processions			
1	Italy	Rock Drawings in Valcamonica	Brescia	Cultural	1979
2	Italy	Historic centre of Rome, the Properties of the Holy See in that city enjoyng extraterritorial rights and San Paolo Fuori le Mura	Rome	Cultural	1980, 1990
3	Italy	Church and Dominican Convent of Santa Maria delle Grazie with “The last supper” by Leonardo da Vinci	Milan	Cultural	1980
4	Italy	Historic centre of Florence	Florence	Cultural	1982
5	Italy	Venice and its Lagoon	Venice	Cultural	1987
6	Italy	Piazza del Duomo, Pisa	Pisa	Cultural	1987
7	Italy	Historic centre of San Gimignano	San Gimignano (Siena)	Cultural	1990
8	Italy	The Sassi and the Park of the Rupestrian Churches of Matera	Matera	Cultural	1993
9	Italy	City of Vicenza and the Palladian Villas of the Veneto	Padua, Rovigo, Treviso, Venice, Verona, Vicenza	Cultural	1994
10	Italy	Historic centre of Siena	Siena	Cultural	1995
11	Italy	Historic centre of Naples	Naples	Cultural	1995
12	Italy	Crespi d’Adda	Crespi d’Adda (Bergamo)	Cultural	1995
13	Italy	Ferrara, city of the Renaissance and its Po Delta	Ferrara	Cultural	1995
14	Italy	Castel del Monte	Barletta-Andria-Trani	Cultural	1996
15	Italy	The Trulli of Alberobello	Bari	Cultural	1996

16	Italy	Early Christian Monuments of Ravenna	Ravenna	Cultural	1996
17	Italy	Historic centre of Pienza	Pienza (Siena)	Cultural	1996
18	Italy	18 <sup>th</sup> -Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli and the San Leucio Complex	Caserta, Benevento	Cultural	1997
19	Italy	Residences of the Royal House of Savoy	Turin, Cuneo	Cultural	1997
20	Italy	Botanical Garden, Padua	Padua	Cultural	1997
21	Italy	Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)	La Spezia	Cultural	1997
22	Italy	Cathedral, Torre Civica and Piazza Grande, Modena	Modena	Cultural	1997
23	Italy	Archeological Areas of Pompei, Herculaneum and Torre Annunziata	Naples	Cultural	1997
24	Italy	Amalfi Coast	Salerno	Cultural	1997
25	Italy	Archeological Area of Agrigento	Agrigento	Cultural	1997
26	Italy	Villa Romana del Casale	Enna	Cultural	1997
27	Italy	Su Nuraxi di Barumini	South Sardinia	Cultural	1997
28	Italy	Archeological Area and the Patriarcal Basilica of Aquileia	Udine	Cultural	1998
29	Italy	Historic Centre of Urbino	Urbino (Pesaro and Urbino)	Cultural	1998
30	Italy	Cilento and Vallo di Diano National Park with the Archeological sites of	Salerno	Cultural	1998

		Paestum and Velia, and the Certosa di Padua			
31	Italy	Villa Adriana, Tivoli	Tivoli (Rome)	Cultural	1999
32	Italy	City of Verona	Verona	Cultural	2000
33	Italy	Isole Eolie	Aeolian Islands (Messina)	Cultural	2000
34	Italy	Assisi, the Basilica of San Francesco and other Franciscan sites	Assisi (Perugia)	Cultural	2000
35	Italy	Villa d'Este, Tivoli	Tivoli (Rome)	Cultural	2001
36	Italy	Late Baroque Towns of the Val di Noto	Catania, Ragusa, Syracuse (Sicily)	Cultural	2002
37	Italy	Sacri Monti of Piedmont and Lombardy	Several sites in the Regions of Piedmont and Lombardy	Cultural	2003
38	Italy	Val d'Orcia	Siena	Cultural	2004
39	Italy	Etruscan Necropolises of Cerveteri and Tarquinia	Cerveteri and Tarquinia (Viterbo and Rome)	Cultural	2004
40	Italy	Syracuse and the Necropolis of Pantalica	Syracuse	Cultural	2005
41	Italy	Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli	Genoa	Cultural	2006
42	Italy	Rhaetian Railway in the Albula/Bernina Landscapes	Sondrio	Cultural	2008
43	Italy	Mantua and Sabbioneta	Mantua	Cultural	2008
44	Italy	The Dolomites	Notheastern Italy	Natural	2009
45	Italy	Monte San Giorgio	Varese	Natural	2010



46	Italy	Longobards in Italy. Places of the Power (568-774 A.D.)	Several sites in Italy	Cultural	2011
47	Italy	Prehistoric Pile dwellings around the Alps	Several sites in Italy	Cultural	2011
48	Italy	Medici Villas and Gardens in Tuscany	Tuscany	Cultural	2013
49	Italy	Mount Etna	Catania	Natural	2013
50	Italy	Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato	Alessandria, Asti, Cuneo	Cultural	2014
51	Italy	Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale	Palermo	Cultural	2015
52	Italy	Ancient and Primeval Beech Forests of the Carpathians and other regions of Europe	Several sites in Italy and Europe	Natural	2017
53	Italy	Venetian Works of Defence between the 16 <sup>th</sup> and the 17 <sup>th</sup> centuries: Stato da Terra – Western Stato da Mar	Bergamo, Peschiera del Garda (Verona), Palmanova (Udine), Zadar (Croatia), Šibenik-Knin County (Croatia), Kotor (Montenegro)	Cultural	2017
54	Italy	Ivrea, Industrial city of the 20 <sup>th</sup> century	Ivrea (Turin)	Cultural	2018
55	Italy	The Prosecco hills of Conegliano and Valdobbiadene	Conegliano, Valdobbiadene	Cultural	2019

			(Treviso)		
56	Italy	The Great Spa Towns of Europe	Montecatini Terme (Pistoia)	Cultural	2021
57	Italy	Padua's 14th-century fresco cycles	Padua	Cultural	2021
58	Italy	The Porticoes of Bologna	Bologna	Cultural	2021
1	Italy	Opera dei Pupi, Sicilian puppet theatre	Sicily	Intangible	2008
2	Italy	Canto a tenore, Sardinian pastoral songs	Sardinia	Intangible	2008
3	Italy	Traditional violin craftsmanship in Cremona	Cremona	Intangible	2012
4	Italy	Mediterranean diet	Italy	Intangible	2013
5	Italy	Celebrations of big shoulder-borne processional structure	Nola, Palmi, Sassari and Viterbo	Intangible	2013
6	Italy	Traditional agricultural practice of cultivating the "vite ad alberello" (head-trained bush vines) of the community of Pantelleria	Pantelleria	Intangible	2014
7	Italy	Art of Neapolitan "Pizzaiuolo"	Naples	Intangible	2017
8	Italy	Art of dry stone walling, knowledge and techniques	Italy	Intangible	2018
9	Italy	Alpinism	Italy	Intangible	2019
10	Italy	Celestial forgiveness celebration	L'Aquila	Intangible	2019
11	Italy	Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in	Italy	Intangible	2019

		the Alps			
12	Italy	Musical art of horn playes, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality	Italy	Intangible	2020
13	Italy	The art of glass beads	Venice	Intangible	2020
14	Italy	Falconry, a living human heritage	Italy	Intangible	2021
15	Italy	Truffle hunting and extraction in Italy, traditional knowledge and practice	Italy	Intangible	2021
1	Turkey	Göreme National Park and the Rock Sites of Cappadocia	Nevşehir	Natural and Cultural	1985
2	Turkey	Great Mosque and Hospital of Divriği	Sivas	Cultural	1985
3	Turkey	Historic area of Istanbul	Istanbul	Cultural	1985
4	Turkey	Hattusha: the Hittite Capital	Boğazkale District of Çorum Province	Cultural	1986
5	Turkey	The mount Nemrut	Adıyaman-Kahta	Cultural	1987
6	Turkey	Pamukkale-Hierapolis	Denizli	Natural and Cultural	1988
7	Turkey	Xanthos-Letoon	Antalya-Muğla	Cultural	1988
8	Turkey	City of Safranbolu		Cultural	1994

9	Turkey	Archeological site of Troy	Çanakkale	Cultural	1998
10	Turkey	Edirne Selimiye Mosque and its social complex	Edirne	Cultural	2011
11	Turkey	Neolithic site of Çatalhöyük	Konya-Çumra	Cultural	2012
12	Turkey	Bursa and Cumalikzık: the birth of the Ottoman Empire	Bursa, Cumalikzık	Cultural	2014
13	Turkey	Pergamon and its Multi-Layered cultural landscape	Izmir	Cultural	2014
14	Turkey	Diyarbakır Fortress and Hevsel Gardens Cultural Landscape	Diyarbakır	Cultural	2015
15	Turkey	Ephesus	Izmir	Cultural	2015
16	Turkey	Archeological Site of Ani	Kars	Cultural	2016
17	Turkey	Aphrodisias ancient city	Aydın	Cultural	2017
18	Turkey	Göbekli Tepe	Germuş mountains of south-eastern Anatolia	Cultural	2018
19	Turkey	Arslantepe Mound	Malatya plain	Cultural	2021
1	Turkey	Mevlevi Sema ceremony	Turkey	Intangible	2008
2	Turkey	Arts of the Meddahlık, public storyteller	Turkey	Intangible	2008
3	Turkey	Âşıklık (minstrelsy) tradition	Turkey	Intangible	2009
4	Turkey	Karagöz	Turkey	Intangible	2009
5	Turkey	Alevi-Bektaşî Semah ritual	Turkey	Intangible	2010
6	Turkey	Traditional Sohbet meetings (chat meetings)	Turkey	Intangible	2010
7	Turkey	Kırkpınar Oil Wrestling Festival	Edirne	Intangible	2010

8	Turkey	Ceremonial Keşkek tradition	Turkey	Intangible	2011
9	Turkey	Mesir Macunu festival	Manisa	Intangible	2012
10	Turkey	Turkish coffee culture and tradition	Turkey	Intangible	2013
11	Turkey	Ebru, Turkish art of marbling	Turkey	Intangible	2014
12	Turkey	Traditional craftsmanship of Çini-making	Turkey	Intangible	2016
13	Turkey	Nowruz	Turkey	Intangible	2016
14	Turkey	Flatbread Making and Sharing Culture	Turkey	Intangible	2016
15	Turkey	Hidrellez, spring celebration	Turkey	Intangible	2017
16	Turkey	Whistled language	Turkey	Intangible	2017
17	Turkey	Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture. Folk tales and music	Turkey	Intangible	2018
18	Turkey	Traditional Turkish archery	Turkey	Intangible	2019
19	Turkey	Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme	Turkey	Intangible	2020
20	Turkey	Art of miniature	Turkey	Intangible	2020
21	Turkey	Hüsn-i Hat, traditional calligraphy in Islamic art in Turkey	Turkey	Intangible	2021

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