MEMORY PROJECT
THE METHODOLOGY

To enable young people, youth workers and communities to identify, valorize and promote their local memories.

WELCOME TO THE MEMORY PROJECT

We are a partnership of 5 organizations from 4 different countries (Italy, Greece, Vietnam, Perù) and 3 different continents but sharing a common aim:

To promote the concept of collective memory in the local communities and empower youth that can support this proccess.

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MEMORY project aims to build the capacity of Youth Workers through the Identification, Valorization and Promotion of Local Collective Memory The main objective is to develop the skills of the youth workers to create job opportunities for young people on the basis of the collective memories. This will be implemented by using collective memory of each place through a non formal learning for young people.

In that context, young people are motivated to participate in decision making for their community and intergenerational learning is promoted. They will learn how to be team-leaders in order to engage community to the memory collection process and inspire young people to explore new routes for getting a job, without cutting off by local history of their communities.

memoryproject.eu

The project outline is constituted by 3 mobility activities, an E-learning course, a production of a methodology ebook, a mobile app, 4 local festivals, a closing conference and the dissemination phase. The activities will be using a combination of non-formal and informal learning methods. The project activities will be divided into 3 steps:

IDENTIFICATION

Main focus will be put in the creation of tools, provision of training, exchange of best practices and application of the knowledge obtained related to Identification of Collective Memory.

Prior to the First Mobility, a Mobile Memory App will be produced, that will be used as part of the first mobility of Vietnam.

In the end of STEP 1, young people from local communities will have to collect memories that will be used in the next steps of the project.

VALORIZATION

Focus will be put into Valorisation of Collective Memory and of creation the local brand of each local community.

In Peru, the second training will focus in different ways of adding value to the identified memories.

In the end of STEP 2, young people from local communities will have to create the local brand of the local community that will be used in the next steps of the project.

PROMOTION AND APPLICATION

Main emphasis will be put in Promotion of Collective Memory and Application of knowledge gained throughout the project.

In the framework of the last mobility in Greece, a local Festival of Memories will be organized with active participation of the youth workers. This Festival of Memory will be the model for organizing similar Local Festivals in the communities of the other partners. On the parallel, the last day of the third mobility, a Conference will be organized in order to spread the methodology and outcomes of the project.

Final products of the MEMORY project will be an ebook and an e-learning course with the methodology of the project.

THE PARTNERS

ABANA Academy of Fine Arts - Italy

abana.it

The history of the Academy of Fine Arts in Naples began in 1752, the year in which Charles of Bourbon, in line with what was happening in Madrid and other major European capitals, established the Real Academy of Design. First institution in Naples aimed at educating the visual arts under the protection and control of the state. Today the Academy has three thousand students and issues a first level academic diploma, a second level academic diploma, and academic research training diploma.

Departments are three Visual Arts; Design and applied arts; Communication and teaching of art.

Restoring Ancient Stabiae Foundation - Italy

stabiae.org

Restoring Ancient Stabiae (RAS) is a non – profit cultural Italian foundation born to promote the creation of the great archaeological park of ancient Stabiae. RAS bases its activities on the belief that cultural heritage belongs to the whole world, and offers archaeology as a unique opportunity of meeting and exchange among different cultures. Indeed, one of the most important purpose of the Foundation is to promote the Italian culture in all its aspects, from archaeology to arts, to traditions, to food to other features of Italian heritage, organizing cultural activities of all kinds: exhibitions, conferences, informal educational activities at national and international level.

RAS is active for more than 10 years in the field of cultural activities: Starting from the basic concept, inspiring the mission of the Foundation (the "archaeological" one), the activities carried out during these years have expanded to reach the field of Culture as prevalent subject of action.

action.gr

Action Synergy - Greece

Greek organization – Action Synergy – is an expert in the development and implementation of e-learning courses as well as in the creation of synergies between organisations working in various fields. Action Synergy S.A. is an education, training and knowledge-based-applications organisation which is actively involved in the organization of student and youth mobility, in the development of educational programs for vulnerable target groups, in the development of education technologies, training methodologies and the development of e-learning training courses. Currently, Action Synergy is participating in many transnational European projects as partner or as coordinator. Action Synergy's S.A. key areas of expertise include: organisation of mobility actions, development of links and synergies between various actors in local, regional, national, European and International level, development of learning methodologies, development of educational technologies, development of courses and modules making use of innovative methodologies such as: open/flexible learning methodologies, e-learning, learning needs analysis, development of professional courses. Action Synergy has participated as partner in ten capacity building projects: TBRIDGE, SFEST, Start Upcycling, CULTY and AGRO, LangUp, Aesop, Disarty, STARTUP and MEDIACT.

Action Synergy S.A. disposes a long experience in the management and coordination of European Projects. Since its foundation in 1987 the organisation has participated in a considerable number of EU educational projects, such as COMETT, PETRA, SOCRATES, LEONARDO DA VINCI, ARTICLE 6, ADAPT, TEMPUS, PHARE, Distance learning, Lifelong Learning, Erasmus+. In the last years it has participated in more than 40 projects and it is currently implementing 15 as a partner or as a coordinator.

asonedhperu.org

Asonedh - Peru

On Peru, the afro descendant community is invisible; we are not include on the republic constitution as the indigenous community are. We also are not considerate on the national census since 1940, so, we do not have national information about our situation, as afroperuvian community, we do not know how much we are and what are our relevant needs. In plus at this situation we have all the social stereotypes, that is a legacy of the slaver process, and until now have a strong position on the Peruvian society. A consequence of this politic and social situation, the afroperuvian youth have the reaction of refuse to their identity and cultural background of the afro descendant roots.

ASONEDH is a non-governmental organization, which work around all the country for most than 25 years. With the goal of to contribute on the fight against the racism, discrimination and poverty afro descendant. We working actively in to rise the actively citizen participation and human rights, improve also the empowerment of the identity, leadership, human rights and politic incidence for afroperuvian youth of the rural communities of Peru. We also work with the promotion of the public polices of social inclusion and affirmative actions at national and international level looking for a real and truly communitarian development and the visibility of afroperuvians leaderships in politic spaces of decision makers at local, national and international level. ASONEDH develop actions for the education, promotion of the economic rights and afro descendants entrepreneurships, for to hold up the culture, contributions, identity and particular characters of the community.

The strong links between ASONEDH and the afroperuvian community will be very important in the in the previous research that are going to be made, and also will have a key importance their previous experience with young people of the area. The valorisation and visualisation of the afropervian community is one the main objective of this NGO, which fits perfectly with this project and will be a great asset in the dissemination of the project.

csds.vn

CSDS - Vietnam

Center for Sustainable Development Studies (CSDS) is a non-profit, non-government organisation based in Hanoi, Vietnam with a strong focus on developing the capacity of young people to effect change in society. Since our establishment and legal registration in 2009 we have successfully implemented a wide range of community projects to improve cross-cultural understanding, education and wellbeing of the Vietnamese people through sustainable development and non-formal education.

CSDS is being operated with strong support and contribution of 14 permanent staff, 5 interns and hundreds of local and international volunteers.

As a leading organization in working with youth and empower them through capacity building, cross-learning and civic engagement, CSDS has been organizing tens of sharings and workshops on inter-culture learning, including the sharing and understanding about the Vietnam-France war and Vietnam-US war as well as its aftermaths. These sharings and workshops have involved the active participation of hundreds of local and international volunteers and veterans who are open minded, willing to see the past as the past and ready to heal the wound caused by the war. These activities are essential in bridging Vietnam and international world as well as bring out a Vietnam as a country of beauty, of friendship and not just of these two world famous wars.

THE
METHODO

The Memo

OLOGY

ory journey is starting now!

01

Introduction on Collective Memory

INTROD

SECTION

1.1

# A Brief Introduction on Collective Memory

"A social process of reconstruction of the past lived and experienced by a certain group, community or society"

Halbwachs

The way individuals collectively remember, forget, and recall events, people, places, etc., has been a prominent topic of research on collective memory. However, the notion of collective memory as a socially generated common perception of an event itself has been introduced and studied only recently. Maurice Halbwachs is generally recognized as the father of collective memory research. Halbwachs developed the concept of collective memory, arguing that individual memories are only understood within the context of a group, unifying the nation or community through time and space. Halbwachs defined collective memory as: "A social process of reconstruction of the past lived and experienced by a certain group, community or society".

It differs from history for the shorter time period to which it refers, about a century, and the lack of scientificity. Collective memory has an ethnic character, that is, it is the set of facts that have become the culture of the group and therefore paradigms of interpretation of the present. While history tries to account for the transformations of society, collective memory insists on ensuring the permanence of time and the homogeneity of life, as in an attempt to show that the past remains and therefore, the identity of that group also remains. History is the remembered past to which we no longer have an organic relation – the past that is no longer an important part of our lives – while collective memory is the active past that forms our identities.
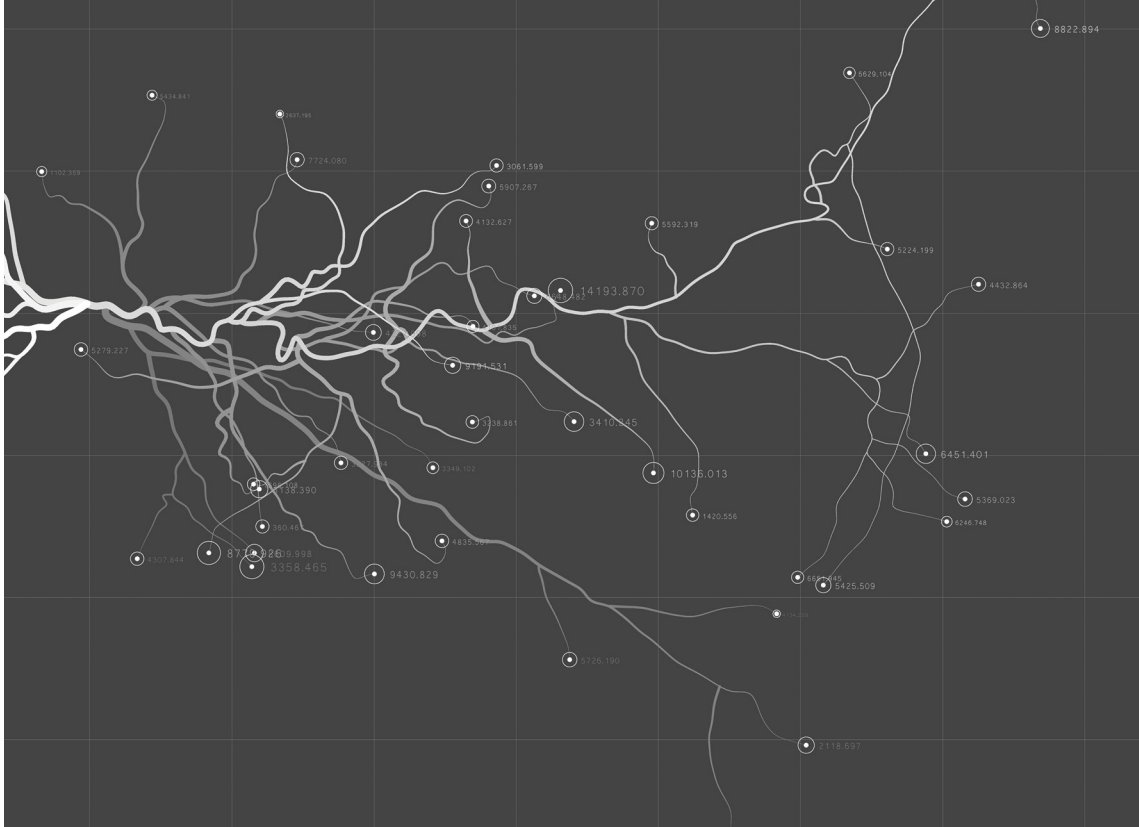
The groups need to permanently reconstruct their memories through their conversations, contacts, events, uses and customs, conservation of their objects and belongings and permanence in the places where their lives have developed, because memory is the only guarantee that a group remains the same, in a world in constant movement.

Collective memory is, therefore, an active and reconstructive function that is not limited to "filing" the events that occurred, but to providing a meaningful interpretation that integrates them in a coherent way in the story that a social group tells about itself and with whom it identifies. From this perspective, the members of a community share memories and, with them, an interpretation of past events, which allows them to recognize themselves in a common history, maintaining a collective identity through values, beliefs and myths that the collective memory transmits and builds, also based on current history.

Collective memory is, therefore, an active and reconstructive function that is not limited to "filing" the events that occurred, but to providing a meaningful interpretation that integrates them in a coherent way in the story that a social group tells about itself and with whom it identifies.

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If we start from this notion of collective memory as symbols publicly available and maintained by society over time (Olick, 1999), then the study of collective memory is oriented in two directions. On the one hand, some studies treat these symbols as sources that need to be interpreted, and others are concerned with the processes through which these symbols are built and maintained over time, such as monuments and commemorations (Hirst & Manier, 2008; Larson & Lizardo, 2007).

Hirst and Echterhoff (2008) emphasize that the study of the construction of monuments, commemorations, texts and other cultural artifacts through which these symbols are made available to the community leaves little room for their study from psychology, since that the production processes are emphasized, but avoid the "problem of reception" (Kansteiner, 2002), the "consumption" (De Certeau, 1984), or the "appropriation" (Wertsch, 1998) of what is produced.

It is these last processes that would explain why some of these memory practices and resources are more effective than others in the existence of collective memories. It is on these appropriation processes that psychology has the possibility to make its contribution, forming the basis of a psychology of collective memory.

In this way, a study of collective memory from a psychological perspective must consider different processes: transmission of memories, their convergence, stability of shared memories over time and, finally, the relationship of these memories with the identity of the group (Assmann, 1995; Hirst & Echterhoff, 2008). Conversations about the past are also one of the practices that make possible the study of transmission and convergence processes, since they promote the transfer of memories from one person to another, a process known as "social contagion" (Brown, Kouri & Hirst, 2012). The study of conversations is one of the possible ways to contribute to a psychology of collective memory, another way is the study of the memories that compose it.

According to Maurice Halbwachs, there are two types of memories that make up the collective memory: lived or autobiographical memories and historical memories. The lived or autobiographical memories are those memories whose source is the personal experience of the subject on a certain event or historical period. Although they reinforce the ties with the participants of that event, these memories tend to disappear with time if they are not conjured together with others involved in such events. Historical memories are based on indirect knowledge of a historical event or moment, obtained, for example, through history books or other types of archives, and is kept alive through commemorations and festive events. Therefore, while autobiographical or lived memories are based on individuals, historical memories are based on institutions, since they are the ones that store and interpret the past (Coser, 1992).

Historical memory comprises a plurality of autobiographical memories. The memories of each individual are a founding element – and at the same time a result – of historical memory. This is what happens when we reconstruct an event in our mind, even without having physically taken part in it. Historical memory is much vaster than autobiographical memory, and it brings us back to the past in a synthetic, schematic form; while the memory of our life presents us with a much more limited picture, but described in a detailed and precise way.

RELATED VIDEOS

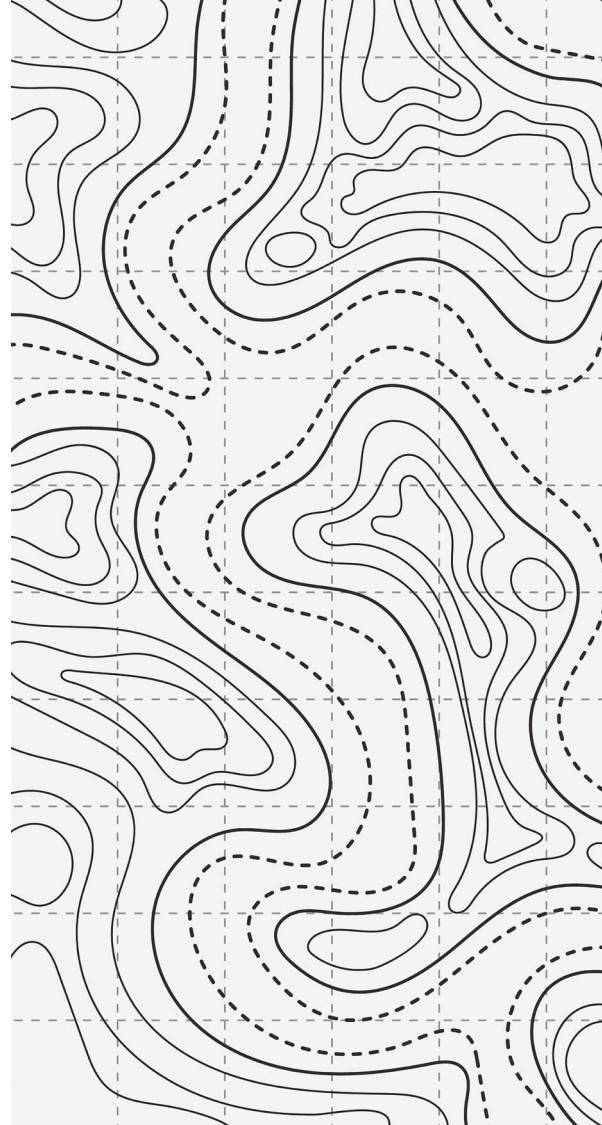▶ What is Collective memory ?
Audioversity

▶ Paula Hamilton on "Collective memory"
UTS Faculty of Arts and Social Sciences

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Halbwachs, Maurice. Fragmentos de la memoria colectiva

1.2

Personal vs Collective Memory

Memory contributes to the construction of our identity both on an individual and social level, a binomial in which memory acts both as an identification factor and as an approval and membership factor collectivity. Collective memory is both the foundation and expression of a group's identity and represents the past: each group constantly selects and rearranges the images of the past, in relation to the interests and projects that predominate in the present.

One of the functions of the collective memory of a community and the stories that compose it is to give continuity to the identity of the social group and the values and beliefs that sustain it. In this sense, collective memory cannot be clearly differentiated from individual memory since the latter, at least according to current conceptions, expresses a wealth of memories and knowledge that, although they base an individual identity, are the result of interaction and the social exchanges of the individual with his environment and with the groups.

In this sense, the collective and individual dimensions of memory are in a relationship of mutual influence since the interpretation that we give of the facts and of our identity is influenced by the values and beliefs of the community and of the groups to which we belong, communities that we in turn help to build; In this perspective, more akin to the current epistemological paradigms of a constructivist type, memory, whether individual or collective, always assumes a dialogic character as a reconstruction of relational events, between the individual and the groups to which it belongs or between the groups. group as a whole and the other groups with which it interacts.

On the border between collective memory there is a free space by conditioning, where to express our personality, where our choices take on value and meaning.

A space that will tell our story: individual memory. Individual memory, therefore, depends on collective memory and can be interpreted as the result of the overlap and interaction between our experiences and those of others through a constant and implied exchange, which does not always foresee an explicit self-consciousness. Metaphorically, then, the image that best suits personal memory and collective is not so much that of a "library", with its departments and its volumes rigidly catalogued, but rather that of a "network", the strength of which depends on the number of nodes that make it they make up and, above all, the connections and references that can develop between them.

Each individual has an unlimited amount of memories, but none of these belong exclusively to him, as each memory is formed within society and is the result of the interaction between the individual and the community itself.

The memory is not only kept in the memory of the single person, just as it does not directly represent the past. Each memory is a clue, a trace of the past that must be interpreted in the present to take on a meaning that has value in the present itself. The memories of an individual are subject to the influence of the society in which they live, so that the collective memory ends up overlapping that of the individual.

"It is not enough to reconstruct the image of a past event piece by piece to obtain a memory. This reconstruction must be made starting from data or from common notions that are found within us as much as in others, because they pass ceaselessly from us to them and reciprocally; this is possible only if all are part, and continue to be part, of the same society" (Halbwachs 2009).

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La memoria collettiva: breve introduzione al pensiero di Maurice Halbwachs

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RELATED VIDEOS

The Labyrinth of Personal and Collective Memory
Osher Institute at SDSU

Memoria individual y Colectiva
Camila Trujillo

1.3

Memory and Senses

Memories relating to an event are scattered across the brain's sensory centres, but marshalled by a region called hippocampus.

Our senses don't only help us to experience the world but remind us of significant in our lives.

A SONG, THE RAIN FALLING WHILE TRYING TO SLEEP

That explains why a familiar song or a former lover's perfume has the power to conjure up a detailed picture of past times.

The Proustian Effect

"Cues encountered in everyday life that evoke recollection of the past without conscious effort"

"Walking through the street distracted by my thoughts and memories, I have caught a whiff of something, a bakery invaded my nose with a perfume of steaming cookies. "

"Suddenly, rather than being on a street in my city, I was in the house playing hide and seek, while my mother was cooking"

send me to the world of memories (positive/negative)

" I used to write for you, now I write to the moments that went by you"
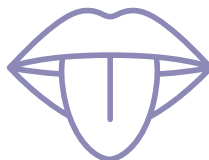
"Of the 5 senses smell is the one with the best memory"

Memories through smell

● Smell is mostly connected to the hippocampus

● ALSO CONNECTED TO THE LIMBIC SYSTEM, WHICH IS THE EMOTIONAL CENTER TO THE BRAIN

● The rest of the senses have to travel down a long path to reach the parts responsible

● A unique smell is isolated in the space

● This is why smell can awaken vivid memories and reproduce sensations that contain the mixture of sensitivity and sadness that we call nostalgia or else SODADE

● When we smell a perfume, stat scent is registered in the brain, but is also registered with association with an emotion that we are feeling

RELATED VIDEOS

▶ Heisenberg talks about the hippocampus
alexgramma4

▶ What is Sensory Memory
Productivity Guy

▶ How Smells Trigger Memories
SciShow

▶ Creating Meaningful Memories Through Sensory Experiences | Rebekah Matheny
TEDxOhioStateUniversity
TEDx Talks

02

Collective Memory and the Community

2.1 To which Communities ? (Description of the different types of the community)

2.2 Community Asset's Mapping

2.3 How to introduce the Collective memory to the community and how to interact with it?

2.4 Non-Formal Education and Interaction with the community

2.5 Intergenerational Learning: How to collect experiences from older people related to personal and/or community history and tradition.

2.1

To which Communities ? (Description of the different types of the community)
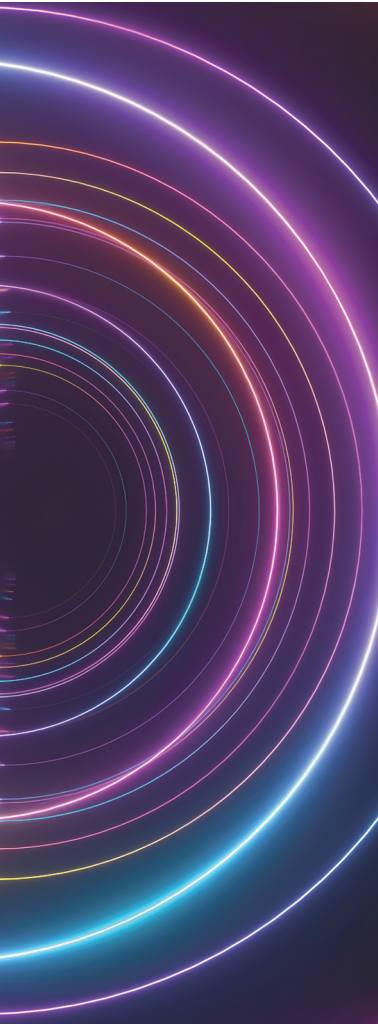
We start by understanding the community with the following formula:

Community: Common + unity

The community is an organized group of people who share a common space, that space can be a city, a town, a neighborhood, etc., they share it in unity and teamwork, they are people who work together for a common good. They also share certain common elements such as resources, tools, language, customs, values, tasks, world view, age, social status or roles.

It is important to remember that the term comes from the Latin communitas and initially referred to people who live together, who share interests and live under the same rules. This meaning is still preserved today. Everything that refers to communities is called communitas.

In general, a common identity is created in a community, by differentiating it from other groups or communities, which is shared and elaborated and socialized among its members. The driving force of the community is the common good that unites people to the community symbolizing a common identity, which will lead to each person being united for the resolution of problems or needs.

Communities can be formed according to the characteristics they share, whether they are geographical, ethnic, cultural, historical, or even communities that do not have a geographical territory to define them.

About community relations

Within communities, of whatever kind, relations between the parties occur, which can be called community relations. These relations are not necessarily of a hierarchical type, but are usually considered as between equals.

Often, relations that take place outside the world's states are considered community relations. Among them are those that come from the mutual support of popular communities, or of individuals who make up civil society.

Characteristics of a community

– Occupation of a given geographical area

– Regular social relations

– The advantages and benefits obtained are shared

– Some form of organization is presented

– There is an identity and a feeling of belonging

– They have a historical and dynamic character

– More complete and concrete level of integration than in other forms

– There is a shared culture

Functions of a community

Human communities are generally organized around a common purpose, which is variable. Their members often share passions, needs or desires, and their association gives them a greater chance of achieving those purposes, in whatever way.

For example, a cultural community comprises all those cultural promoters and scholars of the culture of a locality, a region or the world. In this way it gives them a capacity for organization, joint voice or exchange of knowledge that is always for their mutual benefit or representation.
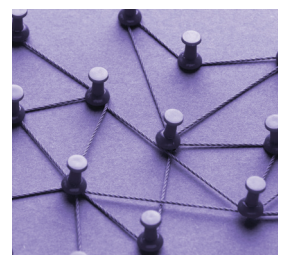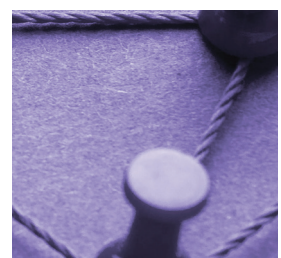
Importance of communities

Living beings, and especially human beings, cannot live in isolation. In this sense, the formation of communities of all kinds comes naturally to us, being gregarious beings, and we value them as a form of accompaniment in life, of construction of joint tools and of mutual appreciation.

It is the nature of individuals in different territories to join efforts to seek to improve the living conditions of those who share the benefits of development, and also to join efforts to be able to intervene in problems and limitations. When this is organized, it constitutes a fundamental part of the social capital of the territories.

That is why people like to belong to a certain community, it is valuable for us to have the approval of those who form it with us, and the debate on how we want to lead our communities is so important.

Communities exist in all societies of the world, they can have a common purpose in a global way as science would be, or territorial and limited as a defined culture in a city, state or country. In each locality we can find urbanized communities, but also indigenous communities among which their own system of coexistence, rules, traditions, religion and others are developed.

2.2

Community Asset's Mapping

In order to "create" the collective memory of a place, the "community assets mapping" is the starting process for the identification and collection of the basic elements of the memory which must be elaborated and that are going to represent the pivotal tools for the design and implementation of the collective memory building methodology. Usually the community assets mapping has been used especially in the community development strategy. Our aim is to learn how to use the community assets mapping in a context something different since in the framework of the project MEMORY, the collective memory will be the tool for the community development. By doing this, we simply add a pivotal issue in the process of community development.

WHAT IS A COMMUNITY ASSET?

A community asset is anything that participate in the functioning of the life of a community.

- It can be a person

- It can be a physical structure or place

- It can be a community service

- It can be a business

- You and everyone else in the community are potential community assets.

Asset Mapping is a tool that relies on a core belief of asset-based community development; namely, that good things exist in communities and that those things can be highlighted and encouraged — these are assets suited to advancing those communities. Asset Mapping is a means, not an end.

From a larger point of analysis, we can fix 6 different types of community assets:

1. Physical Assets

They include land, buildings, transportation, and facilities that can contribute to community strengthening.

2. Economic Assets

They include what residents produce and consume in the community, in both formal and informal ways, through local businesses, or bartering and trading relationships, that can contribute.

3. Stories

They carry the memory of a community and can describe the potential of a community based on previous times as remembered by those who live there.

4. Local Residents

Are those who live in the community. Residents' skills, experiences, capacities, passions, and willingness can contribute to community strengthening.

5. Local Associations

These include associations in the community primarily run by volunteers, such as athletic clubs, faith-based groups, and others that can contribute

6. Local Institutions

Local institutions are public spaces in the community such as schools, libraries, parks, and government entities, such as non-profits.

MAPPING COMMUNITY ASSETS: THE MAP

Once you have collected asset information, it's often especially helpful to put it on a map. Maps are good visual aids: seeing the data right in front of you often increases your insight and understanding. There are several ways to go about this. One mapping method is to find a large street map of your community, with few other markings. Then just mark with a dot, tag, or push-pin (maybe color-coded by type) the geographic location of the groups and organizations you have found. The patterns that emerge may surprise you. You may see, for example, that certain locations have different numbers or types of associations. Those areas where few associations exist may be good targets for community development later on.
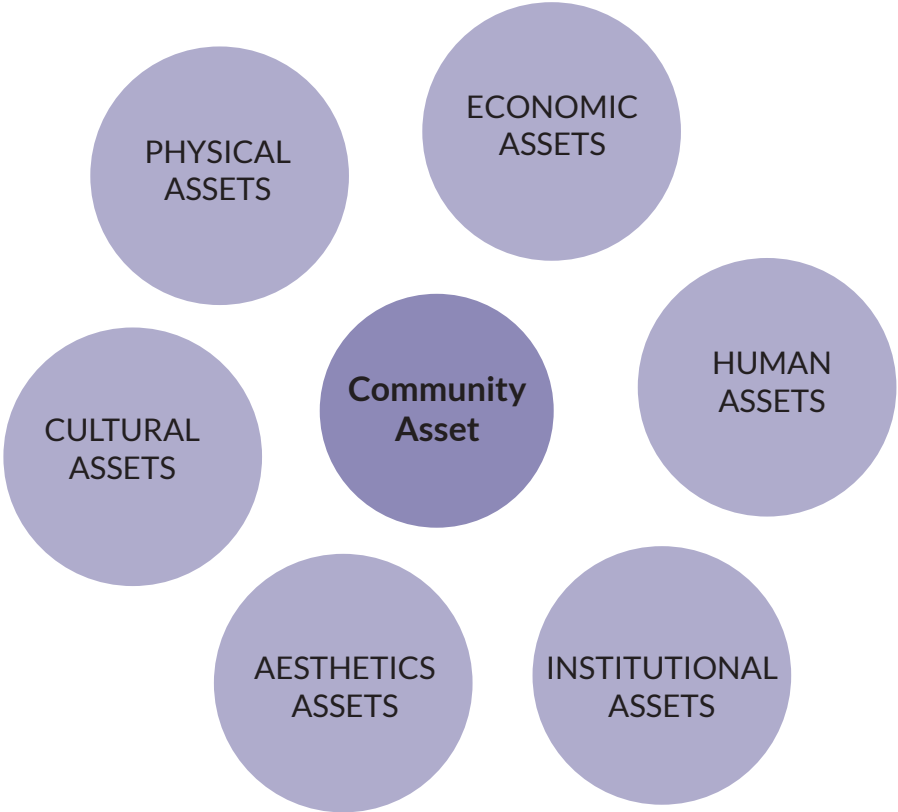
The 10-step process (proposed by VISTA CAMPUS)

https://www.vistacampus.gov/)

1. Determine your purpose for mapping.

The first thing you'll want to do is develop your project purpose or goal.

2. Map your organization's "internal" resources and discover a mapping manager.

Considering your own organization's assets at the beginning of community strengthening efforts is extremely important.

3. Find out who will direct the process after mapping is complete.

You will select a project manager who is dedicated to the mapping purpose statement you have developed.

4. Create a geographic focus.

You may know exactly how to define that neighbourhood by certain streets, and everyone who lives nearby would agree with you. The geographic focus should be practical.

5. Assemble an advisory group.

The advisory group is a collection of active volunteers. The advisory group has two main roles: (1) the mapping manager, and (2) the surveyors.

6. Secure funds for the completion of mapping and the larger project.

Remember to consider all funding options when developing your budget. Volunteering, bartering, in-kind donations of items and space, pot lucks, and funds that exist within a community are all options that can reduce the time you spend tracking down external monetary resources.

7. Utilize multiple tools, methods, and sources to identify and catalogue the community's assets.

A field information log is essential to the success of the mapping process. Information that you might track in this log includes: Date of entry; Source of information; Name of person or association; Job title or association type and contact person; Physical address; Contacts; Online resources.

8. Ensure storage of correct information. There are many ways of mapping assets; among the others.

There are many ways of mapping assets; among the others:

●**Door-to-door** interviews throughout a neighbourhood

● Review public sources

● Interview leaders at associations and formal institutions

• Sit down with community activists where they work

• Conduct telephone surveys

•**Brainstorm** or focus a search based on association types
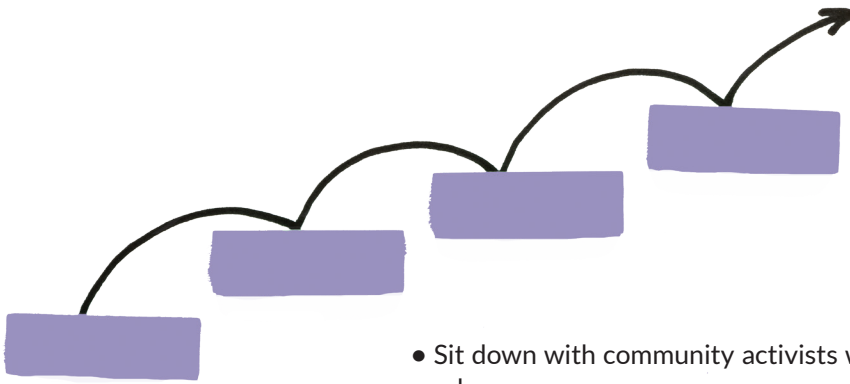
9. **Prepare to invite individuals and associations to be further involved. Revision of purpose statement, feedback and follow-up on the previous 8 steps.**

10. Implement the invitation to further involvement and review your purpose statement.

Revision of purpose statement, feedback and follow-up on the previous 8 steps.

There are four basic methods to inform your potential collaborators of your program's details:

• Face-to-face: The most personal interview, which allows for open questions and greatest dialogue.

• Group-administered: A number of people attend an interview session together, or you invite a number of people to complete surveys in the same room so that you are available to answer any questions that may arise.

• Self-completed: Mailed or e-mailed surveys that are due back to you by a certain date.

• Live virtual: Depending on your audience, this could be a telephone interview or an interview performed via webinar or social media.

RELATED VIDEOS

▶ Asset Based Community
Development Overview
Community Living Brant

▶ Sharing knowledge and donuts
Community asset mapping
Liz Hannum
TEDx Talks

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Patricia A. Sharpe, Mary R. Greaney, Peter L. Lee,
Sherer W. Royce.**

**Rubano, Cristina (2017).
La Memoria Collettiva: identificarsi
in un passato comune**

2.3

How to introduce the Collective memory to the community and how to interact with it?

When people first meet to consider organizing a collective memory, there is usually at least some agreement about the objectives of the process.

There is diversity within the community itself

There is often a wide range of differences in people's expectations, beliefs and value systems. Such diversity can provide substantial strengths or can become a considerable source of disunity and failure. How diversity is managed within the community can be crucial to the effectiveness of the collective memory.

To have clear the expectations

It is important that all participants in early collective memory activities recognize why they are participating, what they expect to gain from the collective memory, and what the similarities and differences are between them. It is important to consider that not everyone in the community will think the same way, so discussion is important.

Diversify the participants

It is important to involve as many people as possible in the process. However, while it is important to have a lot of participation, it is also important to reach agreement. If the starting group for Collective memory is very diverse, it may not be possible to reach effective agreement.

Define agreed short and long term objectives

Clarifying goals and objectives is an important first step in creating effective communication, trust, solidarity or co-ownership of the collective memory. Setting long-term objectives is excellent, it allows the organizers of collective memory to dream as well as to see the big picture. Small objectives are the most immediate goal of collective memory. Short-term goals that can be achieved more easily are good for morale, can be planned concretely, and can be seen as the 'stepping stone' in the trajectory of the larger goals of the collective memory.

Although it is not usually very difficult to reach agreement on the larger goals (that is, after all, why people are there in the first place), the process becomes more difficult as the Collective memory strategy is developed.

It is often worth considering which objectives are negotiable and which are not, it may be a good idea to agree on some of the options so that all participants are aware of which compromises are acceptable and which are not.

Develop the visibility strategy

Marketing is important for generating identity, which is why creating a collective memory strategy that represents them is essential, may have the following elements:

● Brand: It is important that it is recognized at a glance and in a sustainable way is important.

● Logo design: use colours and shapes that reflect the work you do. The simpler the design, the better. It should be easy to draw and easy to recognize. Once you have chosen a colour and a logo, use it in everything. Make sure it appears somewhere in all the images. In principle, any material that comes from the community should be branded with the community's

● Advertising: The creation of the brand is only the first step, the next step is to transmit it. Collective memory advertising is not always about getting the word out to as many people as possible. It is more about adapting to a target audience (young people, women, children, older adults, etc) and focusing on them.

Defining allies in the process of developing collective memory

You should also focus your attention on those people whose support you need, to interact with Collective memory within the community.

Everyone can contribute with different knowledge and skills for the promotion of the Collective memory, the formation of relationships with people where you understand what they want and what they can contribute, will always have a positive effect, but it is also important that some of these activities are educational and fun in order to generate cultural identity

Constant communication and transparency among participants

Another important part is keeping people informed through regular meetings, and those who cannot attend being kept informed through the PPP.

It is important that participation is encouraged among community members. Don't be afraid to ask people you know to participate; although this doesn't mean you have to bother them to the point where they want to avoid you.

2.4

Non-Formal Education and Interaction with the community

Non-formal education simply refers to the educational activities occurring outside the conformity of formal schools or institutes. It is usually offered to ensure the right of access to education to all. Non-formal education caters for people of all ages, and is often associated with community education, young-adult education or life-long education; it may be short in duration and/or low intensity, and it is typically provided in the form of short courses, workshops or seminars.

Non-formal education mostly leads to qualifications that are not recognized as formal qualifications by the relevant national educational authorities or to no qualifications, whatsoever. Especially, in certain developing countries, this type of education is still undergoing skepticism, which means it is not receiving enough credit for its benefits, leading to the lack of effort put into developing non-formal educational projects.

As non-formal education is diverse, it can be preparatory, supplementary or an excellent alternative to formal schooling for all people. Additionally, this form of education can cover programs ranging from life skills, work skills to social and cultural development. With a wide range of possible topics, the advantages provided by non-formal education is extensive.

More often than not, non-formal education provides fresh perspectives on multiple subjects for participants, which is difficult to acquire from the fixed set of knowledge presented by formal education. In other cases, non-formal education also caters to the learning needs of many people regarding social issues and practical life skills. Popular themes of non-formal education include, but are not limited to: leadership, environmental protection, career orientation, active-citizenship and gender-equality.

An important and familiar part of non-formal education is interaction with the community. This part not only includes the introduction of a new type of education to a community, but also the facilitation of educational activities. The introductory section is often less of a problem when interacting with remote communities, rather than urban communities. This is due to the lack of all types of education within rural areas. Regarding non-formal education facilitation, there are multiple ways to execute a course, workshop or seminar, but these are often made better with the presence of games or energizers.

2.5

Intergenerational Learning

How to collect experiences from older people related to personal and/or community history and tradition.

1. What is Intergenerational Learning?

"**Intergenerational** Learning describes the way that people of all ages can learn together and from each other". Intergenerational Learning is an essential part of Lifelong Learning in which the cooperation between generations happens with a view to gaining skills, values and knowledge. Not only spreading knowledge but Intergenerational Learning also fosters reciprocal learning relationships between people of all ages and assists to develop social capital and social solidarity in our ageing societies. The goal of Intergenerational Learning is to connect people from different generations in beneficial activities on purpose, which promotes greater mutual understanding, respect between generations and contributes to build manners and better connection of communities and neighborhoods.

2. Why is Intergenerational Learning important??

The separation between older and younger generations have been the consequences of the modern world. This segregation results in unreasonable, negative stereotypes between generations and a decrease in positive communication between them. Yet these separated generations have resources of value to each other and share areas of concern – for example, both younger and older generations are often marginalized in decision-making that directly affects their lives. Intergenerational Learning is an important way to address a number of issues, many of them key government priorities, such as building active communities, promoting citizenship, regenerating neighborhoods and addressing inequality. The links between intergenerational learning, research and policy are key to the development of intergenerational practice and to the integration of intergenerational learning into relevant policy areas.

3. Who benefits from Intergenerational Learning?

Benefits for the older generation:

Mentoring and positive role models.. Reduces a sense of isolation for older adults and potentially relieves or lessens depression.. Energize older adults and give a sense of purpose, especially when they're sharing their experience and skills. Dispels negative stereotypes and encourages bonding with younger generations.

Benefits for the younger generation:

Social awareness for communicating with older people. Positive attitudes toward aging and the elderly. Learning social skills in a nurturing environment.Dispels negative stereotypes and encourages bonding with older generations

03

Identification of Collective Memory

3.1

A Brief Methodology

In this research, the aim is to collect memories of people in three local communities (they consist of case studies) in order to identify and assess collective memory in each one. The main questions raised are: How can we collect personal memories; how those memories can be composed into a collective one that represents each community?

Data collection methodology may include various methods: (a) traditional tools like interviews, questionnaires (door-to-door or even electronic/telephone surveys), observation, etc. or (b) innovative techniques like crowdsourcing, recordings with UAVs, etc. Crowdsourcing is a well-known technique used in various projects that the EU has financed, during recent years (Bakogiannis, et.al., 2017). In such applications, people are used as "sensors" (Pödör, et.al., 2015) as they provide to researchers and decision makers information about their preferences or habits. Smartphones and mobile devices are the means through which people provide the necessary information (see Pödör and Révész, 2014; Garcia-Marti, 2014; Aletta, et.al., 2016). Such techniques have mainly used to address environmental, urban management and mobility issues and that is the reason why many smartphone applications (SenceMyCity, CityMakers, CoUrbanize, Nexthamburg, SynAthina, etc) have been developed in order to create a communication channel between citizens and policy makers.

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To answer those questions, a mix of innovative and traditional tools used by both the study group and the citizens for better communication between the two parties. The selection of the optimal tools was a result of an extensive literature review n community engagement issues, trending web services, relevant methodological approaches as well as from the previously acquired knowledge from case studies' research.

The core of the methodology is crowdsourcing which is mainly going to take place through a web-platform. This is going to be the "key" in in interaction between citizens and decision makers. Through this platform, researchers who are interested in knowing what memories a person has in specific places of the communities, can access to that. More specific:

• The platform we propose to be developed could be similar to other crowdsourcing platforms used for mobility projects (co-ordinated by the NTUA, Greece, i.e. http://www.zografoumobility.gr). Such a platform can give the opportunity to the users to: (a) write their memories in a short text, (b) upload photos or other scanned documents related to their memories, (c) upload a short video or sound file related to their memories. Users can use even all those tools, at the same time. Those files (texts, pictures, videos, sounds) are going to located on a map and then they can publish their memories' files and make them public.

• Users could also mention how they feel when they publish each memory. You can see some similar apps, like: EmojiMap.

• In order to have access to the database and publish their memories, citizens should be registered in the platform, by using their email address. Registration is free and they should provide a username and a password. It would crucial if some other information were provided, like: gender, age and education level (just for statistical analysis).

• After a memory is public, it will be possible for everyone access to the web-platform to find all the memories published. Users can also react to others' memories (like, dislike, etc), as it happens in Social Media platforms (i.e. Facebook, Instagram, etc). Most famous memories will be first presented on the web-platform website.

• Information about the research, the aim and the objectives as well as the expected results can be mentioned on the website. Taking into account that, in cases such platforms used, users did not have any problems in get access and use them, we believe that it would friendly to the users.

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3.2

Introduction to Traditional Tools

Empirical research is a way of gaining knowledge by experiencing specific situations and/or settings. Based on the goal of each research, a series of research questions can be raised; those questions define the objective of the research as well as the methodology type (quantitative or qualitative research) (Filias, 2007). Harwell (2011) described those two methodological approaches by presenting their differences. More specific, according to his point of view (also see in Lincoln and Guba, 1985; Arlianty, Febriana and Diniaty, 2017), the quantitative research paradigm mainly focuses on making predictions by attempting to maximize replicability and objectivity and generalizability of findings. Conversely, he described qualitative research as the way through which experiences, perspectives and thoughts of people may be discovered and understood (also see in Yin, 2009; Glense, 2016; Herbert and Princess, 2017).

Researches on the filed of memories are mainly qualitative ones. That is the reason why a variety of (mainly) qualitative methods may be used in order for this topic to be examined. One form of such data is the material derived by qualitative questionnaires; Focus groups, interviews and cognitive maps are also useful in collecting qualitative data. Those methods are often termed as "traditional" techniques. They are not the only way to gain such an information; innovative tools have also been used in various fields of data collection process, like community engagement (Delitheou, Bakogiannis and Kyriakidis, 2019).

Section A presents some traditional tools that may be of a great significance in collecting people's memories. Some theoretical background is presented for each one. Moreover, advantages and disadvantages are underlined, as well. Finally, some tips are presented in order for youth workers to apply each technique.

3.3

Interviews and Focus Groups

Interviews are designed to gain rich source of qualitative information from a small number people. According to Seidman (2006) and Dilshad and Latif (2013), interviewing consists of method focuses its interest on perceiving the lived experience and feelings of other people and understanding the meaning derived of that experience. As a result, the purpose of interviewing is not solely to collect answers to questions, but provide an opportunity for interviewees to elaborate and remember their own experience.

Compared to other qualitative data collection techniques, interviewing is a method with various advantages. The most important advantage of this technique is related to the fact that they provide an objective point of view of the social reality (Kouveli, 1984), since the researcher motivates the interviewees to answer (Paraskevopoulou-Kollia, 2008) and, at the same time, (s)he has the ability to control the general reactions of each participant (Kuter and Yilmaz, 2001; Opdenakker, 2006; Steiner and Butler, 2007).

There are three main types (according to their structure; according to their mode, there are phone interviews, face-to-face interviews and online ones) of research interviews:

1. Structured interviews are verbally administered questionnaires (Mathers, Fox and Hunn, 1998). More specific, interviewer asks a list of predetermined questions -their form is similar to close-type questions (Mathers, Fox and Hunn, 1998)- with little or no variation (Filias, 2007). No follow-up questions are usually used in order for further elaboration to take place. As a result, their duration is small enough and their administration easy, as well. On the other hand, the responses allowed are limited and thus, they are of little use if "depth" is required (Gill, et.al., 2008).

2. Unstructured interviews -also known as in-depth interviews- are performed with little or even no organization. That is the reason why they are usually described as conversations through which reviewers try to gather information about the topic examined. Such an interview start with a general question and has a small number of questions related to the initial response of each reviewee. In many cases, this type of interviews is a time-consuming one and they may be difficult to be managed due to the lack of predetermined questions; this fact provides little guidance on the what to ask (Gill, et.al., 2008). On the other

hand, this is the reason why reviewers can build a bond with respondents and thus the majority of their answers will be truthful (Athanasopoulos, 2009).

3. Semi-structured interviews are the ones in between and are used most often (Bird, 2016) in the field of social sciences. The questions are loosely structured and give respondents opportunities to fully expresses themselves. Because this type of interviews consists of a combination of both the previous types, it has both their advantages: questions are prepared before the scheduled interview; they have flexible structure as the researchers can express any interview questions in the format they prefer; reliable qualitative data can be easily collected (Gill, et.al., 2008). This type of research is mainly used in cases that a topic has not been examined in the literature (Mathers, Fox and Hunn, 1998; Athanasopoulos, 2009; Peräkylä and Ruusuvuori, 2011).

Taking all the above into consideration as well as that youth workers are not always familiar to those techniques, semi-structured interviews seems to be one successful way in order to collect memories from local people. In case such a traditional method will be applied, a proposed interview guide presented bellow:

1. Determination of the goals.

2. Developing of a list of general questions that the researcher wants to ask during the interview. Some example queries that can apply to a memory research could be the following:

•   Where did you born?

•   In which neighborhood did you grow up?

•   What was your inspiration for deciding your profession/field of study?

•   How do you usually spend your time on weekends?

•   What do you mostly miss from your childhood?

The queries above could be only the starting point in order for a conversation to start. The topic of the conversation could be about memories in participants' local communities. It should be mentioned that long and complex questions may be avoided. Double questions should also be avoided. Finally, it should be mentioned that a combination of both open-ended and close-ended (Likert or Thurstone scales) questions may be used.

Activity	Questions and Comments	Approximate Duration
Introduction	Brief the participant	5-7 mins.
	Introduce self	
	Explain goals of interview	
Structured topics	Topic 1: Relation to the environment the interview takes place	15-20 mins.
	Topic 2: Relation to the community studied	
	Topic 3: Strong memories	
	Questions and interactive activities (i.e. cognitive maps/using of pictures/games) may be used	
General questions and open dialogue with participant		10-15 mins.
Closing comments and completion of any additional paperwork		5-7 mins.

1. Organizing of any forms or documents needed, like the interview guide, pictures that may be used, an informed consent form, if required, etc.

2. Application of a pilot study of the entire interview process. Feedback will help researchers to gain successful results.

The main drawback of this research technique has to do with the number of memories can be collected. This is related to the fact that the more memories collected the better could be their valorization; a large number of memories means a large number of interviews and thus a large number of youth workers working on the same project for a specific community.

To make things easier, focus group interviews may be applied. This technique has been conceptualized as a type of "depth" interview that can be ideal for collecting experiences, beliefs (Gill,et.al., 2008) and deeper psychological reactions that interviews (Leederman, 1990) as it provides a more natural environment that the one of individual research, according to Casey and Krueger (2000). A focus group is a group discussion on a specific

topic that takes place for research purposes. That is the reason why it is guided and monitored by the interviewer (also called moderator/facilitator) (Gill, et.al., 2008).

The phases of a focus group interview are presented bellow (Dilshad and Latif, 2013):

1. Planning of the focus group: the objective should be clear enough and the participants -they should have similar socio-characteristics; they should be within the same age-range; they should feel comfortable on talking to the moderator (Rabiee, 2004)- should be made aware of the objective of the activity. The time and location of the meeting have to be decided, as well. It should be underlined that, at this phase, questions have to be prepared.

2. Conducting the focus group: The moderator may start the formal group session by thanking the participants and informing them about the reason why they were selected for the interview and the rules of confidentiality. As the process develops, (s)he may introduces questions one by one. Probes and pauses may be provided in order for the group members to start interact each other. Participants should feel comfortable and thus, the researcher should not express any value on the answers received. It should be mentioned that the duration of such an activity is expected to be approx. 1.30 hrs.

3. Recording the responses: The responses may be recorded in two ways: (i) tape recording and (ii) taking notes. In the first case, the recording device should be used so that the atmosphere may not be distributed. In the second case, there is a possibility for the researcher not to record all the information collected.

Both in interviews and in focus groups, data analysis is an important procedure. This may take place in various ways, like statistical analysis and word clouds.

3.4

Questionnaire Survey

Surveys that mostly use questionnaires are among the most popular in social sciences (Young, 2016). Questionnaire is a set of standardized questions that follow a fixed scheme for the purpose of gathering individual data from respondents about one or more specific topics (Lavrakas, 2008).

The main advantages of this method is that its implementation is cheap and it is not require as much effort from the researcher as other methods like verbal or telephone surveys. Questionnaire often have standardized answers (close-type questions) that make it simple to record the answer and thus their completion seems to be quick enough. However, such standardized answers may frustrate participants as the possible answers may not accurately represent their desired responses. That is the reason why the design of a questionnaire is a quite important procedure that youth workers have to pay attention.

Standardized questions may be combined with open-ended questions that help each researcher to collect rich qualitative information (FAO, n.r.). Although there are no hard-and-fast rules about how to organize a questionnaire, however the key-points presented bellow may be borne in mind (FAO, n.r.):

1. The research objectives may be addressed: That means that there is no need for a questionnaire to address every corner of a topic but it should focus in a specific part in which the research is related to. In case of memory collection, a questionnaire should focus on a variety of issues: which memories are the most important, who is related to them, which events are related to them, what feelings do they cause, etc. In that way, respondents remain interested throughout the questionnaire survey.

2. The data collected should be complete and accurate: Questions should be fully understandable to the respondents who should feel comfortable with them and they want to truly answer them. Good questionnaires encourage people to provide complete, accurate and unbiased information.

3. Recording and analyzing of the answers may be as easy as possible: Open and close ended questions may be combined in an ideal way.

It should be mentioned that a brief informing note may be presented in the beginning of the questionnaire. At the end of the questionnaire, it is important to ask respondents to answer about their profile (sex, age, profession, studies, income, place they live, etc). Such information are of a great significance because in that way it is possible to compare the sample characteristics with the ones of the total population. A typical sample may be about the 1-2% of the population (i.e. in a community where the population is 10.000 people the sample may be 100-200). Finally, a pilot application may be useful in order for youth workers to find mistakes or things that they want to change or add to their initial questionnaire.

Last but not least, it is important to note that a questionnaire survey may take place in various ways: phone questionnaires, postal or electronic questionnaires and face-to-face (structured) interview. The last type of questionnaire survey may be preferred as people tend to participate on bigger numbers than in cases questionnaires are sent that only a 10% take part in the survey.

3.5

Cognitive Mapping

Cognitive mapping is a tool used by Kevin Lynch in geography studies. Lynch's theory is based on the fact that the perception of urban environment creates a specific sense on every person called environmental image. This sense is analyzed into three elements: identity, structure and meaning (Lynch, 1960). Although those images are varied from one person to another, however, they tend to be similar for a group of people (Jenkins and Walmsley, 1993; Siolas, et.al., 2015). As a result, similarities are found in the way people perceive a place. Taking that into consideration, Gotz and Holmen (2018) note that cognitive maps are tools that help to reveal the prejudices of individuals and to decode the objective geographical knowledge expressed through the various social-spatial hierarchies that structure the world we live in.

All the physical elements are identified into 5 main categories (Lynch, 1960): (i) paths, (ii) edges, (iii) districts, (iv) nodes and (v) landmarks.

Those elements affect the storage of spatial information in memory (Kalergis, 2016) and, as a result, a set of information derived by direct personal experiences are presented on cognitive maps (Evans and Pezdek, 1980; Kosmopoulos, 1994).

A cognitive map contains (Kalergis, 2016): (i) information on urban space responding to the person's need to know hers/his position and (ii) information on the properties or relationships of space.

Lynch's theory is based on the fact that the perception of urban environment creates a specific sense on every person called environmental image. This sense is analyzed into three elements: identity, structure and meaning .

(Lynch, 1960).

Concerning the way a cognitive map may be developed, an ideal way could be to combine this procedure with a face-to-face interview. Lynch (1960), Kosmopoulos (1994) and Mohammed (2010) asked from interviewees to develop such a map. The interviewer may ask interviewees to draw a map on a paper sheet. A typical example may be: "Please, describe the route from your house to your workplace" or "Please, draw the central part of your neighborhood" or "Please, describe a street where you have happy memories". Then, interviewer may give to participants a few minutes to draw the map and then (s)he may note some key-points:

1. The design context: In case a person focuses only on a specific place, that means that this part of the community is the most important on his daily life. Similarly, when someone depicts many details on a map that means that (s)he is familiar with that area.

2. The map scale: Usually, places that a person prefers more are presented bigger. In case of a street/path/linear route, preferable ones are depicted smaller as time tends to pass easier on that routes.

3. Land uses: Places presented on a map are the ones that someone pays attention on. For example, if someone depicts many cafes, that means that (s)he prefers to visit such a places. For her/him, such places may be third places -that means the place that someone prefers to visit, except from hers/his home and workplace.

4. Notes or symbols: Such points may be expressions of participant's sentimental condition and hers/his memories.

It should be mentioned that the results of a cognitive map may be different from the outcome of the interview in a person. However, according to Lynch (1960), there is a high degree of correlation between a set of cognitive maps and a set of oral interviews.

Finally, it should be underlined that in case a researcher use this tool for collecting people's memories, (s)he can identify the exact place whith which each memory is related to as well as hers/his perception of the environment.
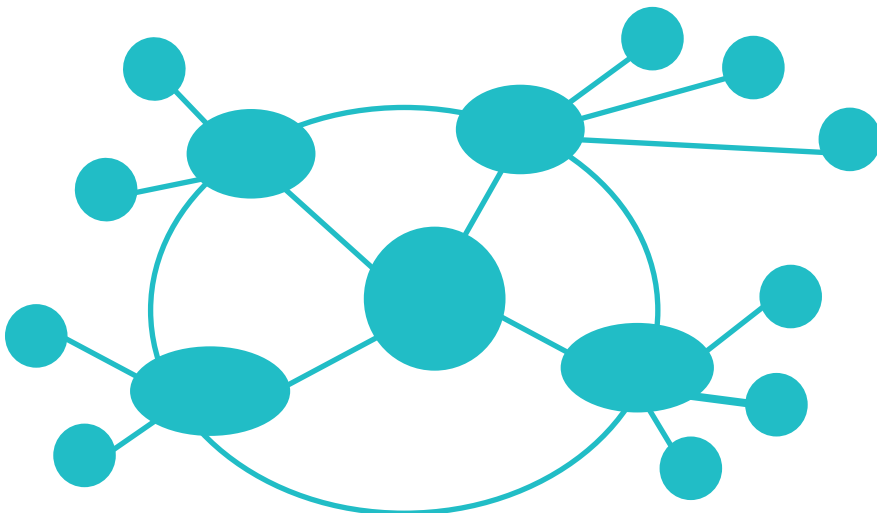
3.6

Innovative Tool
A guide to the MEMORY APP

Visit the website memoryapp.eu

You are in the home page !

Please select the option MEMORY APP

You need to create an account or login to access the content.

You can sign up in the top right of the website

How to use the Memory Application?

Come on! It is really easy!

Visit the interactive Map

a) Click on the map on the area of your choice and add your memory.

b) The memory posts have different formats (photos, videos, audios, texts from different periods of the life of the members of the community).

c) You can choose one existing memory from the map and interact with it

Visit the interactive List

a) All memories added on the map, directly appear in the List

b) There you have the option to interact with every single memory (like it, share a similar experience, etc).

You can also watch the following video that gives step by step guidelines on how to use the Memory App !

▶ **How to use the Memory Application**
Action Synergy

04

Valorization of Collective Memory

4.1

Social Activism
Sources of Collective Memory

Freedom of expression is one of the most essential rights that we human beings have, so conceiving a world without it is impossible for us.

Many world leaders have validated social activism to raise their voices in search of ears to listen to their feelings, generating some of the greatest movements and speeches in history, for those who do not remember Martin Luther King Jr.'s unforgettable "I have a dream" that to this day continues to touch the hearts of us all.

But not only the great leaders have taken the resource of social activism, the truth is that this tool is something of our day to day, and can be used for the purpose that each person considers correct based on his or her belief system, emphasizing an ethic of maximums and minimums. Thus, social activism through the strategy of collective memory of each place by means of non-formal education of young people is a transforming means that some social groups can use to create in each local context a real deposit of knowledge that can be used to develop employment opportunities.

Social activism is an activity that requires a lot of energy, effort, and persistence. Only in this way will your campaign have real reach and impact, which in turn can be quantified in terms of making a difference.

This is why young people are the ideal target to fulfill social activism through collective memory, because they have that passion, the strength of the years in their favor, and the willingness to eat the world. To this we should add that they are the representation of our present and future, adding the fact that symbolically their faces are hope and transformation, this makes them especially innovative when it comes to participating in the decision making of their communities. And to finish this list of qualities in social activism, we would say that a young mind is always a fertile mind to cultivate and promote ideals of transformation, willing to learn from the environment at all times.

When undertaking social activism for the collective memory it is important to be informed of the path we are choosing, not because it is right or wrong, but it is important to understand that there are no absolute truths, everything is relative depending on what shoes you are standing in. But you need to be able to listen to all the possible positions, and based on that you can make a thoughtful and analytical decision about how to participate, with a bigger picture in mind. In the end the goal we are looking for is the same, to help value and promote the collective memory of the community and improve the living conditions of young.

Social Activism Memory
ASONEDH

4.2

Local Traditions
Sources of Collective Memory

To make the identities recognized, the Memory project attempts to consider the local traditions as the source of the collective memory due to the fact that it determines the differences among identities and makes one unique. In addition, the local traditions which have been formed for a long period of time, reflecting its people's belief.

Commemorating and promoting local traditions means bringing the confidence to the rural communities, preserving the spiritual values and achieving the development goals.

Local traditions provide a sense of identity for rural communities and residents. This identity facilitates common understandings, traditions, and values, all central to the identification of plans of action to improve well-being. Culture contributes to building a sense of local identity and solidarity. It influences the confidence rural communities have for coming together to address specific needs and problems. This local commitment among residents, regardless of economic or political conditions, can serve as a valuable tool in shaping the effectiveness of development options and local actions. Such commitment, based on culture and common identity, can be seen as a potentially important tool in sustaining local government, development, and social improvement efforts.

Moreover, by paying attention to unique local traditions, efficient and effective development efforts can be achieved through the increasing number of visitors in the cross border region. Tourism is a viable source of social and economic development for the region, while at the same time helping to sustain shared cultural heritage.

One of the most outstanding example is love market, a unique cultural tradition of the Northwest highland people, taking place frequently on every Saturday evening in the small town of Sapa.

People coming here to exchange or buy and sell the necessary utensils for daily life so it is always very crowded. In the market, young villagers would have a chance to get to know others by joining activities such as playing traditional games, playing leaf-horns, singing and dancing. The performances of them were full of romantic melodies expressing wishes for an eternal love. Not until the market finished, happy memories were left in the minds of many mountain people. After that night, some were lucky to find out the match and made a promise to date on the next market. Many of them later became husbands and wives. From then on that night was known as the Love Market – a beautiful cultural feature of the Sapa region.

The love market has long been the not-to-be-missed event reflecting special culture of people of mountainous areas in general and of Sapa in particular. Many visitors attend the love market to have unforgettable experiences and learn regional culture.

Tourism is a viable source of social and economic development for the region, while at the same time helping to sustain shared cultural heritage.

▶ Local Traditions Memory Project

4.3

Historical Events
Sources of Collective Memory

History is a very important source of Memory Valorization.

Have you ever noticed in the local square of your community a sculpture or a signal commemorating a historical event of the past ?

Have you ever considered why it is important to highlight the historical local events?

History Commemoration can take many forms, including:

• Fixed or semi fixed physical memorials and/or murals;

• Memorial services and timed remembrances;
• Marches and parades;
• Music and song or memorial books;
• The arts – i.e. artwork, storytelling, drama;

• Endowments / commemorative organisations, foundations, awards and medals;
• Web-based or physical archives; and
• Physical spaces for the collection of commemorative materials
• Impact of Commemoration

On one hand, commemoration can be an enjoyable experience that opens up historical events in a way that makes a personal impact. Commemoration can also promote acknowledgement by pointing to a legacy of the past that still has importance for today and can be beneficial to a society because it has potential to help develop or renew relationships between opposing groups by working together to bring conflicting views of history together for a shared purpose.

On the other hand, commemoration can also be difficult, divisive or painful. Many times commemoration is used to ritualise and harden the boundaries between groups who have been in conflict, which causes further division. Sometimes competing groups try to control the meaning of particular commemorations, and some can feel that the story about certain historical events gets taken over by other groups for their own purposes. Also, commemoration can lead to the forgetting of other dimensions of historical fact that contradict or complicate the agreed story.

Forgetting

The role of forgetting in relation to commemoration is often overlooked, but forgetting isn't always a bad thing. Concern about forgetting what happened in the past often fuels conflict about commemorations between communities as each seek to remind themselves and each other of historic grievances

But that same concern about forgetting the past also has the potential to encourage actions and draw communities together to ensure such grievances don't occur again.

At certain times, depending on what issues are being dealt with in society, certain commemorations carry more weight than others, and what may have been forgotten in the past becomes important. On the other hand, commemorations often shape society by continuing to emphasise what is valued through annual observance of particular events. As a result commemoration can often vary in popularity depending on current social and ideological needs.

The Future

Being sensitive to this relationship between culture, society and commemoration creates space for thinking about the ways we can commemorate in a positive way. Marking the importance of certain events, movements, or people allows us to remember those who have gone before as well as giving us the opportunity to imagine ways to consider the past and shape society for a better future.

Principles for Commemoration

1) Start from the historical facts;

2) Recognise the implications and consequences of what happened;

3) Understand that different perceptions and interpretations exist; and

4) Show how events and activities can deepen understanding of the period.

Subjectivity of Historical Events

Be careful, History is never a single narrative. Before you decide to showcase a specific historical event you should be sure that you have studied all available resources and that you are avoiding to service political interests.

History is a weapon but it should be used in the right way, sending the correct messages otherwise it can be converted into a tool of propaganda.
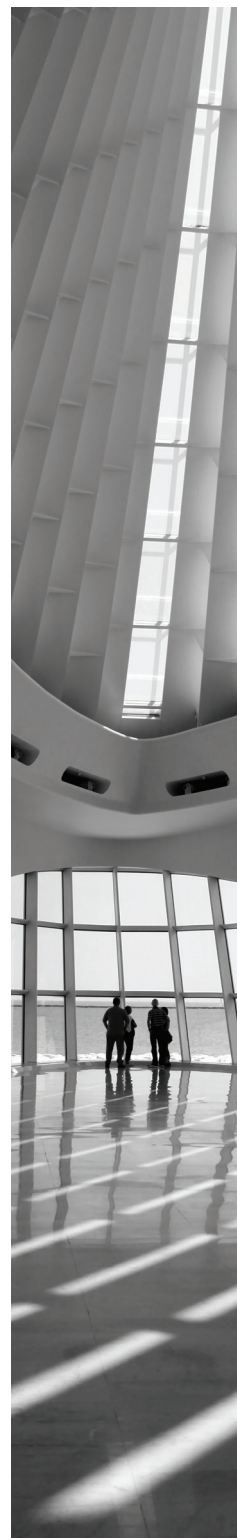
4.4

Personal / Intergenerational Memories
Sources of Collective Memory

Memory is an act of selective representation of the past, a past that is never just "individual" since individuals are embedded in family, social and national contexts, therefore memory is collective (Halbwachs, 1992).

We must therefore consider that every individual memory is within a social framework and that collective memory uses individual memories.

From this perspective, individual memories are not lodged either in the brain or in the individual unconscious, because individual thought has a social determination; the formation of the contents of the memory is attributable to the group or society; the individual memory has Social frames.

This premise considers that the family, religious groups, community, professional groups, etc., each have their own collective memory: a set of rules, feelings, identity, traditions, customs, images and notions; a common atmosphere.

Very often our memories of the past are of experiences or events we shared with others. And "in many circumstances in society, remembering is a social event" (Roediger, Bergman, &Meade, 2000): parents and children reminisce about significant family events, friends discuss a movie they just saw together, students study for exams with their roommates, colleagues remind one another of information relevant to an important group decision, and complete strangers discuss a crime they happened to witness together.

From this point of view: an individual fact is explained by a social fact. The collective conscience has its "representations": myths, religious conceptions, moral and legal beliefs; the categories, the concepts, are creations of the community, of its religious, legal and economic institutions. The collective representations are the product of an immense cooperation that extends not only in space but also in time; to make them, a multitude of spirits have associated, combined their ideas and feelings; long series of generations have accumulated their experience and knowledge " (Durkheim,1991).

Talking about generational unit or generation implies assuming that this is not produced by the mere biological fact of having been born in the same time period, but rather that it is necessary for individuals to adhere to certain historical-social frameworks that account for in their own way of thought, historical action and relevant experience. Therefore, a new generation will refer to "new bearers of culture" (Mannheim, 1928). It is from here that Aróstegui (2004) states that a generation "is truly present" only when its conceptions are questioned or even rejected by another generation. That is to say, the constitution of a generation will be conditioned by the birth that another generation carries out of it.

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In this dynamic, the transmission of memories has been a core part of the contact between generations, since the link that unites the succession between them is the dissemination of stories, traditions and norms, which guarantee levels of continuity and cohesion in the generations of the societies through the identifications that, are built between predecessors and descendants. Thus, "we are all depositories and transmitters of what they have bequeathed to us" (Oberti, 2006), which makes transmission an activity and reception a re-elaboration, which ensures each generation a connection with the past.

This inter-generational relationship does not involve a simple temporality, like a unidirectional arrow "that goes from the past to the future, or that necessarily occurs from adult individuals to young individuals".

On the contrary, the "multitemporal" and changing nature of the transmission is put into play, in which subjects and institutions intervene that print their own traces, mandates, desires and that rework the contents and meanings of the transmitted past (Dussel, 2002).

Thus, when the transmission of memories is considered, the past time takes on density in the present narrative and in this way past and present are renewed in the light of those who reopen the senses of the legacy (Kaufman, 2006).

For his part, Martinez Gallego, 2003, affirms that "a memory can only be social if it is capable of being transmitted", not only from one individual or group to another, but also from one social context to another, from one culture to another, from one rationality to another, and why not, from one emotionality to another. This transfer does not function as hegemony of knowledge, the standardization of the actors involved is not sought, but on the contrary it is a kind of fertilizer, in the sense that it is there to give rise to something different.

Intergenerational transmission is done through various types of mediations: orality, gestures, writing, visual images, etc. Transmission of memory is essential to learn content, but not only, but also to internalize forms of being in the world (Candau 2002). This implies a active production of new memories by whoever receives them. Through learning memory tries be perpetuating or transforming depending on the case, thus pointing to the future.

The human being, since ancient times, has been the creator of techniques and practices of transmission of collective memory designed to avoid forgetting what he considers essential to maintain not so much as a simple artificially revived memory, but as a normative element whose validity is considered necessary in the present existence (Baeza, 2003). The preservation of what seems to be fundamental for a group is made up of instances that are fully identifiable on a daily and family level.

Baeza (2003) explains that "collective memory, according to historical circumstances and times, selects, hierarchizes, justifies, and even omits events and moments that could threaten or break the most primordial feeling of unity". This sense of unity is what leads us to listen, repeat and try to rescue again and again our family stories. We remember the experiences of our parents and grandparents to achieve an extension of the past.

Family unity is often reflected in the knowledge of the moments and the environments of the members. On a social level occurs the same. The knowledge of certain landmarks or the history of certain locations, are notions that unite who share it, a certain ethnic group, a migrant community, a social minority, or even a nation. The extension of the past, does not entail a stagnation of ideas or social renewals, but rather tries to explain the present having a basis that is considered historically or emotionally relevant.

When a generation conserves its experiences in various communicational supports, the sense of transmitting memory completes a process that ends up connecting with various networks and reinforces the sense of our own identity.

Identity and memory are two intergenerational connectors that are closely related to each other, and that allow the perpetuation of a culture, a group or a family. It seems that we only recognize ourselves as belonging to a certain group when we see our ties of belonging to it. When a generation transmits, through the various methods that memory uses, a sense of participation, collaboration and therefore of belonging, this sense can be passed on to subsequent generations.

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4.5

Photography/Film
Means of Expression of Collective Memory

Films consist of a reflection of society, not only present but also past. Although there are times that film industry leads society, movies mainly have to catch up to society, as they are stories developed by people who want to say something; they are people who express memories, both personal and collective ones, in order to create feelings and experiences to the audience. It is obvious that these stories come from societies and, although their topic is quite specific, however, each person can perceive different meanings and various feelings.

Taking that into consideration, the storyline of a movie may be inspired by collective memory of a place. This approach is safe enough for the director and the producer of the film, as the topic presented is getting near enough to the reality or to the sense of a place most locals already have. It is also important for the audience to watch a film that represents authentic information and, apart from leisure, they can also gain knowledge. Diagram 1 presents how collective memory can be valorized through cinema. More specific, it presents the axes to whom valorization of collective memory through films can contribute in. Some main benefits are also presented.
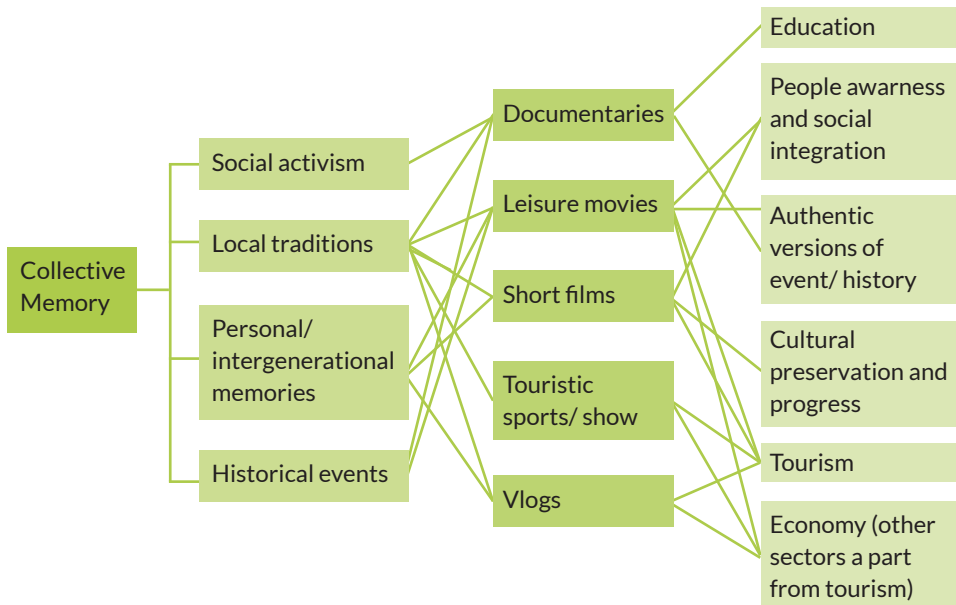
To explain Diagram 1 a bit more, the four sources of collective memories have been recruited. For example, in case collective memory is related to historical events, like a war or a battle, these memories can be used in order for a historic film to be created. At the same time, a documentary or even a mainstream movie of various types (drama, thriller, comedy, etc) can also be produced. Documentaries and historic films can mainly be used for educational purposes while the other types can be used as a means for promoting tourism and, as a result, local economy. Such typical examples of movie based on or present historical events and memories are Attica (1974), Forest Gump, Lincoln (20th Century Fox), Saving Private Ryan (DreamWorks Pictures), Half Nelson (2006 – THINK Film) and Eutuxia (2019 – Viewmaster Films).

Another typical example is related to films based on collective memories that has to do with family, love, experiences (not only good but also bad ones, like crimes), food, etc. Such information can be the basis of films produced by companies of a national or even internal level. This category may be the wider one as such types of memories can inspire a huge variety of films, giving new innovative scripts and storylines and thus, local economy can be enhanced. Typical examples of movies based on such memories are: Zodiac (2007) and From Hell (2001).

Films based on memories can also be short ones. Such short films are usually shown in museums or archaeological sites in order for people to be informed about a place or a topic. This can also be made in urban space that can act as an open museum. Two are the main ways films can be shown: (a) through projectors that may be installed in specific locations to play a short variety of short-films during the day and (b) through a smart-application informing people (residents and -mainly-visitors) who walk across the city/community about an available film related to the place (small street, boulevard, public square, park, etc) they are. The second option is easier to be applied especially if a free/public wi-fi connection is available in a community.

Such an application may also provide its users with pictures related to collective memories. Indeed, photography is another way that can be used for collective memory to be valorized. Apart from a smart-app, pictures can be used as artworks located in the public space. Such technique has already used by a photographer who decided to regenerate abandoned buildings by using peoples' photographs in order to recite various stories and express sentiments. This regeneration project is presented in a documentary movie entitled "Visages Villages".

Last but not least, authentic pictures can be part of a place branding strategy. Authenticity and vintage character is a good combination that has already used in marketing strategies. Moreover, such pictures presenting not only people but also buildings or even urban spaces can be used in order to reinvent landscapes in communities.
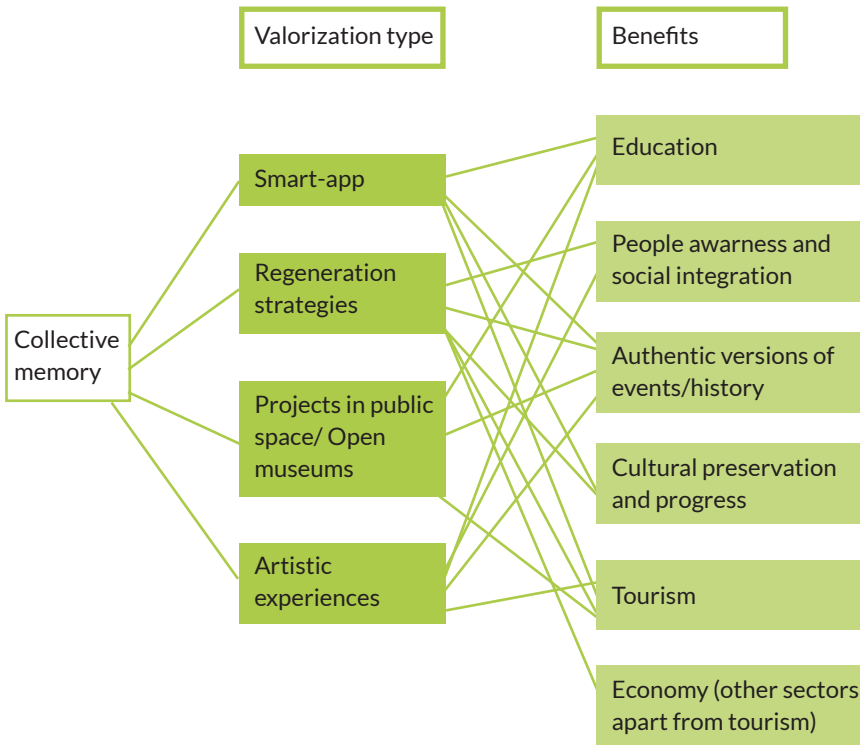

Diagram How photography can be used to valorize collective memory. Source: Own elaboration.

4.6

Music
Means of Expression of Collective Memory

Music has a long history since it predates writing, is a means for people to express their feelings about the world around them and also a part of community life. Music can be a "product of the behaviour of human groups, whether formal or informal: it is humanly organised sound"

Music can embody collective memory since collective memory attempts to explain why people act the way they do.

Music can be used as a tool for the valorization and promotion of collective memory: Societies require continuity and connection with the past to preserve social unity and cohesion. Through music and its practices, a deeper understanding about the past and the previous generation is given to young generation. From there, the core values are passed downed naturally from generation to generation. This is seen in national rhythm, compatriotic song, traditional songs, which emerge from classical literature, epics and heroic poems. Songs and music mirror history, values, norms and the mentality of a society.

When folklore and cultural ceremonies are celebrated with songs and music, it is to demonstrate the tradition and customs of a society. Music is a significant part of the changeless culture.

From a tourism point of view, music of a society might be a means to help the outers with different language could understand the spirit and also an attraction by inspiring the visitors to have a deeper understanding. Music is universal and it goes beyond the boundaries of language barriers.

The rhythm, instrumental, melody, harmonies cause people to relate/connect to it. Just by the rhythm and the tune, even in different language, most of the time, anyone could probably get a good grasp of what the song is about.

▶ Music
Memory Project
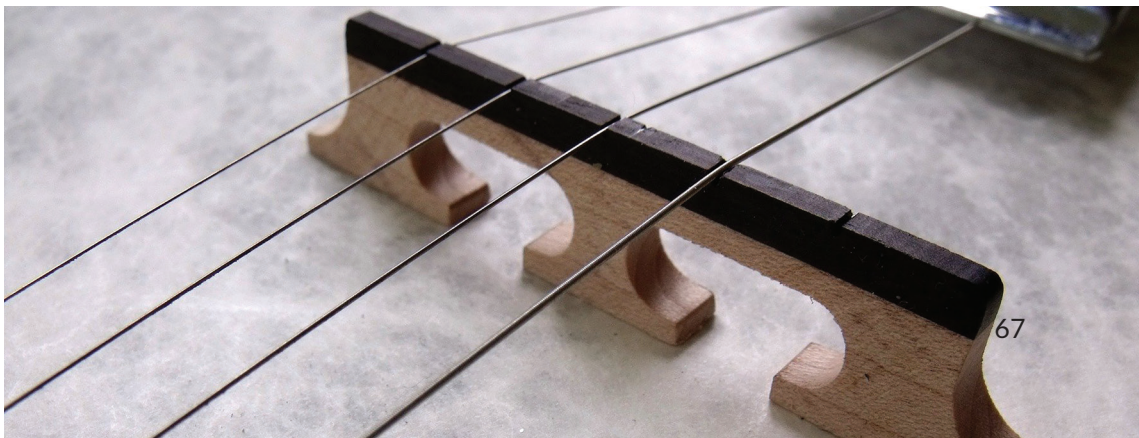
4.7

Festivals
Means of Expression of Collective Memory

Festivals are events of some importance scheduled in time. In the case of a cultural festival, the definition would be that of an event of certain importance related to some branch of art, culture, beliefs or values. Festivals constitute a cultural event in many towns, cities and countries around the world. As a celebration of the richness and diversity of culture and creativity, they often encompass various forms of contemporary and traditional art: dance, music, theater and arts and crafts.

The festival can be used as a tool for the valorisation and promotion of collective memory: From a cultural perspective, they offer a unique snapshot of the identity, valorization and promotion of a community's collective memory, provide an opportunity to revitalize and preserve cultural practices, and often serve as a creative laboratory for contemporary artists.

From a social perspective, they serve to reinforce intercultural dialogue, promoting a deeper understanding through the shared experience of collective memory; Economically, they can generate considerable long-term financial benefits and many employment and commercial opportunities from the promotion of collective memory.

From a tourism point of view, the celebration of a festival can be a decisive factor in choosing a destination where the collective memory can be known, a strong reason for repeat visits or an element that improves visitor satisfaction in preserving local identity and history, thus developing the tourism profile and cultural image of the place

From the physical point of view, the construction of fixed facilities for the festival, the reorganization of communal spaces for its celebration, the development of activities during the rest of the year or new areas of the community, can have a reflection in the architecture, urbanism and the use of public and private spaces of the place

All localities have their culture and their celebrations, many or few, of more or less level, but this entails an important point, and it is that, if it is not disseminated, preserved or promoted through tools such as festivals we run the risk that everything disappears.

Festival
Memory Project
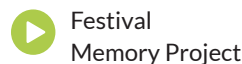
4.8

Games/Creative contests
Means of Expression of Collective Memory

Folk games are considered as invaluable pieces of cultural heritage, stemming from humans working and practicing their religious activities. Games are inseparable parts of daily life and communal activities.

Games can be used as a tool for the valorization and promotion of collective memory:

By reconnecting with and understanding the games of our past, we can build meaningful bridges between our past and present, and hopefully gain a better understanding of our modern world. There is the potential of games for historical representation and their status as historical texts, placing it into a relationship with collective memory. One unique way games as a medium can participate in reappearing collective memory is by simulating actions and the context of the memory. Through games, the past is vividly restored that the present people could feel fully engaged and connected by putting themselves in other's shoes.

For example, in Vietnam, "Đi cầu Kiều" – Walking on Kieu Bridge is one of the most typical folk games of the Pho Hien festival, it recreates the community life in the river conditions of the old Pho Hien people. The game requires players to calm down, skillfully cross a small bamboo bridge and bring items back safely. Each act of the game brings a different level of emotions. Although/ the majority of players could not finish their mission on that small bamboo bridge, the audiences seemed to energize, creating motivation for the contestants to continue their efforts to conquer the challenge. When a player passed the challenge of the game, the surrounding space exploded with cheers and praise of everyone for the winner

There are many other games within the Pho Hien festival such as tug of war, sack dance, etc ... to promote the spirit of solidarity, coordination, teamwork in everyday life.

▶ Games
Memory Project CSDS

4.9

Storytelling
Means of Expression of Collective Memory

Storytelling describes the social and cultural activity by sharing stories, sometimes with improvisation, theatrics or embellishment. Every culture has its own stories or narratives, which are shared as a means of cultural preservation or instilling moral values.

Storytelling can be used as a tool for the valorization and promotion of collective memory:

Storytelling encourages the active imagination of the audience thereby building connection, attraction and understanding when the audiences feel like they actually involve in and being a part of a story. Memory then would be seen as the memory of the audiences, evoking many emotions in them. The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced.

Storytelling could be a useful way to introduce the collective memory to the outer world. In recent times there has been an explosion of digital technology platforms and the appearance of many content creators who have influenced a certain community on the internet as known as influencer or KOL (key opinion leader). Catching up with that trend, marketing project managers have been keen on encouraging brand gurus / storytellers to build, share and spread historical stories, society, culture, cuisine, etc.

Storytelling could be a useful way to introduce the collective memory to the outer world. In recent times there has been an explosion of digital technology platforms and the appearance of many content creators who have influenced a certain community on the internet as known as influencer or KOL (key opinion leader).

The KOL will experience the travel routes and express their views about the destination, local culture, cuisine, etc. thereby bringing the market to penetrate deeply into the outers.

Nowadays, tourism leaders and individual tourism organizations (homestays, ecotourism sites, etc.) are actively cooperating with the KOLs.

On the Youtube platform, there're many channels have hundreds of thousands, even millions of subscribers. These channels have investment in the scripts, interacting with local ethnic people as well as shooting and staging an engaging way. At the same time, they also focus on introducing unique features in the local culture, on many interesting topics such as customs, festivals, lifestyles, beliefs, etc.

These video clips have attracted numerous views and comments around the world, not just limited to the domestic community. The content creators have actively built subtitles (subtitles) in English or speak English themselves in their videos to expand the possibilities of accessing to international viewers. In addition to the above individual channels, there are also channels of television stations that regularly publish video clips introducing tourism in a specific region on Youtube and attract attention.

When looking for information related to a region and group, there are many video clips introducing indigenous culture in channels built by foreigners and expressed in their language. These channels mainly share practical experiences in the trip to explore nature and culture at various locations, bringing a great effect attracting the attention of international tourists when they want to visit and explore in person.

Storytelling
Memory Project

4.10

Urban Art
Means of Expression of Collective Memory

Collective memory can also be valorized through urban art which is a wide field of artistic expression. It combines street art and graffiti and is usually used to summarize all visual art forms arising in urban spaces. Some of the well-known types of urban art are:

Flash mob

A group of people that suddenly assemble in a public place and perform some acts like dance, music and other entertainment. Information about how acts can valorize collective memory are presented in sections: Theatre and Cinema.

Graffiti

One of the oldest art expressions includes drawings or writing done on the walls. Some simple graffities and writings are often viewed as vandalism, especially when they take place on private properties. However, there are many of them that are notably interesting and artistic (Figure 1) that people admire them. Moreover, there are also 3D graffities (Figures 2-3) done either on the walls or even on the sidewalks and streets. Such type of graffiti gives you the feel of something coming on you out of the surface drawn. Their topic may vary: landscapes, famous people, fictional figures, daily life, etc. In this wide group of topics, memories may be included. Indeed, local traditions, personal or intergenerational memories and social activism could be one interesting pool of ideas for graffiti artists to deal with. Typical examples of graffiti art may be found in many countries worldwide. In Athens, Greece, where a large number of Syrian refugees arrived, many graffities were focused on this topic; these paintings were mainly located in neighborhoods where refugees and immigrants used to live (Figures 4-6). Through this artistic way of expression, artists tried to make refugees to feel welcome and convince natives to help them to be integrated in the local community.

Posters

Signs and Sticker street art: All of these types of urban art are paper-based types of street art that are common in European cities like Madrid and London. Posters are prints produced in large quantities and may represent various things and inform people about events or express ideas (political, social activism, etc). Stickers are also posted publicly and promote political, entertainment and social topics. Some labels are hand-drawn and others are printed ones. Collective memory may inspire designers to produce such posters and stickers in two main ways: (a) giving them a topic and, as a result, a message to express and (b) giving inspiration about the background of a poster or the visual part of a sticker. In that way, a place where an important activism activity took place may be known to foreigners and their activity may be remarkable and an example to follow. Furthermore, a place where many similar personal stories may acquire a specific character, i.e. a Place des Bisous (Kiss Square) in France.

Sculptures

Such artworks are 3D structures that are associated with political, religious and historical events. However, during the last years, there is an on-going trend to introduce things about daily life (and activities (people sitting, watching the others, play each other, etc). Thus, collective memory can be easily expressed through sculptures. In that way, people can learn about the past of a place or even interact with the artworks. Famous are the sculpted shoes on the Danube Bank in Budapest referring to Jews who were massacred during the WW II.

Yarn bombing

It is a type of street art uses colorful displays of knitted yarn/fiber instead of usual paints or prints. It is a new form of street art first appeared in 2000s. Designs are based on trees (Figure 13) (or even in urban equipment (Figure 14)) and thus, most of the artists, use natural or handmade fibers to protect the environment. Colors, designs and the representation may derive by collective memory as they can express feelings about a specific event or memory type. Such an artwork can produce new memories, as it was happened in the past in similar type of artworks, like the chewing gum-tree in Larisa, Greece or the chewing gum-wall in Seattle, USA (Figure 15).

4.11

Cooking
Means of Expression of Collective Memory

Cooking constitutes one of the fundamental areas where food culture is objectified in our daily life, defined as "… the set of representations, beliefs, knowledge and inherited and / or learned practices that are associated with food and that are shared by the individuals of a given culture or of a particular social group within a culture", is the language in which each society encodes messages that allow it to mean something of what it is.

Through cooking a population shows its character, personality, complexity, diversity and history. Cooking and its continuous enrichment processes are gestated and reproduced in the space of the local, that is, in our space, that which we inhabit, know and is transformed by the impulse of multiple social forces; is an intangible heritage that is distinguished by its ability to evoke values, flavors, modes, styles, seasonings that on each occasion materialize in a dish or a manufacture for the palate.

For this reason, societies have historically been organized around kitchens, shaping an immense range of lifestyles related to production in the field, food supply and marketing systems, techniques and procedures for preparing them, artifacts and objects of use and ways of sharing the table. All these aspects constitute social practices that make up a common identity.

Halbwach has shown that a tradition does not survive but finds meaning within the social frameworks of the present: "social frameworks are the instruments that collective memory uses to reconstruct an image of the past in accordance with each era and in tune with the dominant thoughts of society". That is why it becomes very disturbing to ask why and how it is that a way of preparing a food that has a centuries-long lineage still makes sense for a group: there would therefore be social frameworks that enable the validity of a way of food, or at least one

way of preparing some food. Anthropology has pointed out that the validity of long-term beliefs and rituals can be explained by the validity of a way of life of which they are a coherent part.

The flow of memory through cooking starts from how the individual, from own way of knowing and linking to the world, as well as from his/her frames of reference, can generate processes of evocation, provocation and convocation, which, in a common shared environment, allow not only the memory, but also the dialogue and the interactions between individuals and in the process of building of collective memory.

In other words, the ways of knowing and linking to the world, which are generators of reference frames that fluctuate in the kitchen environment will be: the affective, the normative and the senses. These three elements of the individual are active participants and permeated by voluntary or involuntary processes that occur as a process that is not exclusively individual, but is complemented by its collective character.

The conjuring of involuntary memory and transportation back to one's childhood by means of a particular taste or smell is something to which many people can relate. In his anthropological review of food and memory, Jon Holtzman (2006) highlights the power of food in maintaining spatial and temporal connections, which facilitate both reflective memory of past events and experiences, as well as prospective memory of anticipated rituals and celebrations.

Halbwach, when distinguishing History from Collective Memory, emphasizes that, unlike the first which highlights events, what is out of the ordinary in the life of a group, "in collective memory, similarities come to the fore". Central to Collective Memory is the theme of duration as a specific experience of time in human beings. Therefore the cuisine that is reissued over and over again, and each time it is modified but at the same time it is maintained, deliberately seeking the reproduction of the flavor, of the aspect that was known, of what was learned and transmitted, constitutes a practice of collective memory materialized.

▶ The Poorman's Meal
Great Depression
Cooking

▶ Memory Dishes
Brown University

4.12

Entrepreneurship
Means of Expression of Collective Memory

Entrepreneurship allows the construction of a more developed and fairer society, especially for local communities, it is a challenge for these communities to eliminate generational disparities with income distribution, wealth and upward social mobility among young people, increasing their participation in entrepreneurial activities.

Entrepreneurship is a tool for social inclusion in young people, the difficult situation that young entrepreneurs live nowadays is related to a long history of exclusion that affects their living conditions and personal and professional development. Entrepreneurship allows the construction of a more developed and fairer society, especially for local communities, it is a challenge for these communities to eliminate generational disparities with income distribution, wealth and upward social mobility among young people, increasing their participation in entrepreneurial activities.

In addition to the growth of a local good or service, entrepreneurship must have a citizen component that allows a dialogue with local governments to begin to call young people to talk, hold meetings, workshops, partnerships and to work on local policies to strengthen local entrepreneurship.

Entrepreneurship can be a powerful tool to promote collective memory, which can be used as a citizen and identity strategy in the public space, and to promote local consumption as an expression of social ascension of young people and assimilation of collective memory.

76

Entrepreneurship can be used as a tool to valorize identity and collective memory for young people, a necessary mechanism to understand how one aspect influences the other; how young people, through entrepreneurship and consumption, assert their identity, their collective memory, and manifest themselves as citizens in the public space.

Entrepreneurship with collective memory, keeping the focus on young people, goes beyond producing simple products for consumption; otherwise, they build citizens committed to the local problems in the production of the valorization and promotion of collective memory, in the construction of local identities from the youth.

Entrepreneurship with collective memory, keeping the focus on young people, goes beyond producing simple products for consumption;

▶ Entrepreneurship Memory Project ASONEDH

It is understood that the undertaking on collective memory is a citizen act of symbolic inclusion and that it corroborates the practice of valuing the communal heritage in the local context.

The commercialization of symbols and products of the undertaking under the collective memory ends up being a relevant contribution of preservation practice.

The tool of entrepreneurship under the collective memory marks the lives of people because they are part of the landscapes of their daily lives. These experiences would be shared, lived, acting as an element in the construction of identity.

Community goods, their production and consumption, intrinsically have a communicational connotation, since they express the position of a group, the production and reproduction of a certain form of subjectivity that acts as a process that helps the community to recognize itself as such, making it possible to reverse the extinction of its cultural practices.

4.13

Museums
Means of Expression of Collective Memory

Collective memory is the re-construction that society makes of the past by means of which events, actions, behaviors, fears or narratives associated with an important event are preserved or forgotten.

Collective memory is sustained through social practices and is always rebuilt on a present and future need; therefore, how and what is remembered or forgotten is of great importance for the future of society. Museums and monuments are used by society precisely to rebuild and re-memorize collective constructions, legitimizing them and giving them for the future.

Museums are institutions that are linked to the development and knowledge of peoples; they are repositories of knowledge expressed in objects, rituals, techniques and processes that attempt to integrate the economy, society and culture. The last 40 years have been a key stage that has made it possible to link museums with the construction of collective memories, making these spaces become a place where a community, region or country sees and feels represented; a space where not only pieces of its heritage are kept, preserved and exhibited, but at the same time offers various services to the public related to the promotion of the exhibited heritage.

The New Museology movement has allowed museums to leave behind that cathedral air and become a place of encounter, experimentation, and sensations within their own socio-cultural referent (De Carli 2003, Hernández 2003 & Barreto 2006). From this perspective museum are the center of collective emotions where the materialization of memory is housed, objects are its instruments and the museum exhibition is the space where it is configured.

In addition to preserving heritage and being depositories of the memory of a country or a social group, the mission of museums is the education, whose impact on society depends on interaction with the public which is the reason for its existence. Seen in this way, museums are a potential source for the construction of the meaning of a human group from its most significant sphere, which is the cultural heritage.

The contribution of museums is located at the level of non-formal education; the museum's mission is to stimulate processes of transformation of the collective and individual imagination for the creation and strengthening of identity ties. This mission must be fulfilled through the dissemination of knowledge, not only historical but also current events and local artistic expressions, generating the understanding and appropriation of it by the population.

In a special way, Eco-museums, local museums, neighborhood and community museums explicitly constitute a living memory that is offered to the museum participant. They play an important role in the creation or recovery of local, national or regional identities, showing the union in the cultural diversity in which they are inserted. This type of museum is an institution at the service of society that acquires, preserves, communicates and exhibits in order to increase knowledge, safeguard heritage, education and culture, representative assets of nature and man.

Ecomuseo Diffuso Scampia

MOSS

Pangea

#Ops_OrientarsiPerScampia

The Role of Museums in Today's Societies
UNESCO

4.14

Guided Tours
Means of Expression of Collective Memory

The collective memory can be found also in the common storytelling of events and places which become told and shown through the experience of the guided tours; it's a different and emotional way to understand, know, discover and interact with the history of a place, the feelings of a community and to be put into the commemoration of people and, too often, tragedy, which affect the human being. During a guided tour, the visitor, or the tourist, guided by a person can not only visit a place but also to live an experience where all the feelings, the tales and the emotions become part of the storytelling. The sector where the guided tours allowed to develop collective memory is the Tourism. When we talk about the relationship between Collective Memory and Guided Tours, of course we refer to the notion of "places of memory" and the way that a particular type of tourism "the tourism of memory" has been promoted from the beginning of '80 years.

The notion of places of memory was popularized by the French historian Pierre Nora in the 1980s. According to Nora (1984), places of memory were defined as remains: "The extreme form in which a commemorative consciousness remains in a history that calls it because it ignores it". Places of memory refer to material or immaterial objects, such as memorials, archives, associations, songs, etc. They also reflect a "work of memory", e.g. an active practice of remembering of a various range of stakeholders. The places of memory where the guided tours have been promoted for 30 years attract tourists for their historical, artistic or experiential value, constituting a social practice. We can affirm that cultural heritage is the product of memory activation, which by selecting elements inherited from the past includes them in the category of cultural heritage following criteria of antiquity, affection, sentiment, politics, etc. (Candau 2002).

The strong connections between places of memory and tourism have been extensively and systematically studied, discussed and researched since the 1990s.

As "remembrance tourism" or "post-conflict tourism" emerged as research fields, the studies focusing on tourism associated with places of death have undergone a great development, discussing new categories such as "tragic tourism" (Lippard, 2000), "thanatourism" (Seaton, 1996) or "dark tourism" (Lennon and Foley, 2000).

Tourism associated with painful memories has been a largely globalized phenomenon, which nevertheless reflects contrasted memory dynamics. The global diffusion of tourism associated with places of memory can be read as one dimension of this "global memory space". It is based on various factors, involving global geopolitical dynamics, global mobility (information, migrant flows, etc.), economic globalization and the role of a global culture (cinema), and, of course, the global diffusion of tourism linked to the growing importance of this sector in many economies, the democratization of travelling and the modernization of transport.

Many studies look at the bodily dimension of the guided tour experience (bodily memories, multisensory dimensions) studying the "performed" ritualized gestures, such as walks, prostrations, silence, while others focus more on the emotional complexities involved in these touristic experiences. They suggest that places of memory are «tourist destinations are seen as nodes of reiterated performative acts». They are interested in traces and narratives produced by visitors touring places of violence and suffering, in order to understand the role of these visits in their personal transformations, and the construction of their familial, personal or even national identity and sense of belonging.

Tourism is positioned as an extension of the process of remembering and as an act of resistance – against forgetting and, in some cases, against the erstwhile act of erasure. Journeys and visits of places of memory may involve verification and consolidation of memories, corrections of memories distortion, and sometimes spontaneous recall. "What makes the touristic journey a unique mechanism of remembrance and act of memory work is that it entails motivation and organization, a commitment and determination to engage with the past" (Marschall, 2015).

05

Promotion of Collective Memory

5.1

What consists of creating a Memory Brand ?

Cities tend to formalize their image based on their identity in order to attract people and investments. Such an image is related to the profile that they want to create. Place branding and marketing strategy is not just a tool; it is about a long process that presupposes the deep knowledge and understanding of the city, its neighborhoods and its people. The question raised is: How does the image of a city formed? According to Kotler, Haider and Rein (1993, p. 273), the image of the city is a "set of beliefs, ideas, and impression that a person holds regarding an object" and a city, as a result. The image of the city represents a simplified form of all the hypotheses as well as information related to them. Thus, it may be developed by oral stories narrated among people in a café or in a house as well as by the news on the TV, the interment and the branding strategy of the city.

City branding strategy takes into account the various particularities of local people, the economic and social components of the city and the wider environment as well as the multiple identities

(Govers and Go, 2009).

Its foundations should be underlined, as follows:

● A branding strategy is based on a "Central Idea" concept: People have a specific sense about their city. Through such a strategy, their personal and subjective perceptions may be aligned to the reality. That is the reason why collective memory can play an important role to the strategy, the aim of which is to increase national (or even international) awareness of what makes the city unique and special.

● The central idea should be accessible to everyone: Since technology changed the way people live and socialize, city brands may be visible not only in the real world but also in the digital one. Most of times, what happens in the digital world has a tremendous impact on real world. That means that stakeholders change their minds about a place taking into account its general perception presented on the internet. That is the reason why local communities must think and act digitally; they should promote a digital identity, which will be aligned to any offline action and policy.

● A flexible organizational structure: Taking into account that political and economic situation may change, it is crucial to establish an autonomous brand management structure. The management team should have its own resources and a realistic budget to accomplish the strategy. That is the reason why low-budget ideas and means are proposed in the next steps.

Taking the above into consideration, a query is raised. How can some develop and a city branding strategy, based on collective memory? Although there is not a specific methodological framework in order for city branding strategy to be developed (Karachalis, 2016), some main steps may be concluded below:

1.Analysis of the current situation status of a city/community
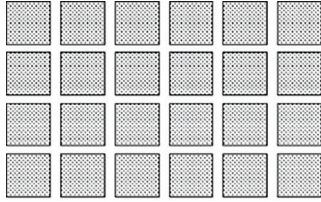
Special characteristics of the community should be identified. This analysis may be general enough, i.e. are there any special characteristics (special food, well-known tradition, custom or habit, important building or art-work) in the city? How the city looks like (hippodame building system (Figure 1), medieval building system (Figure 2), garden system planning (Figure 3), etc). Such information may be useful in order for youth workers to combine them with the main objective of the brand that may be derived by collective memory. However, such an analysis is not necessary to be deep enough. Moreover, it is useful to understand the population profile. In that way, youth workers can understand the interests of those to whom they address; they are the audience. This is usually be conducted by using questionnaires. Nevertheless, in case a collective memory app has been used, conclusions can be derived by focusing on what memory is more important to the audience.
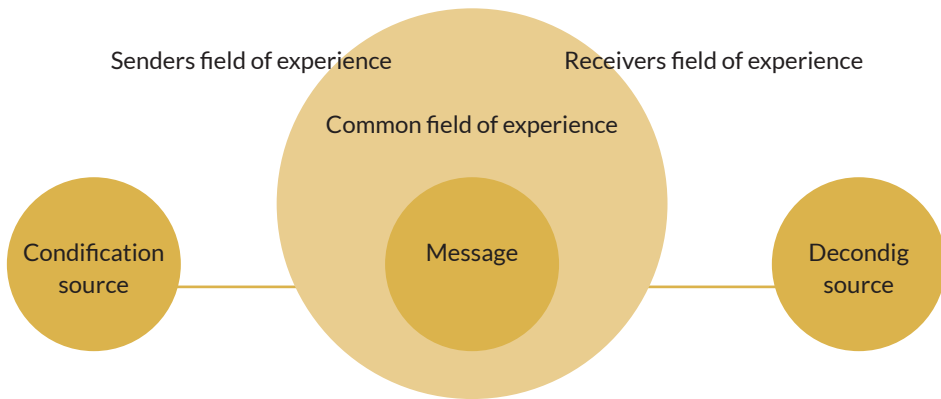
Some tools that can be used are the following:

● Newspaper/journal review: information about the history – local habits/events can be collected.

● Maps: Google/Bing/Open Street Maps are just some of the examples of web-platforms that can provide information about the city/community environment.

● Photoshooting: Photos of buildings/activities/events can help in identifying landmarks and local activities.

● Questionnaires: Collecting of questionnaires (hard-copies or electronic ones) may help in understanding the profile of the people live in a community and the ones to whom the strategy may be addressed. An ideal number of questionnaires (sample) may be about the 1% of the population. Youth workers can also find various sample calculators online.

● Memory App: In case memory app collects information about gender and/or age it would be easy for a profile of the (active) population to be ascertained. In such a case, questionnaires are as necessary as in case such information is not collected.

2. Collective memory identification and (plan for) valorization

The "central idea" may be derived through the identification of collective memory. Youth workers can select the most important memory (i.e. in case that many memories are about love stories, this general idea may be the central idea of the strategy) -according to their opinion- and locate it in the heart of the strategy. This is the common field between the experience of youth workers (who are the senders of the message) and local communities as well as potential visitors (who are the receivers of the message) (Figure 4). At the same times, by collecting collective memory, it is easy to assess the gap between current perceptions (people's memories) and reality (history).
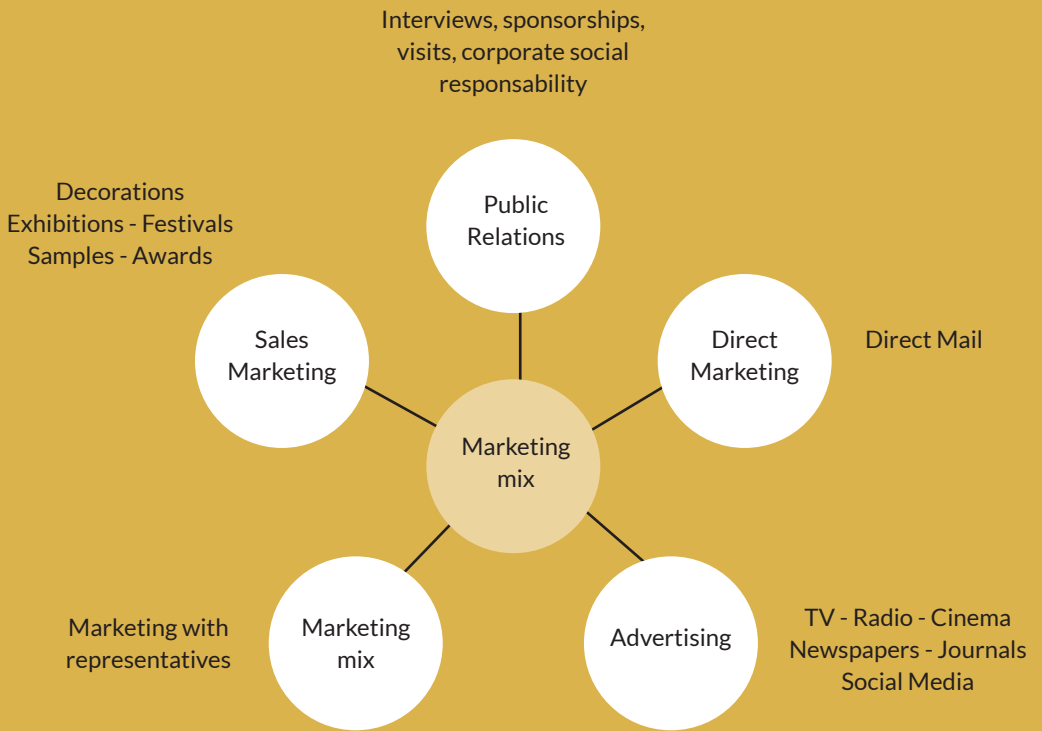

Senders field of experience   Receivers field of experience

Common field of experience

Condification source   Message   Decondig source

F.4

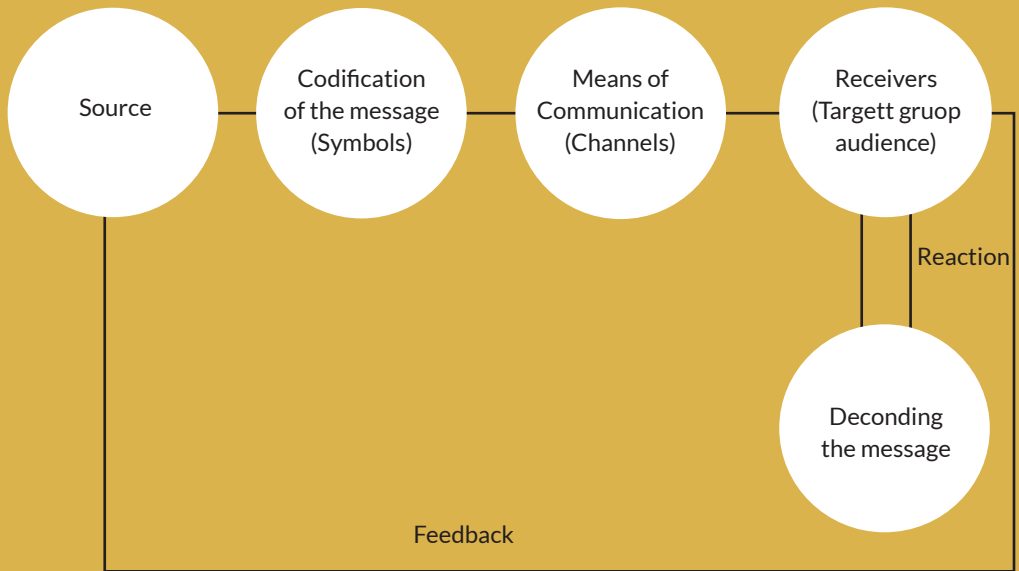## 3. Formalizing of the proposed marketing model

There are many marketing models. However, youth workers should focus and select one of them. One widespread model that is a foundation one in marketing is the "4Ps" model. 4 Ps represent four characteristics that play an important role in marketing strategy.

These are:

● Product (or service): what is the main service or product that communities want to propound?

● Place: is there any specific part of the community needs to be promoted? Which is the spatial reference of the channels used for the distribution of the idea?

● Promotion: which way(s) communities will select? (personal selling, advertising, public relations, events and sponshorships – see No. 4)

● Price: which is the price/value relationship?

Interviews, sponsorships,
visits, corporate social
responsability

Decorations
Exhibitions - Festivals
Samples - Awards

Public
Relations

Sales
Marketing

Direct
Marketing

Direct Mail

Marketing
mix

Marketing with
representatives

Marketing
mix

Advertising

TV - Radio - Cinema
Newspapers - Journals
Social Media

F.5

Source

Codification
of the message
(Symbols)

Means of
Communication
(Channels)

Receivers
(Targett gruop
audience)

Reaction

Deconding
the message

Feedback

Noise

Noise

F.6

5.2

The Local Memory Festival Model

What is a Festival?

An event or community gathering, usually staged by a local community, which centers on some theme, sometimes on some unique aspect of the community.

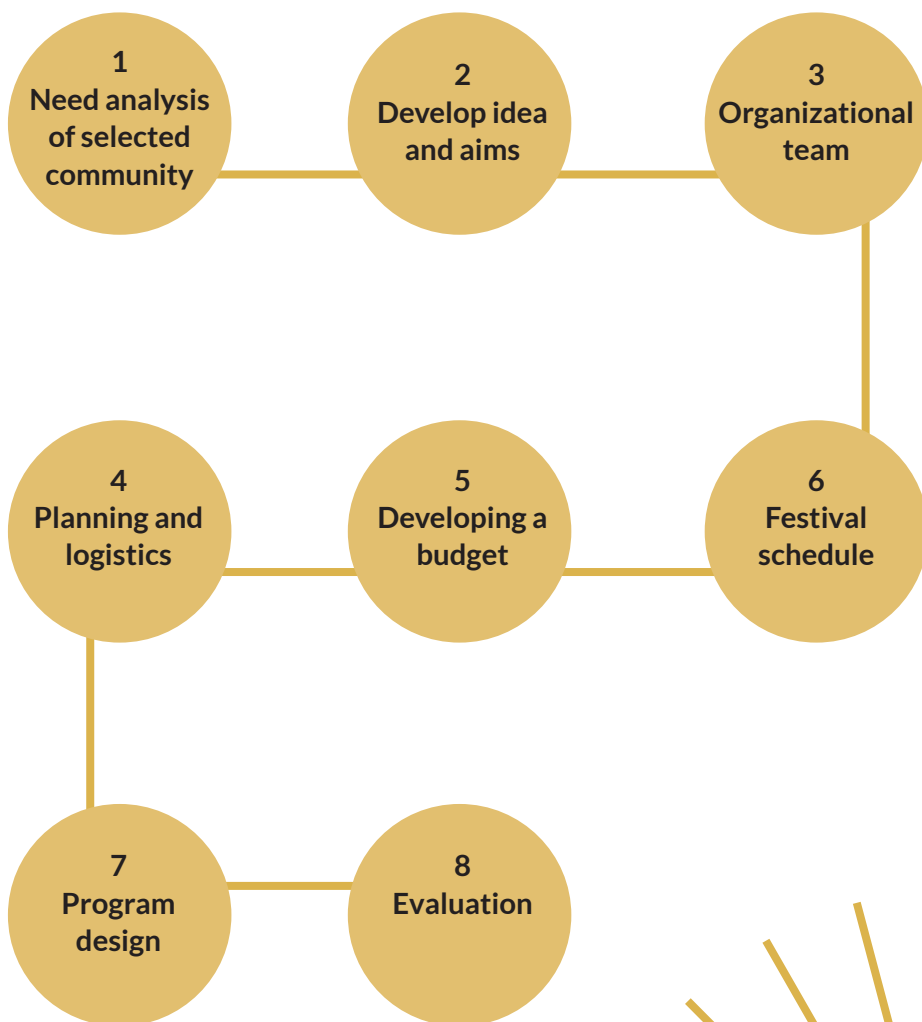## What is the purpose of a community-based festival?

These types of festivals generate links of encounter, communication and a sense of belonging and identity. The objective is to create a link with the community and promote and encourage citizen participation, generating a process that helps to compensate the social fabric and the appropriation and improvement of public spaces.

Community-based Festivals are neighborhood or street events that aim to promo-te human and community development through the direct participation of local people in their design, content and dissemination.

Some reasons for having a Community based Festival

- Strengthening community identity and spirit

- Providing a venue for local artists and artisans to showcase and sell their products

- Bring an awareness and appreciation of the culture and heritage of the community

- Improve the local economy

- Acquaint the local and outside community to the unique opportunities wi-thin your community

- Increased number of tourists in the locality

- Preserve the natural, social and cultural environment

Setting the stage for a community based festival

1
Need analysis of selected community

2
Develop idea and aims

3
Organizational team

4
Planning and logistics

5
Developing a budget

6
Festival schedule

7
Program design

8
Evaluation

1. Need analysis of selected community.

This step consists of collecting and analysis of data to identify resources /assets, problems and the disposition of local people, in order to establish goals that meet the specific needs of the community.

What are the resources / assets to be identified?

● Physical Assets: All the material elements that a community has and that can be used to carry out the festival, for example: public and private spaces (parks, squares, schools, etc.), means of transport, accommodation facilities, etc.

● Institutional Assets: All public institutions, such as government agencies, schools, NGOs, etc.

● Human assets: Skills, experiences, passions, creative capacities, willingness to participate and sense of identity of local people.

● Economic Asserts: All productive activities in the community, such as com-panies that offer goods and services, formal and informal businesses, etc.

● Artistic and Cultural Assets: All those who contribute to the knowledge, traditions, culture, meaning and vitality of a community.

● Aesthetics Assets: The attractiveness of the overall community from the general to the specific that include a sense of welcomes to new people and encourage participation.

2. Develop idea and aims

Shepherding your event through initial concept to reality requires an understan-ding of the interests, diversity and trends of the community. Your first steps will be:

● Communicating with stakeholders, associates, civic and community leaders about your idea

● Finding people who will help turn your idea into a workable festival

Determine your goals

After carried out the community analysis for interest, ideas and recommendations and forming a group of interested people, you can begin to develop a statement of what are festival objectives are going to be and how you plan to achieve them. Take time to develop both a Vision Statement and Mission Statement through di-scussion of the values, goals, contributions and growth that is anticipated.

3. Organizational team

● New festivals can be comprised of a small committee of people commit-ted to the project. So your first step is to determine how many people you'll need to organize and run the festival and where will you find them.

● As your festival grows, you may decide to expand your committee and have sub committees to handle things like policies, rules and regulations, finances and decision-making.

● Choosing a good team empowers the organization with the best possible potential for success. Having a

● team that agrees to the objectives and goals, and is willing and able to see the process through will foster:

Collaboration, Creative thinking, Positive discussion and debate, Informative communication, Support and encouragement

4. Planning and logistics

What do we need to make this festival happen?

Knowing the who, what, when, where, why and how of the festival will help you to establish its main components such as:

● Finances, logistics, resources, venue, media, sponsorship, volunteers and staff resources you require and what the cost will be.

a) Define your audience and participants

To determine what audience you would like, review what your festival is going to be and what you want to achieve.

● Is this audience in your community or is it regional or Provincial?

● Are they a widerange of people or a specific group?

● Do you want to keep the festival/event local?

● Are you planning for the festival to get bigger each year expanding beyond your immediate community?

***Make** a list of all potential groups or segments of the population you would like to attract to your event (e.g. families, teens, seniors, sports groups, performing arts groups, etc.).

b) Establish the date

● When setting the date for your festival, pay careful attention to the time of year, competition from other community activities and your target audien-ce.

● Research your community calendar for conflicts and options and choose a date that best suits your festival/event.

● If another festival/event is happening at the same time as yours, research the opportunities for another date or perhaps explore the possibility of a joint venture.

● Having an event during special holidays could mean your audience is di-stracted or out of the community.

c) Develop and maximize your theme

Your theme is used to package your festival and everything in the package should be related in some way to the festival theme. The goal is to consistently communi-cate your theme in everything you do. It should be considered and used in: your festival title, your programs and activities, types of foods served, displays, music, decorations, uniforms and the design of your signage and promotional material.

Maximizing your theme should be a fun and creative process. Come up with fun and quirky ideas that build on the topic; for example, a festival of collective me-mory may have a contest of photographs taken by community members of events that have taken place in that locality.

d) Determine the location

Where you hold your festival is a crucial component of the planning process and directly affects its success. Look at the requirements of all the programs and acti-vities planned and determine their needs and requirements.

Some relevant questions:

● Is there plenty of space for the performances, activities, vendors and parti-cipants?

● Are there adequate facilities such as power, lighting, water, bathrooms and parking?

● Is it accessible to all visitors?

● Does the venue suit the programming?

● Are there buildings or businesses that could be adapted into venues?

● What are the site conditions like?

e) Get in touch with community

This is one of the most important aspects because it is the beginning of the di-rect relationship with the community, it is the approach that will be taken to in-volve the community in the various activities that take place during the festival, such as: participation in workshops , exhibition of local products, presentation of artists, etc.

Some activities to develop :

● Contact the members to the community to determine their participation (artists, exhibitors, merchants, etc.

● Establish alliances with local associations that work on the focus of the fe-stival.

● Contact local providers of services necessary for the realization of the festi-val.

● Establish agreements with local authorities.

● Identification of volunteers that will participate.

f) Making a Plan

Planning the entertainment and activities for the festival hold start by resear-ching the target audience and possible participants in and around your communi-ty. Answer the following questions:

● Who is the target audience? The goal is to be as inclusive of everyone as possible. This does not mean that every portion of the program needs to ap-peal to every person, but the overall programming should have something for everyone.

● Who in the community can participate through performances and activities?

● What clubs, associations or groups would have materials that could be bor-rowed, or if bought will enhance the programming (displays, site décor, co-stumes and props)?

● What is the most appropriate venue for the programming? Is there enough power available? Adequate washroom facilities? Access to kitchen or would a portable facility better serve the festival?

● How many volunteers will be needed? For example, people will be required for line control at venues, front-of-house in venues to help with seating and ticketing, back stage coordination, changeovers on stage, technicians for every venue, costumed characters, food vendors, etc.

5. Developing a Budget

The development of the budget consists in the creation of a balance sheet based on Revenue and Expenses necessary to the implementation of the Festival. The sample budget items hear will give you an idea where you can obtain funding and different sources of revenue. It will also help you identify what expenses you may incur. Also think about what items you can borrow and who might sponsor or do-nate needed materials or other resources. The example list here can include any other costs you can think of, to create a potential budget. For grant purposes it's a good idea to keep a record and set a value for in-kind donations

6. Festival Schedule

The next step in the process is to begin preparing a festival/event timeline that sets out the timeframe for action. Some organizers call this a Master Schedule.

The benefits of effective scheduling include:

• Avoiding problems by having the information recorded regarding due dates and deadlines.

• Having all the information you need at hand by establishing set meetings, repor-ting and minutes to track progress, identify issues early and determine the actions needed.

• Possessing a complete directory of all pertinent personnel.

• Determining the number of volunteers you will need based on the number of ta-sks.

• Establishing the resources needed to operate the event.

• Having better control over the outcomes by seeing how well different programs and activities fit together.

• Experience a sense of accomplishment as tasks are completed.

7. Program Desing

The program of activities should be designed according to the analysis of the re-sources and needs of the community. The contents must be attractive, appropria-te for the audience, relate directly to the general theme and be consistent with the objectives set (mission and vision).

The festival programming requires a clear agenda to provide the audience with an entertaining experience that draws attention to the important characteristics of its objectives and provides messages consistent with your topic.

8. Evaluation

How do you plan to measure your success?

Evaluation is an ongoing process and an organization should take some time to look at itself internally as well as looking at the external components of the actual festival

Some reasons for evaluation are to:

1. Determine if you have reached your objectives

2. Measure the success of the components of the festival

3. Review the process from the beginning to the end

4. Identify the strengths and weaknesses of the festival

5. Identify the strengths and weaknesses of the team

6. Assess the accuracy of the area budget

7. Be accountable to the festival/event organization, stakeholders, sponsors, vo-lunteers, participants and funders

8. Determine where there are future community opportunities

The first step in evaluation is asking:

a. What do we want to evaluate?

b. When will evaluation take place and where?

c. Who will perform the evaluation?

d. How will we evaluate?

There are two types of evaluation you should employ and both can be used from the beginning of the process to monitor how the festival is progressing and where there may be issues

Qualitative measurement gathers data to sum up the outcomes of the partici-pants' experience using written or online audience surveys, asking participants di-rect questions on-site, video-taping aspects of the programming and getting feed-back from volunteers, sponsors, suppliers and performers.

Quantitative measurement compiles of hard data from such sources as, ticket sales, merchandise sales, venue admissions, vendor fees, budget figures and audience attendance counts.

5.3

Communication Strategy through the use of social media and networks

When it comes to social media event promotion, it's important to make a plan. Whether you're hosting a graffiti event for few people, or putting on a festival for thousands, having a strategy is key.

Social media tools let you engage with your audience in creative ways that boost attendance and make for a better experience.

Using the social media to promote a cultural event it is no need of money, social media event promotion is far from over once your guests walk through the door.

An effective social media event strategy will involve connecting with your followers before, during, and after an event. Here are some social media techniques for creating the best digital experience for your guests, from start to finish.

8 ways to promote an event on social media before it happens.

1. Post a countdown on Instagram Stories

The countdown sticker on Instagram Stories lets you set an end date and time. You can also customize the name and color of the clock.

Viewers can subscribe to receive a notification when the clock runs out, or add the countdown to their own Story.

This feature is essentially a branded calendar notification. It's a great tool for driving ticket sales or reminding people about deadlines for contests or early bird pricing.

2. Create an event page on Facebook

Make a Facebook event that includes all the details your guests will need. Tag the official pages of your invited speakers or special guests.

The discussion area of the event is a great space to post announcements or answer questions. You might want to get the word out about exclusive pre-sale codes or share the set times for a concert there.

3. Post teasers with necessary details

Share relevant details in the time leading up to the event. Teasers help build up the hype and can also provide your audience members with useful information.

They're also a way to show off your guests of honour. If you're hosting a big festival, you could introduce the artists one-by-one in the weeks leading up to it.

4. Create a hashtag

A branded hashtag is a handy way for you and your guests to find all content related to your event across social channels.

Create a hashtag that hasn't had much prior use so that your event doesn't get buried in a mountain of irrelevant content.

The most useful hashtags are not just unique, they're short and easy to spell. Would someone know how to write it if you said it to them out loud?

The shorter, the better, too. Remember, you'll want to fit in a shortened URL to the event page within your character limit as well.

Use your hashtag on all your social media content, and include it on other marketing collateral as well, even printed materials.

5.Host a giveaway

Social media giveaway contests pump up your brand awareness and help convert followers to event attendees.

Ask people to share a contest post from your account and use the hashtag to enter.

Once they share, you'll have all the eyes of their followers on your brand as well. This gets you a much broader reach, for the price of a handful of free tickets or products.

If your event has any sponsors, consider asking them for giveaway items in exchange for some extra publicity.

6. Interview attendees on Instagram Stories

Do you watch red carpet highlights on Instagram, even if you don't tune in for the whole award show? There's a reason for that.

Short interviews with interesting subjects make for compelling and easily-digestible content. Create your own red carpet moments while the event is underway.

Use Instagram Stories to share people's reactions and feelings about your event on the spot. What are people talking about? How is the general vibe?

7. Live tweet

Live tweeting sets the tone and shape of the online conversation around your event. It's useful for capturing performances, or timely discourse, like at conferences, debates, and speaking events.

Be consistent with the use of your event hashtag and share funny moments, main takeaways, and powerful quotes from speakers.

Live event coverage is also important for engaging with your guests in real time. Monitor your feeds to address any concerns or questions that come up for people.

8. Display social media posts at the event.

Social media can still be a collective experience without everyone looking down at their phones.

Use a social media aggregation tool like Hootfeed. Hootfeed uses your dedicated hashtag to push related tweets to a real-time display.

This strategy makes the online conversation more accessible and interactive for people in the room. It might even persuade them to join in, too.
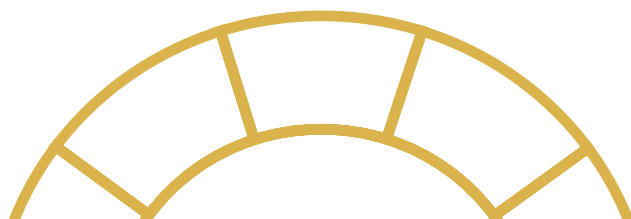
1. Follow up with event attendees.

When the event is over and people are returning to the daily grind, reconnect with them to say thank you or wish them a safe trip home.

Don't leave any loose ends untied. If people had remaining concerns or complaints, follow up with them to make sure those issues are addressed.

This does a lot to strengthen people's relationship to your brand. They'll be more likely to engage with you again, whether that's online or at the next event.

2. Create summaries for people who couldn't make it

Even if some of your followers couldn't be there in-person, they can still take part in the event experience.

Share content that gives people a taste of what they missed. Post images and videos that will inspire that "it's-like-I-was-there" feeling.

If you had a waitlist of people who weren't able to snag tickets, send them exclusive content to let them know you value their interest.

3. Analyze your performance

Set goals and social media metrics ahead of time so you can measure your campaign's success against them. Was your priority ticket sales? Brand awareness?

Take a deep dive into your analytics. Find out whether your team met those performance goals and how well you executed your plan.

The insights you gain from this campaign will inform how you develop your social media strategy for future events.

4. Run a post-event survey

If you want to up your game going forward, it's important to ask people what they thought of the event.

Create a post-event survey through a free platform like SurveyMonkey. You can also ask questions using poll stickers and emoji slider stickers in Instagram Stories.

Asking for feedback with social media polling features is more informal. It makes it easy for people to respond. Keep in mind that this feedback won't be anonymous though.

▶ Event Promotion: 6 Advanced Tactics To Promote Events with Social Media

▶ How To Promote Your Event in Social Media. CF Digital Marketing

▶ 20 Event Promotion Tips | Event Marketing Ideas

5.4

Memory Maps

A map consists of a good way to present information in order for people to understand the spatial components of people's relationships with various locations.

When someone reads a map, there are some specific things in which attention should be paid:

(a) orientation by focusing on specific focal points like squares, administration buildings, etc. The north sign can also help the reader.

(b) scale as it easy to calculate the time someone needs to walk-by a place.

(c) legend where symbols are explained. Such symbols represent specific information concerning the map type.
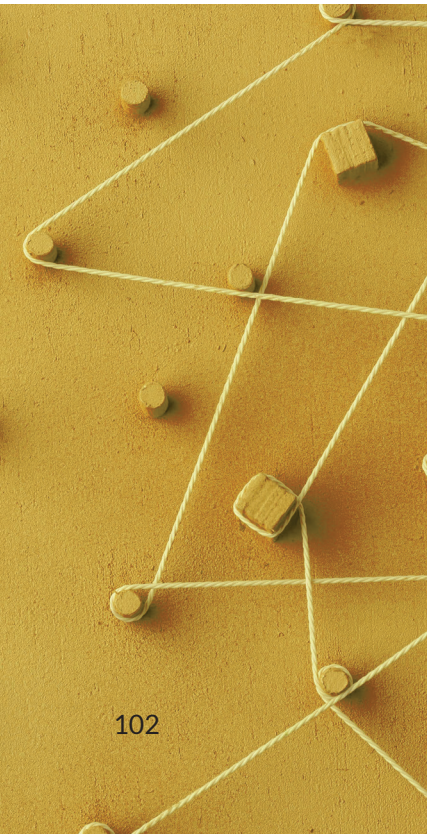
Although mapping has been studied for many years and mapping procedure has been evolved, maps can also been developed by someone who is not been specialized in that field. In this section, two main ways are briefly presented:

• Handmade maps

Handmade maps are tactile and physical ones. They can be made in various ways, like drawing. In that case, the materials than can be used are: a watercolor paper, a transparent paper (if it is necessary), some watered down acrylic paints (or other types like colored pencils), pencils and a black ink pen. Concerning the process, youth workers should patched together a map of their community and the transparent paper in order to make a diagram of the main roads and existing landmarks of their community. In

case a transparent paper is not needed, a reference grid can be designed over the map of the community. In that way, it is easy to know in which part of the grid specific locations exist. Then taking into account the grid, it is easy to draw the area in the watercolor paper. Specific colors can be used in order for specific routes to be enhanced. Specific symbols can be used in order to refer to specific buildings or important landmarks (mainly the new ones). Another way to make handmade maps is to collage various pictures from magazines or papers. Such pictures can be taken from the community referred. Pictures uploaded in the application or photos owned to youth workers can also be used. Both of these ways can be combined, in case the team wants it. Taking into account that this procedures is a funny and interesting one, children can help in creating such a map (the whole one or part of it). Schools or other bodies work with children can introduce this procedure within their schedule. The activity can be also enriched with ideas children and their teachers have. In that way, youngsters are informed about collective memory in their community and the action related to its promotion and, at the same time, take part in an quirky and innovative consultation process.

● **Digital maps**

There are plenty of software that can be used in order for mapping a place. Geographic Information Systems (GIS) are well-known software that provide tools for spatial analysis. However, the most common use of a GIS is to visualize information about a place by creating a map. ArcGIS is common used in companies. QGIS is an alternative package that can be downloaded and used for free. Its use is not difficult enough but some tutorials are maybe necessary. In addition, various beginners guides (i.e. http://www.aag.org/galleries/mycoe-files/OT3_GIS_for_beginners.pdf) are available online. Nevertheless, there are easier ways to make digital maps (they can be printed when the designers complete them), like OpenStreetMaps and GoogleMyMaps platforms. Each user should be registered in the server and then (s)he can read a simplified guide (i.e. https://learnosm.org/en/beginner/) in order to add information on the map that already exists in the platform. Finally, another easy way to make such a map may be some video games, like "SimCity". Users can add buildings and streets look like their neighborhoods and then to introduce the information needed. Additional software like Adobe Photoshop or Microsoft Power Point can also be used, in case youth workers have access on them and now how to use them.

5.5

The Art of Storytelling as means of promotion of Collective Memory

Principal ideas

Storytelling is the art of telling, developing and adapting stories using specific elements – characters, setting, conflict and a message – into events with a beginning, middle and end, to convey a message in an unforgettable way by connecting with the reader on an emotional level. By telling good stories promoting collective memory, you ensure that you are creating unique material.

When you think about the journey of the people in the community, the collective memory has amazing content, you have what you need for the start of a successful collective memory promotion storytelling.

Stories generate identification

Renowned writer Neil Gaiman says that:

"Stories read at the right time, never leave you. You may forget the author or the title. You may not remember precisely what happened. But if you identify with the story, it will stay with you forever".

A good collective memory promotion story arouses the interest and identification of the local audience. A very good collective memory promotion story makes the audience imagine themselves in the role of the main character.

A spectacular collective memory promotion story makes the reader go through every step in the shoes of the protagonist and the community, suffering with him and facing all the obstacles along the way, moved by the hope of overcoming the conflict and vibrating when it happens.

Learning process

With the example of this story we work on the elements of identity and connection between people of African descent and their African roots. This story directly connects the emotions and the heritage that has been passed on from generation to generation.

The community memory in this case transcends geographical borders and strengthens the diasporic connection of Afro-Peruvian localities.

Storytelling is much more than an oral storytelling, it is the art of telling stories using techniques inspired by writers and screenwriters to convey a message in an unforgettable way and in relation with the cultural approach of the community.

**** The story of the Abayomi dolls: a gift ****

500 years ago, in the distant mother continent of humanity, Africa, there was a community, within it was a family, and within it was Tanisha, a girl with skin as dark as the night sky and eyes as bright as shooting stars.

She was with her family preparing dinner like every evening, they had just had a delicious glass of coconut milk.

When they began to hear strange noises that felt closer and closer, Tanisha looked at her mother, her mother and father crossed glances without knowing what to say. The noises became closer and closer, screams, blows, calls for help appeared, Tanisha clung to her mother's body and her mother clung to Tanisha's body. Her father with the intention of protecting them opened the door and saw hundreds of men with skins as white as the coconut milk they had just drunk.

The father with hurried movements confronts one of those men and a red liquid comes out of the father's body and he vanishes.

Tanisha looked at her father's body, her mother did not know what to do to protect her, and finally, they had to give in, they were chained together with the other women and children of the community, they were heading to the ocean and Tanisha and her mother watched as the body of her father and her entire community disappeared in the distance.

Once on the boat, a huge one full of families, Tanisha cried inconsolably, her mother, still in shock, also thought how to comfort her daughter, and the mother began to tear her clothes, patiently unraveling her clothes, tearing them into thin pieces and with them she began to make knots and braids, in each knot and in each braid the mother placed an intention, "that the strength of our grandmothers and ancestors always accompany you", "that resilience be one of your values", "that the love of our family never leave you alone".

Tanisha's mother thus creates a doll and names it Abayomi, which means a gift to me from you. Tanisha receives the doll and feels embraced, embraced by her mother, by her father, by her grandmothers and ancestors. Tanisha is comforted and rests in her mother's lap.

In this way African women bequeath the Abayomi dolls as amulets that embrace their entire diaspora.

5.6

Creation of a Landmark

Nodes, paths, districts, edges and landmarks have been strongly debated since the 1960s when Kevin Lynch has classified them as ways in which people understand their environment. Landmarks are one of the components Lynch (1960) identified as an element contributes to imageability of cities. According to the Gestalt theoretical approach, landmarks differentiate from their surroundings and thus, they are easily understandable. They are significant parts of the urban scene (Moughtin, Oc and Tiesdel, 1999) and they are used as elements helping in orientation. Lamit (2004) provides an extended term supporting that landmarks are "any urban landscape feature with manifested or inherent attributes which is physically or spiritually unique, influential, impressive and generally in contrast with its contextual characteristics". According to this term, towers, buildings, open spaces and special urban features (i.e. sculptures) may be characterized as landmarks. Siolas, et.al. (2015) underline that even natural elements may be landmarks, such as a big tree.

In that context, it is crucial to note how a new landmark may be developed. Although there many ways in order to create a landmark, only some examples will be presented below:

The landmark can be the result of a collaborative activity:

F7

Typical examples of such a procedure are architectural workshops taking place across the world. During these workshops, students (who are usually prefer such activities) and tutors have the chance to exchange knowledge and share skills with them (Figure 7). This is made by developing some projects within the urban space; they usually are temporary installations, like pavilions (Figures 8 and 9), arches in piers (Figure 10) and exhibition installations.

F8

106

F9

The landmark can be developed by an artist:

Invited artists can take over such a project Painters and sculptors can be invited. A sponsorship could facilitate the implementation of such an activity. Another alternative could be to organize an artistic competition or a festival in which artists are invited to participate. An award can be given. Such an action has been organized in Larisa, Greece (2017) when more than 10 graffities have been created along the river of the city where a linear park had been developed. In that way, this area is now recognizable and some specific points are now recognized as landmarks (Figure 11).

F10

The landmark can be created by locals, in a spontaneous way:

In order to do that, a motivation is needed. For example, in case of yarn booming, youth workers can start the project by locating fibers to trees or urban equipment elements. Another example is the case of "love locks", id est bridges where padlocks are located by couples (Figure 12). After someone make the start it is easy for such a landmark to be developed.

F11
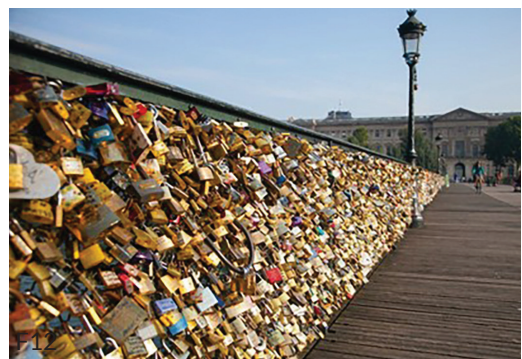
5.7

Game: Treasure-Memory hunt

The Concept

Memory Treasure Hunts are street art-based artworks which serve as an interactive and mindful way to explore the city through the creation of maps based on the local collective memory. The artwork is designed, discussed and developed by the joint intervention of local people, contents' contributors, artists, youth workers, young people. The interaction between these actors is functional for creating ur-ban maps across the city, that will result in a perfect mix of treasure hunt and sightseeing tour.

When the process of collection and creation of the collective memory has been finalized, successively the product of the collective memory (it's not a matter the type of memory) must be promoted, disseminated and spread.

The Memory Treasure Hunt aims at creating the game of "Treasure Hunt" by providing maps of collective memory of a community and using the APP MEMORY

The Treasure Hunting represents a way to involve the people from a community and the visitors in the discovering the city by following a map. The Treasure Hun-ting aims at stimulating the initiative, the investigation and the creative spirit and making people the direct actors of the experience they are living.

The objective of the MTH is to create tour for visitors of a place where the main "stations" can be reached through the finding of several solutions in a game!

Each "station" represent a place or a product of the local collective memory. The tour is a step by step game where the gamer or challenger must use all own skills and creative aptitude.

The Memory Treasure Hunting aims at stimulating the initiative, the investigation and the creative spirit and making people "creators" of collective me-mory!

Memory Treasure Hunt adopts gamification elements and features such as:

different levels of difficulty (for beginners, for responsible tourists or citizens, hard-core explorers; for extreme solo travelers)

● Rewarding systems based on gaining badges and incentives

● Assessment embedded in the gameplay as performance-based activities

● Collective memory storytelling narrations

The Memory Treasure Hunt Process

1. Elaborating the results of Local Assets Analysis

2. Selection of "collective memory stations" of a place

3. Creative Process: planning the artistic contents of Memory Stations

4. Creation of the Maps

5. Developing the Map and Stations on APP MEMORY (this stage can include also the use of geocaching)

Creative process, actors and roles

Youth workers and people from community = will lead the local assets analysis and later will provide support to the creation of the map and the upload on ME-MORY APP

Artists and Contributors = will explore an art concept and design the artistic works on which will be focused the "stations"

Urbanists/ city experts / technicians = will carefully select the spots and plan the maps

Each MTH will have a specific theme to follow, depending on the collective memory type of the place.

The maps will be designed with different levels of difficulty that may be summarized as for:

• Beginners (E. G. 5 spots to search in the same district);

• Responsible tourists or citizens (E.G. 10 spots to search in three different districts);

• Hard-core explorers (E.G. 20 spots to search in six different districts);

• Extreme solo travelers (E.G. 30 spots to search around the city).

Young people, but also citizens, tourists and explorers will have the opportunity to discover the city, in a free, sustainable and unconventional way.

In fact, they will be able to walk or ride across the city, as individuals or in groups, with no need of a tour guide but with the help of their smartphones getting invol-ved in a digitalized and contactless experience through the access to the MEMO-RY APP (also in compliance to COVID-19 guidelines).
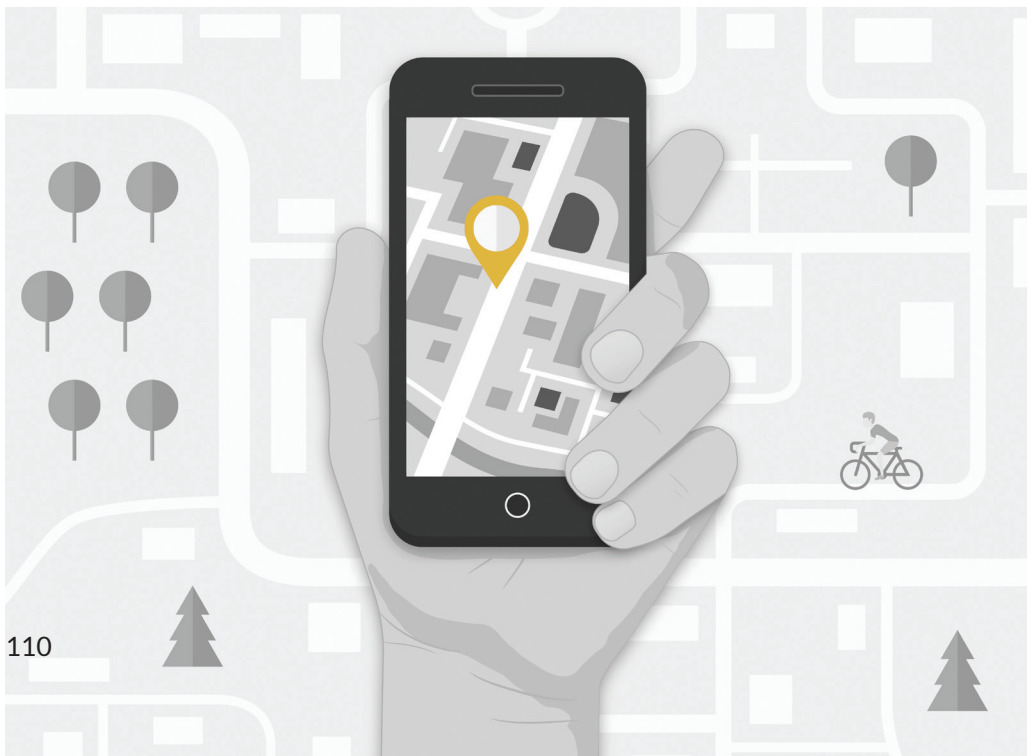
Key aspects

● Promoting the local heritage through the innovation

● Promoting and Valorizing the collective memory of a place by the direct participation and involvement of local people and visitors

● Tackling the negative effects of mass tourism on social, economic and natural environment;

● Deflecting touristic flows towards areas and districts with tourism potential;

● Making culture and creativity a driving force for enhancing resilience in the communities;

● Stimulating young people to appreciate and identify Urban Creativity art-works;

● Encouraging young people to be more involved in artistic and cultural processes.

● In means of innovation, the maps, conceived with a game-based learning method, create a dynamic that can inspire learners to develop skills and build an emotional connection to learning and subject matter.
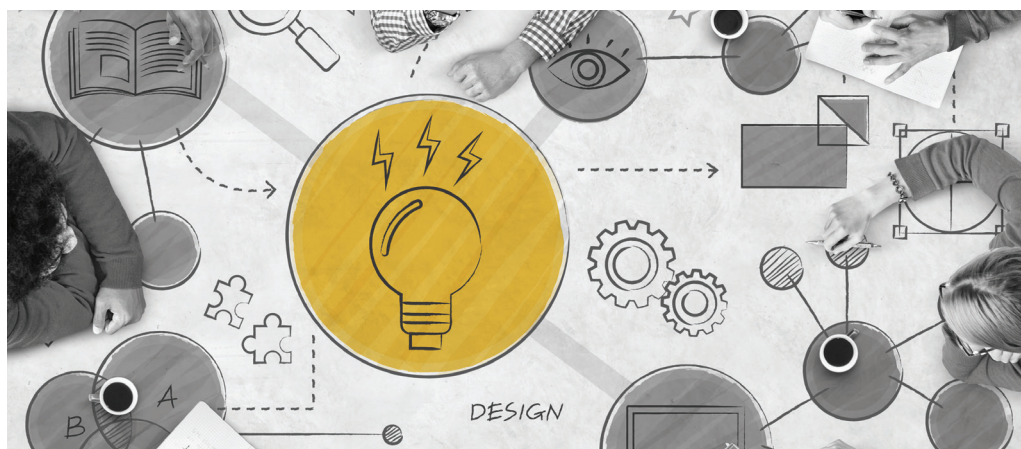
The MEMORY TREASURE HUNT through the access to the MEMORY APP will allow the players to "enter the game". The app's flow shows the starting point of available MTH featuring the map, and it allows the player to choose the level of difficulty in accordance with estimated average duration and thematic.

This function of the app is designed to promote the created collective memory of a place and provide a tools for the local promotion in terms of tourism and involvement of the citizens bringing young people from the community and visitors and tourists in a common process of creativity and active participation.

The MTH will stimulate the young people's curiosity and creativity, combining innovative tools with software that they already know, and which therefore appear comfortable.

5.8

Local Memory Tour

The Tour is done in coordination with community leaders or leaders so that there is a welcoming encounter that presents its visitors with dance, art and gastronomy prepared from a cultural perspective, a tour of the local memory of the squares, the surroundings, the river and alternating with the rites of its inhabitants.

The guest receives accommodation, food and participates in daily community tasks such as collecting firewood, weaving clothes and mystical ceremonies.

Step 1 The organisation contacts the local leaders in order to arrange the visit and realisation of the Local Memory Tour and to analyse the routes and the best time to carry it out, taking advantage of the experience of nature and the people of the community.

Step 2 A short survey is conducted with the participants to find out the level of knowledge about the history and culture of local memory that will serve to measure the impact of the visit to the community.

Step 3 Participants meet at a meeting point and walk or take a bus to visit the hidden local memory of the community. During the tour, an introduction about local history and memories is given.

Step 4 At the end of the Local Memory Tour, there is a space for dialogue and reflection to measure the impact of the visit, through the observation of their impressions and the application of a written and objective test with the intention of measuring the learning about the hidden local memory.

The Local Memory Tour enables the development of tourism and other related businesses, such as agricultural production, livestock and fish farming. This activity also serves to reverse the process of abandonment of the village due to migration to other towns or cities, leaving behind a lot of history and local memory.

The hidden local memory tour is a relevant opportunity to teach, raise awareness, admire and disseminate our ancestral and cultural richness, and to incorporate the possibilities of welfare. It also leads to the enhancement of general self-esteem, the cohesion of cultural unity and a sense of belonging.

The places of local Afro-Peruvian memory are the following:

– Malambo Avenue – Rímac: A place where slaves were bought and sold in colonial times. In 1858, the Peruvian president Ramón Castilla granted freedom to the slaves in the area of Malambo (former blocks 4, 5 and 6 of Francisco Pizarro Avenue), characterised by being the scene of Afro-Peruvian life, where events were celebrated with typical musical instruments.

– House of San Martin de Porres: He was the first Afro-descendant Saint of America, born in Lima, on the 9th of December 1579. He was the natural son of the Spanish gentleman Juan de Porres and a free Panamanian Indian named Ana Velásquez. Martin inherited his mother's features and skin colour, which his father saw as a humiliation.

– Central courtyard of the Santo Domingo Convent: The oldest church in Lima, completed by Afro-descendants in the last years of the 16th century, it was the main cultural centre of the city during colonial times. San Martin de Porras lived there (1579-1639).

– Church of the Nazarenas: Place where the image of the Señor de los Milagros (Lord of Miracles), patron saint of the city, is kept. On the main altar is the image of the Christ painted by an African slave in the hacienda of Pachacamilla. On October 20th, 1687, a violent earthquake that lasted more than 15 minutes flattened Lima and to the general surprise the wall of the image of the crucified was left standing, which originated the cult to this miraculous image.

– Barrios Altos: It is a place with a high presence of Afro-descendant population, where the development of Afro-Peruvian dances through history and the evolution of Afro-Peruvian musical instruments is shown.

– Alianza Lima Stadium: It is a symbolic place of the Afro-Peruvian population since 1901, where the Afro-descendants are shown outstanding in football, volleyball, boxing and sports in general.

– Downtown of Lima: Place in the colony where the slaves sold and commercialised the products that they worked in the haciendas and, other products elaborated manually by order of their owners.

– The National Afro-Peruvian Museum: Museum that summarizes the process of arrival of the enslaved Africans to Peru and the contributions of the Afro-descendants to the construction of the country.

The tour by foot or by bus is accompanied by Afro-Peruvian music in the background and the narration of Afro-Peruvian history.

▶ Local Memory Tour - Memory Project - ASONEDH

Thanks!

**Let's start
the Memory Journey
together!**
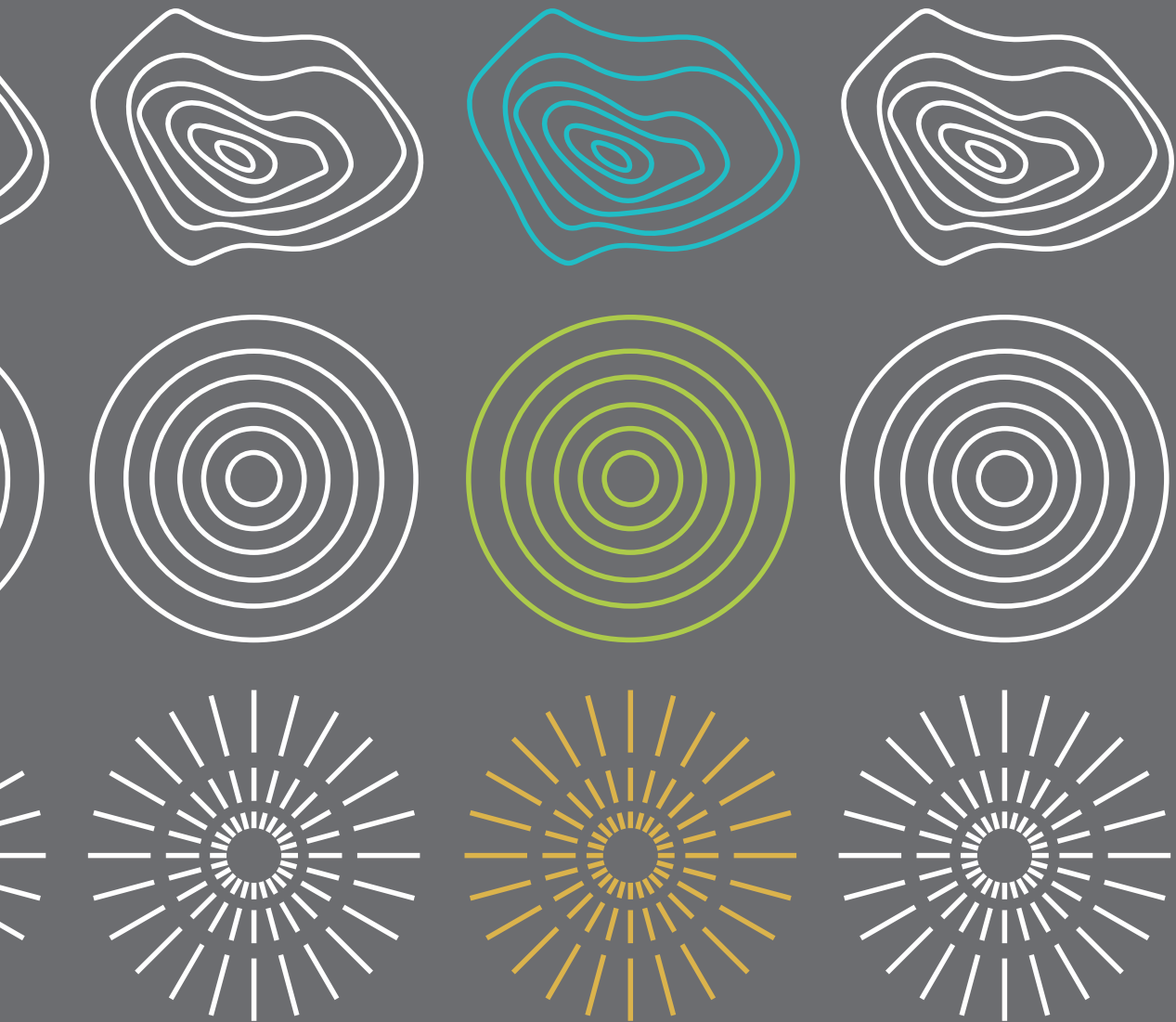
Project
Memory

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