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Social cohesion through cultural heritage

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Περίληψη

Η διατήρηση της κοινωνικής συνοχής είναι ένα ζήτημα που απασχολεί τις κοινωνίες σε τακτική βάση και με την ευκαιρία σημαντικών γεγονότων που έχουν λάβει χώρα. Η διατήρηση της κοινωνικής συνοχής θεωρείται ότι έχει επιτευχθεί με πολλούς τρόπους. Η παρούσα εργασία ασχολείται με τη σχέση που υπάρχει μεταξύ της κοινωνικής συνοχής και της πολιτιστικής κληρονομιάς.

Η εργασία διαρθρώνεται στα ακόλουθα κεφάλαια:

Στην εισαγωγή, η οποία αναλύει τις βασικές έννοιες της κοινωνικής συνοχής και της πολιτιστικής κληρονομιάς.

Η δεύτερη ενότητα αναλύει την έρευνα που ασχολείται με τη σχέση μεταξύ κοινωνικής συνοχής και πολιτιστικής κληρονομιάς. Από όλα τα παραπάνω, είναι προφανές ότι η πολιτιστική κληρονομιά μπορεί να είναι ένα μέσο επίτευξης κοινωνικής συνοχής με διαφορετικούς τρόπους:

Δημιουργώντας μια αφήγηση που ενσωματώνει διαφορετικές ιστορικές πτυχές και δεν παραλείπει τις ιστορίες των αποξενωμένων ανθρώπων, έτσι ώστε να αισθάνονται ότι οι ιστορίες τους ακούγονται.

Ενθαρρύνοντας την ενεργό συμμετοχή των μειονοτήτων στα μουσεία (και γενικά την πολιτιστική κληρονομιά) και προστατεύοντας την άυλη κληρονομιά τους.

Λαμβάνοντας μέτρα για να διασφαλίσουμε ότι οι νέοι κάθε χώρας συμμετέχουν στη διαφύλαξη της πολιτιστικής κληρονομιάς.

Λαμβάνοντας υπόψη τις τοπικές κοινότητες και τις ανάγκες τους κατά το σχεδιασμό της διαχείρισης της πολιτιστικής κληρονομιάς ενός τόπου, και υιοθετώντας μια προσέγγιση από τη βάση προς τα πάνω (και όχι από την κορυφή προς τα κάτω) · Η δημιουργία ενός σχεδίου βιώσιμης διαχείρισης δεν είναι βιώσιμη χωρίς την ενεργή συμμετοχή και το ενδιαφέρον των κατοίκων της περιοχής.

Στην ενότητα 3, αναλύονται ευρωπαϊκά έργα, τα οποία εξετάζουν τη σχέση μεταξύ πολιτιστικής κληρονομιάς και κοινωνικής συνοχής. Τα ακόλουθα έργα συζητήθηκαν για τους σκοπούς του κεφαλαίου: 1) Το έργο «Πολιτιστική κληρονομιά και κοινωνική συνοχή» του Imre Kovách, 2) Το έργο SO CLOSE, 3) Το MEMEX: Μνήμες και εμπειρίες για πρόγραμμα ψηφιακής αφήγησης χωρίς αποκλεισμούς, 4) Συνεργασία όπερας για ένα έργο κοινωνικού

μετασχηματισμού, 5) Πρόγραμμα κοινωνικής συνοχής, συμμετοχής και ένταξης μέσω της πολιτιστικής δέσμευσης (SPICE), 6) Το έργο UNREST, 7) Ο ρόλος της πολιτιστικής κληρονομιάς στην κοινωνική συνοχή και την ποικιλομορφία των τοπικών κοινοτήτων και στη βιώσιμη ανάπτυξη των αγροτικών περιοχών, 8) Το έργο CrossCult, 9) Το πρόγραμμα Science4Refugees και 10) Το πρόγραμμα MED.

Στην ενότητα 4 παρουσιάζονται οι πιο σημαντικοί κρατικοί κανονισμοί / λευκές βίβλοι / εκθέσεις που έχει δημιουργήσει η Ευρωπαϊκή Ένωση για την ενίσχυση της πολιτιστικής κληρονομιάς και της κοινωνικής συνοχής.

Στην πέμπτη ενότητα, συνοψίζονται οι βασικές αρχές που παρουσιάστηκαν στα προηγούμενα κεφάλαια, ενώ στην ενότητα 6 γίνεται σύγκριση της τρέχουσας κατάστασης με παρόμοια γεγονότα του παρελθόντος. Ο σκοπός αυτής της σύγκρισης είναι να τονίσει τη δύναμη του ρόλου της πολιτιστικής κληρονομιάς στην ενίσχυση της κοινωνικής συνοχής.

Λέξεις – κλειδιά: Κοινωνική συνοχή, πολιτιστική κληρονομιά, κοινωνική ένταξη μειονοτήτων, ενίσχυση της κοινωνικής συνοχής από την ΕΕ, πολιτιστική κληρονομιά της ΕΕ

Abstract

Maintaining social cohesion is an issue that has preoccupied societies on a regular basis and on the occasion of important events that have taken place. Maintaining social cohesion has been considered to be achieved in many ways. This paper addresses the link between social cohesion and cultural heritage.

The work is structured in the following chapters:

In the introduction, which analyzes the basic concepts of social cohesion and cultural heritage.

The second section analyzes research that has dealt with the link between social cohesion and cultural heritage. From all the above, it is evident that cultural heritage can be a means of achieving social cohesion in different manners:

By creating a narrative which incorporates different historical aspects and does not omit the stories of disenfranchised people, so that they feel that their stories are heard.

By encouraging the active participation of minorities in museums (and cultural heritage in general) and by safeguarding their intangible heritage.

By taking measures to ensure that each country's youth take part in the safeguarding of the cultural heritage.

By taking into account the local communities and their needs when planning the management of a place's cultural heritage, and by adopting a bottom-up (rather than a top-down) approach; creating a sustainable management plan is not viable without the active participation and interest of the local residents.

In the section 3, European projects are analyzed, which examine the relationship between cultural heritage and social cohesion. The following projects were discussed for the purposes of the chapter: 1) The Imre Kovách "Cultural heritage and social cohesion" project, 2) The SO CLOSE project, 3) The MEMEX: MEMories and EXperiences for inclusive digital storytelling project, 4) The Opera co-creation for a social transformation project, 5) The Social cohesion, Participation, and Inclusion through Cultural Engagement (SPICE) project, 6) The UNREST project, 7) The role of cultural heritage in social cohesion and diversity of local communities and in sustainable development of rural areas, 8) The CrossCult project, 9) The Science4Refugees project and 10) The MED program.

Section 4 presents the most important state regulations / white papers / reports created by the European Union to enhance cultural heritage and social cohesion.

In the fifth section, the basic principles presented in the previous chapters are summarized, while in section 6 a comparison of the current situation with similar events of the past is made. The purpose of this comparison is to emphasize the power of the role of cultural heritage in enhancing social cohesion.

Key words: Social cohesion, cultural heritage, social integration of minorities, strengthening EU social cohesion, EU cultural heritage.

Introduction

This essay deals with two concepts that have become increasingly important in modern day societies; it aims to examine the ways through which cultural heritage can assist in establishing social cohesion.

Cultural heritage is a paramount concept when it comes to the sense of identity and belonging in modern societies (Di Pietro et al. 2018). Tangible heritage, such as monuments or artefacts of historical value, are a constant reminder of a country's or ethnic group's past, whereas intangible heritage, like songs, fables, stories, etc., can act as a means of perpetuating memory. In addition to that, in today's world, where instability and uncertainty rule, heritage can become a source of a feeling of stability (Odendahl and Peters 2009). It is no wonder, then, that the discipline of cultural heritage management has received a lot of attention in the last few decades.

Social cohesion, on the other hand, has become a priority nowadays. Modern societies have become vastly multinational and multicultural; the reasons for this phenomenon are various. First of all, historical events, such as wars, colonialism, economic crises, etc., have led to a great number of people moving to countries of the western world. In addition to that, social rights movements have led to the free expression of cultural characteristics that were otherwise silenced. Things, however, are not exactly ideal. This more open- minded attitude when dealing with other people's cultures is often counterweighted by an increasing tendency of conservatism and discriminations. This is evident in many cases. For example, even though the standards of living of black people in America have vastly improved compared to a century ago, many people of color believe that no true equality has been achieved yet; on the contrary, they face micro- aggressions and other racism- based phenomena, which has been the cause of huge uprisings; the Black Lives Matter movement is one of the most recent pieces of evidence that, as a society, we have not yet reached true equality. In addition to that, other movements that grew in the last few years, such as MeToo, have caused a change in the way we see women's role in modern world. Especially during the 2010s, it became obvious that the (usually rich) white male gaze, which was traditionally applied when dealing with the establishing of official narratives and policies, is no longer relevant. On the contrary, not only has it become trite, but it is evidence of social exclusions. The norms are changing; people are more and more interesting in including different points of view and re- examining past events through a new, more diverse lens.

The discipline of cultural heritage management should not be excluded from these tendencies, as heritage can act as a strong component for social cohesion and unification.

Apart from the evident fact that multiculturalism is a vital part of the modern world, social cohesion is also needed due to the ever- decreasing role of the traditional structure of many societies, which has caused many rifts as the usual ways of communication have changed. For example, cultural heritage can aid in achieving social cohesion by focusing on different age groups who might feel left out, such as the elderly (Dryjanska 2015).

Dealing with the inclusion of disenfranchised groups has not always been an easy task. Minorities such as refugees from war- torn countries, immigrants, women, people of color, people of different sexual orientation, transgenders, former convicts, etc. are a rather non-homogeneous group, with various different needs. In addition to that and due to the rough economic climate of the last decades, culture in general is an underfunded domain, even more so when wishing to deal with issues of inequality. Furthermore, there are still prejudices present in some people’s minds that deter such initiatives. In spite of all that, things are changing, even on an institutional level. The European Unions has started taking into account how to achieve cohesion among the diverse groups that comprise modern Europe whereas NGOs have an interest in battling social inequalities in culture as well. One such example is The Synergy Theatre Project¹, whose aim is the inclusion of former convicts in cultural processes through theatre (figure 1).



Figure 1: The Special Relationship (2020) is a play that deals with the deportation of ex-prisoners foreigners in America during Trump’s era.

1 <http://www.synergytheatreproject.co.uk/>

One other similar cause is Apicco², a Greek NGO whose aim is to assist to the reintegration of former prisoners, people with disabilities, women, etc. through theatrical plays, educational seminars, etc. (figure 2). Another example is the efforts to change the way we viewed historical events by taking into account the role of marginalized groups (as seen below, in the case of South Africa). Furthermore, it has become evident that the local communities should also play an important role when adopting strategies for the heritage management. In short, it is obvious that culture is no longer regarded as an elitist aspect of human activity. On the contrary, there is a conscious effort in making it more democratic and inclusive (Human 2015). Access to cultural goods is, after all, one of the basic human rights. This is the basic reason that led to the writing of this essay; participation in cultural goods is meant to be a process open and available to everyone (but it was not, especially until a few years ago). The demand for an inclusive approach to cultural heritage is a sign of our times; it reflects vast social changes that are still taking place. How cultural heritage is managed is critical to social cohesion: if those in charge choose to ignore what modern societies request, they are destined to fail to their main mission, that is to the unification of the people.



Figure 2: Prisoners from Domokos prison, rehearsing N. Gogol's play "The players".

In order for this work to be written, the following process was applied. The first step was the search for the most recent (from 2015 onwards) and up- to- date research papers, so that the main trends were observed, and the theoretical framework was better understood. The same steps were repeated, in order to find the actions that were taken by institutional sectors and independent organizations. The aim was to see the extent to which the principles described by researchers were taken into consideration when planning cultural

² https://www.facebook.com/pg/ApiccoCommunity/about/?ref=page_internal

heritage management strategies. The final part of the essay deals with the results that were observed.

2. Cultural Heritage and Social Cohesion

There is a plethora of research, especially from the first years of the 21st century onwards, that focuses on the role of cultural heritage in regard to social cohesion. Reeves and Plets (2016) have approached this topic from a more sociological and psychological point of view. Their aim was to show how heritage is associated with policies concerning the satisfaction of social needs in the context of maintaining a sense of community, and to answer to the following question: is heritage a social need and could there be society with no heritage? In order to achieve this goal, they refer to the famous Maslow's hierarchy of needs (figure 1) and point out that heritage is means of acquiring a sense of belonging and is therefore a basic social need.

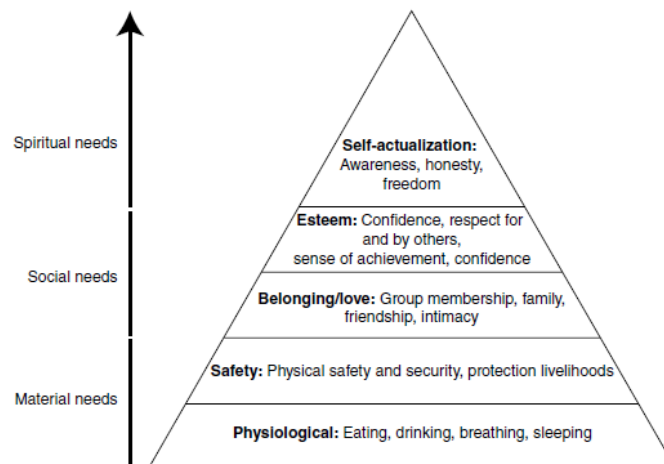


Figure 1: Maslow's hierarchy of social needs.

In addition to that, it is specified that historical consciousness is a means of creating identity and a sense of belonging and heritage is the tangible and intangible part of the historic past that survives nowadays. More specifically, cultural heritage is an important aspect of a culture's identity and sense of being. Cultural monuments and artefacts are basically the material reminders of our past and, maybe more importantly, reflect the way we read and interpret the past; that is why they are always used in various strategies and policies concerning the management of history. They can lead to a unified approach when they are considered to be under threat or taken away from the people of this cultural group. One such example are the Parthenon marbles; they are viewed by the Greeks as a prime example of the importance of their history. The fact that they are housed in a foreign museum is a source of resentment by the vast majority of the Greeks. In addition to that, cultural

heritage can be a means of identifying to a particular set of characteristics. What is even more important, though, is that it provides a way of distinguishing from the cultural Other; by establishing this sense of otherness and, at the same time, creating a sense of being, cultural heritage can function as a cornerstone in shaping social cohesion. It is also argued that, because of the important role of heritage, those who control how heritage is interpreted in modern societies, also control heritage narratives and, by extension, which identities prevail. It is obvious then that these policies can play a serious role in making or breaking social cohesion.

One of the areas of the planet that have struggled with inequalities and racism is South Africa. The apartheid era ended in the 1990s, thanks to the nonstop struggle of the Africans and important personalities, like Nelson Mandela. Despite the various improvements when it comes to civil rights and the fight against discrimination and segregation, South Africa is constantly striving for social equality, without forgetting about the past. When it comes to social cohesion and cultural heritage, two interesting papers have been published, each dealing with this issue from different perspectives. The first one, by Kotze and Zuma (2017), examines the issue of creating a cultural route in the city of Durban, which consists of markers indicating the places of historical meaning. More specifically, there is a program by the South African National Heritage Council, called National Liberation Heritage Route, which is responsible for the development and resources management of actions that aim to the remembrance of the Africans' struggle for freedom and political and social equality. It is within this framework of action that the creation of routes in Durban is suggested. The aim of the paper is a) to present a preliminary route that connect historical sites and b) to show under which circumstances social cohesion can be achieved through this. According to Kotze and Zuma, the first step would require the marking of the historical sites so that visitors can identify them in the urban landscape that surrounds them. For this reason, it is suggested that physical markers (panels with map and bilingual texts) are created. These will work in combination with a site and a digital map: the visitor will be able to scan a number in the panel and find online the site's map, along with varied historical information. The main purpose of this action is to create a parallel, cultural, and historical, landscape within the city. Social cohesion could be achieved in various ways: a) by integrating the social justice and freedom struggles, it is shown that these are not a part of the past that will be easily forgotten, but an active component of the countries' historical narrative, b) by giving emphasis on a (usually hidden) historical aspect, the sites act as a tangible reminder of the struggle against racism, c) by including certain areas, that even nowadays are

underdevelopment due to their connection to Africans, it is possible that these areas will slowly become equal to the rest.

The second article (Viljoen and Sonwabile Henama 2017) concerning South Africa deals with the way in which heritage tourism can aid in social cohesion in modern day South Africa, as well as to the restrictions that exist. As mentioned there, heritage tourism, if used correctly, can be an important factor of economic development. As far as heritage tourism in Africa is concerned, though, it is mentioned that it exists at a rather preliminary stage: tourists are always interested in finding out about the area's history, it seems though that there is little cultural variety, which does not reflect its racial and social diversity. In other words, it is evident that little of the black South African past and cultural history are presented to foreign visitors (or even indigenous ones). Generally speaking, this is a tactic that is usual in places with tumultuous past; any reference to struggles and/ or rebellions tends to be overlooked so as not to disturb the (usually fragile) peace. This, however, leads to what is called "social/ collective amnesia". In order for this to stop, more emphasis could be given to the rise of heritage tourism and the representation of the South Africans' past. This way, it would be made clear that their struggles for social justice and the end of discriminations are met with respect and are not forgotten. This is particularly important in the case of South Africa; during the apartheid years, the cultural identity of black South Africans was downplayed, and little attention was paid to their struggles for freedom. By not recognizing their fight, it was much easier to discredit it and, eventually, let it become a footnote in history. It goes without saying that this is a situation far from wanted for the South Africans, who still feel that their struggle has not yet been as recognized as it should be and view this approach as another example of being left out.

Museums, as vital part of the cultural heritage, should not be excluded from the discussion about the inclusion of the disenfranchised. This is further discussed by Blake in her paper concerning intangible heritage safeguarding and museums (Blake 2018). When it comes to museums, it is emphasized that during the last few decades, the institution tends to be less elitist; first of all, there has been an increasing interest in community museums, museums and minorities and immigrant cultures and even about the slave trade. Furthermore, museums can become more democratic by allowing minorities (such as refugees) to participate actively in museums. The active participation in cultural life and the protection of the particular ethnic, linguistic and religious elements of cultures is a vital element of safeguarding cultural heritage. Active participation can be achieved by various methods,

such as giving prominence to those groups so that they can present their culture from their own point of view. It is also worth mentioning that during the last few decades there has been another shift, from a state- driven conception of heritage towards one that focuses on the community's and individual's perspective. After all, as it has been pointed out (Yerkovich 2016) modern museums are consciously trying for ethnic, cultural, and social diversity and accessibility.

One part of heritage that is often overlooked is that of the intangible cultural heritage. Celi and Moore (2015) have proposed a plan for Italy with three objectives: a) to help safeguard intangible heritage, b) to fight youth unemployment, c) to ameliorate public/ private sector partnerships. This will be achieved by producing a digital documentary for multiple audiences about intangible heritage and its meaning in modern world and publishing a digital manual for policy makers and public/ private partnerships. The goal is to create jobs for young people in tourism, local crafts, etc., so that they can learn about previously unknown aspects of the intangible heritage of their country, communicate it to other people, having, at the same time, a stable job. In that way, social cohesion is achieved in multiple ways: intangible cultural heritage is safeguarded, meaning that it created new bonds among the members of the community and makes them feel that they belong in the same group. Furthermore, by showing an interest for fighting youth unemployment, it is made clear to young people that their needs are taken care of, so that they feel like active members of the society.

Another aspect of achieving social cohesion is through the participation of the local communities in cultural processes. One such example is that of the project of Metropolitan City in the Reggio Calabria region (Carrà 2016). According to that, social cohesion is interlinked with quality of life and social balances. It includes not only the various social and cultural policies that contribute to the fight against social exclusion and discriminations but also the use, accessibility, and participation of the wider public in cultural processes and the emphasis on cultural diversity. In order to better explain these ideas, the case study of the projects conducted in the Metropolitan area of Reggio Calabria. The policies applied were focused on the transformation of the urban space, on issues of equity and social inclusion, on economic development of these places, etc. The aim of the projects are the cohesion and cooperation between different regions and the creation of stable foundations for economic, social, and territorial sustainability.

A 2015 paper (Firelli et al. 2015) has shown that a locally driven, bottom- up cultural heritage management can yield more profits than a top- down approach. Researchers used the example of two Japanese cities, Otaru and Yubari. Both are situated in Hokkaido, a Japanese island, and have faced financial problems in the past that were caused by de-industrialization and that turned them towards the solution of tourism for economic growth. In the case of Otaru, the citizens were involved from the very beginning; they were those who protested for the conservation of a famous urban monument of the city, the canal. Because of their protests, not only was the canal saved but the whole area was transformed, which led to an increasing flow of tourists. Residents, having realized their power in determining the city's image, were ever- present in the new processes. Yubari was the opposite case. The approach followed was top- down; it was implemented directly from the decision- makers, with little to no participation from the residents' part. In addition to that, there was no care for preserving the town's distinctive character or for taking advantage of its past. Instead, it was decided that tourism was a chance for cutting ties with their old image as a miners' town. The results were not the expected, so the town had serious economic problems. Only recently has this position beginning to change, as there are efforts for a more inclusive model that will take into account the needs of the local community.

Cultural participation can affect the individual's and the community's well- being, as shown by a 2016 paper (Blessi et al. 2016). More specifically, the purpose of the research was to demonstrate how culture could play an important role when it comes to the individual and communal well- being. To this end, two case studies were used: Bolzano/ Bolzen, a region in northern Italy that boasts a variety of cultural activities and relevant infrastructure, and Siracusa in southern Italy, where there was a lower stock in cultural activities. The researchers applied a cross- sectional survey of the main socio- demographic characteristics (age, gender, education, diseases record, employment, and civil status) in regard to cultural participation. The sample of the survey was rather large (750 residents of both regions). The results showed that the accumulation of cultural capital in an area and, therefore, the accessibility of cultural activities to citizens can play an important role to their well- being.

The meaning of the public participation in culture and cultural heritage is examined in a 2015 paper by Hribar, Bole and Pipan (2015). It deals with the various economic and social aspects of sustainability in cultural heritage. As it mentioned, cultural heritage can have various advantages, among which are social inclusion of marginalized groups, inter- cultural dialogue, creation of a new identity, social cohesion, and other, economic ones, such as

tourism development, job creation, amelioration of investments, etc. the aim of the paper is to show the ways through which cultural heritage can become one of the main elements of the local communities' development and of economic growth.

When it comes to analyzing the impacts of participatory methods in Heritage Studies, one particularly interesting paper was that by Gallou and Fouseki (2019), dealing with the use of Social Impact Assessment (SIA) techniques for the evaluation of a project. More specifically, their aim was to show a) how SIA could be used in reference to the social sustainable management of heritage landscapes and b) to provide a theoretical framework according to which SIA can be combined with VA (values assessment) and be integrated in the already existing heritage management.

The case study chosen was the Scapa Flow Landscape partnership scheme. It took place in the general area of the Orkney archipelago in Scotland and, more specifically, in the Scapa region between the mainland and the smaller islands of the archipelago. It was chosen because it deals with a rural area, with a large percentage of in- migration (that is bound to have impacts in the local communities' structure). In addition to that, the fact that most jobs are seasonal and the area is not easily accessible, especially during the winter months, has contributed to the physical and social isolation of the residents, whereas the restricted resources and job opportunities have led to an increase of outward migration for the younger residents and, as a result, to an increasingly aged population among the permanent residents. The Scapa Flow Landscape partnership scheme was realized in 2009- 2013 and consists of 44 projects. Since its main aim was the participation of the local community, the projects were carried out by local institutions, such as local authority- run museum, local heritage trusts, research centers etc. After the scheme was over, an evaluation phase was followed. As it is mentioned in the paper, the main factors determining social sustainability in rural communities is a sense of belonging and the quality of life. With that in mind, SIA principles were applied, so that researchers could identify the degree according to which the scheme managed to cause changes in societal structures and actions and behaviors that reflect a sense of place and identity, dependency and attachment. First, interviews of about 40' were conducted with 47 adult participants. After that, a five- stages process for the data collection and analysis was recommended, that comprised of: i) Project types identification, ii) Participation typologies and map stakeholders, iii) Community profiling and social needs analysis, iv) Heritage values and assess changes identification, iv) Social impacts and assess significance analysis. The findings of the evaluation phase were the following. When it

comes to social needs, the participants were asked to provide some background information about themselves and life in the islands prior to the scheme and they mentioned that a lack of social cohesion existed, due to internal disputes between the locals and non- integrated groups of migrants, as well as issues of mental well- being and restricted self- development. In addition to this, when asked about their perception of heritage, they think of heritage as an intrinsic part of their identity that must be passed on to the next generations and a piece of their past that is linked to the place and their experiences. When asked about the role of heritage when dealing with local sustainable development, they seemed to think of heritage as a factor supporting economic development, liveliness and sustaining place, and as counteracting when social infrastructure is missing. When it comes to social cohesion, participation in heritage management was described by the interviewees as “social glue” and a tool that can help locals and new- comers to eventually build a new, common identity. As a conclusion, the researchers emphasized the multifaceted benefits of participatory, bottom- up approaches to cultural heritage management, among which was the mental well- being of the individual and changes in the structure of the local communities, thanks to the mitigation of the differences between the various groups and the forging of a new identity.

From all the above, it is evident that cultural heritage can be a means of achieving social cohesion in different manners:

- By creating a narrative which incorporates different historical aspects and does not omit the stories of disenfranchised people, so that they feel that their stories are heard.
- By encouraging the active participation of minorities in museums (and cultural heritage in general) and by safeguarding their intangible heritage.
- By taking measures to ensure that each country’s youth in the safeguarding of the cultural heritage.
- By taking into account the local communities and their needs when planning the management of a place’s cultural heritage, and by adopting a bottom- up (rather than a top- down) approach; creating a sustainable management plan is not viable without the active participation and interest of the local residents.

The main aims of this essay are to point out the different ways in which social cohesion can be achieved through cultural heritage. These ways, along with a short explanation, are presented in the table below.

Cultural Heritage and Social Cohesion		
1.	Ethnic/ National Identity Building	Cultural heritage is linked with a county's historical past. It can provide a number of features that characterize a particular group and distinguish it from others, thus building identity and assisting in the creation of a cohesive group (Kotze and Zouma 2017; Viljoen and Sonwabile Henama 2017).
2.	Inclusion of the socially disenfranchised	Even in modern societies, where plenty of discriminations have ceased to exist, there are some social groups (like transgender people, former convicts, etc.) that are met with suspicion and whose access to cultural goods is restricted. This is one of the aspects that leads to their exclusion from society and thus hinders social cohesion (Blake 2018)
3.	Minorities' Participation	Social cohesion is linked with inclusivity and tolerance. As such, the role of minorities (refugees, immigrants, women, etc.) is vital in creating new, inclusive narratives in culture that take into account many different aspects instead of just one (Viljoen and Sonwabile Henama 2017; Reeves and Plets 2016).
4.	Local Community's Participation	It is generally advised to apply a more bottom- down approach when dealing with matters of cultural heritage so that local community can have a say in models that are about their residence and cultural heritage (Blessi 2016; Blake 2018; Firelli et al. 2015)
5.	Economic Growth	Cultural heritage can lead to a more sustainable management plan and what is known as heritage tourism, etc., with clear economic effects for the local (and national) economies (Hribar et al. 2016)

6.	Recognition of Important Historical Aspects	Social cohesion can be hindered by applying historical narratives that do not equally include every social and ethnic group within a community and thus create a different historical reality, leading to tensions between citizens (Kotze and Suma 2017)
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Table 1: The different ways in which social cohesion can be achieved through cultural heritage.

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3. Review of relevant research projects

There are numerous research projects that deal with the relationship between cultural heritage and social cohesion. This chapter will analyze the following projects:

1) The Imre Kovách "Cultural heritage and social cohesion" project

More specifically, the first project is that of Imre Kovách entitled "Cultural heritage and social cohesion". According to the Centre for Social Sciences (2020), the inspiration for this project was the research and innovation strategy adopted by the European Commission in 2010, in order to strengthen Europe's position in an ever-changing world. The aim of this strategy was to make the societies of the Member States of the European Union innovative and thoughtful, without allowing the exclusion of individuals or social groups. The aim of Imre Kovách's project is to explore the factors that contribute to social cohesion and the roles that link social cohesion to cultural heritage.

Through his project, Imre Kovách wanted to map out best practices for bidding in the European Union and, on the other hand, to develop innovative methodologies aimed at promoting innovative research on cultural heritage. As Mtatkszi (2018) mentions, to achieve this, he used quantitative and qualitative methods and took advantage of fields from different scientific subjects, such as sociology, geography and architecture. The project carries out a theoretical review, which analyzes data related to cultural heritage, social cohesion, and attachment. Also, a case study analysis is performed in order to map the best practices. In addition, the project seeks to create a methodological research framework that will be relevant to the topic. This creation is made by comparing the relationship that exists between cultural heritage, local attachment, and social cohesion.

Imre Kovách's work has been regarded as highly topical, as both culture and cultural heritage are very important elements for the development policy and the modernization of societies. According to the Centre for Social Science (2020), the society can benefit from this project, as its results will contribute to the development of both rural and urban areas. To raise public awareness of the importance of cultural heritage for society as a whole, the project publishes its objectives in a journal article. Thus, he intends to make his goals known and to communicate his goals to the general public.

The workshops conducted by the researchers will complement this project and will target national and international researchers. Groups and events will be set up on Facebook to set

up an international science network, with applications for projects for culture and cultural heritage.

2) The SO CLOSE project

The second project is SO CLOSE, which is a program of the European Union. It is valid from January 2020 and is expected to be completed on December 31, 2022. As it is mentioned to CORDIS (2020), the overall budget of this program is € 3,040,282.97, which are funded by the European Union. The project is coordinated by the Autonomous University of Barcelona.

SO-CLOSE is a three-year program designed to contribute to social cohesion and to combat the marginalization or exclusion of refugees. CORDIS – SO CLOSE (2020) mentions that, at the same time, its goal is to facilitate meetings between people who have similar life stories, through the mediation of innovative digital and artistic tools. Based on theories of cultural heritage, SO-CLOSE seeks to improve social cohesion and promote and cultivate mutual understanding between refugees and local communities.

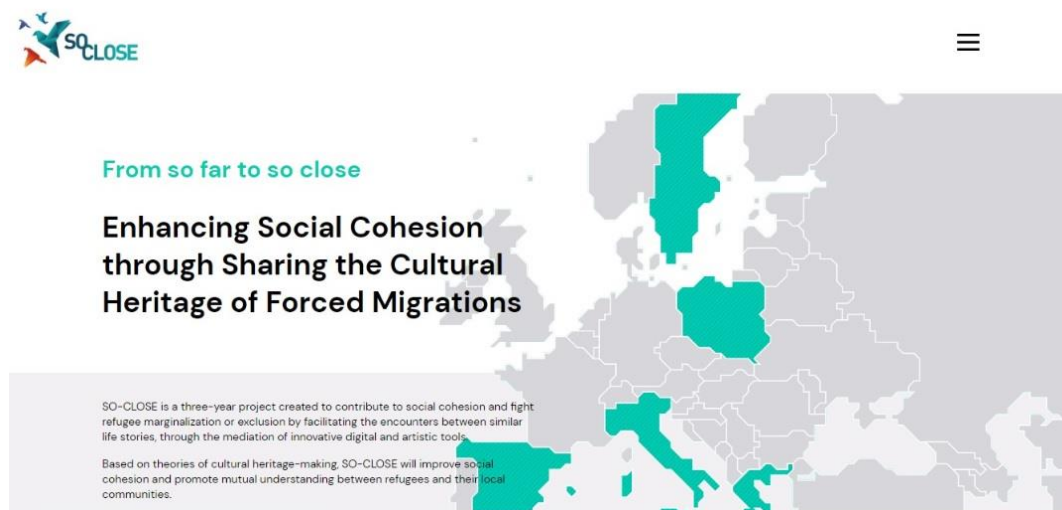


Figure 4: The “Home” page of the website of so-close.eu.

The main ambition of the project is to contribute to social cohesion and to combat the marginalization or exclusion of refugees by facilitating meetings between people with similar life stories, through the contribution of innovative digital and artistic tools. So, according to SO CLOSE (2020), based on the theories of cultural heritage, revealing the similarities of past and present experiences of individuals, listening to the needs of target groups and through the development of a model methodology of co-creative design of reproducible digital tools and cultural products, SO-CLOSE hopes improve social cohesion and promote mutual understanding between refugees and their local communities.

The resulting data, as well as the methodology applied, will be used to develop several digital applications. Working at the intersection of history, sociology, cultural studies, art and computer science, SO-CLOSE (2020) seeks to design educational and cultural tools, such as interactive cookbooks, interactive video-based documentaries, digital chats, interactive reports based on personal memories and storytelling, or an online platform called Memory Center, designed to bring together content and services.

The SO-CLOSE program will be implemented in four different pilot sites, selected because of their similarity to the theme of the project and for the actual existence of memory and intangible cultural heritage. These sites are as follows:

- VDA, Krakow (Poland)
- Concentration camp on the island of Trikeri (Greece)
- MUME de l'Exili (Spain)
- MONTE Marzabotto (Italy)

According to CORDIS – SO CLOSE (2020), the planned interactive Memory Center platform with its built-in repository of multimedia content and high-tech services, is a global innovative tool that will transform old-fashioned museums into Living Labs by designing new cultural experiences based on their cultural heritage, aimed at creating social awareness.

3) The MEMEX: MEMories and EXperiences for inclusive digital storytelling project

The third project to be considered in this paper is MEMEX: MEMories and EXperiences for inclusive digital storytelling. A key element is the recognition that smartphones are capable of helping to build social cohesion. More specifically, according to CORDIS - MEMEX (2020), the future of a site's cultural heritage can be enhanced with the help of built-in digital storytelling tools. The memories that will be collected will be intertwined with natural places, locations, and objects to promote social cohesion. The MEMEX project is funded by the EU with the amount of € 3,995,036.25 and is coordinated by Fondazione Istituto Italiano di Tecnologia. The program started on December 1, 2019 and is expected to be completed on November 30, 2022.

Its aim is to create experiences that have been enhanced by reality in the form of stories, which take into account the memories of the participating communities. The program will develop semi-automatic image linking techniques with a site and link them to a new open

source knowledge graph, which will facilitate assisted narration. MEMEX (2020) aims to focus on immigrants in Barcelona. It will also focus on residents of the XIX district of Paris, which is home to one of the city's largest immigrant communities, as well as second- and third-generation Portuguese immigrants in Lisbon.

The MEMEX project seeks to promote social cohesion through collaborative heritage-related tools that provide inclusive access to tangible and intangible Cultural Heritage (CH) and, at the same time, facilitate meetings, discussions and interactions between communities at risk from social exclusion. MEMEX (2020) mentions that these tools will be able to empower human communities, enabling them to combine their fragmented experiences and memories into important and geopolitical stories, through the use of a new personalized digital content linked to the pre-existing European Cultural Heritage. MEMEX tools will enable communities to tell their stories and assert their rights and equal participation in European society. To this end, MEMEX will cultivate actions that contribute to, rather than undermine, the recognition of differences by giving voice to individuals to promote cultural diversity.

The MEMEX project is an application installed on a smartphone, which allows non-specialist users to create and display stories related to their personal memories and experiences that are digitally linked to either intangible (eg event) or geographical locations. tangible cultural sites / objects. The contact, designed for the needs of the community, will allow users to comment using the Augmented Reality (AR) tool, regarding any physical object or location.



What is MEMEX project?

The MEMEX project promotes social cohesion through collaborative, heritage-related tools that provide inclusive access to tangible and intangible Cultural Heritage

Figure 5: The “Project” page of the website of memexproject.eu.

So, they will combine them with their memories in the form of digital images, videos, recordings, or text input using the smartphone. As it is mentioned by CORDIS - MEMEX (2020), the target communities will then be able to connect their experiences and memories with a new Knowledge Graph (KG), linking Cultural Heritage objects and places with stories that are directly and indirectly linked to and involved in European history. In essence, MEMEX users will be able to actively shape contemporary and historical content, including new material from their experiences and memories. At the same time, they will personalize the cultural heritage and the content of the creative media in an essential and social record.

As mentioned above, the target communities of the MEMEX program are people who are socially vulnerable, as they are systematically excluded from various cultural opportunities and resources that are usually available to other members of a social group and that are important for achieving social inclusion. Thus, MEMEX (2020) will use three different samples to analyze the different expectations of communities that have relocated to different parts of Europe:

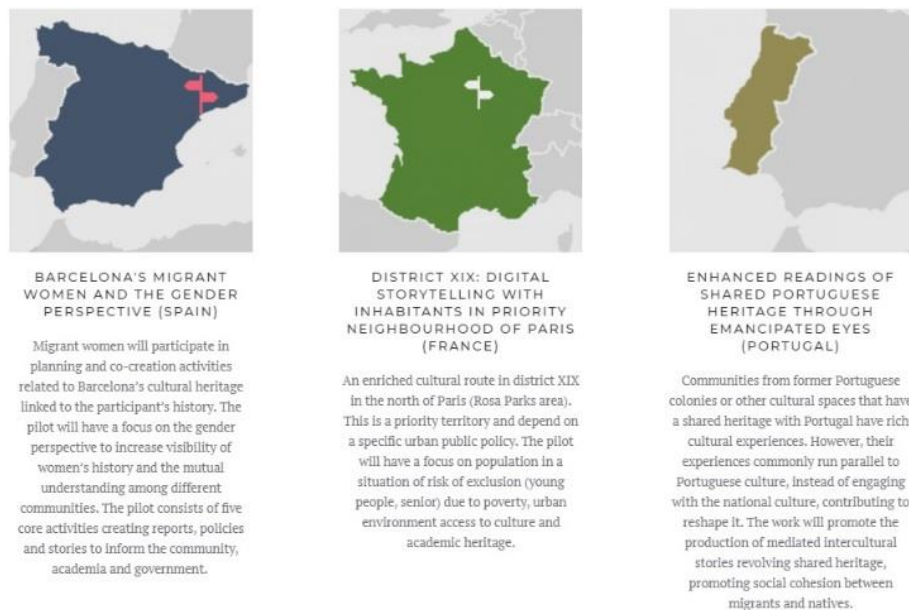


Figure 6: The parts of Europe that participate to the project.

4) The Opera co-creation for a social transformation project

The fourth is The Opera co-creation for a social transformation project. According to CORDIS - Opera (2020), this project is funded by the European Union with a total budget of € 3,751,877.50 and is coordinated by the Fundacion Centro de Tecnologias de Interaccion

visual y comunicaciones VICOMTECH of Spain. It started on January 1, 2020 and is expected to be completed on December 31, 2022.

This program essentially seeks to bring opera to people who are socially marginalized. More specifically, as it is mentioned on the website of CORDIS - Opera (2020), opera traditionally has an audience, which comes from the upper social strata. This program will use the opera to reach out to immigrants, poor farmers, and delinquent young people. Thus, the TRACTION project will use opera to create new forms of artistic creation and expression through which marginalized groups can tell the stories that matter to them.

Experimental performances will be held in specific neighborhoods of the city of Barcelona, in rural communities in Ireland, as well as in the Portuguese prison for juveniles in Leiria. In this way, new approaches to opera creation, digital media, social inclusion, and community development will be proposed. According to Traction (2020), through this program, new paths of social and economic integration will be identified, and stronger links will be created between opera producers and society. In the long run, it seeks to be able to define the ways in which art can be used to create cohesive societies in which all their members are integrated.

The purpose of the Opera co-creation for a social transformation project is to make use of all the visual and performing arts, in order to create well-structured societies.

Opera has been recognized as one of the greatest achievements of European culture. Also, as it is mentioned by TRACTION (2020), despite the fact that this art form in the past inspired the social and artistic revolutions, nowadays it is often considered as a privilege of the upper social classes. Rising inequality and growing social exclusion are leading a large part of the world to identify the mistakes that are being made in today's European society. Opera is a symbol of these mistakes. TRACTION aims to change society, using opera as a means of achieving social and cultural integration, making it once again a force for radical transformation.

The TRACTION program does not seek to make opera delicious to those who do not attend. Instead, he wants to create new forms of artistic creation through which the most marginalized groups can collaborate with artists to tell their stories. According to CORDIS – Opera (2020), combining best practices in participatory art with digital technology innovations in language, form and process, new approaches to co-creation will be defined and innovation will take place in three areas: a) Creation and production of opera. b)

Impressive and interactive digital media. and c) Social inclusion and community development.



Figure 7: Image property of Liceu Opera de Barcelona published in “About” page of the website traction-project.eu.

In addition, the aim of the program is to bridge social and cultural differences, through the change that will be caused in existing beliefs, structures and habits. TRACTION (2020) resources will help address this challenge through mutual support. The immediate results are to be the new paths of social and economic integration for the people involved, the better relations between opera producers and society and technological development. But the long-term goal is to define new processes that will renew the potential of art to create cohesive societies and envision an improved, shared culture to which everyone can feel they belong.

5) The Social cohesion, Participation, and Inclusion through Cultural Engagement (SPICE) project

Social Cohesion, Participation, and Inclusion through Cultural Engagement (SPICE) is the fifth project to be covered in this paper. More specifically, as it is mentioned by CORDIS – SPICE (2020), the overall goal of the project is to promote different participation in the field of cultural heritage through a process that will be curated by the citizens. The program will provide citizens with all the support they need to develop their own personal interpretations of cultural objects, work together to present their collective view of life through culture and heritage, and gain an appreciation of alternative cultural perspectives.

The methods used by this project are codified and can be used by various groups of citizens in order to produce their personal interpretations of certain cultural objects. These methods will also help citizens to analyze and compare their interpretations with those of others. According to SPICE (2020), project tools will be used to model users and groups. They will also be used to create content in a way that helps citizen groups build themselves and appreciate the diversity within groups and the similarity between groups, in order to enhance social cohesion. The Linked Data application used by the program can support the citizens' effort, using social media platforms in a way that gives cultural heritage institutions control over royalty-free digital assets. These institutions also gain access to citizens' responses to their collections. User experiences are designed to enable inclusive participation in civic activities from different cultures and communities. In addition, a series of case studies examining the efforts of citizens in a different set of museums suggests how the approach can promote inclusive universal participation and social cohesion in a variety of contexts.

The project involves 13 partners from 7 countries. As SPICE (2020) mentions, the consortium includes: three small and medium-sized businesses by the Visitor Guide (GVAM), mobile games (PadaOne) and data mining (CELI), four cultural heritage institutions (Helsinki Design Museum, Irish Museum of Modern Art, Piena Turin, Hecht Museum) and seven research centers (Bologna, Aalto, Aalborg, OU, UCM, Turin, Haifa) specializing in code design, museology, HCI, Linked Data, narratology, ontologies, user visualization and modeling.

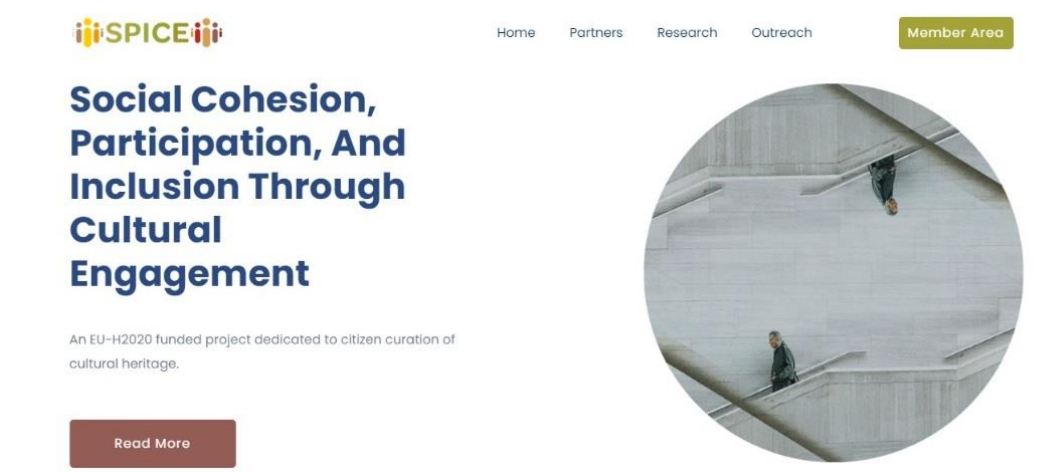


Figure 8: The “Home” page from spice-h2020.eu.

6) The UNREST project



Figure 9: The “Home” page of unrest.eu.

The UNREST project is another project that fits the theme of this paper, which aims to address Europe's major memory problem. In particular, the European Union derives much of its legitimacy from the myth of transnational reconciliation. As UNREST (2020) mentions, on this basis he consistently advocated a consensual approach to the traumatic memory left by the two World Wars and the Holocaust in both post-war peace and the prosperity of the peoples of Europe. Gradually, however, European history loses its significance. Thus, in a large number of European countries, populist and nationalist movements are emerging, which challenge the official positions and attitudes of the European Union. According to UNREST (2020), these movements use the legacy of war and violence in European history to redefine the conventional, contradictory notions of collective property, which can have very dangerous consequences. In this way, social cohesion is weakened, while at the same time national tensions increase. Moreover, given that most of these movements are based on the rules of the democratic process, the European Union remains a mere observer as it becomes powerless.

UNREST (2020) proposes to fill the gap between cosmopolitan memory from top to bottom and the competing right down. The UNREST program seeks to create a third way of memory. This way it will recognize and deal with the widespread dissatisfaction of memory without ignoring the fundamental ideals of the European Union. This type of memory is called by the

proponents of the project racing memory of the third way. Racing memory creates a new way of remembering, which sees political conflict as an opportunity for emotional and moral development. To this end, UNREST (2020) combines a pioneering theoretical rationale with the empirical study of existing memory cultures and the application and rigorous control of innovative memory practices.

According to UNREST (2020), this project “includes three different kinds of Work Packages: two over-arching and project facilitating WPs, two WPs dedicated to the case studies, and two impact-oriented WPs. The over-arching WPs, WP1 (Implementation and Management) and WP2 (Theory and Methodology), assure coherence and continuity in terms of terminology, approach, methodology and implementation. Annual meetings with the advisory board, organized by WP5 (Communication and Training Impact), help monitor the progress of the project. WP1 and 2 start working from day one and continue all along the three years of work of the project. An internal two-day seminar on theory and methodology will be held in Month 2 in order to establish research questions and secure a uniform approach in the analysis in WPs 3 and 4. UNREST (2020) mentions that, during the first two years of the project the findings from WP3 (Mass Grave Exhumations) and 4 (War Museums) will feed into the thick descriptions of the dominant modes of remembering in different settings, and contribute to the design of the cultural products to be created in WP6 (Creation of Cultural Events). According to UNREST (2020), at the end of the project one or two agenda setting articles on the theory of remembrance modes will be presented at an international conference in Rome Month 36 and published in first range peer-reviewed academic journals”.



Figure 10: The “Work packages” page of unrest.eu.

7) The role of cultural heritage in social cohesion and diversity of local communities and in sustainable development of rural areas

Another project to be analyzed is the role of cultural heritage in social cohesion and diversity of local communities and in sustainable development of rural areas project. More specifically, as stated in the research proposal of the project, "the dynamics of the transformation of territorial identities has progressed as a result of the encounter / conflict between different migrating cultures over the centuries, art and architectural heritage symbolically represent a". Thus, according to Consiglio Nazionale delle Ricerche (2020) what was previously treated as a result of abuse and occupation, over time transforms into a sign of the process of creating the present identity.

Cultural heritage, and especially art and architecture, represent elements that can be used by all to develop local identity, but also how these identities can lead to processes of interaction between different cultures. This becomes more apparent in rural areas, where local people retain their traditions and history.

Rural restructuring, as well as sustainable rural development, are areas of modern rural sociology. There are many scholars who have dealt with a wide range of sustainability dimensions, related, for example, to agricultural media, landscapes and social inclusion. At the same time, Consiglio Nazionale delle Ricerche (2020) mentions that culture can be considered as the fourth pillar of sustainable development. A key element of the project research is the cultural dimension in the context of rural restructuring and rural sustainability, in particular through cultural heritage. The research can provide an analysis of local communities and their greater or lesser ability to meet with diversity. Also, the research is expected to map the cultural heritage in the examined areas.

In addition, in terms of architectural, artistic and monumental heritage, the project will explore the potential impact that multicultural elements may have on facilitating the cognitive ability of different members of local communities in relation to intercultural interaction. In addition, the research will attempt to sustainably propose a model of cultural heritage of the past for the future. At the same time, according to Centre for Social Sciences (2020), the research project aims to support the exploitation of cultural heritage, through a method that combines the management of cultural heritage both in terms of aspects related to its preservation and those related to the exploitation, creation and strengthening cultural systems.

The research of the project intends to analyze the role played by the cultural heritage in two selected areas in Italy and Hungary. As Centre for Social Sciences (2020) mentions, the study area is selected based on the existence of an item that will be relevant to the appearance of cultural heritage in the local identity or in local goods and services. The Italian study area is the Calabria region, which is a rural area in southern Italy. The area has a rich cultural heritage. The Hungarian study area is the Prszág region and is one of the most developed areas of Hungary in terms of cultural rural tourism, which offers a wide range of agricultural cultural heritage. According to Centre for Social Sciences (2020), during the study of the two areas, a collection and analysis of each cultural heritage will be made. The research includes an analysis of different processes, which revolve around the cultural heritage of the two countries. At the same time, the research proposes the appropriate forms of promotion of cultural heritage and cultural tourism in rural areas.

As it is mentioned by Consiglio Nazionale delle Ricerche (2020), through bilateral scientific cooperation between Italy and Hungary, on the one hand, transfer of knowledge related to cultural heritage research is created and, on the other hand, knowledge related to the development of cultural heritage research in rural communities is developed. The research collaboration between the two countries offers the opportunity for young (mainly) researchers to deal with new areas of scientific research through comparative analysis.

The research objectives are: first, to collect and examine the roles and impacts of different types of cultural heritage on rural restructuring and sustainable rural development. Second, to create new knowledge about the place that cultural heritage can play in local development. This data can be useful for rural development in both countries.

8) The CrossCult project

The CrossCult project is the eighth project to be evaluated for the purposes of this paper. More specifically, as stated on the official website of the project, a historical event is not caused by only one person. According to CrossCult (2020), the whole of human history is a wide range of interconnected events and concepts, the presentation of which is done in a simplistic and local way. It is observed by CrossCult (2020), in fact, that this situation shows no signs of improvement. The above leads to some consequences, which include the following points: a) cross-border cultural aspects are not taken into account, b) both culture and human history can not be treated as a common and global experience and c) different

views may not be easily accessible. Therefore, the understanding of historical events must be done through a broader context. A good example of this is European history.

To address the aforementioned problems, CrossCult (2020) a) tried to connect people with different historical objects, in different parts of Europe both digitally and physically and b) helped people to understand the meaning of history and of the civilization. To achieve this, he will use new technologies and modern digital media.

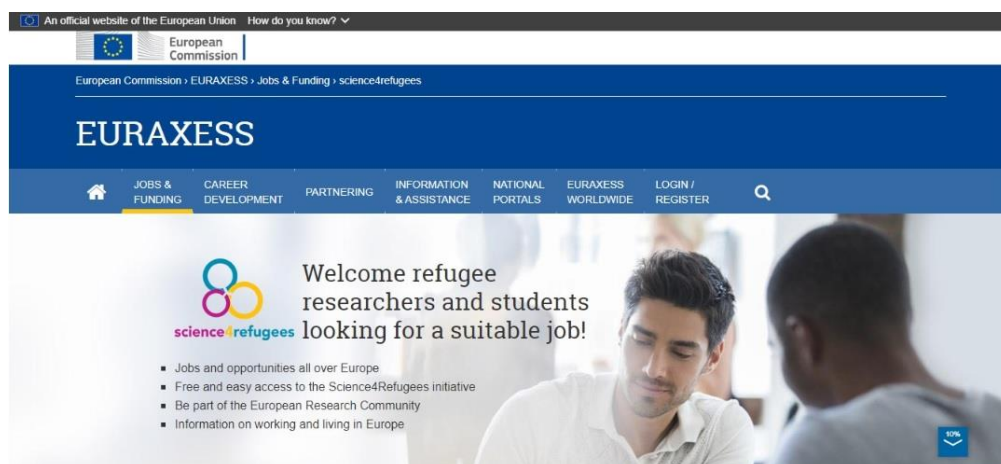


Figure 11: The Science4refugees description on the website euraxess.ec.europa.eu.

9) The Science4Refugees project

The Science4Refugees project is part of the European HORIZON 2020 program. More specifically, according to EURAXESS (2020), the European Commission organized the Science4Refugees initiative to help refugee scientists and researchers find suitable jobs for their qualifications. The aim of the program is to improve the current situation of these individuals and to help them build on their skills and experience in the European research system.

As EURAXESS (2020) mentions, Science4Refugees allows trained refugees to be matched with a scientific background that has a scientific background with positions at universities and research institutes that are "refugee host organizations" and have positions available, including internships and part-time and full-time jobs. Participating in Science4Refugees does not mean that national conditions are met and that there is a right to work in the EU.

10) The MED programme

Finally, the MED program is a program that promotes European territorial cooperation. It is funded by the European Union as a means of its regional policy and its new programming

period. According to Interreg Mediterranean (2014), the program is a continuation of the tradition of European cooperation programs. Transnational regulation enables the program to address territorial challenges that transcend national borders. These include, for example, environmental risk management, international companies, or transport corridors. So far, 155 projects have been planned, which are co-financed by the European Regional Development Fund (ERDF) at a rate of up to 85%.

The MED program has a budget of over € 250 million, of which € 193 million comes from the ERDF. Thus, as is mentioned by Med (2020), the program will last until the ERDF funds are exhausted. Its goal is to demand projects, with the aim of creating transnational partnerships, in order to achieve the main objectives of the program in the Mediterranean area.

According to Interreg Mediterranean (2014), the objectives of the MED program are: a) to improve competitiveness in the region, in a way that can guarantee growth and employment for future generations, as set out in the Lisbon Strategy; and b) to promote territorial cohesion and protection environment, based on the logic of sustainable development set out in the Gothenburg Strategy.

INTERREG Mediterranean (2014) mentions that the MED programme covers the following member countries:

1) Cyprus, 2) Four Regions of France, 3) Greece, 4) Nineteen Regions of Italy, 5) Malta, 6) Three regions of Portugal, 7) Slovenia, 8) Three autonomous regions of Spain, 9) UK& 10) Croatia (Interreg Mediterranean, 2014).

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4. Review of EU/state regulations/white papers/reports

Europe's rich cultural heritage and dynamic cultural and creative sectors strengthen European identity, creating a sense of belonging. Culture promotes the active participation of citizens in the commons, common values, integration and intercultural dialogue both within Europe and around the world. It brings people together, including newly arrived refugees and other immigrants, and helps them feel part of a community. The cultural and creative sectors also have the power to make improvements in the lives of citizens, to transform communities, to create growth and employment, and to have secondary effects on other sectors of the economy (Council of Europe, 2020).

The new European Agenda for Culture responds to the call of European leaders for making greater efforts, by using culture and education, for building societies which are more cohesive and for creating one more attractive European Union (The Bratislava Report, September 2016). The purpose of the agenda is to use all the cultural potential in order to build a fairer and inclusive Union, which provides support for innovation, creativity, sustainable employment and growth.

Challenges

Europe is dealing with persisting financial challenges, but lately it has to confront a great hygienic crisis with the COVID-19 pandemic. Europe, also, is dealing with important and growing social problems, such as social inequalities, diverse populations, populism, radicalization and terrorist threats. The modern European societies are transforming through the new technologies and the digital communication. These technologies are, also, changing the current lifestyles, the patterns of consumption and the power in relations of the economic chains. In this landscape which changes continuously, culture is more important than ever (European Commission, 2018).

Legal state

The legal state of action concerning culture at the level of European's Union is provided by the Article 3 of the Treaty on European Union and the Article 167 of the Treaty on the Functioning of the European Union (European Commission, 2018). The State members of the EU are the only ones responsible for their cultural policy and the role of European Union is to provide them with encourage, cooperation and support for their actions.

The European Council has instructed the European Union to make further efforts in this area and to consider more measures on the legal and financial conditions, in order to develop the cultural and the creative sectors and the mobility of cultural professionals (European Council Conclusions, 2017).

Cultural participation is able to bring people closer (Anheier, 2017). The role of culture is very important, because it can take communication out of language barriers, it is able to empower people and facilitate the process of social cohesion, including the one between refugees, other immigrants and the host – country's populations. As part of the European Agenda of 2007, policy makers and professionals came into agreement about the ways in which the arts of participation can be used for promoting understanding, empowerment to citizens and increasing their self – confidence (Open Method of Coordination 2014, 2016, 2017).

Culture is very important for the revitalization of communities. This results from the successful history of the 30 years of the European Capitals of Culture, as well as from the projects of cultural infrastructure, which are funded by the European Structural and Investment Funds. The European Year highlights the horizontal contribution of the cultural heritage to the development of the European societies and their economies. There is a new and flexible approach which shapes the structured environment, which has its roots in culture (Davos Declaration on high quality Baukultur for Europe, 2018).

However, there are still social and economic obstacles in the cultural participation, despite the efforts made by many cultural organizations for adapting to the new patterns of cultural consumption and population composition. It is therefore proposed to adopt a new point of view, which have cultural competencies as their guiding principles. This view will create new and more quality cultural activities, will promote access in participation and creation to all people, and will make the links between culture and education, social causes, urban policy, research and innovation strengthening (Towards cultural democracy: Promoting cultural capabilities for everyone).

In order to increase participation, a bigger circulation of European works of art and European professionals in the fields of culture and creation is needed. Based on strong evidence, the EU will continue to provide supportable policies and provide funding. However, the European Members States ought to make more efforts to abolish possible administrative barriers, as it is for example, the problem of double taxation of artists and art professionals (European Commission, 2018).

The value both of culture and creativity is very important for a state's economy. Culture can help employment, growth and foreign trade. Employment in the sector of art and culture in the EU has been steadily increasing during the years between 2011 and 2016, reaching the amount of 8.4 million. The EU has a trade surplus of the amount of 8.7 billion Euros for goods of culture (Eurostat, 2016) and the sectors of culture and creativity it is estimated that they will contribute with the percentage of 4.2% to the gross of the domestic product of the European Union (Measuring cultural and creative markets in the EU, 2014). Creativity is also a necessary element for innovative economic sectors, for maintaining their advantage in competence. Urban and rural communities are increasingly based on culture in order to raise the interest of employers, students and tourists.

All the contributors of the cultural and creative industry are interdependent. The combination of knowledge and skills which concerns the sectors of culture and creativity with the corresponding knowledge and skills of other sectors contributes to the creation of innovating solutions, are included in information and communication technologies, tourism, manufacturing, services and the public sector. To harness this metamorphic power, the European Commission has focused on three exact ecosystems: education and training, cities and regions, and the culture and creation sectors, for enabling environments in a culture which is driven by innovation (European Commission, 2018). The purpose of this chapter is to present the relationship that cohesion policy has with cultural heritage, through the official actions of the European Union.

4.1 The cohesion policy

According to the Articles 174 to 178 of the Treaty on the Functioning of the European Union, the main investment policy of the European Union is the cohesion policy. This has benefits for all EU member states and at the same time, provides support to their economic development, job creation, healthy business competition, tolerable development, and protection of the environment (Kołodziejcki, 2020).

From the very beginning of the operation of the European Community, it has been observed that there are inequalities, which could hinder European integration and development. When the Treaty of Rome was signed in 1957, solidarity mechanisms were established, which took the form of two funds: the European Social Fund and the European Agricultural Guidance and Guarantee Fund. Later, in 1975, the European Regional Development Fund was established and in 1994 the Cohesion Fund. Economic and social cohesion came under the responsibility of the European Community in 1986 with the Single European Act. The

Treaty of Lisbon in 2008 introduced another dimension related to the cohesion of the European Union, territorial cohesion. The Structural Funds and Cohesion Policy support the three dimensions of cohesion mentioned above (Kołodziejski, 2020).

Therefore, one of the main targets of the European Union is to make its economic, social and territorial cohesion strengthen. To achieve this, it has devoted much of its activities and budget to reducing disparities between regions, especially in rural areas, in areas affected by the development of industry, but also in areas facing other problems, such as demographics. To achieve these goals, the European Union makes use of European Structural and Investment Funds and other sources, such as the European Investment Bank (Kołodziejski, 2020).

The Structural Funds of the European Union for the period 2014 - 2020

One of the most important priorities in investment and structural funds of the European Union is the proper management of cultural heritage. For the period of 2007-2013, out of the 347 billion euros of the cohesion policy, 3.2 billion euros were allocated from the European Regional Development Fund for protecting and maintaining the cultural heritage. The amount of 2.2 billion Euros was also earmarked for the development of cultural infrastructure, as well as 553 million Euros for various cultural services, which were intended for the benefit of cultural heritage. In addition, joint initiatives have been taken by many European institutions. An example of such an initiative is the JESSICA program created by the European Commission in cooperation with the European Investment Bank and the Council of Europe Development Bank. Its purpose is to make the cohesion policy more effective and sustainable. The JESSICA project has supported the development of sustainable urban development through investments that will make urban areas sustainable (JESSICA, 2018).

The investments for the development of the cultural heritage for the period 2014 - 2020 are made through the special regulations of the cohesion policy and their budget corresponds to the amount of 325 billion euros. This funding comes from the European Regional Development Fund, the European Social Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund. These funds target both public and private sector activities.

The European Regional Development Fund states in its regulation the need to protect, promote and develop cultural heritage through investments, the aim of which will be to "Preserve and protect the environment and promote the efficiency of available resources".

In addition, opportunities are provided for funding other thematic objectives, such as research and innovation, new technologies, media competitiveness, employment growth, effective social inclusion and adequate training and education. All investments in cultural heritage, even those on a small scale, should aim to contribute to the development and promotion of social inclusion, especially among marginalized communities. In this way, the access of these communities to cultural and recreational services in both urban and rural environments is improved. This funding is found, on the one hand, in operational programs aimed at specific countries or regions and in the form of investment in the labor market, and on the other hand, in cooperation programs between two or more countries in order to achieve the goal of common European cooperation (ERDF, 2020).

The European Social Fund states that skills of culture and creativity in the field of cultural heritage could help meet the objectives of the fund. The European Agricultural Fund for Rural Development also supports the restoration, maintenance and upgrading of the cultural and natural heritage of rural areas, as well as areas of great natural value. In addition, the European Agricultural Fund for Rural Development adopts actions of social and economic environmental awareness, which are filled by the LEADER program (*Liaison entre le développement de l'économie rurale*). This program funds actions intended for the local development of an area. In addition, the European Maritime and Fisheries Fund has 5.7 billion Euros for the development of local projects in fisheries, promoting cultural heritage, including maritime cultural heritage (LEADER, 2020).

The European Union's main instrument for supporting measures aimed at preventing and combating unemployment, developing human resources and promoting social inclusion in the labor market is the European Social Fund. Through this, initiatives are funded, which promote an increased employment level, equal opportunities between the sexes, sustainable development, but also social and economic cohesion. The European Regional Development Fund also helps to address the key imbalances in the regions of the European Union. It supports areas where growth has not yet been observed, but also declining industrial areas. In addition, the Cohesion Fund funds projects related to the environment, as well as transport and infrastructure. Only Member States of the European Union with a gross national income per capita below 90% of the European Union average can access this fund (Kołodziejcki, 2020).

In order to ensure the effective use of the Structural Funds, the following principles must be followed:

1) The objectives and areas organization of funds. 2) The cooperation between the Commission, the Member States and the regional authorities in the planning, implementation and control of their use, 3) The planning of the assistance and 4) The inclusion of Community and national contributions (European Commission, 2015).

The European Union's financial resources for the cohesion policy are allocated with the following two objectives in mind: first, investment in growth and creation of new jobs, in order to make the labor market and the regional economies strengthen. And secondly, the development of cooperation in European territories, the aim of which is to support the cohesion of the European Union through cooperation at all levels (European Commission, 2015).

The European Union's cohesion policy since 1989 has helped to increase its budget and has therefore become one of the EU's most important policies, along with the common agricultural policy. In the period 2014-2020, the European Union allocated to the cohesion policy over 350 billion euros, an amount that corresponds to 32.5% of its total budget. These funds are intended for a variety of activities, such as new roads construction, the protection of the environment, the investment in innovative projects, the creation of employment positions and the professional training. Nearly 200 billion Euros are earmarked for the European Regional Development Fund and 63 billion Euros for the Cohesion Fund (European Commission, 2015).

Proposals for the development of the European Union cohesion policy after 2020

Every three years, the European Commission prepares a report on the European Union's cohesion policy. It presents the overall progress towards economic and social cohesion throughout Europe. As stated in Article 175 of the Treaty on the Functioning of the European Union, the Report of the European Commission must be submitted to the European Parliament, the EU Council of Ministers, the Economic and Social Committee and the Regional Committee. This report assesses the social and economic situation and the prospects that exist in the regions of the European Union, according to economic, territorial and social indicators. The report also analyzes the impact of the policies and activities of the EU Member States and the European institutions and their contribution to achieving the objectives of the European Union (European Commission, 2020).

In May 2018, the European Commission proposed regulations regarding the cohesion policy of the European Union until 2020. One of the most basic objectives of this reform is to make all the procedures easier and to growth the efficiency of the investments of the European Union. The objectives of the cohesion policy for the period 2014-2020 are: a) Creating a smarter Europe, a goal that can be achieved through a more economical and innovative transformation, b) Through a greener Europe, something that can be done by reducing carbon emissions, c) By creating a more connected Europe. This goal is expressed through increased mobility on issues related to new technologies, d) With a more social Europe, which means the application of the social rights European pillar and e) Creating a Europe closer to its citizens. This goal is achieved through the development of urban, rural and coastal areas through local initiatives (Fact Sheets of the European Union, 2020).

The budget proposed to achieve the future cohesion policy of the European Union corresponds to EUR 330.6 billion. The European Regional Development Fund will provide € 200.6 billion, while the Cohesion Fund will provide over € 41 billion. The proposed regulations will follow the legislative procedure provided for, which stipulates that the European Parliament is equal to the European Council. Therefore, on the basis of this parity, consensus must be reached in the two institutions on the rules of the future cohesion policy before the end of 2020. At this point it should be noted that the European Parliament had completed the first reading of the proposals submitted by the European Commission, by April 2019 (Fact Sheets of the European Union, 2020).

On 9 October 2020, the European Commission published its seventh report on achieving economic, social and territorial cohesion in the European Union. This report proposes enlarging the regions and cities of the European Union, fuels the debate on cohesion policy spending, draws on ideas from the costs of the economic crisis, and sets the stage for the new cohesion policy for the period after 2020.

In its attempt to analyze the current situation regarding the social, economic and territorial cohesion of the European Union, the European Commission's Report identifies and highlights the continuing differences between EU member states despite the economic recovery. The report also states that public investment at European level is still below pre-crisis levels. It also points out that both European regions and EU Member States will have to work harder to adequately meet the future economic challenges facing the European Union. These challenges are in the context of the digital revolution, globalization, demographic change, social cohesion, economic convergence and climate change. Finally, the European

Commission Report proposes the development of a pan-European policy, the aim of which will be to serve three main purposes: to exploit globalization, to include all member states without exception, and to support structural reforms (Seventh Report on Economic, Social and Territorial Cohesion).

The European Parliament's role in shaping the cohesion policy

The European Parliament's role in strengthening the economic, social and territorial cohesion of the European Union is very important. Legislation on issues related to cohesion policy and the Structural Funds is drawn up on the basis of the usual legal procedure, which provides that the European Parliament's speech is the same of this provided by the European Council. Based on this role, the European Parliament has an active role in the negotiations related to the reformation of the cohesion policy of the EU for the period 2014-2020. This reform has helped to define the priorities and instruments that the European Union will use in its future action, which will aim to strengthen the economic, territorial and social cohesion of the EU. It should be noted that the European Parliament has provided significant support for proposals for the development of a broad and effective cohesion policy, which requires adequate financial resources (An EU budget fit for tomorrow: Commission opens debate on future of EU finances).

4.2 The cultural heritage

Cultural heritage can enrich the life of every citizen individually, while being the driving force of the sectors of culture and creativity. It also creates and strengthens the development of Europe's social capital. In addition, cultural heritage is an important resource for achieving economic development, labor and social cohesion. In addition, it can offer the opportunity in urban and rural areas, while promoting sustainable tourism.

The role and actions of the EU for cultural heritage

Although cultural heritage policy is primarily the responsibility of the EU Member States, as well as their local and regional authorities, the European Union is responsible for protecting and enhancing Europe's cultural heritage through the adoption of a number of policies and programs. Thus, Europe's cultural heritage is supported through a number of European Union policies, funding and programs, such as the Creative Europe program. There are other European policies on Europe's cultural heritage, which are found in other areas, such as education, research, innovation, climate change and the environment, but also the development of digital policies. Therefore, cultural heritage is funded through the "Horizon

2020" programs, Erasmus+” and “Europe for Citizens”, but also from grants from the European Union's Structural and Investment Funds (Cultural heritage).

The Member States of the European Union seek to achieve political cooperation for the protection of cultural heritage with the assistance of the Council of Ministers of Education, Youth, Culture and Sport, as well as through an open coordination method. The European Commission's cultural heritage expert group has been providing advice since 2019 on how the European Union's cultural heritage policies can be implemented. These ways are addressed to EU Member States, partner countries, European cultural heritage networks, civil society organizations, international organizations, but also to European institutions.

The European Framework for Action on Cultural Heritage

The European Framework for Action on Cultural Heritage is one of the European Union's most important frameworks for action. This reflects the co-organization of activities related to European cultural heritage. This Action Plan builds on the efforts made within the European Year of Cultural Heritage in 2018, aiming to record and increase its impact, in order to ensure its lasting impact.

The European Framework for Action on Cultural Heritage establishes four principles and five main areas that promote ongoing action on European cultural heritage. More specifically, the four key principles are: a) holistic, b) mainstreaming / integrated, c) evidence-based policy making and d) multi-stakeholder. Also, the areas of action are a) a Europe which is inclusive. In this Europe participation and access for all are involve, b) a Europe which is more sustainable. This means that a smart solution for a cohesive and sustainable future is developed, c) a Europe that will be resilient. This includes the safeguarding of endangered heritage, d) an innovative Europe, which mobilizes the knowledge and the research and e) a stronger global partnership by strengthening international cooperation (Cultural heritage).

The launch of the European Year of Cultural Heritage in 2018 was aimed at encouraging more people to discover, but also to become more actively involved in Europe's cultural heritage. The aim was also to enhance people's perception of belonging to a common European area. The Committee on Social Policy, Education, Employment, Research and Culture (SEDEC) of the Committee of the Regions met on 21 February 2018. The meeting discussed views on the role that culture and education should play in strengthening European identity and of social cohesion (European Committee of the Regions, 2018).

During the meeting, the rapporteurs mentioned that both culture and education have a particularly significant impact on a wide range of areas of daily life. These factors can also lead to the achievement of social inclusion and social cohesion. Based on these, the European Year of Cultural Heritage 2018 should create a supportive framework for the promotion of regional cultural development, the creation of new opportunities for a sustainable cultural tourism, but also for the increase of cultural mobility.

The above-mentioned framework entitled "Strengthening European identity through culture and education" reflects the opinion of the Committee on Social Policy, Education, Employment, Research and Culture (SEDEC), which has received the approval of its members. This opinion referred to the importance of the European Commission decision on the creation of a European Training Area by 2025. Education may still be a national competence, and the Member States of the European Union are urged to encourage citizens to learn foreign languages from an early age, but also to help students realize that there is a common European cultural heritage, European history and the process of European Integration. Overall, the Committee on Social Policy, Education, Employment, Research and Culture (SEDEC) said that the Erasmus + program needed to be strengthened in order to double the number of participants (European Committee of the Regions, 2018).

In addition, the above-mentioned opinion emphasizes the importance of widening regional disparities, as well as the social and economic consequences. These consequences are a consequence of the gaps in skills and inconsistencies that exist in the European Union. During the meeting, in the context of the digitization of European education, it was pointed out that there are a number of rural and sparsely populated areas, which still do not have access to high-speed connections. It was also reported that there are areas facing a number of demographic and social challenges and difficulties in providing adequate digital skills and equipment to teachers (European Committee of the Regions, 2018).

At the request of the Bulgarian Presidency, a proposal has been made to make cultural heritage a strategic resource, creating more sustainable and cohesive areas within the European Union. The proposal highlighted the potential of Europe's cultural heritage to help unite communities, promote regional development and create long-term local employment policies.

Also, in the second half of 2018, cultural heritage was the priority area for the knowledge exchange platform. This platform was created by the European Commission of the Regions

and the European Commission, in order to present new solutions, innovations and best practices for the development of cultural heritage. Some of the issues that need to be addressed immediately are the regeneration of urban and rural centers and the renovation of buildings that are considered to be cultural heritage sites (European Committee of the Regions, 2018).

The meeting of the Commission for Social Policy, Education, Employment, Research and Culture (SEDEC) in 2018 came to the following two conclusions: 1) Strengthening Innovation in Europe's Regions: Strategies for resilient, inclusive and sustainable growth. Following the theme of a conference organized on 20 February, the opinion argues that future smart specialization strategies should be based on interregional strategic cooperation and on a "regional discovery process". 2) Boosting broadband connectivity in Europe. The opinion presents suggestions of the Broadband Platform for improving high-speed connectivity in Europe's regions, particularly rural and sparsely populated areas (European Committee of the Regions, 2018).

European Union policy and legislation on culture

The Council of Europe Work Plan for Culture for the period 2015 - 2018

In December 2014, the Working Plan for Culture for the period 2015-2018 was approved. Through this, four key priority areas were identified for action. Each sector has a number of subcategories. Each subcategory contains some other action points, as well as an indication of the results to be achieved and the instruments to be used to achieve this purpose. Cultural statistics is a priority for all sectors. The means to be used are determined by the special working groups of the Member States of the European Union. The convergence of these groups is carried out by the European Commission. Working groups should present a number of studies and reports that are relevant to their topic (European Commission, 2017).

More specifically, the first priority area promotes a culture that is accessible to all and without any kind of exclusion. The aforementioned working groups that follow the open method of coordination of the first sector deal with the accessible and inclusive culture. The Open Method of Coordination (OMC) team dealing with cultural expression and awareness of cultural issues completed its activities in 2015. Upon completion of its activities, the team created and delivered a handbook containing good practices and targeted proposals for the promotion and development of cultural awareness and expression as a key element of educational policies and in particular those relating to lifelong learning.

Another action group also aimed to improve access to digital media culture in 2015-2016. This group focused on the impact of digital technologies on the access, production and use of cultural content. In addition, a subgroup of experts has been set up to promote digital reading. This subgroup created an e-reading manual. This handbook looked at ways to digitize cultural heritage in the form of text or literature. The group's report mapped out a case study from the European Union and its Member States and suggestions for all stakeholders (European Commission, 2017).

In addition, another Open Method of Coordination (OMC) team focused on the contribution of culture to social inclusion. Upon completion of the group's activities in 2017, a report was drawn up mapping public policies related to social inclusion through culture. The same report also includes suggestions to policy makers.

In addition, the second area concerned cultural heritage and included Open Method of Coordination (OMC) working groups. In particular, the first working group, consisting of experts from the Member States of the European Union, dealt with participatory governance of cultural heritage. In the second phase, this project focused on the skills, the necessary training and the transfer of knowledge from the traditional to the new professions related to heritage. The aim of the working groups was to identify new and innovative approaches to achieving multi-level governance. This governance will be tangible and intangible and will promote the development of a digital cultural heritage. The team also aimed to map best practices for heritage training programs (European Commission, 2017).

The European Commission has also undertaken to set up a study, which will include existing risk assessment strategies and practices, as well as prevention for the protection of cultural heritage at national and European level. The European Commission study examined various factors, such as natural disasters, as well as other elements related to human activity.

In addition, the third sector is linked to the cultural and creative sectors and in particular to the creative economy and innovation. The working groups in this field deal with various issues related to the cultural and creative industry. The experts of these groups identified and analyzed alternative means in order to make the access to funding sources for the enterprises of culture and creativity easier. For this reason, in 2015, it published the handbook "Towards more efficient financial ecosystems" which proposes good financing and investment practices and plans for the cultural and creative sector. In addition, this handbook explores the role that public policies play in the development of a business and

innovative potential in these areas by this group. The handbook also contains good practices and suggestions to public authorities (European Framework for action on cultural heritage, 2019).

Finally, an Open Method of Coordination (OMC) working group has been working on sustainable cultural tourism since March 2017. The aim of this group of experts is to find ways to create a European tourism offer, based on a cultural heritage that is intangible and tangible. Thus, culture is emerging as a competitive factor in attracting new forms of tourism, which will be sustainable. The working group will also explore the digitization of the cultural content, as well as methods and tools that can increase access to Europe's cultural heritage.

The fourth and final area is that of promoting cultural diversity and culture in the European Union's external relations. More specifically, in the context of the immigration and refugee crisis, in 2015, the need arose to create a working group, the aim of which would be to identify and analyze the ways in which culture could contribute to the promotion of social inclusion, intercultural dialogue, but also cultural diversity. The experts in this group prepared a handbook of good practice, focusing mainly on the effective integration of refugees and migrants into European societies with the help of the arts and culture (European Framework for action on cultural heritage, 2019).

Another working group in the fourth area focused on improving European films. The aim of this group was to identify whether political films and media can complement each other at regional, national and Community level.

For the working groups of the fourth sector, review meetings took place. In particular, in 2016, the European Commission organized a review meeting, the aim of which was to assess the mobility of artists and those who are professionally involved in culture both in and out the European Union. The meeting addressed the practical obstacles identified in this mobility, which were related to taxation and social security. At the same time, the meeting broadly defined the concept of cultural mobility for the process of creation. Also, a separate meeting took place, which dealt with providing information to artists and those who deal with culture professionally. Following the completion of the work, the European Commission prepared the relevant report. It was directly related to the implementation of the UNESCO Convention on the Protection and Promotion of the Diverse Cultural Expressions (UNESCO, 2020).

The financial programs of the European Union

The European Year of Cultural Heritage 2018

Following a proposal by the Culture Council in August 2016, the European Commission proposed the definition of 2018 as the "European Year of Cultural Heritage". The aim of this proposal was to raise the interest of European societies about the possibilities that cultural heritage can offer, especially with regard to social cohesion, economic development and intercultural dialogue. The European Year of Cultural Heritage, also, aims to draw attention to the challenges facing cultural heritage. These challenges are, for example, the impact of the digital shift, the environmental pressure on heritage and the smuggling of various cultural objects.

To achieve its goals, the European Commission has proposed the implementation of various information and promotion campaigns, events and initiatives at national, local and European level.

The Creative Europe program

The Creative Europe program aims to ensure and lead to cultural and linguistic diversity and to enhance the competitiveness of the sectors of culture and creativity. This project financed 130 cultural heritage projects with an amount corresponding to 40 million Euros. The Creative Europe program keeps offering opportunities for projects related with the cultural heritage. Its aim is to provide more sources of funding to artists and professionals of culture, in order to develop their capacities. The program also promotes international cultural actions both inside and outside the European Union, as well as support programs tailored to the needs of the European Union's cultural sectors. In addition, the program promotes easy access to finance from private initiatives, as well as increasing the provision of bank financing in the cultural and creative sectors. Finally, its target is to contribute to the growth of the competitiveness of Europe in the fields of culture and cinema, while ensuring cultural and linguistic diversity (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

The Creative Europe program is a tool to encourage transnational cooperation in the field of cultural heritage. With a total budget of € 1.46 billion for the period 2014-2020, this program supported various projects in all cultural sectors. In addition to providing funding for individual projects, the Creative Europe program also supported a number of specific

actions. The program is offered to all creative and cultural organizations from both EU member states and non-EU countries.

Special actions of the Creative Europe program

The European Heritage Days

One of the most widespread participatory European cultural events is the European Heritage Days. This event takes place every year in September. It is an initiative of the Council of Europe since 1985 and since 1999 it is organized jointly with the European Union. This program has been accepted by all organizations and is considered one of the main initiatives for successful cooperation at European, national and local level.

The fifty member states that have signed the European Cultural Convention also participate in the European Heritage Days. These showcase new cultural goods and open historic buildings or other historic sites that are usually closed to the public. The cultural events held as part of this event emphasize in local traditions, styles of architecture and pieces of art, which are part of the European heritage. Thus, citizens can explore a wide range of cultural goods as part of a range of thematic events. In this way, European Heritage Days help to uncover hidden stories of people and places that have shaped Europe's culture and heritage and promote understanding among citizens of different countries (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

It is estimated that the European Heritage Days are attended by more than 20 million people each year. A network of authorities, groups and volunteers are responsible for organizing these events in each country. These events each year have a special theme. Each country participates voluntarily in the European Heritage Days and the choice of theme must be fully acceptable. Countries that do not wish to be a part of the common theme's celebration, reserve the right to organize events of their choice.

The cultural capitals of Europe

One of the most ambitious European cultural programs, which is even more familiar to European citizens, is the European Capitals of Culture. The aim of this program is to promote the rich cultural variety of Europe, but also the common aspects of this heritage, with the aim of promoting mutual understanding and intercultural dialogue. Also, the European Capitals of Culture provide cities with the opportunity to revitalize their cultural life, help to enhance their creativity, but also to radically change their image. Thus, the long-term

development of European cities and their regions is achieved (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

The cities that become "Capitals of Culture" of Europe have two benefits: first, the official title or official brand of the European Union and second, a grant of 1.5 million euros, with which they can finance a small percentage of their cultural programs.

European Heritage Label (EHL)

The European Heritage Label is awarded to cultural monuments, which are considered to promote and symbolize European history, the ideals of the European Union and European integration. The selection of these spaces is based on the role they have played in European history and their activities related to its promotion. The European Heritage Label gives to all the Europeans the opportunity to learn about Europe's cultural heritage and history. It can also help European citizens reach out, and it can increase cultural tourism, which can bring significant economic benefits.

The European Heritage Label was adopted following a European Parliament's and the European Council's decision and the participation of the Member States of the European Union in it, is voluntary. Since 2013, 29 European sites have received the European Heritage Label (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

The European Union's Cultural Heritage Award / The Europa Nostra Award

The European Union's Award for Cultural Heritage / the Europa Nostra Award is an initiative of the European Commission in collaboration with Europa Nostra in 2002. These awards are given to countries that have participated in the Creative Europe Program. On the European Commission's website, the Prize is listed as one of the European Union's three cultural heritage activities.

The European Union Prize / Europa Nostra Prize promotes excellence in European cultural heritage work by increasing their visibility to decision-makers, the general public and the general public. In this way, it helps to make cultural heritage more widely and publicly recognized as a strategic resource of European society and the European economy. The European Union Award / Europa Nostra Award also encourages cross-border knowledge exchange between cultural heritage professionals and the pooling of a wide range of stakeholders in wider European networks (Europa Nostra, 2018).

Education

The ERASMUS + program

The ERASMUS + program intends to enhance abilities and employment through sport, education, youth and training. The program gives the opportunity to more than four million Europeans to study and obtain work experience in other countries. The programme supports many different types of actions, which belong to different scales. These actions include the European Voluntary Service, the mobility of Adult Education staff, the development of Cooperation Strategies, Local Alliances, Knowledge Alliances and Transnational Youth Initiatives.

The main chances offered by the Erasmus+ program in the field of cultural heritage are the following:

- Promoting collaboration for achieving innovation and the exchange of good practices.
- The development of strategic associations. More specifically, they refer to transnational projects, which are open to organizations is active in the following areas: education, youth, training, public authorities, business and civil society. The aim of the cooperation is the testing, implementation and promotion of innovative practices, which lead to high quality education and teaching, institutional modernization and innovation in society (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).
- Creating skills in the field of higher education. More specifically, these are projects of transnational cooperation, which are based on collaborations between higher education institutions, both from states participating in the program and from other partner countries. Non-academic partners can participate for strengthening their ties with society and labor. The original idea was to include the right, wide-ranging partners so that they could share their experiences with other people. Emphasis is placed on the international dimension of the program and capacity development in partner countries.
- The skills development plan in the youth sector. These projects of transnational cooperation are based on multilateral collaborations between organizations active in the youth field, both in the participating countries and in partner countries. And in this case, partners who do not belong to the academic space can participate. The projects seek to reinforce the relations between the European Union and the third countries and to provide to younger people living in Europe with the chance of participating in exchanges and other

informal educational activities with young people living outside Europe (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

- Alliances in the field of knowledge. These are essentially transnational and structured projects between higher education and business partners. Knowledge Alliances are open to all sectors, including culture, creation and cross-sectoral cooperation. The Knowledge Alliances aim to enhance creativity and promote innovation in higher education, business and the wider social and economic environment (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).
- Skills Alliances by field of action. These are transnational projects, which are the product of many partners and aim at designing and providing joint professional training programs and teaching methods in a special field. These projects must provide evidence of the required trends and performance skills in one or more vocational areas. Specified emphasis is placed on based learning work. Thus, students are provided with the skills needed for the job market (Mapping of Cultural Heritage actions in European Union policies, programmes and activities, 2017).

Europe's cultural heritage contains a wide and rich range of cultural and creative expressions of previous European generations, which are a legacy for future generations. Cultural heritage includes natural architectural sites, museums, works of art, literary works, historic cities and their landmarks, musical and audiovisual works, as well as the traditions of European peoples.

The cultural heritage as a key resource for the EU's future cohesion policy

Europa Nostra, which is defined as the "voice" of European cultural heritage and is a founding member of the European Cultural Heritage Alliance, in March 2018, has called on the institutional factors of the European Union to give a sufficient amount of resources to strengthen the EU cohesion policy beyond 2020 and thus offer explicit recognition of cultural heritage as a means to achieving sustainable development and social cohesion in Europe (Europa Nostra, 2018).

As mentioned above, 2018 was the European Year of Cultural Heritage and coincided with the 30th anniversary of the cohesion policy of the European Union, as well as with the preparation of future European funding programs after 2020. During previous funding programs, increased local development in the field of cultural heritage, as well as the

reconstruction projects supported by the European Union's Structural and Investment Funds, have helped to create new employment positions, achieve increase and growing investments. With the implementation of these programs, a large number of European regions and cities have been revitalized and the lives of their citizens have become better. More specifically, around 5 billion Euros of the European Regional Development Fund has been invested in cultural heritage projects since 2014 (https://www.europarl.europa.eu/doceo/document/P-8-2017-007807-ASW_EN.html?redirect). By comparison, Creative Europe co-financed 27 million Euros worth of cultural heritage projects (Creative Europe: Rediscovering our Cultural Heritage, 2018).

From the above it becomes clear the importance of both culture and cultural heritage. On this basis, Europa Nostra, expressed its opposition to the fact that cultural heritage was not included in the 7th Report of the European Commission on cohesion policy. Thus, Europa Nostra called on the European institutions, as well as the member states of the European Union, to point out more clearly the positive effects on cultural heritage, which are the result of funding through European programs.

The many different benefits of Europe's cultural heritage in terms of economy, society and environment have been reported in many studies. A complete example is the 2015 exhibition entitled "Cultural Heritage Counts for Europe". From the findings of this study, it was concluded that investment in cultural heritage can help in addressing the challenges of the cohesion policy related to the areas of competitiveness, tourism, new jobs, innovation, education, climate change, lifelong learning, social inclusion and social cohesion. In addition, the study showed whether well-prepared cultural heritage investments can lead to sustainable development and social cohesion (Europa Nostra, 2018).

In conclusion, it is important that all the institutions and the countries of the European Union ensure that the necessary financial frameworks and resources are in place to make full use of the potential of cultural heritage for the benefit of European society as a whole. For this reason, it must be publicly acknowledged that investing in cultural heritage addresses some of the key policy challenges, such as reducing social inequalities, reducing unemployment and promoting social inclusion (Europa Nostra, 2018).

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5. Analysis of basic principles and conclusions

In the present essay, the concepts of cultural heritage and social cohesion were examined and their application mainly at European, but also at international level.

The European Union, over the last two decades, has clearly focused its policy on Culture. This is related to the introduction of new responsibilities in its operation, including social policy, education, and health, combined with the development of a clearer political dimension in the work of European integration (Barnett, 2001). An effort is made to promote and protect European culture, in order to emphasize the diversity of the cultures of the member countries, to recognize their common points and to show ways of their utilization, in the path towards economic development. The aim of the European Union is, on the one hand, to support and preserve this cultural diversity, and, on the other hand, to make it accessible to all.

Since 1997, the European Commission has officially acknowledged that culture is linked to regional development and the very concept of economic and social cohesion. Indeed, culture with its complex character expresses the regional or local identity and the endogenous potential of a region. Cultural activities are a particularly important feature of European cities. At the same time, regional or local culture is under constant interregional or international influences. According to current regulations, cultural activities can only be funded by the Structural Funds if they are linked to regional or local development. In other words, they must contribute to the creation of stable jobs and be an integral part of local or regional development strategies (European Commission, 1996).

Referring to the European Economic Community, it is noted that in the Treaty of Rome (1957) there was absolutely no reference to culture. Until the early 1970s, cultural policy was part of national policy. In 1974 the European Commission at the request of the European Parliament launched the promotion of cultural relations between the Member States with a view to the free movement of cultural property, the protection of intellectual property, the preservation of architectural heritage and cooperation between cultural bodies. However, the cultural dimension of European integration was first recognized by Article 128 of the Maastricht Treaty, which entered into force on 1 November 1993. Through this article, culture is now officially seen as a factor of social and local politics, regional, national, and European identity.

Article 128 was later replaced by Article 151 of the EU Treaty, which authorizes the EU to use various instruments to support cultural initiatives, such as the Culture 2000 program and the European Capital of Culture actions and European Cultural Month". The Common Cultural Policy no longer seeks to harmonize the cultural identities of the Member States. Instead, it seeks to preserve their diversity. The action of the Common European Policy is aimed at encouraging cooperation between Member States and, if necessary, supporting and complementing their action in the following areas: social cohesion, improving the knowledge and dissemination of the culture and history of European peoples, preserving and protection of the cultural heritage of European importance, non-commercial cultural exchanges, artistic and literary creation (Mousis, 2011).

The European Union is called upon to consider, in accordance with the Treaty, cultural aspects in all its activities. It promotes cooperation between the cultural institutions of the various Member States or complements their initiatives but does not force its members to harmonize their cultural policy, as is the case with other sectors. The European Union's action in the field of culture translates into concrete actions managed by the European Commission's Directorate - General for Culture. Through the EU institutions the European dimension of local cultural development is recognized and the right to cultural life is considered a universal right and the starting point of human integration. The Community's regional cultural policy highlights decentralization and local initiatives, as local actors have the advantage of knowing their specificities and problems (Mousis, 2011).

One of the most important challenges regarding social cohesion is to strengthen the sense of European contribution. Cultural and linguistic diversity is a fundamental aspect of Federal Europe (Union of European Federalists, 2018). The debate over the concept of European Identity has intensified in political circles since the Copenhagen Declaration in 1973 - between the then nine Member States of the European Economic Community. From then until today, every debate on European Identity is necessarily considered in part to be linked to the debate on the process of European integration. The Council of Europe action in the field of cultural heritage aims to promote diversity and dialogue through access to cultural heritage to enhance a sense of identity, collective memory, and mutual understanding within and between communities (Council of Europe, 2018).

European Identity is a fluid and multi-layered sense of belonging and does not necessarily coincide or require a re-alignment of the sense of faith or identification with a particular

nation (Council of Europe, 2018). It is more of a universal, general identity that strengthens and enriches the national, individual identity of each.

The role and importance of European Identity lies in understanding this quality. A common European Identity plays a vital role in the smooth implementation of European political institutions and in increasing their effectiveness and legitimacy (Council of Europe, 2018).

The most important cultural policies and actions

The Member States of the European Union are responsible for their own policies in the field of culture, while the European Commission has a role to play in addressing common challenges, such as changing models of cultural governance, the impact of digital shift, the promotion of cultural diversity, need to support the potential for innovation in the cultural and creative sectors, reduce barriers to the mobility of cultural professionals, protect cultural heritage and support the contribution of the creative and cultural industries to stimulating employment growth in the EU, in line with the principles of the European Agenda for Culture (Council of Europe, 2018).

European Year of Cultural Heritage 2018

Cultural heritage has universal value for humanity. It is important to preserve and pass it on to future generations. One can think of cultural heritage as something past, old, and static, but it is something that continues to evolve as we evolve as a human species (European Year of Cultural Heritage Official Site, 2019). The heritage of each member state has an important role to play in building the future of Europe, shaping our identity and our daily lives. The European Cultural Heritage is not only found in literature, art and objects, but also in the crafts people learn from their ancestors, in the food they enjoy, in the stories they tell to their children and in the important historical events that unite all people as nations and as European Citizens.

For the year 2018, a series of initiatives and events were launched across Europe, to enable citizens to reach out, discover and become more involved in their cultural heritage. A National Coordinator has been appointed in each Member State to implement the program and coordinate events and projects at local, regional, and national level. At European level, the European Commission, the European Parliament, the Council of Europe, the Committee of the Regions and the European Economic and Social Committee are organizing events to celebrate the year and cultural heritage-focused activities have been launched. A special call for cooperation projects has been launched under the Creative Europe program, and a

number of additional opportunities will be available under the Erasmus +, Europe for Citizens, Horizon2020, European Heritage Day and other programs of the European Union (European Year of Cultural Heritage Official Site, 2019).

European Heritage Label

Since 2013, places that celebrate and symbolize the European ideals, values and history of the European Union, have the opportunity to be selected and awarded the "European Heritage Label" for their symbolic value, the role they played in European history and the activities they offer to bring the European Union and its citizens closer together. The uniqueness of the "European Cultural Heritage Label" and their main difference from the UNESCO World Heritage List lies in the fact that the sites selected tell European history, without necessarily covering any aesthetic part (European Commission).

In addition, emphasis is placed on promoting the European dimension of these sites and providing access to them, including the organization of a wide range of educational activities, especially for younger citizens. Finally, the sites selected can be part of a broader network so that visitors can have a real sense of the breadth and importance of a place in the evolution of European History. Monuments, underwater, natural, industrial areas, urban landscapes, archeological sites, historical sites, cultural landscapes, goods, objects and the intangible heritage associated with a place can be declared as "places" suitable as candidates for the Patience of the Signal. "Transnational theme area" means multiple sites in several EU countries with a clear thematic link or a single site located in the territory of at least two EU countries (European Commission).

"National Themes" means multiple spaces in a European Union country with a clear thematic link between them. The appropriate sites are selected every two years, initially at national level, and then applications are sent to the European Commission by 1st March of the selection year. There they are evaluated by a group of independent experts who issue a report that includes recommendations on which sites should be labeled. Finally, based on the committee's recommendations, the Commission formally designates the places where the Label will be awarded. Each site may maintain the Mark permanently, provided that the conditions laid down by the Commission are complied with. The sites are monitored every four years to ensure that they continue to meet the specific criteria and respect the planning that they had originally set (European Commission).

European council culture plan 2015-2018 (Creative Europe)

Following the successful implementation of the European Union, Culture and MEDIA programs, the Commission launched the Creative Europe Program in 2014. It is a unified programmatic framework to support Europe's cultural and creative sectors. The project is funded by collaborative learning activities between EU Member States' governments, through the open method of coordination, and between cities and regions, as well as regular reports and studies and data collection to provide up-to-date and relevant cultural information and in the economy of culture (European Commission).

The Creative Europe program, until 2020, is the main source of EU funding in the field of Culture. It also supports policy work undertaken under the Culture Work Plan, which runs until the end of 2018. The program is open to cultural and creative organizations from EU Member States as well as from third countries. Further policy measures and priorities are identified through international cultural cooperation, through discussions between Member States, as well as regular progress reviews on the proper implementation of the Agenda. On 8 June 2016, the Commission and the High Representative of the Union for Foreign Affairs and Security Policy adopted a joint communication on an EU strategy for international cultural relations (European Commission).

Horizon 2020

Horizon 2020 is one of the most important programs of the European Union, which promotes innovation and research. Its goal is to create more achievements, discoveries, and research. To achieve this goal, in the period 2014-2020, more than 80 billion euros were allocated to private and public research initiatives (European Commission, 2014).

Horizon 2020 is supported by all European leaders, as well as members of the European Parliament. All institutional actors at both European and national level considered that investment in innovation and research was essential for the future development of Europe and was therefore at the heart of the Europe 2020 strategy to achieve a smart, sustainable and inclusive growth. The Europe 2020 program is moving towards this goal, combining research and innovation and focusing on three key areas: scientific excellence, industrial excellence and societal challenges. The aim of the program is to ensure that Europe can produce world-class science and technology to boost economic growth (European Commission, 2014).

Funding for research projects contributes to the development of collaborative relationships between scientists at both European and international level. These collaborations can contribute to the solution of important social problems, to the improvement of the living standard of certain populations, but also to the protection of the environment. Thus, European industry and research can become more sustainable and more competitive. Horizon 2020 is open to researchers from all over the world (European Commission, 2014).

From the above mentioned at the core of the "Horizon 2020" program are scientific excellence, the competitive industry and tackling social change. Targeted funding can ensure the faster transfer of effective ideas, which will be used for the common good, in places such as hospitals or production units, etc. Regarding scientific excellence, the "Horizon 2020" program aims to strengthen the European Union's global supremacy in the field of science. It thus seeks to attract competent scientists, helping them to collaborate and exchange ideas on European soil. In this way, talented people can be used by innovation-oriented companies to enhance the competitiveness of the European area. Therefore, on the one hand, new jobs are created and on the other hand, a higher standard of living, which will be beneficial for all (European Commission, 2014).

Industrial excellence is also needed to enable Europe to adopt technologies of high strategic importance, such as advanced industrial or micro electric technologies. Public funding is not enough to adopt such technologies. The European Union must create conditions that will encourage companies to invest more in research and expand their field of interest, so that, in cooperation with the public sector, they can help boost innovation (European Commission, 2014).

Finally, as it was mentioned above, the goal of "Horizon 2020" is to address social challenges. In particular, the European Union has identified seven key challenges, which can have a significant impact and benefit both for the research and innovation sectors and for the citizen himself. These challenges are: firstly, health, demographic change and well-being; secondly, food security, sustainable agriculture, forestry, marine and marine research, inland waterway research and bio economics; thirdly, safe; clean and efficient energy, fourthly, smart, green and integrated transport; fifthly, action on climate, the environment and the efficiency of resources and raw materials; Finally, the creation of secure societies whose concern is to protect freedom and ensure the security of both the citizens and Europe itself (European Commission, 2014).

Horizon Europe

The "Horizon Europe" program is, in essence, a continuation of the "Horizon 2020" program, for the years 2021-2027. One of the main objectives of the program is to maximize the scientific, economic, and social impact of European Union investment in innovation and research. Achieving this goal requires attracting additional industrial investment, deepening the relationship between science and society, and maximizing the benefits of the interaction between actions that will ensure citizen participation in the design process policy and implementation. The projected budget of the program is 94.1 billion euros (ITE, 2020).

The Horizon Europe program consists of three pillars: a) open science, b) global challenges and industrial competitiveness, and c) open innovation. In particular, the pillar of open science does not differ significantly from the scientific excellence of the "Horizon 2020" program. The open science pillar does not include thematic priorities. The approach is bottom up. This pillar is considered to cover mainly basic research and includes the following actions: a) European Research Council (ERC) - (€ 16.6 billion). B) Marie Skłodowska-Curie actions (scholarships) - (€ 6.8 billion) and c) Research infrastructures (ESFRI infrastructure, access, etc.) - (€ 2.4 billion) (ITE, 2020).

Regarding the second pillar, he supports actions that are linked, on the one hand, to societal challenges and, on the other, to industry technologies. The basis of these actions is the implementation of several missions. At the same time, the goal of the second pillar is to provide scientific documentation and technical support to the activities implemented by the Joint Research Center. The second pillar sets priorities, which are called "clusters". These priorities are addressed in many fields and in many scientific fields. The proposed clusters are: a) Health (€ 7.7 billion), b) Safe and inclusive societies (€ 2.8 billion), c) Digital Technologies & Industry (€ 15.0 billion), d) Climate, Energy and Mobility (€ 15.5 billion) and e) Food and Natural Resources (€ 10.0 billion) (ITE, 2020).

Finally, the third pillar, that of open innovation, has a proposed total budget of 13.5 billion euros. This pillar includes three categories of activities: a) European Innovation Council (ESC) - € 10.5 billion, b) Strengthening European innovation ecosystems - € 500,000 and c) European Institute of Innovation and Technology - EIT) - € 3 billion. The actions of the Open Innovation Pillar aim to provide comprehensive support in the field of innovation, emphasizing innovative technologies that can have a high risk and lead to market creation (ITE, 2020).

Cultural heritage and social cohesion

Promoting cultural diversity in national and international policies fosters social inclusion and equity. Culture-aware and culture-sensitive policies and activities are likely to yield equitable outcomes and inclusiveness. Culture-led projects have proven their effectiveness in addressing violence, especially among young people (UNESCO, 2017). For this reason, many projects have been created, which promote social cohesion through artistic expression.

The table below summarizes the projects analyzed in the relevant chapter.

1. The Imre Kovách “Cultural heritage and social cohesion” project	Imre Kovách wanted to map out best practices for bidding in the European Union and, on the other hand, to develop innovative methodologies aimed at promoting innovative research on cultural heritage.
2. The SO CLOSE project	Its goal is to facilitate meetings between people who have similar life stories, through the mediation of innovative digital and artistic tools. Based on theories of cultural heritage, SO-CLOSE seeks to improve social cohesion and promote and cultivate mutual understanding between refugees and local communities.
3. The MEMEX: MEMories and EXperiences for inclusive digital storytelling project	Its aim is to create experiences that have been enhanced by reality in the form of stories, which consider the memories of the participating communities. The program will develop semi-automatic image linking techniques with a site and link them to a new open source knowledge graph, which will facilitate assisted narration.
4. The Opera co-creation for a social transformation project	This program essentially seeks to bring opera to people who are socially marginalized. More specifically, as it is mentioned on the website of CORDIS - Opera (2020), opera traditionally has an audience, which comes from the upper social strata. This program will use the opera to reach out to immigrants, poor farmers, and delinquent young people. Thus, the TRACTION project will use opera

	to create new forms of artistic creation and expression through which marginalized groups can tell the stories that matter to them.
5. The Social cohesion, Participation, and Inclusion through Cultural Engagement (SPICE) project	The overall goal of the project is to promote different participation in the field of cultural heritage through a process that will be curated by the citizens. The program will provide citizens with all the support they need to develop their own personal interpretations of cultural objects, work together to present their collective view of life through culture and heritage, and gain an appreciation of alternative cultural perspectives.
6. The UNREST project	UNREST proposes to fill the gap between cosmopolitan memory from top to bottom and the competing right down. The UNREST program seeks to create a third way of memory. This way it will recognize and deal with the widespread dissatisfaction of memory without ignoring the fundamental ideals of the European Union.
7. The role of cultural heritage in social cohesion and diversity of local communities and in sustainable development of rural areas	The research of the project intends to analyze the role played by the cultural heritage in two selected areas in Italy and Hungary. As Centre for Social Sciences (2020) mentions, the study area is selected based on the existence of an item that will be relevant to the appearance of cultural heritage in the local identity or in local goods and services.
8. The CrossCult project	CrossCult: a) will try to connect people with different historical objects, in different parts of Europe both digitally and physically and b) will help people to understand the meaning of history and of the civilization. To achieve this, he will use new technologies and modern digital media.

9. The Science4Refugees project	The aim of the program is to improve the current situation of these individuals and to help them build on their skills and experience in the European research system.
10. The MED programme	The objectives of the MED program are: a) to improve competitiveness in the region, in a way that can guarantee growth and employment for future generations, as set out in the Lisbon Strategy; and b) to promote territorial cohesion and protection environment, based on the logic of sustainable development set out in the Gothenburg Strategy.

Table 2: Summarize of the projects presented in chapter 3.

Conclusion

Cultural heritage is an especially important concept and for this reason many actions have been taken by many international organizations to promote it at European, international, and local level. Culture promotes the active participation of citizens in the commons, common values, integration, and intercultural dialogue both within Europe and around the world. It brings people together, including newly arrived refugees and other immigrants, and helps them feel part of a community. The cultural and creative sectors also have the power to make improvements in the lives of citizens, to transform communities, to create growth and employment, and to have secondary effects on other sectors of the economy. Thus, cultural heritage actions can help achieve social cohesion.

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6. Future works (data collection methods)

According to the analysis made in the previous chapters, social cohesion is under threat, especially in times of crisis, as has been shown in the past. In particular, nowadays, the Covid-19 pandemic, as well as the measures taken to deal with it, have led to an unprecedented fact for societies around the world. Also, rapid technological development, such as artificial intelligence, can lead to abrupt social change. In addition, many believe that increased migratory flows, much of which are due to modern-day warfare, can change a country's cultural heritage and social cohesion. Finally, natural disasters, which are due to environmental disaster, have a significant impact on social cohesion.

Social Cohesion and Covid-19

Modern world society is facing a serious health crisis, which in turn can lead to large-scale and perhaps long-lasting economic and social disruption, decisively affecting the future of national and global economies, as well as social cohesion. The most recent similar event in modern history is the Spanish flu, which many have compared to Covid-19 both in terms of the similarity of its symptoms and in terms of its social and economic consequences (Speer, 2020).



Figure 12: The controller checks if the passengers are wearing a mask.

This experiencing worldwide today is compared by many to the Spanish Influenza that struck the world in 1918, lasted 18 months and cost the lives of 40 million people. The reason for this comparison is because once again humanity is faced with a pandemic, which is spreading rapidly, has high mortality rates and it took time to even envisage some vaccine or treatment (Charalambidou, 2020). Despite the scientific and medical development of the modern world, it is observed that the measures taken and taken to combat the Covid - 19 pandemic do not differ significantly from those taken to reduce the Spanish Influenza in 1918 – 1919: population displacement and school closures. Another measure that is common then and today to limit the spread of the pandemic is the mandatory use of a mask. Nowadays, this measure has provoked many negative reactions from sections of the population, resulting in demonstrations, but also disputes among the population.

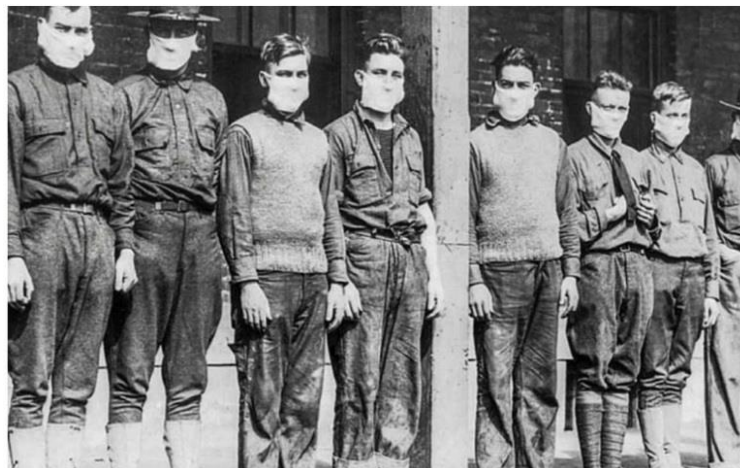


Figure 13: People wearing masks.



Figure 14: The masked deniers demonstrated in Athens.



Figure 15: A family wearing masks.

It has been observed that in critical situations, such as the one that everyone is experiencing today with the Covid - 19 pandemic or the Spanish Influenza, vulnerable social groups are first affected, who need to take additional measures to support their mental and physical health. Social isolation measures are likely to intensify the social marginalization of people who are socially disadvantaged. In this way, the social cohesion that exists within a social whole is significantly affected. It is the duty of each government to ensure equality and justice for all members of the society it represents, especially in difficult situations, which intensify the insecurity of the citizens. In addition, government institutions must ensure that all citizens are able to be safe and have access to health facilities without discrimination. Therefore, the state must formulate a framework, which on the one hand, will ensure that every citizen should contribute to the joint effort to prevent the existing danger as far as possible from each other and on the other hand, will have the right to access the necessary care, according to its needs (European Economic and Social Committee, 2020).

At this point, it should be noted that in Greece, as in many other countries, individual restraint and travel measures have contributed to the increase of significant mental and social problems, such as depression, anxiety, fear, insecurity, irritability and domestic and social violence. Therefore, it is concluded that social distancing, especially in urgent and threatening situations, can lead to the development of social tensions and consequently, significantly damage social cohesion.

The actions taken by government institutions must provide for concrete and immediate measures to meet the special needs of vulnerable social groups. Of course, an equally important factor in achieving this goal is the elimination of inaccurate news, which in many cases target specific social groups, thus exacerbating social tension and threatening social cohesion. Providing accurate information to all vulnerable social groups, as well as their equal access to health care, can help reduce the symptoms of anxiety, fear and depression that these people feel and their full integration into finally, in the active social whole. Vulnerable groups include the homeless, prisoners, migrants, Roma, the elderly (and especially those living in nursing homes), the chronically ill, the disabled or in intensive care units, but also in Autonomous or Supported Living Shelters, the mentally ill in psychiatric hospitals, children living in rehabilitation centers, orphanages and social care structures, people staying at home, people with sensory, motor, mental and intellectual disabilities those suffering from chronic diseases, unable to meet the needs created by long-term incarceration. We have seen that in many countries (less so in Greece), especially during the

first wave of the Covid-19 pandemic, it did not take place (European Economic and Social Committee, 2020).

It is clear from the above mentioned that people must use the knowledge that they have from the past in order to face modern adversity. As the current period creates great insecurity and fear in most of the domestic and international population because it is not yet known how long the current situation will last, it is important to maintain the connection with the cultural heritage in order to achieve social cohesion. In this way, conflicts within society as a whole can be avoided and the knowledge given by the past can be used to deal with such phenomena.

Artificial intelligence and unemployment

Ethics in science is one of the most important issues affecting a technologically and scientifically advanced society like today. Sciences such as nuclear physics or genetics have often been at the center of discussions about the moral implications of their presence in society for the role they have played in important events in modern history. Artificial intelligence has evolved rapidly, is integrated into the daily lives of individuals and is accompanied by a variety of practical and ethical problems that need to be solved. Many governments and organizations have already made ethical judgments about the presence and use of robots and are researching a legal framework for their use and management now and, much more, in the future (Bostrom & Yudkowsky, 2011).

One of the most important fears that accompany the rapid development of artificial intelligence is unemployment. As ways of performing tasks are discovered automatically, space is created for professions that support more complex roles. However, the transition will not be without consequences, as today a very large percentage of people work in occupations, which in the coming years may be affected by the widespread application of artificial intelligence. Of course, other social and economic factors are involved in this area, as if modern society requires less work due to automation, the corresponding economic models will have to change and adapt to the needs of such a society. In this potentially favorable scenario of an imaginary digital society, man will have less need to work and more time to engage in voluntary activities, travel and activities (Dignum, 2018).

Another problem that is likely to arise from the integration of artificial intelligence into the labor market is the inequality that can be created by it. In particular, the modern economy has its bases on the one hand, in the wage economy and on the other hand, in its supply to the economy. Today, a large number of companies worldwide rely on their employees for the operation and production of their products. The use of artificial intelligence, however,

enables companies to drastically reduce wage costs, as the same number of employees will no longer be required. As a result, fewer and fewer employees will have access to work and income. At the same time, those who can own artificial intelligence machines will become richer. In this way, inequality is created within society as a whole, as it is possible to increase economic inequality between the citizens of a society (European Parliament, 2018).

In addition, although even today artificial intelligence is able to perform calculations much faster than humans, it is not possible to characterize its results accurately and reliably as correct or neutral. For example, there are now artificial intelligence programs that police provide with information on crime scenes and photos of potential criminals in its files. These programs, using an algorithm, calculate and conclude the potential culprit. It has been shown that these algorithms tend to have the wrong sensitivity to people with darker skin, in case the data is quite chaotic and not so clear. Such examples, resulting from incorrect calculations of the algorithms have not been resolved and so there is suspicion and doubt about the correctness of many results. After all, it should not be overlooked that artificial intelligence is developed by people with specific views and prejudices. For this reason, it is necessary to establish rules that will be able to correct such delinquent behaviors by people (European Parliament, 2018).

The mistakes of a program are important to be able to predict. In particular, artificial intelligence is being developed by machine learning algorithms. During the learning phase the machine receives real data, performs calculations and adjusts its algorithm to be able to properly follow the data received. In fact, no artificial intelligence machine, during the learning phase, can cover all the possible cases that one may encounter in a workplace, as well as a human being. The result is that in cases where something new is encountered, the machine acts as if it is in a learning phase and gives wrong results or at best, results that are not close enough to reality. Incorrect results of a program may not significantly affect a function, but they can also cause irreparable damage (Dignum, 2018).

Equally important is the provision for protection against malicious actions that may come from the intelligence itself. Assuming that artificial intelligence will be able to simulate human intelligence, one must also consider the case in which the machine itself can be turned against an individual or a group in the same way that a human would do. Of course, this possibility corresponds more (and has been portrayed) in science fiction movies. In addition, a more general feature of a program is the lack of understanding of the general situation around it. A program is designed to perform a single function, not having an understanding of how things around it work except itself. Human intelligence uses value and

cognitive rules to arrive at results because it knows the environment in which it finds itself. A program, however, has not developed such capabilities resulting in the possibility of leading to wrong solutions or moves (Bostrom & Yudkowsky, 2011).

To eliminate the negative effects that the entry of artificial intelligence can have on humans, both in the labor market and in society and the economy, in 1942, science fiction writer Isaac Asimov proposed the three laws of robotics. These are the following:

- A robot must not be able to injure a human being or allow harm to a human.
- Every robot must obey human commands unless they contradict the first law.
- A robot must protect itself unless it contradicts the above two laws (Bostrom & Yudkowsky, 2011).

The future development and conquest of general artificial intelligence brings to the fore a number of difficult ethical issues, which require a solution and have not yet received a clear answer. It is practically impossible to accurately predict the evolution of society and the labor market after the contribution of machines, taking into account the indeterminate human factor. As for the dangers lurking in the development of artificial intelligence, the problem is probably more of human morality than of artificial intelligence. The first scenario presents a world where man will be free from heavy work and will have time for spiritual work and rest. As a result, it will have a longer life expectancy due to a better quality of life. In addition, the problems of labor shortage will be solved. In the second scenario, artificial intelligence is evolving, but it is not accessible to all but the states and certain companies, in order to increase their economic and political power (European Parliament, 2018).

Artificial Intelligence and Industrial Revolution

The changes that accompany Artificial Intelligence can be compared to the changes observed during the Industrial Revolution of the 18th century. Then, as now, many important events were recorded, which changed people's daily lives. Some of these events are the introduction of the machine in the workplace, the development of the railway, the departure of farmers from the countryside, the urbanization and the emergence of the working class. As today, so then, the changes brought social upheaval, as the traditional social institutions were dissolved, new productive techniques and new social classes were created (ebooks.gr). Today, the rapid technological - digital development has a significant impact on all areas of human activity: economic, social, political and cultural. This influence leads to the realization of social and economic changes, which are both positive and negative (Council of Europe, 2014). In order to deal effectively with these changes and not to

lose or threaten social cohesion, man must once again look to his cultural heritage. In this way, he can identify the mistakes of the past and not repeat them in the present.



Εισαγωγή της μηχανής στους χώρους δουλειάς (P. Boulanger, Memoires du savon de Marseille, Ed. de lequinioxe, 1994).

Figure 16: The urbanization during the Industrial Revolution.

Immigration, cultural heritage and social cohesion

International developments since September 11th, 2001, bombing of the Twin Towers, the aftermath of the Arab Spring, the rise of Islamist fundamentalists in Syria, Iraq, Yemen and the Middle East in general, and the growing conflict between the West and the West have greatly influenced the entry of migrants into Europe. Greece, in the context of its geopolitical position, is an important entry point for immigrants, who, due to their number and cultural differences, daily question the concept of European solidarity (Kontochristou & Mascha, 2014).

Specifically, regarding the numerical part of the influx of immigrants, the following are pointed out: according to information from the Hellenic Police (ELAS), in the first half of 2015, 96,550 people were arrested for illegally entering the borders of our country. At the same time, 11,699 foreigners returned to their countries of origin "(www.astynomia.gr). Also, the influx of illegal immigrants from the first seven months of 2015 until 2019 was extremely increased, thus creating serious issues in the management, registration, but also possible integration of these people in the social fabric of the country.

In the Greek reality, the issue that is strongly raised is the crisis of hospitality due to the explosion of cultural difference. Thousands of illegal immigrants are entering Greece, while, at the same time, the existing structures are unable to record, evaluate and, finally, to host or integrate these groups, rekindling feelings of xenophobia, racism and nationalism (Tzortzopoulou, 2002). It is noted that in the context of a diverse and multicultural nation-state, which is part of the European family and a member of a globalized society, it is

necessary to tolerate cultural differences, i.e., religious and linguistic differences, as well as the different values of individual members or these are the members who have constitutionally guaranteed rights or those who were forced to move within the Greek territory by the world treaties. An example of good European practice aimed at the effective integration of the "foreigner" into the Norwegian context can also be cited in this direction.

Europe and immigration policies

Immigration and political asylum began to occupy Europe after World War II, when the Geneva Convention on Refugees was signed in 1951. The treaty was then supplemented by the 1967 New York Protocol, which now defines fully within the framework of beneficiaries of international protection. During the 1970s, intergovernmental cooperation on immigration, policing, terrorism, and internal security developed within the European Economic Community (EEC) (European Council, 2020).

In the 1990s, the Schengen Agreement was signed and implemented, abolishing the internal borders of the Member States of the Union and placing greater emphasis on guarding the external borders. At the same time, the procedures for implementing the Dublin Regulations began [I (1990), II (2003) and III (2013)]. A firm principle of these regulations is that the state responsible for processing the asylum application is the first host country of the European Union. In essence, that is, the countries geographically located at the external borders of the European Union become responsible for processing the entire volume of applications for international protection (European Council, 2020).

At the level of transnational cooperation, in 2003 the Eurodac program enters into force, which is essentially a database of fingerprints of asylum seekers in the EU Border, which controls and coordinates EU external border control procedures. In May 2007, the Commission adopted the first directive on the logic of integrating immigration into the Union's foreign policy. In the same vein, in 2008, the Immigration Pact was issued, which includes "Border Control", "Return of migrants without papers", "Legalization of migrants after joint consultation of the Member States", "Asylum Policy" and "Cooperation with countries of origin and transit and their development" (European Council, 2020).

Marginalization or Integration

At this point, it is appropriate to investigate whether the mass influx of immigrants in a country in general and in Greece in particular has turned refugee and immigrant groups into

socially integrated populations or, conversely, the national element tends to marginalize them more and more displaying and magnifying the diversity that stems from their cultural identity.

Cultural identity means, according to Geertz (1973), as mentioned in Biehl & Prescott (2013), "a historically transmitted pattern of meanings, which are embedded in symbols, a system of inherited concepts, which are expressed through symbolic forms, with which people communicate, perpetuate and develop their knowledge and attitudes about their lives ". In particular, what matters is that the cultural heritage of each place and each people become a lever for claiming a national identity. This, in turn, raises significant concerns (Biehl & Prescott, 2013).

National identity has been established on the basis of solidarity, social responsibility and the sustainable development of a nation. At the same time, however, it creates feelings of chauvinism, conservatism and inequality. Everything different comes like a pebble to disturb the silence of the established social norm and with its presence to distinguish the indigenous element, which claims in terms of "purity" the cultural heritage of the place, from the foreign, which "must" stay away from any cultural activity that connects this cultural heritage with its daily life. Thus, the foreign element is marginalized or, at best, remains uninvolved, irresponsible, a mere spectator without the slightest claim of participation or osmosis with the environment and cultural organizations, which are the custodians of this cultural heritage (Foundation Parliament). Here, too, the important question arises, in a globalized society, where goods and people are interdependent and transported while maintaining their national identity, what is the role of cultural actors in the context of sustainable development in relation to migrant populations? Who either simply pass through the Greek (or some other) territory and leave considering the intermediate destination or settle and stay on the sidelines without creating any relationship, positive or negative, with the existing cultural heritage of the place?

In this context, regarding the Greek reality, there is a crisis in hospitality. The difference of the foreigner is gradually assimilated through the daily practice in similarity, provided, of course, that he does not claim any recognition in the official discourse. Rogers Brubaker (2001) distinguishes between assimilation in general and special. General assimilation defines the process of achieving similarity without being complete, while special assimilation refers to complete assimilation and integration, i.e. the state of common identity.

Specifically, regarding the Greek reality, Papataxiarchis (2014, 2015) considers that the assimilative violence of the state is mitigated to some extent by the daily social practices of assimilation, with the consequence that the general and the specific version of assimilation coexist and create a regime with excellent plasticity and tolerance. But Brubaker's theory of the general and specific version of assimilation presupposes that the indigenous element is homogeneous and that the difference is added from the outside, without essentially highlighting the internal differences, economic, political, and cultural. Contrary to this thinking is the notion that immigration essentially disrupts the autonomy of the nation-state by constantly reminding how fragile the nation-state itself is (Ventura, 2009).

In a process of integration and identity production of migrant groups, what must therefore be studied are the practices of integration, the birth of new identities and cultural perceptions, which change for both newcomers and natives, who before accept the first showed a homogeneous artificial identity (Moussidis & Papadopoulou, 2011).

Respect for cultural heritage is one of the foundations on which the creation of the European Union was based. For this reason, many actions have been created to highlight the importance of cultural heritage both for society in general and specifically for achieving social cohesion. In addition to the actions that have already been developed in the present work, at this point will be mentioned "The Pedagogical Package for Teachers" created in the framework of the European Year of Cultural Heritage 2018 "(European Commission, 2018). The aim of this Pedagogical Package is to push teachers and students to address the issue of cultural heritage. A lesson plan helps the teacher to teach his students the importance of the concept of cultural heritage for society and themselves, but also of its different forms. The second project helps students to understand their cultural heritage through its European dimension and to realize the importance of protecting it. When people learn to respect the different then they can live together harmoniously (European Commission, 2018).

The cultural process of value production

The concept of exchange is dominant in the cultural process, as through it, individuals appropriate the terms of exchange and establish value. At the time of the exchange, the reaction of the individuals significantly exceeds the limits of any subjectivity, so that it becomes impossible to recognize the offer of a single individual. The individual, that is, for Simmel, loses its uniqueness in the cultural process, as this process significantly exceeds the

individual, who can only "acquire value through the collectivity to which he belongs at the moment of exchange" (Simmel, 1971).

Exchange, for social theory, is therefore a structural concept and, for Simmel, is not the result of scarcity, but the opposite. In other words, at the time of the exchange there is a sacrifice, which is necessary for the production of pleasure and which must overcome a series of obstacles or possible shortcomings. The difficulty of obtaining is, in all its scope, the content of this sacrifice and is essentially the generative element of value. In the cultural process of exchange, subjectivity with its particular characteristics reacts with collectivity and produces reciprocal relations sacrificing its particularity (Simmel, 1971).

If a society is to achieve the creative social integration of immigrant groups, both the ruling class and immigrant communities must take part in a dialogue on social cohesion, the cultural activities of cultural actors, in a context of globalized culture led by the terms of the above "exchange" in the sustainable development of these bodies and the local community. On the contrary, as these populations grow due to the international reality and at the same time remain on the margins of dialogue as "different" and "foreign", the sustainable development of the local community and its cultural organizations will be put on a problematic footing.

Immigrant Social Inclusion and Covid-19

Especially in Greece, the finding of positive cases in immigrant structures, whose health conditions had been questioned many times, led to additional social conflicts and unrest. In fact, in some cases, such as the island of Lesbos, extreme phenomena were observed, which came from both sides, i.e., from both the immigrants and the Greek population, and which implied that of the social integration of immigrants is still in a theoretical context.

Especially in Greece, the history of 1922 with the reception of refugees from the Asia Minor Catastrophe seems to be repeated today. Then, as now, Greece was invited to receive a very large number of refugees from the coasts of Asia Minor without having the economic and social, perhaps, opportunities to include them in it. As today, so the refugees were housed very tentatively in tents and their living conditions were very poor. This, combined with their already poor physical and emotional condition, led to the death of 20% of them in the first year of their arrival in Greece. Also, several groups of Greeks, as happened today, expressed

their strong reaction to the settlement of refugees in the country (foundation.parliament.gr).

In order to keep the memory of the past unchanged, but also to raise awareness of the current public, several actions have been taken. For example, the "All Together at the Museum" program is an initiative of the Museum of Cycladic Art that started in 2016 and offers educational workshops to refugees - mainly unaccompanied children and Greek students in public and private schools. Through these workshops, children who do not speak the same language and come from different social, economic and cultural backgrounds, learn to use Cypriot-Minoan writing as a code of communication through art. Workshops are a starting point for questions such as: How can I communicate with someone who does not speak the same language or comes from a different place? How do I create a new communication code? How is a new language created? At the end of the program, students create their own projects. The exhibition that took place in June 2019 hosted works by a total of 60 children: 30 refugees from the non-profit organization Solidarity Now and 30 students of Pierce College, who participated this year in the workshops of the program "All Together in the Museum" (culturenow.gr).

Another example is the exhibition "The Attic land welcomes the refugees of 1922" held at the Benaki Museum in 2006. "The exhibition presented photographs, works of art, relics, maps and official documents of the time that reflect the political and social context in Attica of the interwar period and illuminate personal stories of refugees. The material of the exhibition comes from the ERT Museum-Archive, the Ministry of Foreign Affairs, the Byzantine and Christian Museum, the Benaki Museum, the Greek Literary and Historical Archive, the Center for Asia Minor Studies, the Museum of Greek Folk Musical Instruments, the Museum of Photography of Thessaloniki, the Sports Museum of the Municipality of Athens, the XEN, the Lyceum of Greek Women, the municipalities of Kaisariani, Rafina, Nea Smyrni and from private collections (Benaki Museum, 2006).

Social cohesion and natural disasters

It is now commonplace that the environmental problems created by unsustainable resource management are enormous. The uncertainty of climate change and the modern need for additional environmental protection measures lead to the redefinition and redesign of economic activities, introducing into each reporting system the factor of environmental management. The adoption of a productive system based on the criteria of long-term

resource sustainability is considered as a tool to deal with both the current economic and environmental crisis (European Council & Council of the European Union, 2020).

Thus, resource management associated with the balance of the environment is redefined on the basis of their sustainability. In this context, a necessary condition is the development of productive structures, but also infrastructure of the economy that favor the viability of the system as a whole. This presupposes that natural resources are exploited at a slower rate than the rate at which they are renewed. Otherwise, there will be the phenomenon of environmental degradation, which if not addressed in time, will not be able to support human life, such as climate change, in the long run is likely to lead the planet to ecological crisis. It is therefore proposed to adopt green growth, insofar as it concerns it, as an antidote to the dual economic and environmental crisis (European Commission, 2020).

The term green development does not only mean an environmentally friendly policy or an environmentally friendly development. On the contrary, it is necessary to restructure the productive base of a country, thus creating new wealth with a lever for the development of the environment in relation to the available resources and the transfer of know-how. Therefore, technological development, innovation and green growth can and must go hand in hand (European Council & Council of the European Union, 2020).

In this sense, promoting and supporting green growth strengthens a country's competitive position while protecting its environment. Essentially, green growth is characterized by a specific way of conducting economic activities from the primary sector to industry and services, at the core of which is the reduction of environmental impact, and the utilization / management of natural resources in such a way as to ensure sustainable development. That is, the production system not only emphasizes the use of "smart" environmental technology (environmental factor), but enhances growth, not by maximizing outputs, but by minimizing inputs for a given output. This means, however, that environmental sustainability must be integrated into competitive behavior as a variable, which will affect all economic systems on an equal footing and in this respect will be global and for economic reasons, beyond, of course, beyond physicists (European Commission, 2020).

It is observed that with particular increased interest, international organizations, associations of states, but also individual governments are redesigning environmental resource management policies. For example, at EU level the implementation of the objectives of the Energy and Climate Package announced in 2008, among other things,

includes targeted actions in relation to environmental resource management and green development (European Council & Council of the European Union, 2020).

The above measures are necessary, as it is observed that natural disasters, which are increasingly common in larger parts of the world due to climate change, create significant problems both socially and economically. Natural disasters can greatly affect the living conditions of citizens. Thus, the social distance between the members of the society is widened and the social inequalities and inhomogeneities are intensified.

The importance of cultural heritage

The importance of cultural heritage is also present in the field of natural disasters. More specifically, the period that humanity is going through since the Spring of 2020 due to the Covid-19 pandemic is considered to be the deepest and most important crisis, even compared to the Financial Crisis of 1929. The World Bank has predicted a contraction of the world GDP by 5% for 2020, while at European Union level, the European Central Bank predicts a reduction in European GDP from 8% to 12% (Spathi, 2020). As evidenced by both the 1930s Recession and the recent Fiscal Crisis experienced mainly by southern European countries, the recession may have a particularly negative impact on international trade, government revenues and their own revenues. the citizens. Agricultural and livestock work also declined (Times News, 2017).

At this point, then, humanity must look back to the past, both 1930 and 2009, in order to make comparisons with the present and try to prevent mistakes that have been made.

Conclusion

From all of the above mentioned, it becomes clear that any development or change, whether positive or negative, can have significant consequences for all societies worldwide. Negative events, such as a pandemic, demographic change due to increased migration flows or a natural disaster, but also positive ones, such as technological development, can create social problems and lead to additional social conflicts and inequalities. In particular, members of vulnerable social groups are affected. In this way the social cohesion of a country is threatened. The goal of all countries, as well as all world organizations, is to take the necessary measures to ensure social cohesion.

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