



SYMBOLS
Stories of cultural life

SYMBOLS

Culture of Death & Cultural Life

Good practices to attract young people
to the funerary heritage



Co-funded by the
Creative Europe Programme
of the European Union

Good Practices case studies with Youth

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INTRODUCTION

SYMBOLS “Culture of Death & Cultural Life: New Audiences and Creations around European Cemeteries” is an international cultural cooperation project co-financed by the program “Creative Europe” of the European Commission. The project, led by the Avilés City Council through its Municipal Foundation for Culture, also gathers partners such as a Slovenian public company responsible for the management of the cemeteries in the village of Maribor, the Culture Department of the City of Genoa in Italy, the Dundee and Angus College in Scotland, the municipal association of Nebbiu in Corsica, and the Limerick Institute of Technology in Ireland, a public education centre dedicated to the teaching of art and design.

The project tries to foster exchange and artistic creativity, as well as access to culture, utilising funerary symbology as a source of inspiration and common theme.

Among its objectives, we could highlight:

- The transnational exchange of cultural and creative works (mobility in artists and products)
- The work with new audiences, using cemeteries as “open air museums”
- The promotion in the use of new technologies

For this purpose, within SYMBOLS, the following main activities have been carried out:

- Creation of inventories and definition of common artistic elements (symbols), and creation of guides and activities with and for the new generations, in particular through an app for augmented reality called “ARTOUR”.
- Work on access to heritage with and for audiences with hearing or visual disabilities, and the adaptation of ARTOUR for their needs.
- Organisation of the current touring and multidisciplinary exhibition that presents the created works by more than 40 European artists through 2 artistic residencies
- Exchange and transference of the experience through workshops and the creation of best practice guides, in particular those directed to the members of the Association of Significant Cemeteries in Europe (ASCE).

INTRODUCTION

Within this framework, this current publication summarises the activities and best practices created by the partners in this project during 2015 and 2016, aimed to become closer to the funerary heritage and its symbology to the youth. This guide is aimed at educational staff and also at the management staff of cemeteries, members of ASCE, with a view to share resources and experiences about cemeteries as artistic resources.



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Experience in Avilés. Between 10 and 12 years old

Profile and selection of participants

40 students between 10 and 12 years of age:

- 8 from music,
- 14 from audiovisual communication, multimedia and philosophy,
- 18 from integrated research projects

The promoters of this project, The Municipal Foundation for Culture and Valnalón, carried out this project in cooperation with the public school IES Cuenca del Nalón, with whom they had already cooperated, and who has a highly motivated management and teacher team to undertake innovative educational projects.

A total of 40 students took part in these activities, from secondary school 4th ESO grade and 2nd year, between the ages of 10 and 12.

Where?

La Carriona Cemetery, Avilés

What was done?

In order to design the methodology, preliminary sessions were held with teachers in their areas of knowledge, where activities were planned for music, audiovisual communication, philosophy and other integrated research projects. From the curriculum point of view, the integration of the project was comprehensive, since the activities were evaluated and became part of the overall marks for the students.



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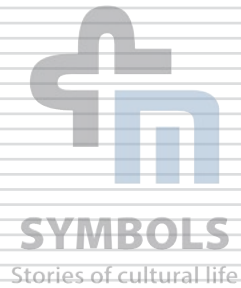
Experience in Avilés

The pedagogical approach was based on Project Based Learning (PBL), in which the student becomes the main role of his/her own learning, through the assignment of a project that they must develop. The following activities were developed:

- Firstly, a presentation on the Symbols project and on the Artour app was given,
- After this, a talk was organised by a local historian and expert on the symbology of the decorative and architectural patterns of La Carriona Cemetery.
- The third activity was based on a study visit for the teacher and the educational staff, guided by 2 experts of the Foundation for

Culture in Avilés, in which different biographical aspects of local and regional famous people buried in the cemetery were given, as well as information about the meaning of the symbols and sculptures.





Experience in Avilés

- After the study visit, the teaching staff decided to design a tour based on the artists buried at La Carriona as a narrative element, so that the students could carry out searches of symbols and information of other artistic elements in the cemetery.
- After completing the design of this educational activity, both students and teachers embarked on a joint study visit, where they took photographs and notes about the artists buried there. Students carried out important research work in order to expand their data, which included searches on the net. However, in many cases due to the little information available, bibliographical searches, on some occasions of out-of-print publications, and even interviews with family members of those artists deceased were completed.
- Finally, and with the supervision and coordination of the teaching staff, the students started the design and creation of artistic pieces and performances for each of the points in the cemetery itinerary. This exercise allowed students to search deeper into the lives of the artists (such as writers, poets, architects and sculptors), as well as the creation of pieces of free and improvised dance, videos, visual poems, audio productions and artistic pieces that notably enriched the itinerary.
- Furthermore, the students had the opportunity to make a presentation on the progress of their work to a delegation of Dutch teachers that visited the school in March.

Main results

The participation of students in the Symbols project has been fulfilled with the creation of a large array of artistic productions, which include theatre shows, dance, musicals, photographic and literary artistic creations.

Experience in Avilés

A full listing of activities can be found in the following webpage:

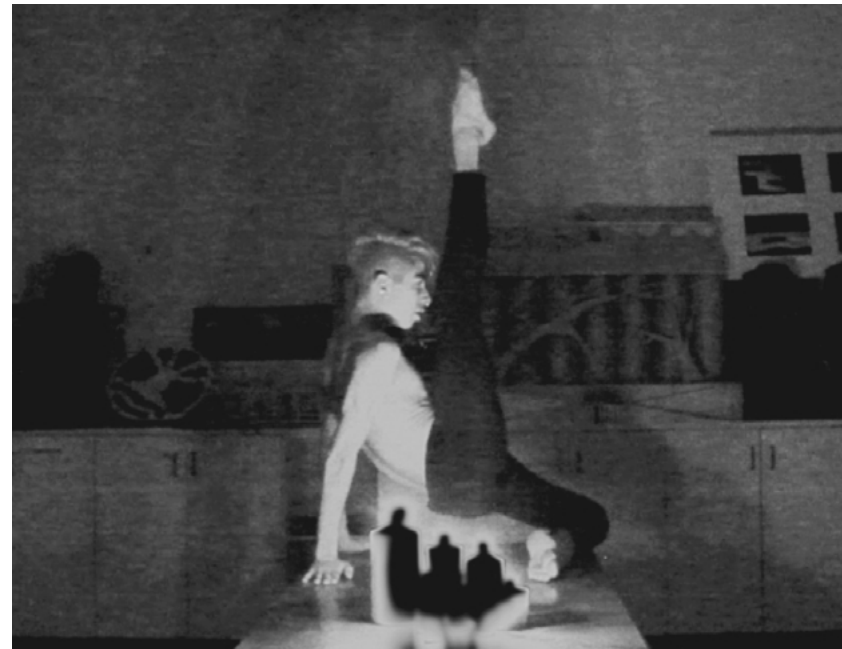
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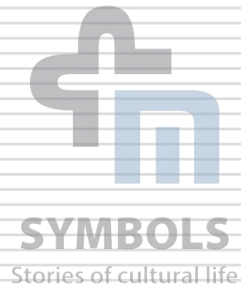
Furthermore, the development of these projects by the students has increased their sense of responsibility and their autonomy.

Evaluación

The project has become one of the most innovative and inspiring experiences of work between teachers and students. The enthusiasm and engagement shown for this idea generated large participation, highlighting their worries, curiosity and the great artistic potential by the students.

After the project was finished, follow-up meetings were held with the teachers, who observed that the participation in the project had allowed students to develop a number of competencies, and that the multidisciplinary aspect of the activities had added a valuable experience.





Experience in Avilés

The main difficulties identified were as follows:

- For students to be able to connect from the very outset with the idea of the project and that they understood what was expected of them.
- To increase the level of independence of the students, since all activities were coordinated and directed by the teaching staff.
- The scarce source of information to be able to find out more about the local artists.
- The distribution of tasks among students, so all could feel valued and interested.
- The distance to the cemetery (50 Km) which did not allow for a second visit.

The successful elements of the project were:

- The ample time allocated by the teachers to the students for the development of the project (November until May) allowed these to carry out their research activities with plenty of time and with no pressure.
- The curricular integration and the multidisciplinary approach.
- The participation has allowed for the development of key competencies and teamwork: for instance, the use of digital tools that are not included in the program for study.
- The activities carried out have allowed for students to interact with a vast amount of local actors, family members of the artists, experts and intermediary organisations.
- The materials and information provided by the project, such as the webpage, the Artour app, or the different talks by the experts have been crucial in the development of these activities: on the one hand, they have been used as supporting materials by the teachers, and on the other they have increased the feeling of belonging by the students of the Symbols project.

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Experience in Avilés

Recommendations

- Get the support of the school's management team.
- Identify a team of teachers who are motivated and engaged with the project, with a view to establish a work program with a common curricular base and learning objectives.
- In terms of resources and costs, choose a cemetery as close as possible to the school.
- Create opportunities so that students can show and capitalise their results to other agents and actors, such as local authorities in charge of the cemetery management or experts.
- Give prizes, distinctions or diplomas in order to highlight and acknowledge the work done by the students.



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Experience in Dundee. Between 15 and 26 years old

Profile and selection of participants

- 78 students from courses in Contemporary Art from Dundee and Angus Colleges, aged between 18 and 26 years of age.
- + students from Menzieshill High School, specialised in photography and aged between 15 and 17 years of age.

Where?

“The Howff” cemetery, Dundee (Scotland).

What was done?

- The first activity was a project introduction among students of Contemporary Art, around 78, in order to assess their interest and reaction. Afterwards, all interested students visited The Howff cemetery in order to identify symbols which would be later used in their notes, productions and sketches.
- After that, 2 students who had demonstrated great interest in this project were selected, so they could participate in the artists’ residency, which took place in Avilés in April 2015, accompanied by a teacher. During the 10 days of this residency, students worked jointly with other artists and European professionals, exchanged best practices, and identified common factors and differences in the visualisation of symbols for each country, and artistic interpretations of symbology.

Experience in Dundee

- A few months later another project was carried out on artistic residency for scenic arts, this time in Dundee, which was very well attended. The choreography was designed and executed by professional dancers from the Symbols project, and by 6 students aged 17-19 years of age who also took part.
- The works carried out on both disciplines, sketching and scenic art, were exhibited in different areas of the campus, which allowed another 16,000 students to gain an insight into them.

The Courier, 2/4/15

22 Thursday, April 2, 2015 **NEWS**

Symbols make their mark

By Steven Dianie

IMAGES FOUND on the gravestones and memorials in Dundee's Howff cemetery are to be shared with the rest of Europe.

Regarded by many as having one of the most important collections of tombstones in the country, the Howff is the subject of a project being undertaken by Dundee and Angus College students Trudi McVey and Eleanor Begg.

Trudi and Eleanor are enrolled on the portfolio preparation programme at the Gardyne Campus and jumped at the chance to become involved in the European project with the ungainly title Symbols — culture of death and cultural life: new audiences and creations around European cemeteries.

One of the objectives of the project is to collect images from burial sites across Europe and produce prints that will eventually form an exhibition.

When Trudi and Eleanor have prepared their preliminary sketches they will travel to Aviles on the north coast of Spain to take part in a week-long printmakers' workshop, creating materials for the exhibition.

Trudi said: "I actually lived in Spain, for a year, teaching English, so this is a chance for me to combine going back and doing something I love, printmaking."

"This project really appeals to me as I actually like being able to find meaning in the most bizarre things."

Eleanor said: "I was already doing a project about a wee boy who drowned in a curling pond in Balruddery Meadows in the 1820s."

"So when the chance came to do more historical research with this project I was really keen to become involved."

Trudi and Eleanor have been busy filling their sketchbooks with images of carvings on monuments and tombs dating from the 16th to mid-19th Centuries.

They will be joining other European partners from Spain, Ireland, France and Italy during the April holidays.

sdianie@thecourier.co.uk



Students Trudi McVey, left, and Eleanor Begg with their sketch pads at the Howff cemetery, Dundee. Picture: Kris Miller



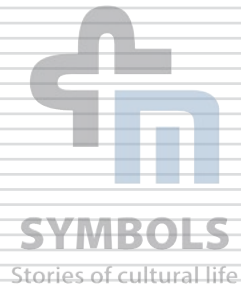
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Experience in Dundee

- Furthermore, part of the works of the scenic arts created during the residency in Dundee was shared with 160 students of this discipline at the Campus theatre, as well as being shown at the opening of the exhibition at the Gardyne campus.
- On the other hand, students from Menzieshill High School's Photography section also took part in a visit to The Howff cemetery, during which they took photographs and investigated the cultural and historic context of the symbols.





Experience in Dundee

Main results

The participation in the Symbols projects has resulted in:

- the participation of 17,000 students.
- the participation of 7 people in artistic residency projects, and of 192 people in the creation of scenic arts.
- it has furthermore fostered collaboration with the Menzieshill High School, located in the same city, which has contributed to increased interest and to more pupils and students interested in the study of artistic and visual art.

Evaluation

- This project has received high appraisal from all participants:
- A) Students from Dundee and Angus College have especially highlighted their collaboration in both artistic residencies, and in particular the opportunity to have been able to work jointly with other European artists and professionals in different areas.
- B) The teacher from Menzieshill High School responsible for this project highlighted the active participation of the 2 students in this project, who became highly involved in research tasks.

Recommendations

- In the specific case of work with students, it is highly recommended to plan and start projects as soon as possible, so these can be included in the curriculum work plans.
- Identify as soon as possible the group of experts in order to involve them from the very beginning of the project.



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COMUNE DI GENOVA

Experience in Genoa. Between 16 and 18 years old

Profile and selection of participants

- 50 students between 16 and 18 years of age from 4th and 5th year in Art Education

The activities carried out are part of a cooperation agreement between the Genoa City Council and the Art Institute Klee-Barabino.

Where?

Staglieno Cemetery, Genoa.

What was done?

- Firstly, a workshop took place where the objectives of the Symbols project were introduced, as well as the history and meaning of the main funerary symbols of the Staglieno Cemetery. The conference took place at the Museum of Sant'Agostino of Genoa and was attended by 50 students. The speakers were the project coordinator as well as an expert in cultural heritage from the Italian Ministry.





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COMUNE DI GENOVA

Experience in Genoa

- Two months later, a first guided visit was organised by the Staglieno Cemetery. During this visit, students took photographs of the cemetery symbols and created a database of them.
- Furthermore, another visit to Staglieno Cemetery took place in order to test the “ArTour” app with the contents and the database information, creating points of interest along the route.
- As part of the “School-Job Turnover” program, fostered by the Department of Education, Universities and Research, and in cooperation with “La Fabbrica di Staglieno”, a week of conferences and workshops with practical and theoretical demonstrations was organised. Among these, 2 professionals (an sculptor and a blacksmith) showed students the different types of marble, as well as techniques for their preservation. Another workshop concentrated on the creation of a guided tour in order to look for hidden meanings in the monuments, in which students took part and shared their artistic, technical and experimental knowledge, as well as carrying out research work. Divided in several groups, the students created new guided tours for younger students in their institute.

At the Diagnosis and Analysis workshop, theoretical and practical activities were carried out around the preservation of works of art, especially those in open air. The students were separated into 3 groups in order to get to learn about the different types of damage that can affect the works: chemical, physical and biological. This activity was based around a study visit lasting one hour, where research took place including photographs, commentary and descriptions about the different types of damages. Finally, at the restoration workshops, they received training on techniques, methodologies and tools for the restoration of sculptures.



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COMUNE DI GENOVA

Experience in Genoa

Main results

The activities carried out in the framework of the Symbols project have contributed to add value and give more visibility to the Staglieno Cemetery; in fact, many of the students that took part in the project had never visited the cemetery before. Over the last 50 years, Staglieno has lost part of its tourist image to the point where it is now excluded from tourist circles despite the quality of its works of art. Its artistic value has significant potential, not only as a tourist destination, but also as a centre for research, restoration, crafts and education.



The main result was to provide the youth with an understanding of the value of the Staglieno Cemetery as an overview of Italian sculpture over the last 200 years, as well as a place where the memory of the city is preserved.

To this effect, elements for the younger generations such as new technologies and gaming have been used, in order to foster the enjoyment of cemeteries as cultural heritage among the youth.



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COMUNE DI GENOVA

Experience in Genoa

Evaluation

The assessment of the project has been very positive, especially for the active participation of the students, who throughout the implementation of all activities demonstrated great interest and involvement.

The main difficulties identified were:

- On the one hand, issues related to the calendar, since schools need to be notified long in advance so they can include the projects and the activities in their annual plans.
- On the other hand, the limitations in the area of preservation of the works of art since, according to Italian law, no creation of moulds, or activities that imply direct contact with the works is permitted, unless an permit is issued by the national authorities.

Recommendations

- New technologies and gaming are essential tools in order to increase the audience among the youth. It is not easy to break the prejudices that exist around cemeteries and increase their visibility among the youth.
- Techniques such as “story telling” were very useful tools to maintain interest in the visitors, but more importantly to achieve that the visitors themselves become the main actors of this cultural experience. The search for symbols, through games such as a “treasure hunt” increases the interest in tourists and visitors for the symbols and for the connection with people buried in the tombs.
- In the case of schools, it is highly recommended to plan the activities at least one year in advance, so these can be included as part of the academic plan.



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Experience in Limerick. Between 17 and 25 years old

Profile and selection of participants

30 students aged 17 to 25, from 2nd, 3rd and 4th year at the School of Art and Design in Limerick.

Where?

Mount Saint Lawrence Cemetery and St. John's Square, Limerick.

What was done?

- The first of the activities that took place was a study visit to Mount Saint Lawrence Cemetery, the second largest cemetery in Ireland, after Glasnevin Cemetery in Dublin. On route to the cemetery the students took part in a guided tour, where a Limerick expert in local cemeteries provided details and information of historic nature in order to contextualise the visit. During the visit to the cemetery, students received information about the many celebrities buried there, the symbology of the architectural elements (mainly crosses) and the evolution of the city in demographic terms and its impact in the history of the cemetery. The visit lasted approximately 90 minutes and was filmed in its entirety. During the visit, the students took photographs, notes and sketches of the artistic elements of the tombs, as well as meeting with the maintenance and restoration staff of the cemetery.





SYMBOLS
Stories of cultural life



LIT
LIMERICK SCHOOL
OF ART & DESIGN

Experience in Limerick

- The second study visit took place at St. John's Cemetery, which is located in very close proximity to the School of Art and Design. In this case, the guided tour, which had a duration of 45 minutes and was also filmed, focused on the masons and pirates that are buried in the cemetery. This cemetery offers interesting ornaments, although many of them are damaged by the passing of time and in certain cases it proves difficult to identify the figures clearly.
- After the two visits were completed, the students met in order to discuss the study visits: the aspects that interest them the most, the most remarkable aspects and the symbols they had discovered. They were also given an additional day in which to carry out research work on line, through the city archives or through discussions with different contacts. After that, they met with teachers and Faculty staff to clarify any pending issues and to continue with their work. Finally, students were given 3 days to express their experience on a print, either in traditional or digital format, and they were given access to both workshops and all the necessary materials. Additionally, students were informed that their work could be selected to be part of an exhibition of works resulted from the resident artists from Avilés in Dundee, which would be exhibited in 2016 at the Church Gallery, part of the School of Art and Design in Limerick.





SYMBOLS
Stories of cultural life



Experience in Limerick

Main results

The main result achieved through the participation in the Symbols project has been for students to:

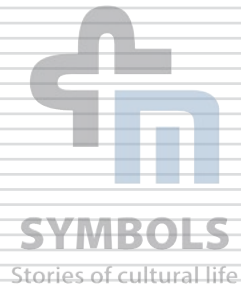
- conceive and perceive cemeteries as a place for artistic inspiration. This has also increased the visibility and relevance of these cultural resources, which are very close to the campus and student houses, as elements for research and for discovering their artistic value,
- understand the historic relevance of cemeteries and their connection with the city's demographic dynamics,
- debate about death in an open manner,
- interpret the symbology of graves and tombs

Evaluation

The assessment of the project has been highly positive:

- On the one hand, local expert Dr. Ursula Callaghan, expressed her gratitude for having the opportunity to work and share her experiences with all the students, who showed great interest during the guided tours and talks.
- St. John's Cemetery was delighted to receive the students and for the fact that its history could be shared with the School of Art and Design, especially given its close proximity.
- The outcome from the students was also very positive, so much so that they have already requested that this initiative be repeated during the academic year, emphasising that their participation has improved the quality of their work and was a great advantage to their course.





Experience in Limerick

The main difficulties for the implementation of the project have been:

- Issues with the agenda, since little time was allowed for the project during the academic year.
- The weather, since bad conditions meant that the field visits had to be postponed for one week.

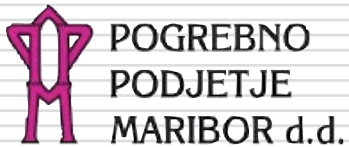
In general, it can be said that the main factor for success was the positive reception by the students and the satisfaction of being able to take part in an exhibition with international artists.

Recommendations

Based on our experience, we recommend this project to other schools and Faculties since it allows to work with local art resources such as cemeteries. The participation in Symbols allowed for very interesting activities outside the campus, which allowed the spread into many competencies of the academic curriculum, such as research, and learning through first hand experiences that included study visits, and improvement in remembering through drawings and sketches.



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Experience in Maribor. Between 14 and 23 years old

Profile and selection of participants

- 40 university students from the Department of Art at the Faculty of Education of Maribor, between 21 and 23 years of age.
- 25 students from Tourism and Gastronomy, between 14 and 17 years of age.

Where?

Pobrežje Cemetery, Maribor

What was done?

UNIVERSITY STUDENTS FROM THE DEPARTMENT OF ART

The scheduled activities had as their main objective:

- To foster the interest among students of art towards the study and research of cemeteries and their symbology.
- To select 2 students for the residency in plastic art organised by the Cultural Factory in Avilés within the framework of the Symbols project.

These were the activities carried out by this group:

- Workshop at the Faculty of Education to present the Symbols project, as well as to explore the possibilities for research in the area of symbols, history and art in cemeteries,
- Afterwards, 2 students were selected for a guided tour at the Pobrežje Cemetery, during which they learned about all aspects related to the main artistic elements.



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**POGREBNO
PODJETJE
MARIBOR d.d.**

Experience in Maribor

STUDENTS FROM TOURISM AND GASTRONOMY

The scheduled activities had as their main objective:

- To increase their interest on cemeteries as a tourist resource for the city,
- To motivate students to research and prepare materials for tourist visits related to symbols in cemeteries.

In the framework of this program, a project presentation and a guided tour was organised, so that the students could explore the symbols at the cemeteries. After the tour, students started to work in groups on several projects, such as research on the historic elements of the monuments and other related aspects of the symbols identified during the field visit to the cemetery.





SYMBOLS
Stories of cultural life

 **POGREBNO
PODJETJE
MARIBOR d.d.**

Experience in Maribor

Main results

UNIVERSITY STUDENTS FROM
THE DEPARTMENT OF ART

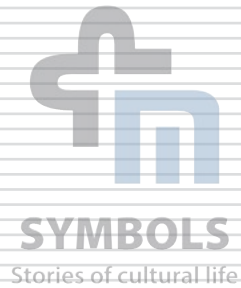
The results achieved by these
students are:

- Several students have carried out research projects into the symbology of cemeteries and works of art
- 4 drawings have been used as part of the Art Exhibition

Furthermore, the project coordinators will continue to work with them on:

- Preparing an example on the symbology of cemeteries,
- Carrying out research work for a Master's degree





Experience in Maribor

STUDENTS FROM TOURISM AND GASTRONOMY

The Symbols project has managed to raise the interest of students in cemeteries as a tourist resource. The project will continue throughout the year with workshops about guided tours and related topics.

Evaluation

The participation in this project has been valued very positively: both teachers and students have created very interesting content that has been very well received by the general public, and which has contributed to increase interest in the cultural aspects of cemeteries.

Both for teachers and for the students this project was very innovative, and they were positively surprised to see how rewarding it was to participate in this project. After the initial surprise of the proposal, those responsible gave a presentation about other significant cemeteries in Europe, their monuments and cultural heritage, which helped to illustrate the objectives of the Symbols project. A significant number of students are still working on the project, so its distribution is still in progress.

The main difficulty was to combine and manage the programme for the project with the work plan of the students. Since students have other tasks to undertake as part of their academic curriculum, on some occasions the follow-up and communication was very important in order to properly monitor the project execution.

Experience in Maribor

In order to guarantee the success of the project it is highly recommended to select a very motivated group of students and teachers. It should be highlighted that while half of the students showed an interest in the project, only 10% of them kept their motivation to continue with the project and carry out additional activities.

Recommendations

- In relation to the students it is advised that the work assigned to them is in line with the plan of activities programmed by the teachers. It is not necessary to pursue follow-up tasks since students work independently.
- In relation to the teachers it is important to maintain continuous communication in order to guarantee a coordinated execution of the activities.

CONCLUSIONS

All activities proposed to the youth have had a highly positive response, both by students and teachers. In the case of the students, and considering it was not a traditional offering, they react firstly with amazement. However, once the work plan is explained to them the students showed great interest, since they were able to experiment with new tools and methodologies.

Its complementary nature has contributed to reinforce key competencies, such as:

- working in groups,
- development of competencies and digital abilities,
- research,
- learning through first hand experiences, such as study visits,
- searching new artistic language in order to express concepts
- improvement of memorisation through drawings and sketches.

On the other hand, all activities carried out allowed for students to interact with a wide range of local actors, family members of the artists, experts and intermediary organisations. This “networking” activity has improved their social skills.

The project has notably contributed to increase the visibility and relevance of cemeteries as true “open air museums” which preserve the memory of cities, and to break the taboos and stereotypes around them. Symbols has offered a new outlook to these artistic resources, open to new utilisation such as tourism and research.

Furthermore, it has contributed to attract new audiences and to foster the pairing between youth and culture, showing these young people new artistic elements of the cemeteries and their symbology. The project has contributed to its artistic development, increasing their knowledge on conservation and preservation of funerary art and architecture.

All the implemented activities of the Symbols project have promoted new cooperation and collaboration projects between academia and social entities, thus increasing the cooperation network between public and private partnerships.

RECOMMENDATIONS

The main recommendations identified during the implementation of the SYMBOLS project with the youth show that:

- In order to work with schools and academic institutions it is paramount to plan the activities with sufficient time in advance, in some cases at least a year beforehand, so that the work plan can be incorporated in the academic program. A proper coordination with the schools will allow that the activities can be included as part of the curricular content and learning objectives for the students, and therefore be evaluated too.
- Given that these are complementary activities, it is very important to seek the support of the school's management team and identify a team of teachers that are motivated and engaged with the project.
- The active participation of funerary art and architectural experts constitutes a fundamental element in the implementation of these types of projects. It is very important to engage with them from the very outset in order to jointly plan contents that bear in mind the audiences that they target. The group of experts can be formed by a multidisciplinary team that includes anything from art experts to maintenance and restoration managers.
- In relation to the approach and methodology of the activities, new technologies and gaming processes are fundamental tools in order to increase the audiences with the younger generations. It is not an easy task to break the barriers and prejudices that exist around cemeteries and increase their visibility among the youth. In this regard, techniques such as "story telling" are very useful tools to maintain the interest of the visitors, but even more important is to make them active participants in this cultural experience. The search for symbols, through games such as "treasure hunt" increases the interest in tourists and visitors in relation to symbols and the connection with people buried in the tombs.

RECOMMENDATIONS

- In terms of logistics and costs, it is critical to choose a cemetery that is as close as possible to the school. This will allow for field visits and offers them the possibility of multiple visits so they can complete their work. On the other hand, physical proximity to the cemetery is also relevant, since many of the students will return with family and friends, thus contributing actively to the knowledge and visibility of these cultural resources.
- Creating opportunities so that students can show and capitalise their results with other agents and actors, such as the local authorities in charge of the cemetery or experts can contribute to foster interest and participation.
- The same applies to prizes, distinctions or diplomas given to students in order to highlight and acknowledge their work done. These prizes can include participation in exhibitions, workshops with artists or artist residencies for instance.



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