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The Heritage commitment : Modelling the communitisation process

Francisco Dias, Julie Deramond, Ines Soares, Stephane Angles, Joao Vasconcelos, Fernanda Oliveira, Yannick Hascoët, Laure Roulet, Pauline Grison, Eric Triquet, et al.

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This publication comprises the Proceedings of the International Symposium “The heritage commitment - Modeling the communitisation process” which was successfully organised in Kalamata (Greece) between 28-31 May 2022. This Symposium was an integral part of the project “OLIVE4ALL - Olive Heritage for Sustainable Development: Raising Community Awareness of Living Heritage” (2021-2024), which is funded by the European Joint Programming Initiative Cultural Heritage (JPICH), within the framework of the call “Cultural Heritage, Identities & Perspectives: Responding to Changing Societies” (CHIP). OLIVE4ALL is implemented by the University of Avignon (France – project leader), the IPL - Polytechnic Institute of Leiria, School of Tourism and Maritime Technology (Portugal) and the University of Thessaly (Greece).

OLIVE4ALL aims to promote appreciation of the olive heritage, which is a significant, shared element of the Mediterranean identity and a bearer of strong values and symbols; nonetheless, it is still often neglected and insufficiently valued. OLIVE4ALL aims to highlight this heritage as well as the stakeholders and communities -visible and invisible- that are linked to it, documenting the processes of patrimonialisation. To this end, the project develops various forms of mediation based on narration, sensoriality and digital technology, with the objectives to raise awareness of stakeholders and audiences, to enable inclusive access to the olive heritage and to instigate dialogue, exchange of good practices, networking and integration of the olive heritage into territorial development. Subsequently, OLIVE4ALL aspires to foster sustainable development in its human, social, economic and environmental dimensions, based on the diachronic and shared olive heritage, and to help build the resilient communities of tomorrow.

The Kalamata Symposium was attended, among others, by the Hellenic Ministry of Culture and Sports through the Directorate of Contemporary Cultural Resources and Intangible Cultural Heritage, and by more than 20 distinguished speakers, academics, practitioners, and stakeholders of the local olive heritage communities, specialising in cultural management and sustainable development, cultural tourism, olive/olive oil/olive derivatives production and digital media. The presentations focused on documenting the importance of the olive cultural heritage as a driver of sustainable development in today’s changing societies.

The heritage commitment: Modelling the communitisation process



Proceedings of the Kalamata Symposium

The heritage commitment:
Modelling the communitisation process

28-31 May 2022, Kalamata - Greece

—
Edited by Stelios Vasilopoulos and Maria Kouri



OLIVE4ALL
Olive Heritage for Sustainable Development:
Raising Community Awareness of Living Heritage
Project Code: ANR-21-CHIP-0002



OLIVE4ALL

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Editors: Stelios Vasilopoulos, Maria Kouri

Co-editor: Francisco Dias

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Introduction

Julie Deramond

Abstract - English

The OLIVE4ALL project was born from the desire to place heritage at the heart of contemporary social issues. We have chosen to focus on a heritage with strong symbolic power, characteristic of the Mediterranean region, which is protean, since it is cultural, natural, material and immaterial. The olive tree and its products have been part of the daily life of the Mediterranean people for hundreds, even thousands of years. During the Kalamata symposium that marked the end of the first year of the project, organised in May 2022, we were particularly interested in the commitment of the actors. Based on field surveys (carried out among olive growers, millers, restaurant owners, cultural agents, etc.) in the three countries of the project, France, Greece and Portugal, we try to understand this commitment and to study how the process of “communitarisation” develops, from an individual commitment to a collective mobilisation.

Résumé - Français

Le projet Olive4ALL est né de la volonté d’inscrire le patrimoine au cœur des questions sociales contemporaines. Nous avons choisi de nous intéresser à un patrimoine au pouvoir symbolique fort, caractéristique du pourtour méditerranéen, qui s’avère protéiforme, puisque culturel, naturel, matériel et immatériel. L’olivier et ses produits accompagne le quotidien des Méditerranéens depuis des centaines, voire des milliers d’années. Lors du colloque de Kalamata qui a marqué la fin de la première année du projet, organisé en mai 2022, nous nous sommes plus particulièrement intéressés à l’engagement des acteurs. A partir des enquêtes de terrain réalisées auprès des acteurs du monde de l’olivier (oléiculteurs, mouliniers, restaurateurs, agents culturels, etc.) dans les trois pays du projet, France, Grèce et Portugal, nous essayons donc ici de comprendre cet engagement et d’étudier comment se développe le processus de “communautarisation”, d’un engagement individuel vers une mobilisation collective.

Resumo - Português

O projecto OLIVE4ALL nasceu do desejo de colocar o património no centro das questões sociais contemporâneas. Optamos por nos concentrar num património com forte poder simbólico, característico da região mediterrânica, que é proteana, uma vez que é cultural, natural, material e imaterial. A oliveira e os seus produtos fazem parte da vida quotidiana do povo mediterrânico há centenas, ou mesmo milhares de anos. Durante o simpósio de Kalamata que marcou o final do primeiro ano do projecto, organizado em Maio de 2022, estivemos particularmente interessados no empenho dos actores. Com base em levantamentos no terreno (realizados entre olivicultores, moleiros, proprietários de restaurantes, agentes culturais, etc.) nos três países do projecto, França, Grécia e Portugal, tentamos compreender este compromisso e estudar como se desenvolve o processo de “comunitarização”, desde um compromisso individual até uma mobilização colectiva.

Περίληψη - Ελληνικά

Το έργο OLIVE4ALL γεννήθηκε από την επιθυμία να τεθεί η πολιτιστική κληρονομιά στο επίκεντρο των σύγχρονων κοινωνικών ζητημάτων. Επιλέξαμε να εστιάσουμε σε μια κληρονομιά με ισχυρή συμβολική δύναμη, χαρακτηριστική της περιοχής της Μεσογείου, η οποία είναι πρωτεύεική, καθώς είναι πολιτιστική, φυσική, υλική και άυλη. Η ελιά και τα προϊόντα της αποτελούν μέρος της καθημερινής ζωής των ανθρώπων της Μεσογείου εδώ και εκατοντάδες, ακόμη και χιλιάδες χρόνια. Κατά τη διάρκεια του συμποσίου της Καλαμάτας που σηματοδότησε τη λήξη του πρώτου έτους του έργου, το οποίο διοργανώθηκε τον Μάιο του 2022, μας ενδιέφερε ιδιαίτερα η δέ-

σμευση των φορέων. Με βάση έρευνες πεδίου (που πραγματοποιήθηκαν μεταξύ ελαιοπαραγωγών, ελαιοτριβείων, ιδιοκτητών εστιατορίων, πολιτιστικών παραγόντων κ.λπ.) στις τρεις χώρες του έργου, τη Γαλλία, την Ελλάδα και την Πορτογαλία, προσπαθούμε να κατανοήσουμε αυτή τη δέσμευση και να μελετήσουμε πώς αναπτύσσεται η διαδικασία της «κοινοτικοποίησης», από μια ατομική δέσμευση σε μια συλλογική κινητοποίηση.

Introduction

This book is the culmination of the work carried out by all the researchers involved in the OLIVE4ALL project. It thus closes the first year of the European programme, funded by the JPI-CH, selected by European experts during the winter of 2020-2021: "OLIVE4ALL. Olive heritage for sustainable development: raising community awareness of a living heritage".

In order to better understand all the chapters that make up this book, I feel it is necessary to present the key points that govern the programme and to present the arguments of the colloquium organised in Kalamata on 30-31 May 2022, which is precisely at the origin of the programme and which sheds light on all the contributions gathered here.

OLIVE4ALL

The OLIVE4ALL project is the result of a joint initiative, mine and that of Edouard de Laubrie, then in charge of collections at the Museum and President of the Routes of the Olive Tree, soon joined by Sylvie Couralet, in France. It is supported by the University of Avignon and is the result of collaboration between three countries: France, Greece and Portugal. We are three project investigators (PI) who have invested in the construction of this project, which began on 1^{er} June 2021: my colleagues Francisco Dias, Thanasis Korakis and myself. Some thirty researchers, whom I would like to thank warmly, are thus participating in the smooth running of this project.

We should also note the involvement of many socio-economic partners, starting with the Routes of the Olive Tree, which I would like to thank warmly for their collaboration and their welcome during the Kalamata symposium at the origin of this work. Other partners are important for the project, such as the Salagon Museum (France-Alpes de Haute-Provence) which hosts the exhibition organised within the framework of the project, the Mucem, the COI (International Olive Council), Iter-Vitis, the Alentejo olive oil study and promotion centre, the Turismo de Alentejo, the Voliotis Family, the PMD company in Volos, among others.

The heart of the project

OLIVE4ALL focuses on food as a marker of identity and a tool "to transform power dynamics" (Siniscalchi, Harper, 2019). The choice of the olive is essential for many reasons. Olive growing is the most important arboriculture in the Mediterranean, occupying 13 million hectares (compared to 3.8 million for viticulture), (Anglès, 2016: 13), thus participating in the life of 10 million essential farms in this area, at the heart of territorial issues.

The olive tree is also the symbol of the Mediterranean: it defines the limits of the area, shapes the landscape and feeds its inhabitants. A symbol of life and prosperity, a sacred tree, its place is central in the Euro-Mediterranean world: it represents peace, health and longevity, victory. The olive tree - its leaves, flowers, fruit and wood - has been cultivated, consumed or used in various forms for thousands of years, for food and other products of daily life: remedies, hygiene and well-being (soaps, perfumes, oils), as a source of light and energy, for worship (accompanying sacrifices and rituals), for fertilising the soil and feeding livestock...

The olive-growing heritage thus includes ordinary heritage, landscapes, traditional know-how, festivals, agricultural production practices and tools, eating habits, food and health... Cultural, natural, tangible and intangible, it is 'alive' (Derèze, 2005: 49). Neither imposing, nor grandiose, nor spectacular, it occupies a predominant place in Mediterranean culture: it bears witness to social memory, shapes identities and is the bearer of emotions and individual and collective values. As a bearer of common values, Mediterranean culture is a factor in bringing people together. It offers many possibilities for reflection on the nature of perceptions and the relationships between identities, representations and emotions.

This ecosystem is fragile. The olive-growing heritage sometimes suffers from the trivialisation of its image, invisible behind the postcard sold to tourists. Profound inequalities, and even conflicts of use, are appearing everywhere, linked to the emergence of 'major mutations that refer to a dialectical interplay between modernity and tradition, homogeneity and diversity, global and local' (Anglès, 2016, 74) - from the decorative olive tree (Bachimon, 2000) to the fields of intensive agriculture; from traditional techniques to innovative production technologies - that need to be highlighted.

This subject calls for a study beyond national borders, hence the choice of three Euro-Mediterranean fields, and beyond the usual lines of analysis (borders between cultural-natural/material-immaterial, but also the

need to go beyond conceptual frameworks such as authenticity, preciousness, antiquity or beauty) in order to question heritage.

This study therefore focuses on three countries, considered as privileged research areas, as they are representative of the Euro-Mediterranean region:

- Messinia (Greece)
- La Provence (France),
- The regions of Trás-os-Montes, Alto Douro and Alentejo (Portugal).

Focusing on a critical approach to heritage (Harrison, 2012; Winter, 2013), OLIVE4ALL aims to investigate how this olive-growing heritage can be identified, valued and managed, thus giving meaning to its overall insertion in society.



Image 1. Julie Deramond, Coa Museum (Portugal), November 2021.

This project aims to raise the awareness of communities and the general public about the olive-growing heritage and the importance of safeguarding and transmitting it, not out of nostalgia, but because it holds lessons that are beneficial for contemporary society. Until the post-war agricultural revolution, this heritage was intimately linked to the environment, to the balanced management of resources and to the economic development of territories (De Laubrie, 2011). The aim here is not to transpose formulas from a bygone era into our current society in order to respond to contemporary issues linked to sustainable development, but rather to become aware of the richness of this heritage and to adopt or adapt it in order to implement sustainable practices.

This seems all the more important in a context where more and more amateurs produce their own olive oil from the trees in their garden, where olive oil tasting training is developing and where city dwellers are seeking to get closer to an idealised rural world. The idea is therefore to establish links between heritage, people and territories in order to respond to current social, economic, environmental and political challenges and to counter the closure of agricultural museums, the rise of chronic diseases, the loss of know-how, the acceleration of mass tourism.

The objectives of the project

OLIVE4ALL wants to explore how this olive heritage can be identified, valued and managed, thus giving meaning to its general inclusion in society.

Heritage is not a domain reserved for culture; on the contrary, it concerns all our contemporary issues: economic, social, political, environmental... And it is indeed the olive tree at the heart of society that we wish to observe together.

The idea is therefore to see the links maintained by men and women in each of the programme countries with the olive tree and its products. This is often an emotional link that contributes to the identity of each person. It is by highlighting this dimension that we hope to make the general public - including all the actors who hold this heritage - aware of the value of this heritage within our contemporary societies.

It is therefore a question of encouraging its preservation and transmission, as we believe it is a source of beneficial lessons. The idea is therefore to network the actors and to share the good practices that exist in our three countries.

The idea is to follow the diagram opposite (inspired by McGhie, 2019) which places heritage at the heart of a virtuous circle to promote sustainable development, taking into account the planet, the people, peace and prosperity.



Figure 1. Julie Deramond - OLIVE4ALL's Focus on Heritage for Sustainable Development (Inspired by McGhie, 2019).

Design of the OLIVE4ALL project

The OLIVE4ALL Project is based on a 4-step methodology:

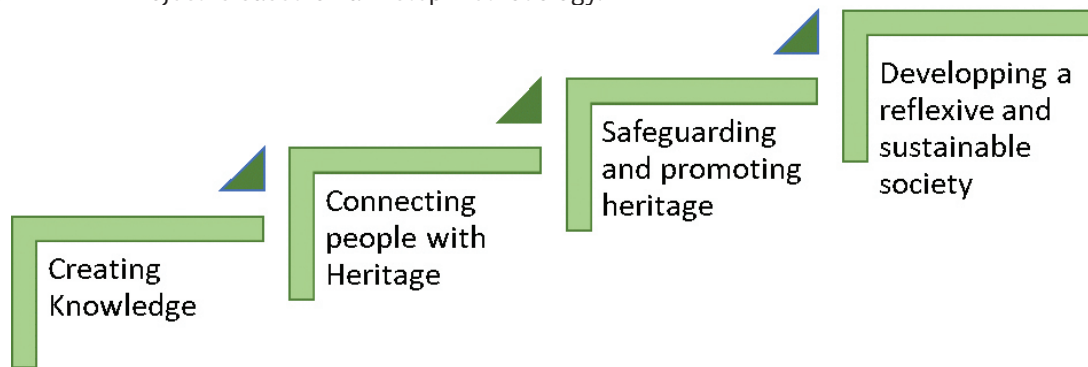


Figure 2. Julie Deramond - Designing the research strategy to raise awareness of sustainable development

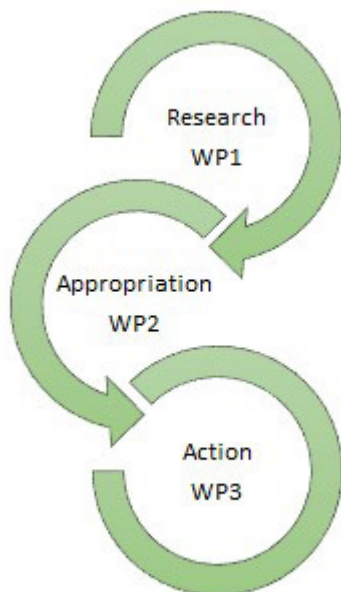


Figure 3. Julie Deramond, Structuring in 3 interdependent work packages

Based on a threefold case study, enriched by the comparative approach, OLIVE4ALL involves the principles of action research. OLIVE4ALL seeks to learn from the field and encourage action, making the results of this research operational for local actors. The three workshops (Workpackages according to the terminology of the European projects) that form the structure of this programme are interdependent and each one is focused on a particular theme: the first one is mainly dedicated to the acquisition of knowledge on the olive tree heritage and its actors, in a fundamental research perspective; the second one, to the cultural mediation and thus to the appropriation by the actors and the communities of this knowledge; the third one, to the action on the field.

- Each work package (WP) is structured around a main theme and is country-specific.
- Inventory of the olive tree heritage and mapping of the actors who own it (WP1 - Greece)
- Raise awareness among stakeholders and the general public of the value of the olive tree heritage through mediation devices: exhibition, digital platform, tasting, film (WP2 - France)
- Promotion of a sustainable development of the territories from the olive tree heritage. Surveys for the development of a sustainable tourism of the olive tree (WP3 - Portugal)

The 3 Work packages of the OLIVE4ALL Project

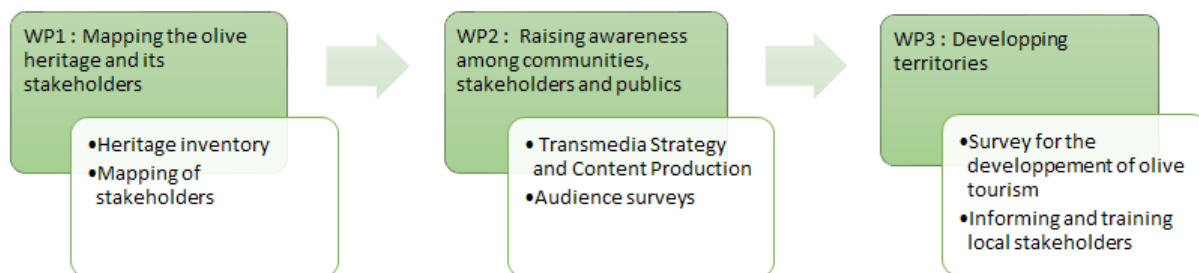


Figure 4. Julie Deramond - Structuring the project into 3 thematic work packages

Work package 1: Heritage inventory and stakeholder mapping

Work package 1 is therefore centred around the question of heritage. What is the heritage of the olive tree and who owns it? This allows us to answer some research questions. What forms of heritage are most valued in each country? Is there a food heritage (Bessière, 2013)? Who are the visible or invisible actors of this heritage?

In the three regions of the programme, the aim is to identify the heritage of the olive tree. Following the work of Jean Davallon, OLIVE4ALL considers heritage and heritage as communicational facts (2006). Its objective is to “take into account the diversity of the modes of existence of heritage objects” (2016). The idea is therefore to ‘understand how these objects are produced, how they function and how (...) they participate in the construction of a singular type of social situation’ (2006: 17). We are therefore interested in the forms of ‘making of’ heritage (Briano, Rigat, 2019), i.e., heritage as a process: ‘a set of attitudes and relationships with the past’ (Harrison, 2012: 14).

For this purpose, a digital device implemented by the Greek team allows both researchers who are members of the project and citizens who wish to do so to identify and share them. This platform will soon be online and will make it possible to learn more about the olive tree and its heritage in the three regions of the programme. It will also, we hope, make the communities that own them more visible.

The challenge of OLIVE4ALL is to highlight the people and communities that participate in or benefit from it: farmers, seasonal workers, amateur producers, traders, heritage professionals, tourism actors, elected officials, local administrators, consumers and tourists. Not all those who have a potential link with the olive growing heritage are aware, or at least not to the same extent, of the heritage they hold. Thanks to interview surveys conducted mainly during the first year of the programme, we are able to note the deep attachment of all these actors to the olive tree and its products. There is no doubt that the olive tree leaves no one indifferent in France, Greece or Portugal.

These surveys were carried out using five interview grids developed by members of the French team (Julie Deramond and Edouard de Laubrie) with Marinella Katsilieri (Les Routes de l’olivier). These grids allow us to better understand the representations of men, women and inhabitants of the three regions on the olive tree heritage, based on four different themes, with a final grid devoted to children:

- The emotional link with the heritage (memories, festivals, tastes)
- The heritage of the olive tree
- Sustainable development
- Territorial development

It is these numerous interviews, in progress in our three regions, that allow us to make this first inventory. Let us also note that since the beginning of the project, several surveys have been carried out in parallel to better understand the heritage and its actors, mainly:

- Documentary research (especially for the main points of interest and actors visible on the Internet)
- Survey-collection, which enables the collection of objects for the exhibition (loans of objects by actors, mainly in the vicinity of the Salagon museum, which will house the exhibition in the first instance)
- Organoleptic survey

From these different surveys and thanks to the specific digital device created within the framework of the project, we will also be able to create within the framework of this Work package 1:

- A tourist map of the heritage that identifies and highlights the main points of interest: it will be available on the Routes of the Olive Tree website.

- A mapping of the actors (database for the constitution of the actors' network: directory)

It should also be noted that one of the important deliverables of this workshop is the Kalamata Colloquium which is the source of this publication.

Work package 2: Raising awareness of the heritage value of the olive tree among stakeholders and the general public

Once the information has been gathered through the various surveys carried out, we will have a better knowledge of this heritage and we will be able to undertake cultural mediation actions.

The objective of the second workshop is indeed to reflect on innovative forms of cultural mediation, notably digital and "sensitive" (Deramond, 2018) intended to create more links between society and its heritage. What devices can raise awareness among people who are unaware of this heritage and its value, in an obvious symbolic dimension? How to create an emotional link with this heritage? Whereas "heritage today is

more a question of affect than of intellect, of sociability than of expertise" (Turgeon, 2010, 390-391). Can mediation based on narrative, digital and sensory elements, addressing the perception of visitors, contribute to fostering this affective link within communities of all ages, origins and social classes? In WP2, we are testing a methodology based on experimentation and action research

The idea is to create a device that meets the principles of transmedia storytelling (Jenkins, 2006) to reach audiences.

Several forms of narration are thus deployed at the same time, in spring 2023, in order to enhance the olive-growing heritage and make it more concrete, attractive and alive in the eyes of the public, which will also be invited to participate in activities. This transmedia device contributes at the same time to the dissemination of the results obtained in work packages 1 and 3.

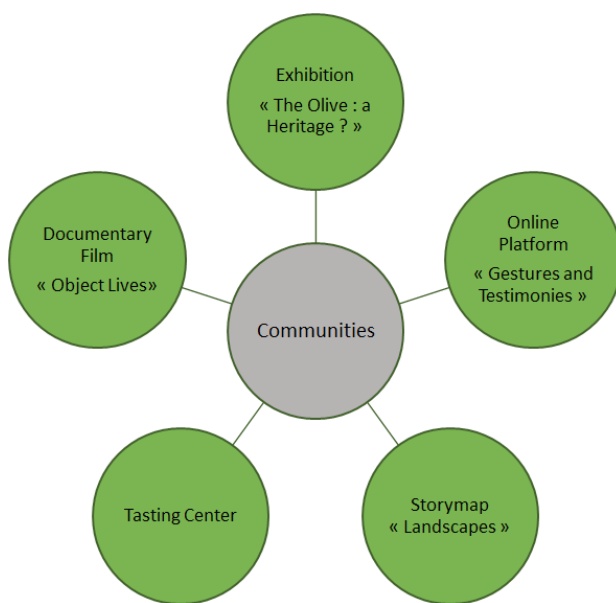


Figure 5. Julie Deramond - The transmedia device of WP2

The transmedia device is based on different themes:

- A collaborative platform (sharing of artistic documents: photos, drawings, sounds...) - Gestures and testimonies.
- A documentary film about collecting heritage - the life of objects
- A story map (GIS) of the landscape
- Tasting activities
- And an exhibition organised in France at the Salagon Museum, between May 2023 and December 2024: The olive tree, a heritage?

All of these devices - mainly the exhibition - will be the subject of a survey intended to better understand their audiences and to make a general evaluation. A publication dedicated to "innovative" cultural mediation will follow this study in 2024: Digital and sensory tools, for a better awareness of heritage?

Work package 3: Territorial development

Once the actors and the public are aware of this heritage, it remains to give it more visibility and to use it in a territorial development logic.

This workshop is mainly focused on tourism development: how can the valorisation of olive-growing heritage be used to promote new, more direct and responsible modes of consumption and to develop forms of tourism that are more respectful of people and territories? Can heritage participate more in tourism "in a changing world" (Dias et alii, 2014)?

One of the objectives of OLIVE4ALL is to assess the extent to which olive-growing heritage can be used for local development throughout the Euro-Mediterranean region. Can its promotion through the creation of integrated tourism products (itineraries and routes), cultural venues (museums and other facilities on site or

near the production sites) and innovative digital devices (online mapping, transmedia) lead to a constructive and productive synergy, resulting in the awareness of producers and consumers to the quality of the olive, to the valorisation of the abandoned heritage? Can this awareness contribute to generating local tourism that is more respectful of the landscape and the development of short circuits? To what type of tourism should this heritage be linked (rather rural, culinary, affinity (Bachimon, Dérioz, 2010), ecological)? Can local food, culture and tourism become major fields of new business and thus regional development” in “culinary tourism” (Salvador-Perignon, 2012), “gourmet tourism” (Lemasson, 2006) or “food tourism” (Cardoso, Araújo, Araújo, Dias, 2019)? Observation and comparison with the wine sector, which is more advanced in terms of tourism, should allow for further reflection and recommendations.

Several surveys have already been launched under the programme:

- Identification and analysis of tourism products in the 3 regions.
- Evaluation of the reception of oil tourism products by professionals in the sector
- Measuring the attractiveness of olive tourism

The idea is also to produce keys to help professionals in the field based on our survey results. We are working on tools to better work together and enhance their heritage for local development purposes. :

- A Mooc (dedicated to the training of stakeholders) - recommendations for the development of tourism
- Vademecum - strategic guidance documents for stakeholders

Finally, a symposium organised in Portugal in the spring of 2023 will focus on “olive growing heritage and the development of innovative olive tourism products”. The publication of the proceedings will take place in 2024.

Presentation of the book

The book you have in your hands is therefore an important step in the realisation of the project. It is part of Work Package 1, and follows on from a colloquium that was organised at the end of May 2022 in Kalamata. This symposium was an opportunity to bring together in person and online for all those who could not travel, the members of the teams of the 3 countries of the programme. Researchers and professionals linked to olive heritage shared their research and experiences on heritage engagement.

For Laure Ménétrier, “An object becomes heritage because it has meaning for a community; its existence is the symbol of a history, a collective memory or values shared by a human group. Various motivations drive the actors of a patrimonialisation: purely patrimonial and conservation motivations, political motivations, linked for example to the construction of a regional identity, and economic motivations, particularly tourism, are the main ones” (Ménétrier, 2018). Marta Severo and Tommaso Venturini have emphasised the extent to which the protection of intangible heritage cannot be centralised, in favour of communities taking charge: ‘Intangible cultural heritage is created and sustained by vast and complex networks of institutions, associations, non-governmental organisations, groups and even ordinary citizens. No State can accomplish all the tasks imposed by the Convention without the support of these networks of actors’ (Severo, Venturini, 2016).

Researchers in the human and social sciences, and in particular in the information and communication sciences, show to what extent the heritage process is a social process. This intervention by people is even more important when the heritage is intangible, since people are needed to maintain it, keep it alive and transmit it. What would techniques, know-how or festivals be without the people who allow them to endure in the framework of a ‘specific social practice’ (Davallon, 2022)? Thus, with the introduction of policies for the conservation and enhancement of intangible heritage, the awareness has been established that heritage is fundamentally linked to “communities” in the sense of the Faro Convention: “individuals¹”, a collective (Davallon, 2022) who claim the heritage object because it has “meaning” for them².

In the context of this work, we would like to focus more specifically on the social actors who maintain a special link with the olive tree heritage, whether it is material or immaterial. We therefore focus on the individuals and groups who are members of the “collective³” and who are closely or remotely linked to the olive tree heritage. Some of them are committed to keeping this heritage alive and are in fact part of the heritage ‘community’, becoming ‘societal actors’ (Davallon, 2022). Our aim is thus to better understand this commitment and this process of awareness and mobilisation which, from the collective of actors, considered

1. Unesco, “Article 2”, Convention for the Safeguarding of the Intangible Heritage, 2003. Url: <https://ich.unesco.org/fr/convention>

2. Laure Menetrier, “Beaune and the patrimonialization of winegrowing Burgundy. Le monde viticole, acteur de sa propre patrimonialisation”, *Territoires du vin*, 8 | 2018. URL: <http://preo.u-bourgogne.fr/territoiresduvin/index.php?id=1368>

3. In the sense in which Jean Davallon understands it, as “the set of members who have the reality to be set up as a heritage, and by “community”, *op. cit.*



Image 2. Julie Deramond - Etienne Loir près de Montfuron - Décembre 2021

people want to value the olive tree heritage and to commit themselves to it? What do the actors say about their motivation? What are the motivations - political, economic, social, cultural, environmental (conservation of heritage objects, preservation of biodiversity, territorial identity, development of tourism, preservation of health and quality of life, etc.) - linked to this commitment to heritage enhancement?



Image 3. Julie Deramond, Moulin de la Cascade, Lurs, November 2021.

as 'stakeholders' linked to the olive tree, become members of a community that claims this heritage, seeking to preserve it in order to bequeath it to future generations. In this way, we question the privileged link that people have with their heritage. The comparison between the different countries of the programme allows us to identify heterogeneous motivations, to reveal common or differentiated forms of commitment, depending on the political, economic and social context of each of the countries studied.

Three areas in particular have attracted our attention:

1. Who are the actors linked to the olive tree heritage?

Who are the actors who own, mobilise and even claim this olive tree heritage? We observe that there is a diversity of actors who allow this heritage to live on, whether or not they come from the olive-growing sector: individuals, small amateur producers or professional millers, elected officials, etc., as well as groups, associations, non-governmental organisations, museums, etc., coming from various socio-economic worlds, agriculture, politics, culture, trade, etc. What type of link do they have with the olive tree (emotional, historical, economic, political, etc.)? Our idea is therefore to first uncover and map the actors closely or remotely linked to the olive tree heritage.

2. Why claim the heritage of the olive tree?

Secondly, we want to study the motivations linked to the commitment to heritage. What makes

3. What are the forms of heritage commitment?

A third axis will allow us to reflect on the multiple forms that this commitment can take. How can we attempt to describe and analyse the process by which an actor in the olive tree collective claims it as heritage and participates in a heritage community? What are the different stages that allow the actor to become aware of the heritage value of the object he owns and lead him to commit himself concretely to its defence, its valorisation and its transmission? We will thus try to unfold the different operations that allow the individual to engage in the heritage claim.

By comparing the information from the surveys carried out in the three countries, and by listening to the professionals who are going to share their stories and memories with us, we hope that you will discover and learn more about the many forms of commitment to the heritage of the olive tree.

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The Intangible Heritage of the Olive Tree:

Memory, traditions, rituals

Safeguarding ancient olive trees and olive groves in Mediterranean countries

Francisco Dias⁴, Inês Soares⁵

Abstract - English

The loss of competitiveness of traditional olive groves has led to the abandonment and sometimes the systematic grubbing up of vast areas of olive groves, with centuries-old and millennia-old olive trees being replaced by more profitable crops. Faced with the squandering of this heritage of the highest value for the social and ecological balance of many Mediterranean regions, it is expected that governments will adopt safeguarding measures. This study makes a summary assessment of the safeguarding laws in seven Mediterranean countries (Spain, France, Greece, Italy, Portugal, Tunisia, and Turkey), concluding that the legislation in these countries is very disparate and unique, both in terms of the criteria for cutting and felling olive trees and the fines to be imposed on offenders. An exception is the Spanish case (Catalonia and Comunidad Valenciana), where the safeguarding legislation is insufficient, very outdated, rather permissive, and very tolerant towards offenders. In addition to legislative measures, proactive measures enhance and promote the olive heritage, focusing on some exemplary initiatives, such as the Council of Europe's Routes of the Olive Tree and the "Ruta Oliveres Milenàries" in Spain. In this context, quality olive tourism emerges as a powerful instrument of territorial marketing and valorisation of endogenous resources that must be safeguarded.

Keywords: safeguard measures; monumental olive trees; olive oil tourism; promotion of the olive heritage.

Résumé - Français

La perte de compétitivité des oliveraies traditionnelles a conduit à l'abandon et, parfois, à l'arrachage systématique de vastes zones d'oliveraies, les oliviers séculaires et millénaires étant remplacés par des cultures plus rentables. Face à la dilapidation de ce patrimoine de la plus haute valeur pour l'équilibre social et écologique de nombreuses régions méditerranéennes, on attend des gouvernements qu'ils adoptent des mesures de sauvegarde. Cette étude fait une évaluation sommaire des lois de sauvegarde dans sept pays méditerranéens (Espagne, France, Grèce, Italie, Portugal, Tunisie et Turquie), et conclut que la législation de ces pays est très disparate et unique, tant en ce qui concerne les critères de coupe et d'abattage des oliviers que les amendes à appliquer aux contrevenants. Sauf dans le cas espagnol (Catalogne et Comunidad Valenciana), la législation de sauvegarde est insuffisante, très obsolète, plutôt permissive et très tolérante envers les contrevenants. Outre les mesures législatives, il convient de prendre des mesures proactives pour valoriser et promouvoir le patrimoine oléicole, en se concentrant sur certaines initiatives exemplaires, telles que la Route de l'Olivier du Conseil de l'Europe et la «Ruta Oliveres Milenàries» en Espagne. Dans ce contexte, le tourisme oléicole de qualité apparaît comme un outil puissant de marketing territorial et de valorisation des ressources endogènes qu'il convient de sauvegarder.

Mots clés: mesures de sauvegarde ; oliviers monumentaux ; oléotourisme ; promotion du patrimoine oléicole.

Resumo - Português

A perda de competitividade dos olivais tradicionais tem levado ao abandono e, por vezes, ao arranque sistemático de vastas áreas de olival, com substituição de oliveiras centenárias e milenares por culturas mais

4. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

5. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

rentáveis. Perante a delapidação deste património de altíssimo valor para o equilíbrio social e ecológico de muitas regiões do Mediterrâneo, é expectável que os governos adotem medidas de salvaguarda. O presente estudo procede a uma apreciação sumária das legislações de salvaguarda em sete países do Mediterrâneo (Espanha, França, Grécia, Itália, Portugal, Tunísia e Turquia), permitindo concluir que a legislação nestes países é muito dispar e singular, quer quanto a critérios para o corte e abate de oliveiras, quer quanto às coimas a aplicar aos infratores. Excetuando o caso espanhol (Catalunha e Comunidade Valenciana), a legislação de salvaguarda é insuficiente, muito antiquada, bastante permissiva e muito tolerante em relação aos infratores. Além das medidas legislativas, medidas pró-ativas de valorização e promoção do património olivícola, com foco em algumas iniciativas exemplares, como a Rota da Oliveira do Conselho da Europa e a “Ruta Oliveres Milenàries” em Espanha. Neste contexto, o olivoturismo de qualidade emerge como um poderoso instrumento de marketing territorial e de valorização dos recursos endógenos que importa salvaguardar.

Palavras-chave: medidas de salvaguarda; oliveiras monumentais; olivoturismo; promoção do património olivícola.

Περίληψη - Ελληνικά

Η απώλεια της ανταγωνιστικότητας των παραδοσιακών ελαιώνων οδήγησε στην εγκατάλειψη και, κατά περιπτώσεις, στη συστηματική εκρίζωση τεράστιων εκτάσεων ελαιώνων, με την αντικατάσταση αιωνόβιων και χιλιετών ελαιώνων από πιο κερδοφόρες καλλιέργειες. Αντιμέτωπες με την κατασπατάληση αυτής της εξαιρετικά πολύτιμης, για την κοινωνική και οικολογική ισορροπία πολλών περιοχών της Μεσογείου, κληρονομιάς, είναι αναμενόμενο ότι οι κυβερνήσεις θα υιοθετήσουν μέτρα διασφάλισης και προστασίας. Η παρούσα μελέτη πραγματοποιεί μια συνοπτική αξιολόγηση της προστατευτικής νομοθεσίας σε επτά μεσογειακές χώρες (Ισπανία, Γαλλία, Ελλάδα, Ιταλία, Tunísia και Τουρκία), οδηγώντας στο συμπέρασμα ότι η νομοθεσία σε αυτές τις χώρες είναι πολύ διαφορετική και μοναδική αναφορικά τόσο με τους όρους και τα κριτήρια για την κοπή των ελαιόδεντρων όσο και με τα πρόστιμα που επιβάλλονται στους παραβάτες. Εξαίρεση αποτελεί η ισπανική περίπτωση (Καταλονία και Κοινότητα της Βαλένθια), όπου η νομοθεσία περί προστασίας είναι ανεπαρκής, ξεπερασμένη, αρκετά ανεκτική και πολύ ελαστική απέναντι στους παραβάτες. Εκτός από νομοθετικά μέτρα, εξετάζονται προληπτικά μέτρα για την ενίσχυση και την προώθηση της ελαιοκομικής κληρονομιάς, εστιάζοντας σε ορισμένες υποδειγματικές πρωτοβουλίες, όπως οι Δρόμοι της Ελιάς - μια πολιτιστική διαδρομή του Συμβουλίου της Ευρώπης, και οι «Milenàries Ruta Oliveres» στην Ισπανία. Στο πλαίσιο αυτό, ο ποιοτικός ελαιοτουρισμός αναδεικνύεται σε ένα ισχυρό εργαλείο για την εδαφική εμπορική προώθηση και την απόδοση αξίας στους ενδογενείς πόρους, που πρέπει να διαφυλαχθούν.

Λέξεις κλειδιά: μέτρα προστασία, ελαιόδεντρα μνημεία, ελαιοτουρισμός, προώθηση της ελαιοκομικής κληρονομιάς.

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Introduction

Olive heritage is a core element of Mediterranean civilisations. Its culture probably originated in the Middle East more than 6000 years ago and since then olive cultivation has an enormous environmental, socioeconomic, historical and cultural value (Vilar & Pereira, 2019). Associated with its emblematic character, the olive tree is a source of wealth and food that has lasted for several millennia, and it is no coincidence that olive oil is one of the main ingredients of the Mediterranean Diet, declared by UNESCO in 2013 as Intangible Cultural Heritage of Humanity (Abril-Sellarés and Tello, 2019). This tree of great longevity determines the rural landscape of the Mediterranean (Loumou and Giourga, 2003), where about 90 % of the world olive oil production is concentrated (Rodrigues, Peres, Baptista and Pereira, 2022).

Over the last 30 years, the policies adopted by the European Union, under the Common Agricultural Policy (CAP) and the recognition of the various bodies and institutions - Food and Agriculture Organization of the United Nations (FAO); International Olive Council (IOC) -, on the benefits of olive oil associated with the Mediterranean diet have triggered a change in consumption patterns, and consequently in production and trade (Böhm, 2013; Reis, 2014; Rodríguez-Cohard, Sánchez-Martínez & Garrido-Almonacid, 2020).

This change translated into a significant increase in demand and caused a revolutionary transformation in the olive sector. However, it is well known that in olive growing, as in any other agricultural sector, supply is quite volatile, as it depends on uncontrollable climatic factors. And, in the face of a relatively stable and continuously growing demand, the olive trees with lower productivity and more vulnerable have fallen under the “Sword of Damocles” of the laws of supply and demand, condemned to be replaced by more productive varieties that are less vulnerable to pests and less subject to fluctuations in annual production. Moreover, the profitability

of producers is dependent on the mechanical adaptability of their productions (Vilar & Pereira, 2019).

In this context, traditional production systems are being replaced, giving way to the modernisation of the sector in order to meet market needs (Rodríguez-Cohard et al., 2020). This modernisation involves the implementation of intensive production systems and monoculture plantations, which offer higher profit margins and lower labour costs (Morgado, et al., 2022). The olive grove area worldwide amounts to 11.5 million hectares; but, annually, about 172,500 hectares of olive groves (1.5% of the total) are transformed into modern, intensive olive groves, where productivity far exceeds the capacity of traditional production (DeAndreis, 2020). In view of this change in production systems, we have been witnessing constant pressures on the structure of olive groves. The transition from traditional production methods to intensive and super-intensive production has been shaping the agricultural landscapes of the Mediterranean, creating profound imbalances in the biodiversity of olive groves, due to the abandonment, cutting and often systematic uprooting of vast areas of centuries-old and millennial olive groves (Morgado, et al., 2022). As a result, the current situation of traditional olive groves is characterised by a great socio-ecological fragility, oscillating between abandonment and less sustainable cultivation practices, such as the intensified use of inorganic fertilisers and pesticides (Morgado et al., 2020).

At the same time, we have been witnessing an undervaluation of the importance that olive groves represent for biodiversity. From an ecological point of view, the olive grove is a community of living beings, where numerous species of fauna and flora coexist, valuable for guaranteeing their survival and biological success. Due to the extraordinary longevity of olive trees, several varieties have emerged throughout the Mediterranean, as a result of countless spontaneous crossings, and for this reason each olive grove is unique, with a very specific assortment of tree varieties. Land management and geography have made each olive grove agro-system ecologically distinct, in species composition, community structure and inter-species relationships (Duarte et al., 2009). Moreover, the longevity of olive groves ensures the conservation of biodiversity in the sites where they are established, and they contribute to a better resistance to stress situations, pests and diseases (Böhm, 2013). From a natural landscape perspective, biodiversity underpins the functioning of all ecosystems.

Therefore, traditional olive groves provide important benefits to the ecosystem, contributing to the preservation of natural resources, either because they help to preserve habitats and control pests, or because they protect soils and nutrient cycles. Recently, it has been shown that in addition to replacing the traditional olive grove landscape in favour of a more homogeneous and simplified landscape, there is also a decrease in the migration of bird species with important value for biodiversity (Morgado et al., 2020). In this sense, the preservation of biodiversity and cultural values should be seen together as an unequivocal contribution to the sustainability of the territory and to the preservation of the olive groves landscape.

It is necessary to consider three key elements for the protection of this valuable natural and cultural heritage at risk of disappearance: safeguarding, enhancement and promotion. Having said this, the present study carries out a comparative analysis and evaluation of the legislation to safeguard olive trees and olive groves in seven countries of the Mediterranean region. Likewise, it presents some existing good practices of valorisation of this culture, as well as some means of promotion for a sustainable development of these territories.

Laws for the protection of olive trees and olive groves

It is expected that governments take legislative measures to safeguard thousand-year-old and centennial olive trees and olive groves which, despite their lower productivity, are living testimonies of the perennial olive heritage and symbols of identity of the communities where they are located. In this sense, we will now proceed to an analysis and comparative evaluation of the legal rules to safeguard olive trees and olive groves in seven countries of the Mediterranean region, namely: Spain, France, Greece, Italy, Portugal, Tunisia, and Turkey.

Having said this, we will compare the legal safeguard measures existing in each country's legislation. It appears that all seven countries require legal authorisation for the felling, cutting or replacement of olive groves. However, each country's legislation is very different and unique, both in terms of the criteria for cutting and felling olive trees and the fines to be applied in case of infraction.

Table 1 summarises the legal diplomas of the seven countries, and one can immediately conclude that only the Spanish legislation is of recent date (two Spanish laws are presented here: one relating to the autonomous community of Catalonia and another for the autonomous community of Valencia). In Portugal, in addition to Decree-Law no. 120/86 of 28 May, olive trees and olive groves may be protected if they obtain the status of Tree of Public Interest. It can also be seen that the Greek legislation is the only one that does not specifically refer to olive trees, but to fruit trees. Most other countries have legislation dating from the last century as shown in Table 1.

Country	Decree-law	Date	Designation	Year
Spain	Nº 6 /2020	18.06.2020	Law for the protection, conservation and enhancement of monumental olive groves and olive trees	2020
	Nº 4/2006 Nº 154/2018	16.05.2006 21.09.2018	Monumental Tree Heritage of the Valencian Community	2018
Tunisia	Nº 119/2001	6.12.2001	Law banning the felling and uprooting of olive trees	2001
Greece	Nº 191/1989	17.11.1989	Law for the Protection of Fruit Trees	1989
Portugal	Nº 120/86	28.05.1986	Law on the conditioning of the grubbing up of olive trees	1986
	Nº 53/2012	05.09.2012	Public Interest Trees	2012
Italy	Nº 475/1945	27.07.1945	Law banning the felling of olive trees	1945
France	Nº 1940	6.11.1940	Law on the felling of olive trees	1940
Turkey	Nº 3573/1939	07.02.1939	Law on the improvement of olive growing	1939

Table 1. Olive tree safeguard legislation in 7 Mediterranean countries (Source: Elaborated by the authors, 2023).

The publication dates of the decree-laws and the concomitant outdated are reflected in the criteria and especially the fines indicated in each national legislation. Three of the seven countries considered do not spell out the criteria for authorisation of cutting and grubbing up, namely: France, Greece and Tunisia. For these three countries, authorisation for felling and grubbing is granted to any owner or operator by means of a request by registered letter to the mayor of the respective municipality. The decision must be notified to the parties concerned within 30 days (France) or within a period not exceeding 2 months (Greece and Tunisia) from the date on which the letter is sent. After this period, the owner or operator is exempted from any formal authorisation.

The presentation criteria vary from country to country, some being more demanding than others. Spain, being divided into Autonomous Communities, does not have a law at national level for the protection of olive trees, and each applicant must take into consideration the specific legal regulations of the Autonomous Community where the olive trees are located. In the case of the Autonomous Community of Catalonia, a region with a vast area of centennial and millennial olive trees, the statute of monumental olive tree and olive grove has been created, which aims at the protection of olive trees, and is granted to whoever requests it (decree law no. 6/2020 of 18th June). To obtain this status of monumental olive tree, each tree subject to classification must have the following characteristics:

- A trunk girth of 350 centimetres or more, measured at a height of 130 centimetres from the ground.
- Age equal to or greater than 350 years.

Likewise, in order to be granted the status of monumental olive grove, a minimum density of 20 monumental olive trees per hectare is required.

Decree Law No. 4/2006 regarding the Monumental Tree Heritage of the Autonomous Community of Valencia, which protected trees with a trunk perimeter of more than 6 metres at 130 centimetres from the ground, has been updated with the regulation of Decree No. 154/2018, of 21 September. With this update, monumental olive trees are now considered in the protection regime and to obtain the status of monumental olive tree, each tree subject to classification must have several characteristics, like for example: a trunk perimeter greater than 350 centimetres, measured at a height of 130 centimetres from the ground.

Concerning Turkey, the decree-law nº 3573/1939 imposes a permit from the Ministry of Food, Agriculture and Stock farming for the felling or cutting of olive trees, but for the most part does not specify in which cases such authorisation can be granted, except only in areas of expansion and urban development, where the area does not exceed 10% of the olive grove. This law also presents norms for the preservation of olive groves, such as the establishment of a safety perimeter of 3 kilometres between olive groves and installations that emit chemical residues, dust or smoke, impeding the vegetative and regenerative development of the olive groves, and the prohibition of cattle breeding near olive groves. Although this law is aimed at safeguarding and preserving olive groves, a recent amendment to the mining law has emerged that jeopardises the protection of olive trees and overrides decree-law 3573/1939. This amendment adds a clause to Article 115 of the Mining Regulation, with the intention of favouring mining activities to the detriment of the interests of olive grove ecosystems. More specifically, mining activities that coincide with areas registered as olive groves, and if it is not possible to carry out these activities in other areas, the Ministry of Energy and Natural Resources authorises the relocation or felling of olive trees and the use of land. However, the mining entity must undertake to restore the olive grove and replant the trees at the end of their activities. Although they are

obliged to replant the olive groves that have been destroyed, they warn of an enormous loss of biodiversity and the loss of cultural value that these olive groves represent for the regions where they are located.

In the cases of Portugal and Italy, the respective decree-laws identify a series of criteria, some common to both countries. In Portugal the following criteria are spelled out for authorisation of felling and felling of olive trees: areas of urban expansion and development included in the Municipal Master Plan; unsuitable terroir; execution of public and private building works; phytosanitary failure of olive trees; isolation of olive trees; less than 45 olive trees per hectare; prioritisation of vineyards in officially demarcated wine regions; execution of works and agricultural housing; regeneration of existing olive groves; replacement by more profitable crops; replacement by a new olive grove. In the case of Italy, authorisation may be granted subject to the following criteria: excessive density of the tree; execution of public and private building works; phytosanitary failure of the olive trees; permanent non-productivity; execution of soil improvement works. On the other hand, in Italy the owners or tenants of the properties are obliged to plant an equal number of new olive trees to compensate for the number of trees felled (no such compensatory measure exists in the Portuguese legislation). In some of these situations the criteria presented can be circumvented and changed according to economic and political interests.

However, for those who infringe the rules indicated in each country's legislation, fines are provided for each type of infraction (Table 2). As mentioned above, most of the existing legislation is outdated and, for this reason, countries such as Portugal and France still display fines in their old currencies: in Portugal in escudos and in France in francs. Therefore, each country has a different categorisation for the fines it applies. In Portugal, fines are categorised according to the offender (owner or non-owner) and the failure to issue an authorisation. In Spain, different levels of severity are identified. In France, fines are applied to those who do not request authorisation and to repeat offenders. In Italy, fines are applied for failure to report felling, and categorised according to the number of trees over a 2-year period. In Greece, Turkey and Tunisia, fines are applied for failure to obtain authorisation and categorised according to the seriousness of the infringement.

Portugal	Landowner: 20000\$00 (100€) - 200000\$00 (1000€) per hectare
	Non-Landowner: 50000\$00 (250€) - 300000\$00 (1500€) per hectare
	Authorization without effect: 20000\$00 (100€) - 100000\$00 (500€) per hectare
Spain	Very Serious Offence: 24 000€ - 48 000€
	Serious Offence: 6 000€ - 24 000€
	Light Offence: until 6 000€
France	500 Fr. (76€) – 1000 Fr. (152€)
	Recidivism – 5000 Fr. (762 €)
Italy	500 per tree (in the execution of works and buildings)
	200 per tree (Up to 5 trees in two years)
	500 per tree (More than 5 trees in two years)
Greece	up to 3 months imprisonment + possibility to confiscate products and equipment
	up to 150 € + possibility to confiscate products and equipment
	up to 150€ + up to 3 months imprisonment + possibility to confiscate products and equipment
Turkey	2 000 TL (120€) – 5 000 000 TL (298€)
Tunisia	100 (31€) DT – 200 DT (61€)

Table 2. Fines for offences committed in connection with the felling and cutting of olive trees and olive groves (Source 2: elaborated by authors).

Legislation reflects the collective values of a society and plays a fundamental role in establishing the rules necessary for safeguarding and preserving. However, it is the good practices implemented by the various public and private entities that can ensure the continuous process of safeguarding and enhancing the olive heritage.

Good practices in the olive-growing heritage

Despite the scourge of the last few decades, we are currently moving towards a greater, albeit insufficient, awareness of the value that agricultural systems in low-intensity territories may have in preserving natural resources and enhancing cultural values. Given the importance of the biodiversity of olive groves in the Mediterranean region, we have been witnessing, repeatedly, the emergence of good cultural practices, which

can be taken as a reference in the preservation of biodiversity and the safeguarding and maintenance of the ecosystem. The European Union has been financing several projects to analyse and reduce the impacts of olive grove management. The LIFE Olivares Vivos+ project, coordinated by the Spanish Ornithological Society (SEO/Birdlife), aims to reduce the environmental impact of olive growing by conserving the biodiversity of olive groves and, at the same time, aims to increase profits in the olive growing sector. The results of the last years have been a success, having improved the biodiversity of the olive groves through simple and effective measures such as the management of the herbaceous cover, the recovery of unproductive areas of the olive grove through plantations with native species and the installation of fauna support infrastructures. This project represents a global commitment to recover the link between agriculture and nature, keeping farmers' interests as the basis (Roots, 2021).

At the same time, taking advantage of the strong symbolism of the olive tree in the Mediterranean region, support programmes have been created to conserve and value traditional production methods and all the inherent heritage. An example of this is the creation of the Olive Route of the Council of Europe, consisting of several itineraries in the Mediterranean aimed at promoting intercultural dialogue based on the olive heritage. This route promotes cooperation between remote areas, bringing together the multiple stakeholders linked to the economic exploitation of the olive tree (artists, small producers and farmers, young entrepreneurs, etc.) avoiding isolation and promoting the valorisation of heritage (Council of Europe, 2023). Initiatives are also developed that integrate preservation, inclusion and social responsibility actions, as is the case of several projects around the Mediterranean where it is possible to adopt (sponsor) an olive tree. These initiatives combat the abandonment and uprooting of centuries-old and thousand-year-old olive groves, and have a very important social aspect, since the money raised from the adoption of olive trees reverts to the development of social actions in the community, with the aim of increasing environmental and cultural awareness of this heritage (Azeitona Verde, 2020; Especially Puglia, 2023).

The case of the “Ruta Oliveres Milenàries” in the Territory of Sènia (Spain)

The “Ruta Oliveres Milenàries” project, which is being implemented in the Territory of Sènia (Spain) and includes 27 municipalities from three neighbouring autonomous communities (3 Aragonese, 15 Valencian and 9 Catalan), deserves special mention because of its innovative and exemplary character. These are municipalities which share the same geography, history, culture, and language. What characterises this territory as unique in the world is its large concentration of thousand-year-old and monumental olive trees, of which more than 6,000 have been counted. Thanks to the importance, size and concentration of this millenary heritage, the “Ruta Oliveres Milenàries” project, led by the Asociación Territorio del Sènia, aims at the conservation and enhancement of millenary olive trees in its territory, through awareness actions led by the various stakeholders. This collaborative project promotes dialogue between public and private entities to guarantee the conservation of these olive groves, as well as awareness and collaboration with owners and farmers who are a key element in this conservation and preservation process.

Aiming to enhance this important living and unique heritage in the world, synergies were created in favour of a balanced and sustainable development in the territory, to improve the living conditions of the locals and at the same time promote the territory. One of the means of adding value to this monumental millenary heritage, still dedicated to olive production, was through the creation of the certified brand “*Aceite Farga Milenaria*”, with the aim of guaranteeing the origin and quality of the olive oil. This brand had exceptional results in the adhesion of companies in the Territory of Sènia - 4 mills and 16 olive oil production and commercialisation companies - which led to a consequent increase in the traditional production of certified olive oil and the improvement of its quality. Synergies have also been established with the catering sector, proposing the use of *Farga Milenaria* olive oils in the best restaurants in the region, including three Michelin-starred restaurants. The restaurants introduce recipes in their menus in which they incorporate olive oil and promote it through the publication of gastronomic books and gastronomic days. These initiatives value all the thousand-year-old extra virgin olive oil, the unique varieties of olives, as well as the gastronomy of the territory.

Tourism is another vehicle to maximise the territory's potential. Given its large concentration of thousand-year-old olive trees, in collaboration with the owners and the municipalities, two museums have been created (Ulldecona and La Jana), which offer guided visits to specimens of great heritage value. Eight areas have been identified on municipal and private land where it is possible to visit these ancient olive trees. In addition, visitors can choose to walk or cycle three of the routes created and signposted (Mancomunitat Taula del Sènia, 2020). In this way, the resources mobilised to safeguard, protect and promote this natural and tangible heritage encompass quality gastronomy based on local olive oils and olive tourism. Social cohesion and social responsibility are fostered through numerous annual celebrations (World Olive Day; “Fiesta Olea” and European Heritage Days) to strengthen the commitment to a sustainable future (Mancomunitat Taula del Sènia, 2020).

In short, the project “Ruta Oliveres Milenàries”, recovers and enhances the heritage of millenary olive trees,

through the active role of the community and the cooperation between public and private entities, aiming at the preservation of an ancestral agricultural system that allows for a sustainable economic future. Therefore, it is not only a project of good practices to boost the production of millenary olive oil and the economy of the territory, but also a project that has a strong educational and awareness-raising slant towards residents and visitors for the valorisation of the olive heritage.

Conclusion

(Olive Tourism as a means of promoting and valuing the olive heritage)

The olive tree and olive heritage produce a set of public goods that should be protected through safeguard measures such as legislation, and valued through the implementation of good practices that foster environmental preservation, sustainable development, and social responsibility. To raise awareness of the value of this heritage, these valorisation practices have been promoted through tourism activity.

As we have seen in the case of “Ruta Oliveres Milenàries”, the good practices of promotion and valorisation of the olive heritage are umbilically linked to the implementation of a model of sustainable regional development, of bottom-up type, that bets on the valorisation of endogenous resources, on the involvement of all the stakeholders, and above all bets on quality olive tourism.

The investment in olive oil tourism today is in line with new social values that encourage a greater preference for outdoor environments, rural destinations and contact with nature. There is a greater environmental and social awareness that gives rise to a greater demand for more organic tourist experiences, which promote local identity and cultural interaction (Dinis, 2021). In this context, the olive heritage, associated with the other endogenous resources, provides new benefits for the local community (Millán et al., 2017). In this context, the diversity of the olive grove landscape, as well as the modes of production and customs of the autochthonous communities whose identity includes the olive heritage, constitute a key resource to achieve new strategies for the tourism sector. It is in this line of thought that olive tourism - based on a structured offer that combines the product-territory (olive grove) and the product (olive oil) (Ferreira & Martín, 2021) - has merited special interest from academics and several entrepreneurs. Olive tourism represents a new dimension in the promotion of the olive sector (Campón-Cerro et al., 2014) by increasing new forms of exploitation and by adding new synergies between different economic sectors (Ferreira & Martín, 2021). It is also important to highlight that olive tourism does not condition the activities of olive growing and olive sector, providing entrepreneurs with the creation of a set of opportunities to develop complementary economic activities, which contribute to the consolidation of the economy and the revitalization of rural regions. In this way, the promotion of the olive heritage supported in this new niche tourism product - olive tourism -, provides a set of entrepreneurship opportunities (Vehbi et al., 2019), constituting an important source of employment and new income for agriculture (Salvo et al., 2013), thus reducing the possibility of cutting down or abandoning millennial olive trees in favour of other more profitable crops. Furthermore, tourism practices promoting olive heritage simultaneously strengthen the image of the destination (Millán & Pérez, 2014) and the product, adding value to it (Alonso & Northcote, 2010) by promoting greater knowledge about the importance of olive oil, and through direct interaction between producers and consumers (López-Guzmán et al., 2016; Čehić, Mesić & Oplanić, 2020), thus creating greater awareness of the social and economic importance of the entire ecological and cultural heritage embodied in the olive tree, the olive and the olive oil.

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The mobilisation of the olive tree's varietal heritage in France

Stéphane ANGLES

Abstract - English

Domesticated very early, the cultivated olive tree was widely distributed in the Mediterranean area and declined in a multitude of different cultivars: there are more than 200 in France. This diversity represents a real heritage that offers major advantages for the sustainability of olive growing: better resistance to climatic conditions, to diseases or parasites of the olive tree, larger organoleptic characteristics generating a wide range of tastes. This oleo-biodiversity is only partially protected by the geographical indications. However, we are seeing an increasing focus on the olive tree's varietal heritage in the context of a wider commercial range and territorial projects that mobilise this agrarian heritage generating local identity.

Résumé - Français

Domestiqué très précocement, l'olivier cultivé a été largement diffusé dans l'aire méditerranéenne et a été décliné en une multitude de cultivars différents : on en compte ainsi plus de 200 en France. Cette diversité variétale constitue un véritable patrimoine qui offre des avantages majeurs pour la pérennité de l'oléiculture: de meilleures résistances face aux conditions climatiques, aux maladies ou parasites de l'olivier, des caractéristiques organoleptiques très variées générant un large panel gustatif. Cette oléo-biodiversité n'est que partiellement protégée par la mise en place des indications géographiques. Toutefois, nous observons une attention de plus en plus forte en faveur du patrimoine variétal de l'olivier dans le cadre d'une gamme commerciale élargie et de projets de territoire qui mobilise cet héritage agricole porteur d'identité locale.

Resumo - Português

Domesticada muito cedo, a oliveira cultivada foi amplamente distribuída na zona mediterrânica e resultou numa multidão de cultivares diferentes: existem mais de 200 em França. Esta diversidade representa um verdadeiro património que oferece grandes vantagens para a sustentabilidade da cultura da oliveira: melhor resistência às condições climáticas, a doenças ou parasitas da oliveira, características organolépticas maiores, gerando uma vasta gama de gostos. Esta oleo-biodiversidade é apenas parcialmente protegida pelas indicações geográficas. No entanto, estamos a assistir a uma crescente concentração no património varietal da oliveira no contexto de uma gama comercial mais vasta e de projectos territoriais que mobilizam este património agrícola, gerando uma identidade local.

Περίληψη - Ελληνικά

Η καλλιιεργούμενη ελιά, που εξημερώθηκε πολύ νωρίς, ήταν ευρέως διαδεδομένη στην περιοχή της Μεσογείου και εξελίχθηκε σε μια πληθώρα διαφορετικών ποικιλιών: υπάρχουν περισσότερες από 200 στη Γαλλία. Αυτή η ποικιλομορφία αντιπροσωπεύει μια πραγματική κληρονομιά που προσφέρει σημαντικά πλεονεκτήματα για τη βιωσιμότητα της ελαιοκαλλιέργειας: καλύτερη αντοχή στις κλιματικές συνθήκες, στις ασθένειες ή στα παράσιτα του ελαιόδεντρου, διαφορετικά οργανοληπτικά χαρακτηριστικά που δημιουργούν ένα ευρύ φάσμα γεύσεων. Αυτή η ελαιο-βιοποικιλότητα προστατεύεται μόνο εν μέρει από τις γεωγραφικές ενδείξεις. Ωστόσο, βλέπουμε μια αυξανόμενη εστίαση στην ποικιλιακή κληρονομιά της ελιάς, στο πλαίσιο μιας ευρύτερης εμπορικής γκάμας και εδαφικών σχεδίων που κινητοποιούν αυτή την αγροτική κληρονομιά, δημιουργώντας τοπική ταυτότητα.

Introduction

The olive tree is one of the plant species that were domesticated at a very early stage, thus occupying a major place among the agri-food contributions of the Near East, following the example of other plants such as wheat, barley and vines. Since this domestication, the cultivated olive tree has been widely disseminated and developed within Mediterranean societies and territories to the point of appearing as a unifying socio-cultural element, a geo-symbol, a shared heritage. Despite the emblematic character of this tree, the diversity of olive varieties is often forgotten or even ignored. However, for many years now, increasing attention has been paid to the diversity of cultivars; the World Conference on Biodiversity organised in Nagoya in 2010 clearly showed the vital importance of agro-biodiversity. Among the decisions taken at the end of this conference, the Aichi 13 objective emphasises the need to safeguard the genetic diversity of cultivated plants and to promote strategies to avoid the current genetic erosion. Cultivars are therefore a precious heritage to be preserved both in socio-cultural and agricultural terms. The domestic olive tree, *Olea Europeae*, is fully concerned by these issues, although the loss of agro-biodiversity of this species is less than for annual cultivated plants. Since its domestication more than 5 millennia ago, Mediterranean agrarian societies have multiplied the number of olive tree varieties, constituting a real varietal heritage that should be better known and promoted.

The countless varieties of olive trees: a true heritage that is still little known

The domestication of the olive tree at the origin of the historical multiplication of cultivars

The cultivated olive tree comes from the domestication of the wild olive tree or oleaster, *Olea Europeae*. This domestication process was mainly carried out by the selection of certain populations of oleaster trees by proto-agricultural societies, by morphological modifications caused by the first olive-growing practices (pruning or grafting) and by the crossing of lines, although this mode of reproduction is very marginal compared to the asexual reproduction provided by cuttings.

The initial domestication of the olive tree is very old and has been the subject of many hypotheses: some are mythical, such as the gift of the olive tree by a deity (Aphrodite-Minerve in Greco-Roman mythology or Isis in Egyptian mythology), others are based on archaeological foundations. One dominant hypothesis has long endured and continues to be promoted. It makes the Near East the original focus of olive tree domestication in the IV^{ème} millennium AEC (before the Common Era), followed by a slow spread of this primitive olive cultivation to the Aegean world (III^{ème} millennium AEC), Egypt (III^{ème} -II^{ème} millennium AEC), southern Italy and North Africa (II^{ème} millennium AEC), and then to the whole of the Mediterranean area (I^{er} millennium AEC). This spread would have been undertaken by well-known migratory peoples: the Phoenicians and Cretans at first, then the Greeks and Carthaginians and finally the Romans. Thus, the multiplication of olive varieties would be the result of these successive stages and of the phenomenon of adoption-adaptation of the cultivated olive tree by the indigenous populations.

However, this thesis is largely challenged by recent studies on the genetic origins of olive varieties (Breton & Bervillé, 2012). It appears that there was a main focus of domestication in the Near East from local olive tree populations. However, many of the varieties recorded in the western part of the Mediterranean Basin originate partially or even exclusively from other oleaster populations, endemic to the western Mediterranean. In addition, archaeo-biological discoveries attest to the local domestication of the olive tree in this part of the Mediterranean Basin (North Africa, Iberian Peninsula, southern Gaul, northern and insular Italy) (Terral et al., 2012). The cultivated olive tree was therefore not only spread by the prestigious migratory civilisations of the Phoenicians and Greeks, but was also adopted by lesser-known local civilisations. The varietal heritage thus reflects the cultural richness of the many civilisations that have succeeded one another in the Mediterranean area. This multiplication of the very ancient origins of olive growing, coupled with the preponderant place rapidly taken by the products derived from the olive tree (olives, oil, wood, leaves), easily explains the great varietal diversity whose objective was to offer the best adaptation to the needs of the populations and to the local agronomic conditions.

The many varieties of olive trees

It is very difficult to determine the exact number of olive varieties because many of them have different names but correspond to the same cultivar. Similarly, the same name - often related to the foliage or the olive - can correspond to different cultivars. Thus, the variety Aglandau, very common in Provence, is also called Beruguette, Plant d'Aix or Verdale de Carpentras. As for the name Verdale, it corresponds to 5 different varieties: Verdale de Carpentras, Bouches-du-Rhône, Hérault, Pyrénées-Orientales and Ardèche. Furthermore, the same variety can have very different morphological characteristics (its habit, foliage, fruit), leading one to believe that there is a varietal differentiation, which is unfounded.

More than 500 varieties of olive are listed worldwide, but this figure hardly corresponds to reality as many micro-local varieties have not yet been catalogued and some cultivars identified in different countries are ultimately the same variety. In the European Union, 1027 varietal denominations are recognised and registered in the European Catalogue of Fruit Tree Varieties; however, in this list, many varieties appear several times, making it difficult to analyse this compilation. However, it is worth noting that Italy stands out with more than 600 olive cultivars recognised, which highlights the wealth of varieties listed in that country (Image 1).

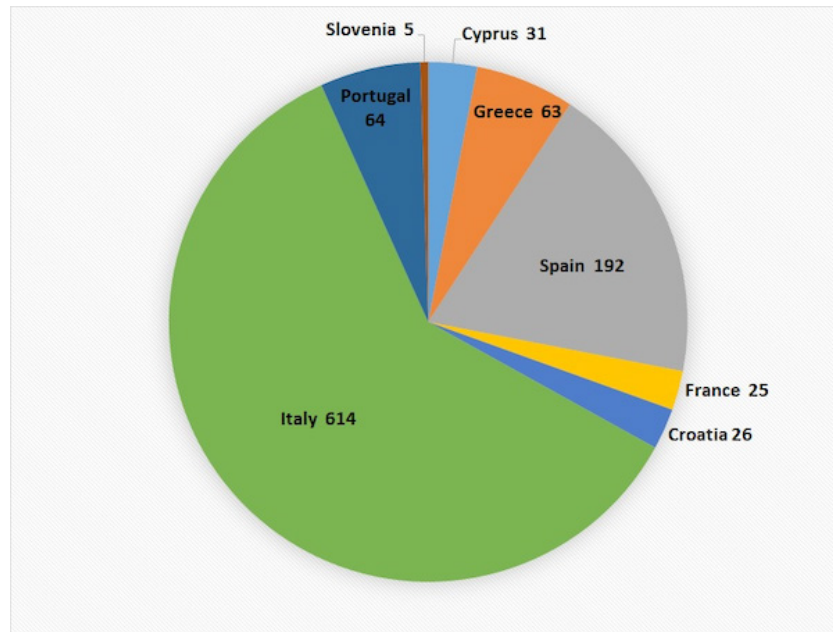


Image 1. The number of olive varieties approved or published by the European Union (Source: European Commission - Fruit Reproductive Material Information System FRUMATIS)

In Spain, the varietal census carried out by the Cordoba Olive Research Centre resulted in the recognition of 262 cultivars (Barranco et al., 2004). In France, the same identification work using genetics was undertaken by INRA and the French olive sector association (ex-AFIDOL, now France Olive) and resulted in the identification of 211 cultivars, 190 of which are considered indigenous (Moutier et al., 2004 and 2011; Breton & Bervillé, 2012). The map of the distribution of these varieties (Image 2) is very instructive as it shows the varietal richness of certain olive growing areas such as the Var or the Ardèche. The case of the latter department is particularly interesting because today there are only 287 hectares of cultivated olive trees; such a number of varieties testifies to the ancient importance of olive growing, to the ancestral adaptation of olive growers to the very varied production conditions in this department and to the attachment of local olive growers to their very particular cultivars. In this respect, the richness of the variety constitutes an important element of the historical agricultural heritage of the Ardèche. An analysis of the French varietal repertoire highlights the local or even micro-local character of the traditional cultivars, many of which bear the name of a small region or village.

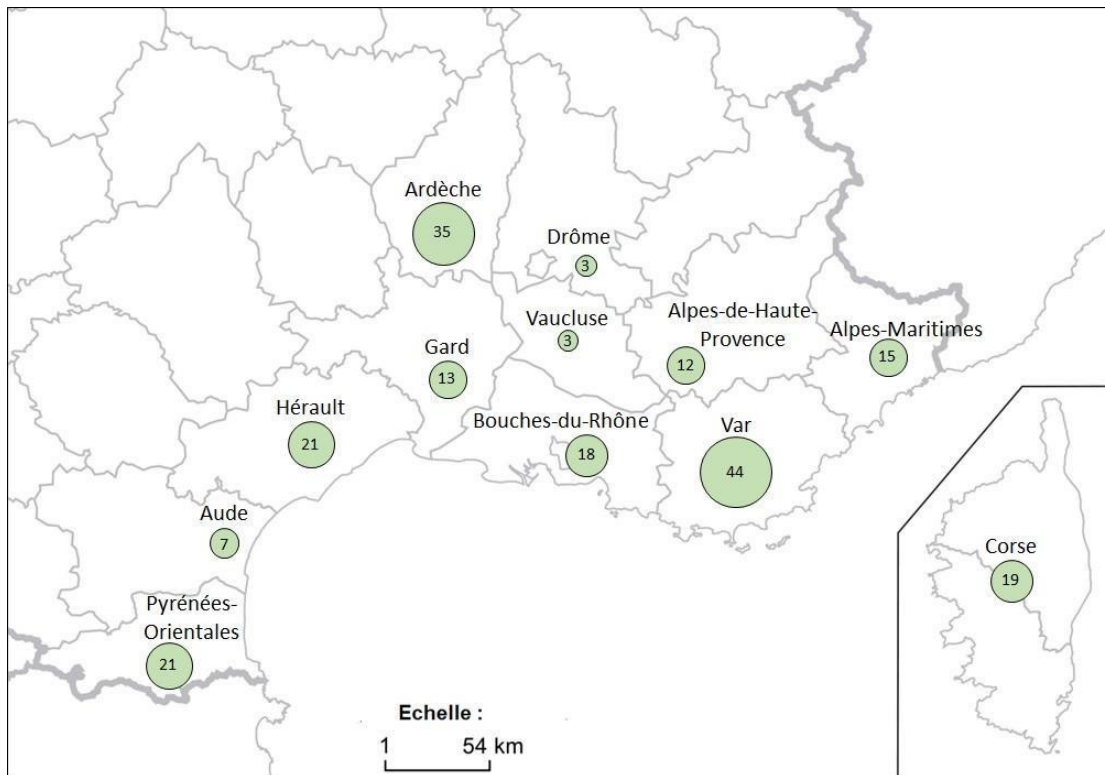


Image 2. The number of native olive varieties in France by department (Source: C. Breton and A. Bervillé, 2012).

Olive tree varieties, a plural heritage

The large number of olive varieties reflects the ancestral character of olive growing practices and the work of adaptation carried out over thousands of years by the many Mediterranean agrarian societies. This oleo-biodiversity also shows the extreme finesse of the historical adaptations made by olive growers to local conditions. The richness of the varieties thus constitutes a real historical and agrarian heritage.

In another area, the very large number of olive cultivars also constitutes an extraordinary genetic capital obtained after centuries of patient selection. This wealth of varieties is thus a very precious agronomic heritage in these times of uncertainty for cultivated plants and the search for the best forms of resilience.

Finally, oleobiodiversity offers a very wide variety of products in terms of morphology, biochemistry and/or taste for both table olives and olive oil. It thus makes it possible to offer a wide range of products remarkable for their typicality. In this respect, varietal diversity also constitutes a formidable food heritage.

The varietal heritage of the olive tree: advantages increasingly recognised and mobilised for the sustainability of olive growing

The interest of the varietal heritage for the sustainability of olive growing

Firstly, olive biodiversity is of major interest for olive cultivation and for the sustainability of this activity. Olive tree varieties are very rarely self-fertile and require pollen from other cultivars. Thus, the multiplication of homogeneous orchards made up of cultivars chosen for their high yields alone undermines the cross-pollination necessary to optimise fruiting. In this respect, the presence of several old varieties, often not very productive but very efficient for pollination, becomes a precious asset. The Cayon cultivar, a local variety originating from the Var, is exemplary in this respect: its punctual implantation in numerous orchards outside its area of origin illustrates the traditional wisdom of olive growers who wanted to optimise pollination. Similarly, olive tree varieties have very different agronomic characteristics depending on their variable resistance to diseases, parasites, climatic or soil conditions (IOC, 1996). Thus Olivière, a variety from the south of Languedoc, is highly resistant to the cold; similarly, Zinzala, from southern Corsica, can withstand drought well. As for the Négrette du Gard, it offers good resistance to the main parasite, the olive fly (*Bactrocea Oleae*). Identifying and preserving the genetic characteristics of all local cultivars is becoming an essential task for the sustainability of the olive growing activity. The increasing meteorological variability due to climate change, the increase in attacks by the olive fly or the appearance of new pests such as *Xylella fastidiosa* show the urgency of

conserving this genetic heritage, which is in great danger due to the lack of interest in and progressive abandonment of local varieties. It is with this objective in mind that conservation orchards have been created in many producing countries.

The second great interest of this varietal heritage lies in the great morphological and gustatory diversity generated by the multiplicity of cultivars. All the olive varieties produce olives of different size and organoleptic composition: the table olives or olive oils produced will therefore be very varied and offer a wide range of tastes. For the confectionery industry, the various cultivars will give fruits transformed into green or black olives, of more or less size and with very distinct flavours. Thus, the Cailletier (or olivette de Nice) provides small, very fragrant fruits while the Grossane produces fleshy olives. The Salonenque produces fruit that is perfectly suited to being prepared as broken green olives. The name of a very local variety such as the Pruneau de Cotignac (Var) illustrates the particular size of its olives. For olive oil, we find a very wide range of tastes and perfumes depending on the cultivars. The ardency, bitterness, unctuousness, the multiple floral, vegetal or woody flavours are all gustatory elements that vary considerably according to the type of olive tree. Thus, local varieties can give a strong typicity to certain olive productions. This is the case for the Tanche variety which gives the oils of Nyons (Drôme) a very original character. The same is true for oils obtained from olive varieties such as Picholine, Aglandau or Cailletier.

This gustatory heritage has long been ignored or even neglected because it was very difficult to make specific productions for each variety due to the heterogeneity of the olives brought to the mills. Apart from a few dominant varieties in the olive-growing basins, the gustatory specificities of rare cultivars are poorly known. The Clermont-L'Hérault (Hérault) olive oil cooperative was the first mill in France to divide its olive oil offer into a series of 8 monovarietal productions (Aglandau, Picholine, Lucques, Olivière, Verdale de l'Hérault, Bouteillan, Clermontaise and Ménudal). In addition to the main varieties required to obtain the Languedoc PDO, this strategy also highlights very local cultivars that seemed to have been forgotten, such as Verdale de l'Hérault, Clermontaise and Ménudal. However, this approach of promoting regional varieties, and a fortiori local cultivars, is rare. Only the Domaine de Pontet-Fronzèle mill in Lagorce (Ardèche) also offers a wide variety of single variety oils by promoting 10 varieties, 5 of which are purely Ardèche (Rougette, Ubac, Bouteillan, Cailletier, Béchude, Aglandau, Négrette, Bé de Cézé, Picholine and Broutignan). The mills prefer to widen their range of olive oils by declining their productions according to the flavours obtained (green fruity, ripe fruit, matured fruity) or the origins (protected designations of origin, oil of France). The single variety oils offered are therefore quite rare and generally correspond to well recognised regional varieties such as Aglandau, Picholine, Bouteillan or Lucques.

Geographical Indications: a framework to preserve varietal typicity

Since 1995, when the first controlled designation of origin for olive oil and table olives was recognised in France, the number of geographical indications for olive products has multiplied in France, with 8 PDO-CDOs for olive oils, 6 PDOs for table olives and 1 PDO for olive paste. However, the olive-growing collectives behind these geographical indications have taken care to base the typicality of their labelled products on the specificities of their local olive varieties. Thus, the PDO-AOC specifications indicate compulsory proportions of certain typical varieties for obtaining these labels. By imposing these minimum thresholds, the geographical indications thus contribute to the preservation of certain local cultivars. For example, the PDO of oils and olives from Nyons (Drôme), Nice (Alpes-Maritimes) or Nîmes (Gard) protect their local varieties: the Tanche in Nyonsais, the Cailletier in the Nice region or the Picholine in the Gard.

A detailed analysis of the specifications of the 15 French geographical indications for olive cultivation and of their varietal regulations makes it possible to identify 20 cultivars for which a minimum proportion is required (Table 1). This corresponds to a varietal heritage with a real recognition and an indirect form of protection. However, we are far from a similar preservation for the other 170 varieties of native olive trees in France. It is true that 16 cultivars are recognised as secondary varieties and 14 as old local varieties, but this recognition is not compulsory for obtaining the geographical indication, which greatly reduces the scope of this form of protection. It thus appears that a distinction is made within the varietal heritage between a small number of recognised and protected cultivars and the other, rarer and much more local varieties, which do not enjoy the same protection.

Main varieties with a minimum threshold in the PDO-CDOs	Secondary varieties recognised in the olive PDO-DOCs	Old local varieties identified in the PDO-AOC olive growing areas
20	16	14
Olivière, Lucques, Sabine, Ghjermana, Capanace, Rapulada, Zinzala, Aliva néra, Curtinese, Tanche, Aglandau, Cayanne, Salonenque, Cailletier, Picholine, Négrette, Noirette, Grossane, Bouteillan, Cayon	Verdale de l'Hérault, Ménudel, Amellau, Clermontaise, Rougette de Pignan, Verdale des B-du-R, Sauzen vert, Rougette, Olivastre, Broutignan, Vermillau, Cul blanc, Pigalle, Piquette, Cayet, Brun	Ribier, Saurine, Triparde, Boube, Colombale, Estoublaisse, Filaire, Grappier, Rosée-du-Mont-d'Or, Arabanier, Blanquetier, Blavet, Nostral, Ribeyrou

Table 1. Olive varieties recognised in the specifications of the PDO-AOC olive trees in France (Source: INAO).

Despite this, it should be stressed that the specifications of the French PDO-AOC olive trees ban all varieties of foreign origin, thus preserving the national varietal heritage and slowing down the expansion of certain very attractive varieties such as the Spanish Arbequina or the Italian Frantoio.

A variety of olive trees: an element of territorial identity?

Despite their modest surface area (around 40,000 hectares), olive groves occupy a prominent place in the appreciation of the landscapes of these regions in Mediterranean France. The symbolic and historical part attached to olive growing explains this preponderance and many territories widely mobilise the olive growing heritage in their territorial marketing and in their own local development (Angles, 2018). The regions of Nyonsais (Drôme) or Alpilles (Bouches-du-Rhône) are quite revealing of the privileged place given to the culture of the olive tree in the animation and the activities of these territories. In addition to the protected designations of origin that guarantee the excellence of olive production and testify to the close link between olive growing and the territory, the olive tree is frequently used by local actors to promote and develop their activities.

This concerns:

- agricultural activities coupled with the olive growing offer: viticulture, arboriculture, aromatic plants...;
- craft activities using olive products: soap making, cosmetics, parapharmacy, cabinet making...;
- cultural activities: museums, festivities, discovery routes...;
- tourist activities that highlight the agrarian heritage of the olive tree or the landscape amenities that the olive tree offers.

Beyond this general mobilisation of the olive-growing heritage, some territories have taken steps in which olive-growing occupies a prominent place with the deliberate choice to highlight a local variety of olive tree. In these examples, the rediscovery of a forgotten cultivar and its use as a lever for territorial promotion is a fundamental axis of these local development actions because of the emblematic and conspicuous character of this agrarian heritage for the populations concerned. In this context, these olive varieties have a purely local or even micro-local origin and bear an explicit name for the place concerned.

The association "L'oliveraie estoublonnaise et de la Vallée de l'Asse" in the Alpes-de-Haute-Provence, created in 1995, is a good illustration of the emblematic character of the olive tree for the benefit of local development (Minvielle, 2009). This association, supported by the municipalities and the inter-communality of the Pays Dignois, undertook the development of the olive-growing heritage by relying on the landscape (the Bout-du-Monde olive grove visible in Image 3) and on the local variety (Estoublaisse). The aim was to rehabilitate the abandoned olive groves in order to revitalise the agricultural activity but also for the benefit of a more general local development:

- the renovation of olive groves through social integration work;
- the installation of a cooperative mill coupled with a place for tourist promotion and cultural activities;
- the development of socio-cultural actions around the olive tree in order to animate this territory which is suffering from a strong demographic and agricultural decline.

The overall result is mixed: many olive groves were regenerated, many socio-cultural events were organised, but the planned mill never saw the light of day.



Image 3. *The Bout-du-Monde olive grove rehabilitated in Estoublon (Alpes-de-Haute-Provence) (Source: S. ANGLES - 2012)*

The rehabilitation of olive groves in Pignan (Hérault) is a similar case in a very different context (Laurens, 2014). This commune, which is experiencing increasing urbanisation due to its proximity to the metropolis of Montpellier, wanted to promote the renovation of abandoned olive groves bordering the village with the aim of:

- to improve the landscape amenities;
- to create a buffer zone to combat fires and promote biodiversity;
- to create local activities around olive growing, an ancestral activity in the area before the catastrophic frost of 1956.

To do this, the rediscovery and promotion of the local variety, the Rougette de Pignan, have really served as a lever for these development actions. The village olive cooperative, closed after 1956, resumed its activity in 1995 and intends to favour the local olive tree by encouraging its planting and by granting a premium for the contribution of olives of this cultivar. In addition, the commune of Pignan now makes extensive use of the olive tree in its territorial marketing and socio-cultural activities.

To a lesser extent, the Mont d'Or development operation in Manosque (Alpes-de-Haute-Provence) is part of a similar approach (Durbiano, 2000). In addition to the restoration of the mediaeval tower which dominates this small town, the olive groves which surrounded this site were rehabilitated thanks to the action of the Groupement des Oléiculteurs des Alpes-de-Haute-Provence and the olive-growing cooperative which was set up below the Mont d'Or. This development has benefited from the broad support of the local authorities. The existence of a variety of olive tree specific to this place, the Rosée du Mont d'Or, has thus increased the interest in this local olive growing heritage and has allowed this urban development to be anchored in the Manosquin heritage around the literary figure of Jean Giono and this variety of olive tree.

Conclusion

The large number of olive tree varieties constitutes a real heritage that is still little known and insufficiently promoted. This varietal heritage is nevertheless essential because it is a living testimony to the thousand-year-old history that unites the olive tree and Mediterranean agricultural societies. It is also the bearer of a rich taste, frequently recognised by geographical indications (PDO or PGI). But at a time of climatic and phytosanitary uncertainties for agriculture, it constitutes a key element for the future of olive growing because of the formidable resilience offered by these hundreds of varieties of olive trees in the face of climatic hazards or attacks by diseases and parasites. However, despite the protection afforded by the PDO-AOC specifications, only a small number of varieties are really recognised and supported; most cultivars are almost forgotten and deserve to be listed and conserved. The project that the interprofessional association France Olive is currently

carrying out to set up a conservation orchard near Nîmes is very much in line with this approach.

After thousands of years of selection and adaptation, it would be regrettable if olive growing lost such a heritage in a few decades.

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The toponymy of the olive heritage in Portugal: Historical-cultural dynamics of territorial relocation

Francisco Dias⁶, João Vasconcelos⁷, Fernanda Oliveira⁸ and Inês Soares⁹

Abstract - English

Toponyms are important indications of the culture, history and language of a people or community. In Portugal, olive toponyms are frequent. Using the CTT Postcode database, it was possible to identify 176 olive toponyms (mainly olive tree and olive grove). And, surprisingly, the geo-referencing of these places showed that most of the olive toponyms are not located in the current olive-growing regions. More precisely, the olive heritage toponyms are distributed along the western (coastal) strip of the country, while the six PDO (protected designation of origin) olive oil regions are located in the eastern strip, closer to the Spanish border. The present study seeks to test two alternative explanations for these phenomena: the hypothesis of the delocalization of olive growing to less developed areas, under the action of multiple processes of land reallocation (urbanization, industrialization and growing demographic pressure) in coastal areas; the hypothesis of the genesis of the olive growing toponyms from homonymous surnames of people who inhabited those territories. In the light of the data collected in this study it was possible to conclude that the most plausible hypothesis is the one supporting a delocalization or eastward migration of the agrarian economy linked to olive-growing.

Keywords: toponymy, olive heritage, territorial relocation, collective memory, identity.

Résumé - Français

Les toponymes sont des indications importantes de la culture, de l'histoire et de la langue d'un peuple ou d'une communauté. Au Portugal, les toponymes oléicoles sont fréquents. Grâce à la base de données des codes postaux du CTT, il a été possible d'identifier 176 toponymes d'oliviers (essentiellement olivier et oliveraie). Et étonnamment, le géoréférencement de ces lieux a montré que la grande majorité des toponymes oléicoles ne se situent pas dans les régions oléicoles actuelles. Plus précisément, les toponymes du patrimoine oléicole sont répartis le long de la bande ouest (côtière) du pays, tandis que les six régions AOP (appellation d'origine protégée) pour l'huile d'olive se situent dans la bande est, plus proche de la frontière espagnole. La présente étude vise à tester deux explications alternatives de ces phénomènes : l'hypothèse de la délocalisation de l'oléiculture vers des zones moins développées, sous l'action de multiples processus de réaffectation des terres (urbanisation, industrialisation et pression démographique croissante) dans les zones côtières; l'hypothèse de la genèse des toponymes oléicoles à partir des patronymes homonymes des peuples ayant habité ces territoires. À la lumière des données recueillies dans la présente étude, il a été possible de conclure que l'hypothèse la plus plausible est celle qui prône une délocalisation ou migration vers l'est de l'économie agraire liée à l'oléiculture.

Mots clés : toponymie, patrimoine oléicole, relocalisation territoriale, mémoire collective, identité.

Resumo - Português

Os topónimos são importantes indícios da cultura, da história e da linguagem de um povo ou de uma comunidade. Em Portugal são frequentes os topónimos olivícolas. Usando a base de dados de Códigos Postais dos CTT, foi possível identificar 176 topónimos olivícolas (principalmente oliveira e olival). E, surpreendentemente, a

6. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

7. Centre of Geographical Studies, Institute of Geography and Spatial Planning, University of Lisbon, and Associated Laboratory Terra, Portugal.

8. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

9. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

geo-referenciação desses lugares mostrou que a vasta maioria dos topónimos olivícolas não se situa nas atuais regiões de produção olivícola. Mais precisamente, os topónimos do património olivícola distribuem-se ao longo da faixa ocidental (litoral) do país, enquanto as seis regiões DOP (denominação de origem protegida) do azeite estão situadas na faixa oriental, mais próximo da fronteira espanhola. O presente estudo procura testar duas explicações alternativas para estes fenómenos: a hipótese da deslocalização da olivicultura para zonas menos desenvolvidas, sob a ação de múltiplos processos de reafecção dos solos (urbanização, industrialização e crescente pressão demográfica) nas zonas do litoral; a hipótese da gênese dos topónimos olivícolas a partir de apelidos homónimos de pessoas que habitaram esses territórios. À luz dos dados reunidos no presente estudo foi possível concluir que a hipótese mais plausível é a que advoga uma deslocalização ou migração para leste da economia agrária ligada à olivicultura.

Palavras-chave: toponímia, património olivícola, deslocalização territorial, memória coletiva, identidade.

Περίληψη - Ελληνικά

Τα τοπωνύμια είναι σημαντικές ενδείξεις του πολιτισμού, της ιστορίας και της γλώσσας ενός λαού ή μιας κοινότητας. Στην Πορτογαλία, τα τοπωνύμια της ελιάς είναι συχνά. Με τη βοήθεια της βάσης δεδομένων ταχυδρομικών κωδικών του CTT, κατέστη δυνατός ο εντοπισμός 176 τοπωνυμίων ελιάς (κυρίως ελιάς και ελαιώνων). Και παραδόξως, η γεωαναφορά αυτών των τόπων έδειξε ότι η συντριπτική πλειονότητα των τοπωνυμίων ελιάς δεν βρίσκονται στις σημερινές ελαιοκαλλιεργητές περιοχές. Πιο συγκεκριμένα, τα τοπωνύμια της ελαιοκομικής κληρονομιάς κατανέμονται κατά μήκος της δυτικής λωρίδας της χώρας (ακτογραμμή), ενώ οι έξι περιοχές ΠΟΠ (Προστατευόμενη Ονομασία Προέλευσης) για το ελαιόλαδο βρίσκονται στην Ανατολική λωρίδα, πιο κοντά στα ισπανικά σύνορα. Η παρούσα μελέτη επιδιώκει να αξιολογήσει δύο εναλλακτικές εξηγήσεις για αυτά τα φαινόμενα: την υπόθεση της μετεγκατάστασης της ελαιοκαλλιέργειας σε λιγότερο αναπτυγμένες περιοχές, υπό τη δράση πολλαπλών διαδικασιών ανακατανομής γης (αστικοποίηση, εκβιομηκάνιση και αυξανόμενη δημογραφική πίεση) στις παράκτιες περιοχές και την υπόθεση της γέννησης τοπωνυμίων ελιάς από ομώνυμα επώνυμα ανθρώπων που κατοικούσαν σε αυτές τις περιοχές. Υπό το φως των πληροφοριών που συγκεντρώθηκαν σε αυτή τη μελέτη, κατέστη δυνατό να συμπεράνουμε ότι η πιο εύλογη υπόθεση είναι αυτή που υποστηρίζει μια μετεγκατάσταση ή μετανάστευση προς τα ανατολικά της αγροτικής οικονομίας που συνδέεται με την ελαιοκαλλιέργεια.

Λέξεις κλειδιά: τοπωνυματολογία, ελαιοκομική κληρονομιά, εδαφική μετεγκατάσταση, συλλογική μνήμη, ταυτότητα.

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Introduction

The various civilisations that have been established in the Mediterranean Basin have left their mark on these territories. The olive tree, whose botanical name is *Olea europaea* L., has a strong physical and symbolic link to this region, and its origin is as remote as humanity itself (Böhm, 2013; Santos & Ramos, 1987). In the long line of time that we call History, several civilizations expanded the olive tree culture in the Mediterranean region, namely the Phoenicians, Greeks, Carthaginians, Romans and mainly the Arabs (Santos & Ramos, 1987). According to Orlando Ribeiro (1979), the Arabic Peninsular books on agriculture refer both to the spontaneous propagation of the olive tree through the stone and through planting.

Given its ancestral character, it is not surprising that the olive heritage has left its mark disseminated in the territory in the form of toponyms. The case of the Portuguese territory is paradigmatic from this point of view, since there are currently hundreds of localities (villages, town and even cities) in Portugal whose names are toponyms directly derived from the olive tree or olive growing. And, curiously, many of the places designated with toponyms from the olive universe no longer maintain direct links to the olive activity, except for the one that was imprinted in their own name.

In the present study, we proceed to the mapping, in the Portuguese territory, of the toponyms linked to olive growing heritage, trying to verify if the geo-spatialization of toponymy linked to the olive tree maintains some level of coherence with the geo-spatialization of olive production and olive growing or if, on the contrary, eventual phenomena of delocalization historically motivated by diverse factors such as urbanistic pressure, functional specialisation of the territories or other factors linked to distinct development dynamics occurred in the last centuries. In other terms, we intend to investigate if, in the Portuguese case, olive tree toponyms (mainly the most common: “oliveira” and “olival”) continue to represent the meaning of places or, on the contrary, due to several historical vicissitudes, they have become fossilised toponyms, in the sense referred by Esteban Rodríguez (2021), that is, names that have lost the link to their original meaning.

Toponyms as symbolic markers of places

Onomastics, the discipline that studies proper names, divides them into two categories: anthroponyms - names of people, and toponyms - names of places. The term toponym comes from the Greek “*topos*” place and “*onoma*” name (González e Luxán, 2005) and, as the name suggests, it is the name that designates a place (Esteban Rodríguez, 2021). Toponymy is the study focused on the geographical names that identify the places that surround us: cities, villages, streets, rivers, mountains, rocks, cultural spaces, etc. (Conedera et al., 2007). Literature often represents toponymy as an interdisciplinary field of knowledge, emphasising the so-called “auxiliary sciences of toponymy”: History, Geography and Linguistics (Tort, 2003). For Arroyo Ilera (2018), it is of interest to know, through History, the changes experienced in the territory over time which may have influenced the change of the place name. Geography - the second auxiliary science - provides the territorial information that the name may provide to each region or specific place. Finally, Linguistics gives its excellent contribution by analysing the evolution of words, their linguistic appropriation, and the lexical meaning of names. In this context, the study of toponymy focuses on a geographical space and a historical time: toponymic memory (Membrado-Tena e Iranzo-García, 2017). For Balduino et al. (2021), toponyms are considered linguistic markers of time and place. And, therefore, in their study the ideological context of the time in which the space under consideration was named should be considered, in order to provide relevant information about the culture of the community studied, allowing to understand the data collected in its original context. Thus, toponymy presents itself as a valuable tool to unveil linguistic, ideological, historical facts, beliefs, and feelings of a community. According to Dick (1990), the study of toponymy is not only restricted to linguistic or etymological analysis, but also to the meaning and symbolism that the name brings (Santos, 2020). It is in this context that Dauzat (1971) highlights two aspects of toponymy: the sociological and the philosophical, given the value these two social sciences hold for a better understanding of the people who named the places (quoted in Tort, 2003).

The practical and oral transmission of knowledge is passed from generation to generation, given that most existing toponyms have been preserved for centuries, although some have lost their relationship with the place (García De Celis, Martínez Fernández & Prieto Sarro, 2018). As is the case described by Membrado-Tena e Iranzo-García (2017), who show that in heavily urbanised regions, the historical landscape has been so “distorted” that only place names are preserved. In this case, fossilised toponyms are called those that remain even in the absence of the determining reason for their formation (sometimes, along with changes in the territory, the original name of the place is also suppressed) (Esteban Rodríguez, 2021). However, through the three pillars of toponymy - linguistic conservatism, geographical observation, and historical exploration - the reconstitution of these extinct landscapes may be feasible. And if physical recovery is not possible, virtual reconstitution is always an option (Membrado-Tena & Iranzo-García (2017). Furthermore, Tort (2003) highlights the need to consider a valuable set of attributes for the study of landscape, these being transparency, territorial significance, and exceptionality. Transparency refers to toponyms whose meaning is easily interpretable. The second attribute implies the need to know the most important transformations that have affected the place of study, so that the interpretation of the initial meaning of the name’s connection with the place is clearer. Finally, the principle of exceptionality refers to the fact that place names reflect some unique and differentiating characteristic present in the physical environment of the time when the place was named. In that sense, it is concluded that toponymy rescues the past, and should be extremely relevant to the historical reconstruction of the landscape. Membrado-Tena e Iranzo-García (2017), emphasises the need for the landscape to be seen not only as a physical territory, but also to consider the perception of the people who observe it. Thus, aspects of local culture that had been considered lost or irrecoverable become valued (García De Celis et al., 2018).

According to González e Luxán, (2005), toponyms are carriers of a rich cultural heritage and, for that reason, recovering toponymy is to rescue and recognise the cultural heritage of a society. Fuchs (2015) refers that the past in the form of history and memory represents a crucial element in the social construction of places, which in turn provide the (in)tangible basis of life. For Santos (2020), toponymy is a foundation in the construction of identities, and its designations reflect a close relationship of complementarity between place and community. Thus, toponyms are “a sign of the appropriation of territory by man, a mark of the territorial identity of the group and a point of convergence between culture, man and territory” (Arroyo Ilera, 2010, p. 303). In this context, toponymy reinforces the identity of a place by strengthening people’s emotional ties with the space. Fuchs (2015), also points out that toponyms are perceived as part of a remote and dynamic socio-spatial process, providing an affective bond with society. In the literature review, the importance of the affective ties that link the group or individual to a place is also noted. For Santos (2020), place is the result of human experiences and its existence is influenced by the value that people attribute to it.

Therefore, places have a high symbolic and affective charge which, in turn, contributes to the creation and preservation of a collective memory. According to Boyer (1994), collective memory only exists if it is part of the

experience of a society or individual. Menéndez Pidal (1952) adds that: “place names are the voice of vanished peoples [...] which, by uninterrupted tradition, reach our ears in the pronunciation of those who still inhabit that same place today” (citado em Arroyo Ilera, 2018, p. 44). This collective memory is considered a journey to the past, revisited, and materialised in the present. Silva (2000) and Santos (2020) highlight the importance of preserving these “remnants of the past” in the form of monuments and symbols. It is thus a process of symbolic representations that reinforces the collective sense of identity. In this way, places transcend their materiality, through the importance and meaning attributed to them. Thus, every identity is socially produced through a discursive and imaginary activity. Therefore, its cultural character is reinforced (Santos, 2020).

Study of the toponymy of the olive tree and olive oil in Portugal

Orlando Ribeiro (1979), referred to in several historical documents, the presence of the olive heritage over the centuries, from the north to the south of Portugal. At the lexical level, the author identifies several words as having origins in the Roman period and others originating in the Arabic colonisation period (see Table 1).

Among the 20 words in Table 1, only 6 are part of the national toponymy: oliveira, olival, azambuja, zambujal, zambujeira and azeitão.

- The toponym “Azambuja” (term derived from zambujo) gives its name to a municipality located in Vale do Tejo, 52 Km north of Lisbon, which is part of the Ribatejo e Oeste PDO olive oil region.
- The toponym “Zambujal” (a word of Arabic origin equivalent to “olive grove”) gives its name to villages in 5 municipalities of the Lisbon Metropolitan Area (Sesimbra, Mafra, Loures, Cascais and Amadora) and to another one in the municipality of Condeixa-a-Nova, near Coimbra. None of these places currently has any connection to olive growing.
- “Zambujeira” is a toponym that appears associated with two places also on the coast (Zambujeira do Mar, in the municipality of Odemira, and street of Zambujeira in the parish of Arranhó, municipality of Arruda dos Vinhos). Also in these two cases, there is no connection to olive growing at present.
- “Azeitão” is a parish in the municipality of Setúbal, where there are still remnants of a time, not so long ago, when the local economy depended on olive-growing.

Besides the four Arabic toponyms, which are relatively rare in the country (although with some expression in the south of the country, in the Lisbon and Alentejo regions), there is a very high number of toponyms that include the words “oliveira” or “olival”.

Origin	Portuguese	English translation or explanation
Roman	• Oliva	Synonym of olive
	• Oliveira	Olive tree
	• Ulveira	Archaic name for olive tree
	• Olival	Olive grove
	• Olivedo	Synonym for olive grove
	• Lagar	Olive oil mill
	• Prensa	Press
	• Fuso	Spindle
	• Varejo (de vara)	Beater (hitting with a stick)
Arabic	• Zambujo	Synonym for olive tree
	• Zambujeiro	Synonym for olive tree
	• Zambujal	Synonym for olive grove
	• Azeite	Olive oil
	• Azeitão	Synonym for olive grove
	• Azeitona	Olive
	• Seira	A kind of esparto basket in which the olives are put to be squeezed in the press.
	• Almotolia	A conical-shaped portable container for olive oil and other oil-rich liquids
	• Almanjarra	Pole to which the animal is attached
	• Fanga	Measure of capacity for olives
	• Safra	The set of operations from harvesting the fruit to the exit of the oil from the mill

Table 1. Portuguese olive-related vocabulary from Latin and Arabic (Source: Own elaboration, based on Orlando Ribeiro (1979).

Table 2 shows the result of a search for localities and parishes, from the north to the south of Portugal, whose names have the word “oliveira” or “olival” as an identity mark.

Surprisingly, from the list of 80 Portuguese place names (24 parishes and 56 localities) with reference to “oliveira” or “olival”, only 13 (16% of the total), are in olive-growing regions classified as Protected Designation of Origin (PDO). The remaining 84% of the “oliveira” or “olival” (or “azeite”) toponyms are in municipalities where olive oil is no longer produced today and where there are no olive groves anymore (there may still be some scattered olive trees, but with no significance in olive growing terms). Therefore, there is no doubt that this is a very contrasting scenario, as illustrated in Figure 1: the toponyms “oliveira” and “olival” are distributed along the coastal area (west) of Portugal; in contrast, the olive-growing regions, where these toponyms are scarce, occupy the interior (eastern) strip of the territory, close to the border with Spain.

How to explain this difference? How to explain a higher incidence of toponymy in regions where there is no olive growing?

It is reasonable to assume that many of the places that retain the designation ‘olive tree’ or ‘olive grove’ are a clear demonstration of what Esteban Rodríguez (2021) calls fossilised toponyms, as names that are deprived of the link to their original meaning.

Toponymy	Type	Municipality	PDO	Toponymy	Type	Municipality	PDO
Azeitada	L	Almeirim	---	Oliveira	P	Barcelos	----
Azeitão	P	Setubal	---	Oliveira	P	Famalicão	----
Azeiteira	L	Sintra	---	Oliveira	P	Famalicão	----
Baiuca de Oliveira	L	Viseu	---	Oliveira da Guerrilha	L	Silves	----
Campo das Oliveiras	L	S.M. Feira	---	Oliveira da Mosca	L	Valença	----
Casais Porto de Oliveira	L	Santarém	---	Oliveira de Azeméis	P	Oliv. de Azeméis	----
Casal do Olivado	L	Pedr. Grande	---	Oliveira de Baixo	L	Viseu	----
Casal Oliveira	L	C. da Rainha	---	Oliveira de Barreiros	L	Viseu	----
Casal Oliveiras	L	Figueira da Foz	---	Oliveira de Cima	L	Viseu	----
Casal Olivete	L	Torres Vedras	---	Oliveira de Frades	P	Oliv. de Frades	----
Casalinho das Oliveiras	L	Mafra	---	Oliveira do Arda	L	Castelo de Paiva	----
Casalinho de Oliveiras	L	Torres Vedras	---	Oliveira do Bairro	P	Oliv. do Bairro	----
Courela das Oliveiras	L	Santiago do Cacém	---	Oliveira do Conde	P	Carregal do Sal	----
Cruz de Oliveira	L	Alcobaça	R.O.	Oliveira do Douro	P	V.N de Gaia	----
Oliveira	P	Póvoa de Lanhoso		Oliveira do Hospital	P	Oliv. do Hospital	----
Gondemaria e Olival	P	Ourém	R.O.	Oliveira do Mondego	P	Penacova	----
Guisande e Oliveira	P	Braga	----	Oliveira do Monte	L	Vila Verde	----
Monte a Oliveirinha	L	Évora	N.A.	Oliveira Fazemão	L	Tábua	----
Mte da Sra Oliveira	L	Alvito	B.A.	Oliveira	P	Guimarães	----
Mte das Oliveirinhas	L	Mont.-o-Novo	----	Oliveiras	L	Leiria	----
Monte de Azeitão	L	Sant. do Cacém	----	Oliveirinha	P	Aveiro	----
Monte do Olival	L	Avis	----	Pátio das Oliveiras	L	Leria	----
Monte do Olival	L	Avis	----	Perolivas	L	Reg. Monsaraz	N.A.
Monte N. das Oliveiras	L	Almodôvar	----	Pomarinho das 5 Oliveiras	L	Moura	M.
Monte Olival Picos	L	Beja	sim	Ponte das Oliveirinhas	L	Carregal do Sal	----
Monte Oliveira	L	Mont.-o-Novo	----	Portela de Oliveira	L	Sertã	R.O.
Olivais	P	Lisboa	----	Porto de Oliveira	L	Fig. dos Vinhos	
Olivais Sto António	L	Loulé	----	Quinta do Olival	L	Lisboa	
Olival	P	V.N de Gaia	----	Quinta do Olival	L	Tábua	
Olival da Adega				Quinta do Olival Novo	L	Grândola	
Perdigão	L	Estremoz	N.A.	Quinta Olival Costa	L	Santarém	
Olival da Capela	L	Alcácer do Sal	----				

Olival da Tulha	L.	Arouca	----	Quinta Tapada das Oliveiras	L	Sabugal	B.I.
Olival da Velha	L	Arouca	----	Santo António dos Olivais	P	Coimbra	
Olival das Mouras	L	Alcácer do Sal	----	Sta Maria dos Olivais	P	Tomar	R.O.
Olival de Atela	L	Santarém	----	Urbanização Oliveira	L	V R. Sto António	
Olival de Basto	P	Odivelas	----	V N de Oliveirinha	P	Tábua	
Olival do Arieiro	L	Beja	B.A.	Vale de Oliveira	L	Coimbra	
Olival do Moinho	L	Alcácer do Sal	----	Vale do Olival	L	Lagoa, Faro	
Olival Fechado	L	Cadaval	----	Valongo dos Azeites	P	S.João Pesqueira	
Olivão	L	Vila Verde	----	Venda dos Olivais	L	Alvaiázere	R.O.

Table 2. Location of toponyms linked to olive growing (Source: Own elaboration).

Legend: L – Locality; P – Parish; R.O. – Olive oils PDO of Ribatejo and Oeste; N.A. – Olive oils PDO of Norte Alentejano; B.A. – Olive oils PDO of Baixo Alentejo; B.I. –Olive oils PDO of Beira Interior; M – Olive oils PDO of Moura.

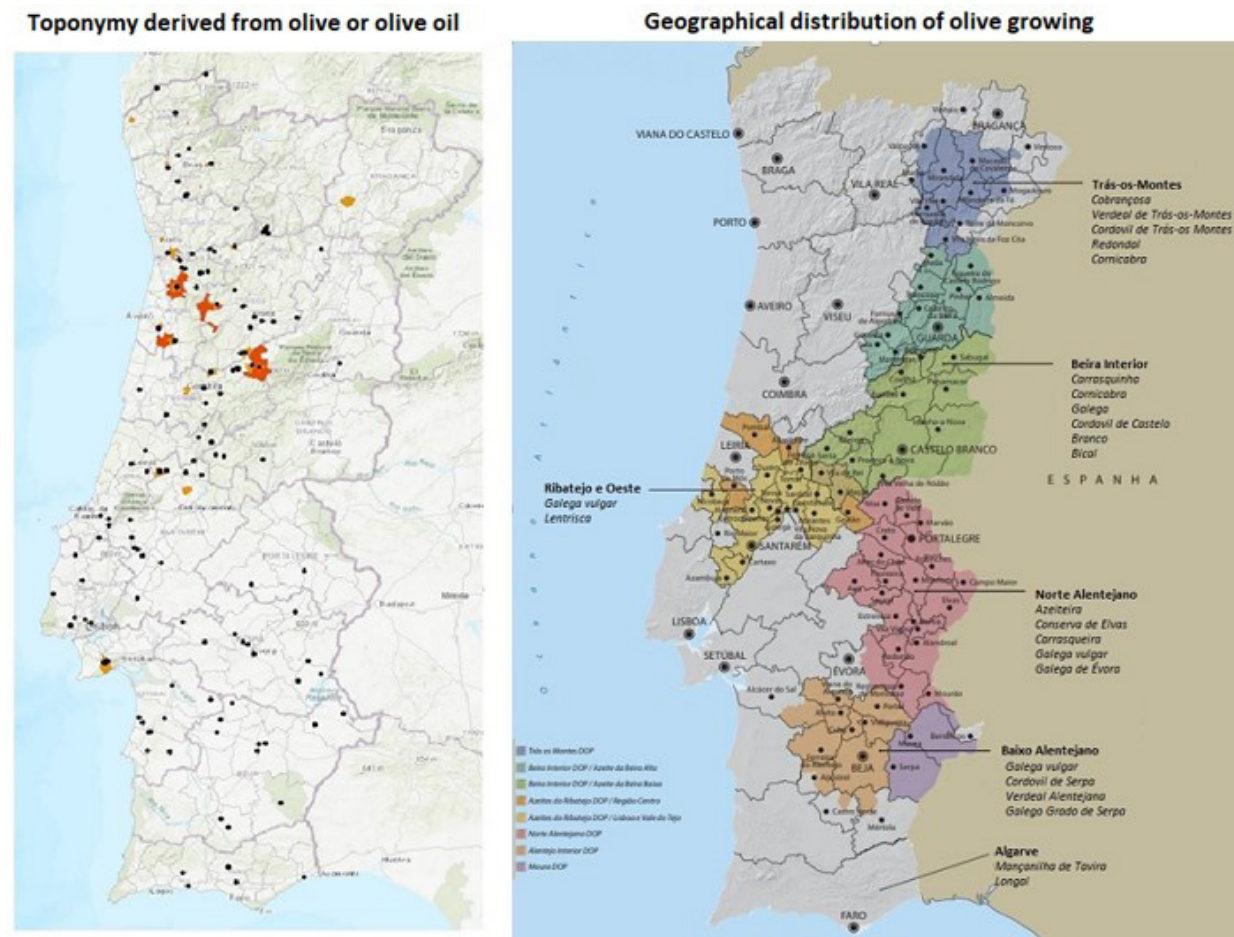


Figure 1. Places of olive growing toponyms versus olive growing regions (Source: Own elaboration, based on Böhm, 2013).

Therefore, the hypothesis that seems to us the most plausible refers to the whole set of socioeconomic dynamics, gradual but inexorable, which were gradually acting, during the historical course of the last 2 centuries, and which had as a corollary the change of the economic and demographic profile of the coastal regions, mainly because of the industrialization and urbanisation processes of the coastal regions. Once strongly agricultural regions, the Portuguese coastal regions are now strongly urbanised regions.

At the same time, there has been a gradual migration of olive-growing to more eastern regions. In this sense, we assume as a hypothesis the occurrence of a historical-cultural dynamic of gradual progression of olive growing to the regions further away from the coast, leaving in the old places only the symbolic mark of an ancient presence, in the form of a place name.

Historical and cultural dynamics of relocation of olive-growing

Portugal has a long tradition of olive oil consumption and, therefore, olive-growing has always had an impact on the country's economy, although its influence has varied according to the economic and environmental contexts that have irremediably shaped it. There are countless records on olive growing, dating back to the beginning of Portugal's foundation. The olive tree was cultivated in a dispersed manner, olive groves were located around villages and the mills were built near the nearest watercourses (Böhm, 2013).

Between the 18th and the 19th century, olive trees grew basically in almost every region of the country. During the first two decades of the 20th century, the olive-growing area was already expressive in the country, although there was a great dispersion among olive growers. Pedro Reis (2014) presents chronologically the evolution of olive oil consumption and production in Portugal. In this timeline, it is possible to identify several oscillations, due to the emergence of new competitors of cooking oils, the adoption of agricultural production action policies and the economic situation of the time. The olive oil production trajectory in Portugal is intrinsically influenced by the several governmental decisions adopted in the last decades. Between the 60's and 80's a great crisis in olive growing emerged, influenced in part by the rural exodus. The reduction of the active agrarian population and the consequent increase in rural salaries, affected olive production, particularly for those who could not replace manual labour with technologies (Freire, 2017). It caused the ageing and abandonment of many olive groves in Portugal (Böhm, 2013). The crisis in olive growing was also influenced by the agricultural incentive policies of the Estado Novo, during this period, there was a tendency for olive groves to be replaced by other crops. In soils that presented no other profitable productive alternative, the olive trees persisted, but in other regions they were removed. Furthermore, there was a preference for wine production, and in some regions such as Douro and Santarém saw their olive trees being removed and replanted in other regions of the country ((Freire, 2017). The author also mentions that government incentives led to the "proliferation of olive trees in mountainous areas, isolated or in co-association with other crops, most of them located in distant areas with difficult access" (Freire, 2017: p.205), that is, further away from the coast and closer to the country's interior. At the end of the 1980s, Portugal's economic and political environment underwent a change with the entry into the European Economic Community (EEC). After Portugal entrance, the National Olive-growing Programme was approved, with the aim of restructuring the olive grove in areas more suitable for its development, as well as the grubbing up of olive groves and their replacement for the development of other crops (Reis, 2014). The Europeanisation of the country allowed the entry of new support and the making of large investments (Böhm, 2013). These investments resulted in the introduction of mechanisation in the olive sector, implying the "abandonment or reduction in intensity of some traditional practices" (Reis, 2014: p.20).

At the same time, between the 19th and 20th centuries, the natural factors that were affecting the geography of olive oil production, from weather oscillations to outbreaks of diseases and pests, also influenced the need for a reconfiguration of the olive sector. The Algarve, once one of the most important olive oil producing regions, was probably the main victim of these outbreaks. The Algarve olive-growing sector was affected by two major plagues: locust in marshy land and rust caused by an insect, being considered a "dangerous disease causing the disappearance of the tree, which bears little or no fruit." (Ribeiro, 1979: p.49). Additionally, the increased competition from new cooking oils (sunflower, almond), together with policies to encourage other crops, such as vines, and the replanting of olive trees in more mountainous areas, led to the abandonment and uprooting of many olive groves. Eliminating in many cases the direct relationship between olive toponyms and olive-growing places.

The olive groves around Lisbon as an illustrative case

The case of Lisbon is a good example of the historical and cultural dynamics of the gradual relocation of olive production to areas further away from the coast. Lisbon, Portugal's capital, was once a major centre of olive production. Historical reports offer us the possibility of visualising the city landscape in remote times. According to Orlando Ribeiro (1979) the oldest reference to olive trees in Portugal dates to 1147 when Lisbon was conquered from the Moors by King Afonso Henriques. According to the descriptions of the ancient city, olive groves and large reserves of olive oil thrived in the surroundings of Lisbon. Between the 12th and 15th centuries Lisbon was considered one of the greatest centres of production and export of olive oil. And as a fiscal protection measure, from the 12th century onwards, the charters included a tax imposed on the olive oil that entered the walled towns (Böhm, 2013). The port of Lisbon was a point of great trade and a departure point for Africa and India, where olive oil and wine were the main trafficking products (Monteiro, 2015). The abundance of olive oil was such that Flanders, Germany, Castile, Leon, and Galicia were supplied with olive oil from Lisbon and other regions of the country (Langhans, 1949). The olive production extended beyond the city gates and sometimes civilians did not know if they were still in the city or had already left it (Ribeiro, 2013).

During the 14th century in the city centre, there were steep slopes that were unsuitable for construction and horticulture, which were covered with olive groves (Azevedo, 1899). Thus, Lisbon had olive groves both in the urban voids and in the entire outskirts of the city (Ribeiro, 1979). However, from the 16th century, Lisbon witnessed a decadence in olive growing due to the implementation of new laws and regulations applied by King D. Manuel. During D. Manuel's reign (1495-1521), olive groves were partially eradicated due to the provincial image it gave to the "glorious capital of conquest, navigation and trade of the Orient" (Ribeiro, 1979: p.29).

The strong earthquake that shook Lisbon on November 1, 1755, and the multiple fires that spread destroyed much of the city, which led to a major urban restructuring (Arquivo Nacional Torre do Tombo, 2017). Over time, the city evolved, the industrial revolution and the consequent rural exodus towards the big city, from the second half of the 19th century, caused huge changes in the city's landscape, making it increasingly urban, marking the decline of olive growing in the Lisbon region. According to Flora del Debbio (2020 p.52) "the olive groves and vineyards that once populated the hills of the city centre disappeared, leaving only timid traces on the steepest slopes". Thus, olive-growing in Lisbon declined under "a uniform mantle" of urbanisation. The peasant was forced to abandon agriculture in favour of new industries or took refuge further away to escape this impetus of urban transgression (Ribeiro, 2013: p.6).

It is thus verified that the transformation of olive-growing territories into built spaces progressed throughout the historical evolution of the city. Currently, the memory of this period of rurality and olive groves in Lisbon remains only in the existing toponyms, constituting a valuable testimony of the importance of rural life that historically marked the physiognomy of the city. Besides the countless streets and squares with the toponym associated to the olive tree, there still remains today the toponym "olivais" in the urban parish of Olivais, which once portrayed an unpopulated landscape, occasionally dotted with agricultural houses whose function was the cultivation of vineyards and olive trees (Crueira, 2023).

In short, it is shown that history and the consequent evolution of society and all the aspects inherent to this evolution - economic and political - played a central role in the dissociation between olive-growing locations and locations designated with toponyms of olive origin.

Toponyms derived from anthroponyms

We mentioned earlier that the toponyms "oliveira" and "olival" are much more widespread in the western coastal area of Portugal, where there is currently no olive-growing, and, conversely, in the regions dedicated to olive-growing the same toponyms are much rarer. Furthermore, the data collected in our bibliographical research supports the hypothesis about the relocation of olive growing to inland regions, following a gradual mutation of the socio-economic profile of the coastal regions, which occurred under the action of industrialisation, urbanisation and growing demographic pressure. In other words, there is enough historical data to state that the history of Portuguese olive growing has been marked by a gradual relocation of olive groves, migrating from the more developed coastal areas to inland territories, less productive and of low density. Therefore, today, many of the toponyms with reference to "oliveira" or "olival" are a mark of origin and a testimony of a time when olive growing was spread throughout continental Portugal.

However, it is prudent to also consider an alternative hypothesis, according to which the toponyms "Oliveira" and "Olival", which are very common in coastal areas of Portugal, may not have their historical roots directly linked to olive-growing previously existing in those places, but rather their historical origins are linked to the surname "Oliveira". In other words, it can be assumed that these toponyms have their origin in a person or family that has lived in that place (the surname of the first inhabitant or of someone influential). In fact, many places are known, especially in the former colonies of European empires, whose names derive directly from the first coloniser.

At first sight, the hypothesis of a possible transfer from anthroponyms to toponyms does not seem consistent, being immediately refuted in relation to the surname "Olival", which, being very rare, could hardly be at the origin of so many toponyms, in such varied areas, from north to south of the country. However, since the surname Oliveira is one of the most frequent in Portugal, it might make sense to verify the hypothesis of a possible transfer of surnames into toponyms, taking only the surname "Oliveira" as a case study.

Methodology

The following methodology was adopted to test this hypothesis:

1. Identification of the 10 most frequent Portuguese surnames and quantification of the number of residents in Portugal carrying these surnames. For this purpose, we used the list "The 100 Most Frequent Surnames of the Portuguese Population" published by SPIE-Sociedade Portuguesa de Informação Económica, SA.

2. Identification of the number of local or parish place names corresponding to each of the 10 surnames (obtained by consulting the CTT - Correios de Portugal postal code database).
3. For each surname, we calculated the proportionality ratio "Surname "X"/Toponym "X" (quotient between the number of persons with surname "X" and the number of places with the toponym "X"). We called the inverse of this ratio the "proximity index", since it measures the number of persons with the same surname that is necessary to "give birth" to a homonym toponym. The lower the value of this ratio, the higher the corresponding proximity index.

By calculating the proportionality ratios, the probability of association between each surname and its homonymous toponym was measured. By comparing the value of the ratio 'Oliveira's Names'/Oliveira's Toponyms' with the ratios obtained for the other 9 surnames, it was possible to verify if the pattern of association of this surname (Oliveira) to homonym toponyms is similar or different from the ratios obtained for the other analysed surnames.

The assumption underlying this quantitative analysis is the following: if the Oliveira's ratio indicates a level of proximity was much higher than average, in comparison with the other surname/toponym ratios, then its spread in the territory should not be attributed to a possible transfer of the Oliveira surname to the homonymous toponym. In other terms, an unusually high proximity index suggests that the explanation for the appearance of so many toponyms cannot be due to a mere surname/toponym contamination.

Results

As shown in Table 3, the 10 most common surnames in Portugal are: Silva, Santos, Ferreira, Pereira, Oliveira, Costa, Rodrigues, Martins and Sousa. Five of the most frequent surnames originate from the nobility (Rodrigues, Martins, Sousa, Costa and Ferreira), two are linked to the religious universe (Santos, Jesus) and three have connotations to the arboreal universe (Silva, Pereira and Oliveira).

Surnames	Anthroponyms (A)		Toponyms (T)			Ratio (A/T)	
	#	N (*1000)	#	Parishes	Places		N
Silva	1º	999	4º	11	24	35	28543
Santos	2º	628	9º	1	4	5	125600
Ferreira	3º	553	5º	12	21	33	16758
Pereira	4º	514	3º	5	39	44	11682
Oliveira	5º	391	1º	25	83	108	3620
Costa	6º	387	2º	3	52	55	7036
Rodrigues	7º	376	8º	0	8	8	47000
Martins	8º	340	6º	3	14	17	20000
Jesus	9º	315	10º	0	1	1	315000
Sousa	10º	311	7º	4	10	14	22212

Table 3. Top 10 most frequent homonymous toponyms (Source: Own elaboration).

Table 3 also presents the number of toponyms corresponding to each of the ten surnames, as well as the mentioned proportionality ratio ("anthroponym "X" / toponym "X"), which is also presented in Figure 2.

The explanation of the genesis of the toponyms "Oliveira" in the coastal strip of Portuguese territory based on a possible transmutation of the surname Oliveira is not supported by the data presented in Table 3 and Figure 2. Specifically, what these data show is the following:

In Portugal there is one toponym "Oliveira" for every 3620 Portuguese with the surname "Oliveira"; on the other hand, there is one toponym "Costa" for every 7036 Portuguese with the surname "Costa"; each "Pereira" toponym is associated with 11682 people with the surname "Pereira", etc... and, finally, each toponym "Jesus" is associated with 315000 people with the surname Jesus.

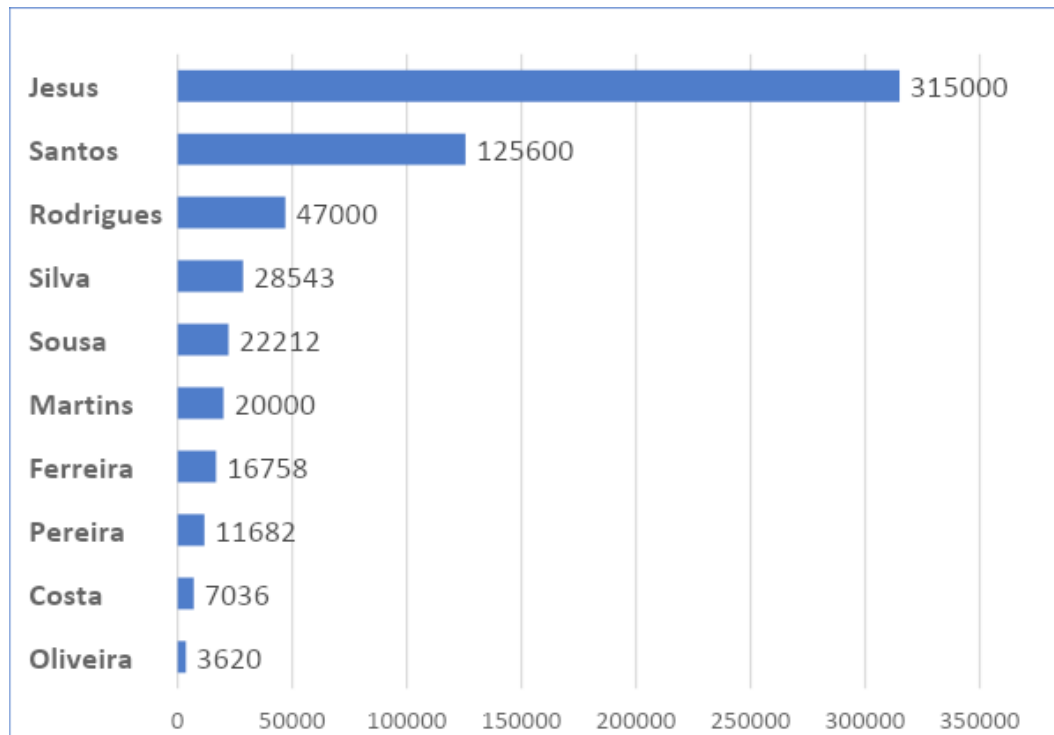


Figure 2. “Surnames / toponyms” ratios of the 10 most frequent cases (Source: Own elaboration).

More specifically, considering the prolixity index the number of people with the same surname for each homonym toponym, the prolixity index of surname Oliveira is 2 times higher than that of surname Costa, 3 times higher than that of surname Pereira, 5 times higher than that of surname Ferreira, 6 times higher than that of surnames Martins and Sousa, 8 times higher than that of surname Silva, 13 times higher than that of surname Rodrigues and, in the case of surnames of religious origin, the disproportion is much greater: the surname Oliveira is 35 times more prolix than the surname Santos and 87 times more than that of the surname Jesus. It should also be noted that, in the light of these data, the prolixity index of Oliveira’s surname, despite its arboreal origin, far exceeds the prolixity indexes of all surnames of noble and aristocratic origin, which makes no sense from the point of view of the hypothesis of the “patronage” of places with people’s surnames. In fact, it would be very strange that the surname Oliveira (whose original meaning refers to the vegetal universe) had a greater impact on the genesis of toponymy than the aristocratic surnames whose protagonists more strongly marked the places where they lived.

Contrary to the hypothesis that places the surname Oliveira as a factor underlying the genesis of the varied homonymous toponyms that abound in Portuguese territory, especially in its western strip (coast), we consider, like Pinho (2007), the frequency of arboreal toponyms to be natural, due to the fact that they are striking references of the landscape, which contributes to designate a place, a region or a geomorphological unit.

Conclusion

The coastal strip of Portugal, where toponymy based on the olive tree lexicon is concentrated, has an eminently urban character, while the “interior” strip, further east, is eminently rural. This dissociation between olive-growing places and places with olive-tree toponyms, empirically verified, leads to the emergence of the hypothesis that, throughout History, the territory of Portugal was subject to a set of socio-economic and demographic transformations (new development priorities, industrialization of urban and peri-urban areas, new settlement dynamics, gradual urbanisation of urban peripheries, increasing population density, new socio-professional profiles, etc.) which have imposed a gradual reallocation of land, to the detriment of less profitable agricultural production (such as olive growing), in favour of other more advantageous uses. At the same time, there was a gradual migration of olive production to more eastern, low-density areas with a rural profile. In most cases, the only reminiscence of the times when olive groves surrounded settlements in coastal regions - as was normal in the 12th - 15th centuries - is the one that remains in the toponyms with which many of these places are currently identified.

In order to validate this hypothesis about the historical and cultural dynamics of the gradual progression of olive cultivation towards more distant coastal regions, as well as to assess the symbolic meaning of place

names associated with olive heritage, a qualitative study was carried out which provides rich and varied information about the collective memory, the oral history and the official history of communities that share olive toponyms as an identity mark, allowing us to glimpse some lines of evolution between the remote past of these communities and the present day. On the other hand, the possibility of “contamination” of toponyms by surnames was not ignored, since it is known that many places adopted the family names of people who inhabited them. And being the surname Oliveira one of the most frequent in Portugal, this hypothesis could not be discarded without prior verification. The quantitative analysis of the relationship between, on the one hand, the 10 most frequent surnames in Portugal and, on the other hand, the toponyms corresponding to those same surnames, allowed the calculation of a surname-toponym proximity index for each of the 10 most popular surnames. Oliveira ranks 5th in the list of most popular Portuguese surnames, but proportionally it is much more prolific than the other surnames. There is no reason that explains the surprising proximity of the surname Oliveira, which leads us to consider this second hypothesis as inconsistent.

The present study addresses the relationship between places of olive production and toponymy, but only in a generalised way for the country. Nevertheless, it has the merit of establishing a general pattern, which evidences a historical-geographical dynamic in the evolution of olive-growing heritage places. However, more specific studies focusing on local dynamics will be necessary to be able to understand, in greater detail, how the general process of relocation of olive-growing was embodied in each coastal region. The illustrative case of Lisbon, presented in this study, could serve as a model for many other regional studies, with the aim of elucidating, in greater detail and in filigree, the historical-cultural and economic processes to which the evolution of olive-growing heritage has been subjected, from the Middle Ages to the present day, so as to better understand the mutations that have occurred under pressure from industrialisation and globalisation. These complementary studies would enable us to complete an interesting puzzle of the social and economic history of Portugal, based on one of the structuring elements of Portuguese culture: the olive-growing heritage.

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Tracking ordinary forms of patrimonial commitment: the case of the olive-growing heritage

Y. Hascoët, L. Roulet (Marchis-Mouren), P. Grison

Abstract - English

This article proposes to explore the ordinary forms of patrimonial commitment based on the olive growing field. It is divided into four parts. The first part presents the hypotheses and sets out the theoretical guidelines for the research. The second part uses illustrations and extracts from the field notebook to show the ordinary nature of the olive-growing heritage and of the survey in progress in the Grasse area (Alpes-Maritimes, France). The third part concerns a place identified as central in the research: the mill. It explains the double methodology used. Finally, the fourth part presents the results concerning the mill: an inhabited place, of proximity and conviviality, and allows us to conclude the article on the ordinary forms of the patrimonial commitment in connection with the notion of daily life.

Résumé - Français

Cet article propose d'explorer les formes ordinaires de l'engagement patrimonial à partir du champ oléicole. Il s'articule en quatre parties. La première partie présente les hypothèses et pose les balises théoriques de recherche. La deuxième partie s'appuie sur des illustrations et des extraits du carnet de terrain pour montrer l'ordinaire du patrimoine oléicole et de l'enquête en cours en terrain grassois (Alpes-Maritimes, France). La troisième concerne un lieu identifié comme central dans la recherche : le moulin. Elle explicite la double méthodologie employée. Enfin, la quatrième partie présente les résultats concernant le moulin : un lieu habité, de proximité et de convivialité, et permet de conclure l'article sur les formes ordinaires de l'engagement patrimonial en lien avec la notion de quotidienneté.

Resumo - Português

Este artigo propõe-se explorar as formas ordinárias de compromisso patrimonial baseadas no campo de cultivo da oliveira. Está dividido em quatro partes. A primeira parte apresenta as hipóteses e estabelece as orientações teóricas para a investigação. A segunda parte utiliza ilustrações e extractos do bloco de notas para mostrar a natureza ordinária do património oléícola e do inquérito em curso na zona de Grasse (Alpes-Maritimes, França). A terceira parte diz respeito a um local identificado como central na investigação: o lagar. Explica a dupla metodologia utilizada. Finalmente, a quarta parte apresenta os resultados relativos ao lagar: um lugar habitado, de proximidade e de convívio, e permite-nos concluir o artigo sobre as formas ordinárias do compromisso patrimonial em ligação com a noção de vida quotidiana.

Περίληψη - Ελληνικά

Το παρόν άρθρο προτείνει να διερευνηθούν οι συνήθεις μορφές πατρογονικής δέσμευσης με βάση τον τομέα της ελαιοκαλλιέργειας. Χωρίζεται σε τέσσερα μέρη. Στο πρώτο μέρος παρουσιάζονται οι υποθέσεις και διατυπώνονται οι θεωρητικές κατευθύνσεις της έρευνας. Το δεύτερο μέρος χρησιμοποιεί εικόνες και αποσπάσματα από το σημειωματάριο του πεδίου, για να δείξει τη συνηθισμένη φύση της ελαιοκομικής κληρονομιάς και της έρευνας που βρίσκεται σε εξέλιξη στην περιοχή Grasse (Alpes-Maritimes, Γαλλία). Το τρίτο μέρος αφορά έναν τόπο που προσδιορίζεται ως κεντρικός στην έρευνα: το ελαιοτριβείο. Εξηγεί τη διπλή μεθοδολογία που χρησιμοποιήθηκε. Τέλος, στο τέταρτο μέρος παρουσιάζονται τα αποτελέσματα σχετικά με το ελαιοτριβείο: ένας κατοικημένος τόπος, της εγγύτητας και της συναναστροφής, και μας επιτρέπει να ολοκληρώσουμε το άρθρο σχετικά με τις συνήθεις μορφές της πατρογονικής δέσμευσης σε σχέση με την έννοια της καθημερινής ζωής.

Introduction: a low-key patrimonialisation

This contribution, both exploratory and programmatic, articulates initial hypotheses with a proposal: to access the ordinary forms of heritage commitment, in this case from the olive growing field. It explains an investigative approach combining an ethnographic approach of the Grasse field (Provence-Alpes-Côte d'Azur, Alpes-Maritimes) and a thematic study of a corpus of second-hand interviews relating to the departments of Vaucluse (Provence-Alpes-Côte d'Azur) and Gard (Occitanie)¹⁰. Some elements of intermediate results are then summoned on this basis. They suggest that in the hollow of the spectacularised olive growing heritage events (olive festivals, olive museums, olive tourism itineraries, etc.), a low-key patrimonialisation is discovered. It is in fact carried by "ordinary" actors, understood as opposed to actors who are generally identifiable because they are central to the olive growing, heritage and tourism sectors: large-scale olive growers, managers of heritage sites, tourism development agents, associations, etc. This "other" heritage is nestled in trivial social situations and concerns "small" tangible and intangible objects. Some objects are the result of restoration and conservation that at first glance seem anecdotal. Others are the result of knowledge transmitted in the ordinary course of a conversation and in the intimacy of a home and garden. Finally, we identify objects that relate to the fact of "inhabiting the heritage" in the literal sense (i.e., living in the olive-growing heritage), but also through "the investment of places by a function, by a project (...), by the spirit or by the imagination" (Gravari-Barbas, 2005: 13). The material and immaterial "small objects" include specific modalities, actors and/or locations. They are based on an addition of small facts that are ordinarily implemented and that, by adding up, weave the silent weft of a relationship to heritage that may not be ordinary at all, since the situations investigated are so singular. The present contribution bears witness to this.

Qualifying the ordinary forms of patrimonial commitment: initial hypotheses and theoretical guidelines

The ordinary forms of patrimonial commitment need to be captured, qualified and understood further in our research. At this stage, we propose three indexical elements of definition. Firstly, ordinary forms of heritage engagement are masked by habit, evidence and everydayness. This first feature leads to a challenge, which can be summarised in the terms of Georges Perec who asks, in *L'Infra-ordinaire*:

"What happens every day and what comes back every day, the banal, the everyday, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual, how can we account for it, how can we interrogate it, how can we describe it" (Perec, 1989, p.9).

Secondly, the ordinary forms of heritage commitment are not necessarily conscious. In fact, our interviews, because they constituted moments of testing, led the actors to verbalise their "commitment"¹¹ to the olive tree and to demonstrate, in this way, reflexivity with regard to a knowledge that seemed to be taken for granted. The ethnographic part of our study thus proceeds from an "anthropology of the ordinary" (Chauvier, 2011). Indeed, fieldwork interactions in Grasse are the result of a careful attention to situations of interlocution in which knowledge is co-constructed by and for the investigation. Eric Chauvier also argues for a reflexive grasp of the subjective part of the investigation. This means that the conditions of its implementation, however ordinary they may seem, must not be ignored. Paradoxically, the context of Grasse is not very ordinary for one of the authors of this article: as a "country of origin", it is an emotionally close terrain (the author grew up in Mouans-Sartoux, less than 7 km from Grasse). There is food for thought here on the inevitable "survey effects" (Bajard, 2013). Here, the 'founding disorder of the enquiry' (Chauvier, 2011: 88) is the result, in particular, of the contribution of a tight network of inter-acquaintances (parents, friends) and requires the passage 'from a mode of knowledge centred on a world-object' to a shared questioning 'on a world experienced, then read, in the sense of a matching of consciousnesses' (p.72). As the bearers of knowledge that is all the more legitimate in our eyes because the people we met are potentially personally known, appreciated, or even loved, the "capital of emotion" (p.102) in deposit in the Grasse survey must lead to the presentation of the field experience as it is lived, in its overwhelming ordinariness, with its successes as well as its failures and misunderstandings, or "dissonances" (p.85). We still cannot explain, for example, "who" was behind our

10. A new visit to the Grasse area is planned for spring 2023. To date, this fieldwork has enabled 11 interviews to be conducted with various actors (see below) and a series of observations within the framework of the preferred ethnographic approach. The thematic study is based on 6 interviews with individuals from Vaucluse and Gard who own an olive grove.

11. Moreover, "commitment" is not an indigenous category and, to a lesser extent, "heritage" is not always explicitly claimed. In doing so, the question of a "beyond" heritage, confused with the "living environment", is raised.

contact with a private individual from Grasse, who phoned us to meet us about the subject of the survey...¹² The return to our origins triggered by the approach, the specificity of a survey network activated on the basis of a network of family and friends, and therefore, the nullity of considering “only respondents” since they were potentially relatives and friends, the impossible “distant view” (Lévi-Strauss, 1983) of a field that is geographically and emotionally close, are all aspects of the relationship with the field survey. They are discussed at length in the Grasse field notebook, which we will use here on an ad hoc basis, in order to place “the investigative relationship at the heart of the writing” (Prigent, 2021).

Finally, the third and last element of definition of the ordinary forms of heritage commitment leads to the postulation that these forms are to be detected as close as possible to the subjectivities of practices and the individualised relationships of each person, in their very *everyday life*, with the olive tree, its material and symbolic products. The work of Michel de Certeau, from this point of view, could be of help, as the author of *L'invention du quotidien* observes and values the cultural creativity of ordinary people (De Certeau, 1990). In fact, we are analysing here manifestations of culture on an individual scale, a culture lived on a daily basis and which is a matter of bricolage outside the classic radar of the symbolic economy of the olive grove.

Illustrations of ordinary forms of property commitment

In order to solidify the potential for identifying ordinary forms of heritage commitment in the olive-growing field, we propose here several key illustrations¹³ from the Grasse field. They are intended to function as images of singular situations from which to pursue the collection of the world of ordinary forms of heritage commitment. Extracts from the field notebook complete the set-up. The first photograph (image 1) was taken inside a flat. Its tenant lives in an old mill that has been converted into housing. He picked up this olive wood “in the corner” and transformed it into a decorative element, a candlestick to be precise. He likes to tell visitors to his home - friends and family - about the history of the place he lives in on a daily basis. The second photograph (image 2) was taken at the home of a private couple living in a plot of land surrounded by olive trees. Patricia used to make her own massage oil from local olive oil and arnica flowers that she collected in the mountains. This vernacular knowledge was passed on to her by a friend. In turn, Patricia is passing on this knowledge to her daughter, as well as another, related to olive wood crafts. Finally, the third photograph (image 3) was taken at the entrance to a large property with a mill still in use, downstream from a stream. A first mill, also on the site, has been dismantled, which led to the disposal of ashlar. The occupant of the site, the husband of an octogenarian from a line of millers, chose to use several of these stones as decorative rockeries in the garden, as well as for letterboxes. These material elements from the old mill - the stones - are visible from the road.



Image 1. Olive wood collected “in the corner” and used as a candleholder. In the intimacy of one’s own home, one discovers, by chance, a singular relationship with the olive-growing heritage: olive wood is married here to contemporary and “rock” references.

12. The identification of the modalities of this intermediation is still lost in conjecture to this day. At the time of our meeting, we did not manage to trace the thread of our connection. A neighbour of the author’s mother could be the source, via the local militant network of the French Communist Party (PCF). But nothing is less certain ...

13. The photographs are to the credit of Yannick Hascoët.

EXTRACT 1 OF THE FIELD NOTEBOOK:
“I LIVE IN AN OLD MILL

Later, arrival at the Rossignol mill. Closed. I take pictures of the site, of the surroundings. The watercourse focuses my interest. The morning progresses. I head for the Sainte-Anne mill. On the road, I take the avenue Jean XXIII. A long, narrow and winding street. In fact, I go up parallel to the watercourse observed below, to the Rossignol mill. On my right: a wrought iron sign on the front of a building says: “Moulin des Paroires”. I park. Unexpected stop. I take some photos. In particular, “old” oil storage and/or transport cans mark the entrance to the site (they are displayed closed in a sort of “cage”, due to the risk of theft/damage, no doubt). At the window of the building, a man in his forties smokes a cigarette and drinks tea. He informs me that the mill no longer works. There are now 11 flats for rent in this place. An amused exchange about my interest. He invites me upstairs, he agrees to an interview. I go and park properly and then meet up with my contact, Thomas. We go straight into the living room of an 80 m² flat. Exposed beams, fireplace. Rock/metal culture decoration. My interview starts. Thomas has been here since the eve of the Covid period and wants to move soon, internationally no doubt. An obviously ‘bad’ individual, he confides that he has been divorced twice and no longer sees his daughters. He welcomes the interview as entertaining, as he does not work due to an accident at work. Small tendency, probably and notwithstanding these facts, to exaggerate (mythomania?) (Example: presents himself twice as a doctor, in anthropology and archaeology in two prestigious American universities...). Need to justify/legitimise the investigative process. Very pleasant and instructive interview. Recording ok. Took a photo of an olive tree stump that decorates his living room. He picked it up at the foot of the building. Put some candles on it for decoration. After the interview (recording and consents sounds and images ok), walk in the common parts. Thomas regrets the state of disrepair (numerous messes, invasive plants, ...). He thinks he can see some “stairs” linked to the olive growing. No doubt. We shoot a short film: what a pity, the recording doesn’t work. Compensation: I can come back to do it again and I take a photo of Thomas in the meantime. We also have to come back to photograph the wild olive trees next to the Carrefour market where Thomas does his shopping because that’s where he picked olives for his consumption, once...



Image 2. Olive wood cutlery and massage oil made by Patricia.

**EXTRACT 2 OF THE FIELD NOTEBOOK:
HERE, "WE MAKE THE OLIVES".**

The weather is getting worse. Grey and rainy skies. I take the car, go back to Grasse under the first drops of the day. I had to pass through the Paroires district to get to the town centre. I become attached to the terrain. Was I detached from it? The media library closed in Mouans, I opt for a Grasse Café. Writing of some points of the field notebook. The internet doesn't work in the café: neither the local Wi-Fi nor my 4G. It's a mixture of relief and dull anxiety: I know that the emails, and with them the often boring business of university - i.e. administrative tasks! - are piling up. You have to deal with the field without losing sight of the busy background of the profession. The feeling of being in the field in a hurry (the days are numbered and precious), with my head both here and there (at the university). Here, I'm staying at my mother's, with Justine, Célestine ... This is a strange field. The thesis: the field and only the field. As I write these lines, I am preparing to leave the Café. I'm going to make a phone call to Patricia, who lives in the hills above Nice. I hope to get an interview through Marc, my mother's partner. Patricia comes from an old peasant family in Nice. Her brothers, cousins, ... all live in the same neighbourhood and "make the olives" as I often hear here. Patricia has only one olive tree: the few olives are therefore associated with others (the family olive grove is large!). It remains to be seen how much of it is there). Marc tells me that the family is going to Italy, to the mill. Because it's cheaper. Italy is not far, after all. He tells me all this yesterday, Tuesday, at the end of the day, when he comes to the house. I also got to meet the Cagnaults, friends of my mother's from Mouans. They "make the olives" too. In fact, my mother often takes part, with a whole gang. My email to the Cagnaults has gone unanswered for several days now. It's time to allow ourselves a little phone call... Before leaving the Café: transferring the photos to the computer. I can't shoot films, perhaps the malfunction comes from a lack of space... It's already 11:20. Appointment made with Patricia, in Saint-Jeanet, Nice, Saturday, 10.00 am. I hang up. I am in front of the cathedral in Grasse, where my grandmother was buried almost a year ago. A land of origins, a land of strong emotions. Patricia told me that she lives in "an environment full of olive trees", but she doesn't know much about it. She looked up the name "olive grove" for a few moments on the phone. She would like to introduce me to her neighbour, who makes her own oil organically and has many olive trees. She's organising an open day soon, by the way.



Image 3. At the entrance to a property in Grasse, the origin of which is otherwise illegible at first glance, the letterboxes - one belonging to the owner couple (Madame is the daughter and granddaughter of a miller, and has always lived here); the other to their tenants - are fixed to the preserved stones of the old mill at a standstill.

EXTRACT 3 OF THE FIELD NOTEBOOK:
“WHEN I PIERCED THE STONE TO FIX THE BOX,
THERE WAS A SMELL OF OIL”.

On the road, I go to Décathlon and buy the IGN map Cannes-Grasse. Further up, arriving in the area that interests me, I see a sign “Passage des mouliniers”. I take the dead end that extends the road beyond the Rossignol mill. I park not far from a property in front of which is a rather lush garden. An elderly lady is working there. I announce myself. I announce myself and am welcomed. The lady was born here, in what was then a mill. We are here 15 - 20 metres from the Rossignol mill. Does she mean this one? Or another one? How many were there along this stream? She doesn't know the name of the stream, but the name of the district: “quartier des Rossignols”, because there were many of them before, a long time ago, the blackbirds chased them away... We don't know why... We also learn that it's her little nephew (her father, her cousin, is very ill) who takes care of the Rossignol mill. For two years now it has not been running (because of the cousin's illness). On the name of the district: I spot later on the map “Parettes”, but not Rossignol. I think that for the official toponymy, I am a little lower than the place called Parettes (where I spent the morning) and more in the Saint-Joseph district. Could the watercourse be the Siagne canal in a more “wild” part? For Madame's husband, who met us again, it was the Grand Vallon, which in fact feeds the Siagne canal. Mr. is inexhaustible, and directs me to the heritage service, which, several years ago, had visited the district: questions, photos, ... that had fed an exhibition (to be found again), he directs me to So-and-so, they would still have tools from that time. He deplores the fact that here and there there is nothing left, and then he says “unless...”. I am allowed to take photos of the garden: it is so green because, like everyone else in the neighbourhood, the water is “free”... Several massive ashlars mark the landscape in the garden... He confirms my intuition: they are stones salvaged from the demolition of the “old mill” in 1966 (date to be confirmed). They are now used to decorate the garden by serving as rock gardens, supporting flowering plants, etc. At the entrance, immediately after the gate, there is a decorative wine press, also a relic... The letterbox is placed on the ashlars... I photograph everything. He tells me that when he drilled (several decades ago...) the stone to fix the box, a smell of oil appeared... It is a real pleasure to access all this. The lady would have a lot to say too, but her husband monopolises the floor. Even though he doubts the interest of prolonging the exchange by an interview since he doesn't know much, he says, urging me to see others instead... He finally agrees to the interview: Thursday at 3pm, the appointment is made. I leave him some reading material (the two documents relating to consent): he grumbles, *a priori* he is not in favour of me recording on Thursday. In any case, after this first day in the field, I am pleased to have brought my professional card, but I am angry at myself for having forgotten my business cards. I continue the end of the day without losing sight of my red thread to which I attach myself with a rising affection: the stream that leads me to other houses, gathered in a sort of hamlet. One house is being renovated. Others give the appearance of a peaceful corner. At first glance, this is a fairly popular settlement. When a bridge crosses the river, I record for a minute the noise - loud - of the water. The residents are constantly subjected to it. I wonder what this “does” in everyday life and what it “does” in the relationship to heritage... To be explored. On the way back to Mouans, I remark to myself that I really must take a photo of the roundabout symbolically marking the entrance to my land: the Brun mill, the name of the roundabout, features a rusty wheel coming out of a ruinous pastiche and a few olive trees around it, enlivening the scene... 2 interviews conducted today.

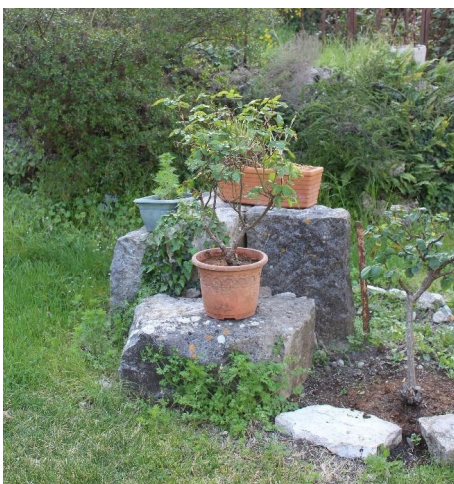


Image 4. In the garden, the old ashlars inherited from the mill brighten up the compositions.

Survey approach: a two-faced methodology

These illustrated examples of practices are what we call ordinary forms of heritage commitment. The identification and analysis of these forms was opened up by a reorientation of our initial intention as a result of the fieldwork. Indeed, we had initially planned to work on the modalities and manifestations of the attachment to the olive tree heritage during the olive harvest. Particular attention was to be paid to transmission and the social practices that result from it. The notion of 'ordinary' was already central. The hypothesis was that ordinary actors (understood at the time as small individuals with relatively small olive grove plots) participate in the heritage of the olive tree by transmitting their knowledge and know-how, by habit and routine, or even habitus, as it were. Collecting, milling, tasting together: this triptych refers to trivial moments, repeated every year. We are now proposing a reflection on the ordinary forms of heritage commitment, less on the forms of attachment (although they are not exclusive). This is more in line with the results we have obtained. The aim of our initial survey was therefore to meet private individuals, understood as amateurs who own olive trees. This we did, but not only. We interviewed a more diverse panel of actors than we had imagined: in Grasse, the discovery of a watercourse (the *Riou Blanquet*) caught our attention. In Grasse, the discovery of a river (the *Riou Blanquet*) caught our attention. Used to feed the mills in the past, we decided to go back upstream and to collect the practices and memories along the way. Future visits to the site will allow us to extend the collection process. Already, the circumstances in the field and the hazards characteristic of the approach have led us to make unscheduled meetings with actors not identified beforehand. Interviews were conducted with a wide variety of actors, located along the *Riou Blanquet*: an inhabitant and a shopkeeper of an old mill whose historical function has disappeared, an actor in socio-professional integration through olive-growing work, a miller transforming his mill into a museum on the fringe of any institutional support, etc. Although the initial approach was partly thwarted by ethnographic practice and its hazards, we nevertheless maintain the operative scope of the category of 'the ordinary' in order to understand a certain number of the practices observed. Most of the material collected during the ethnographic fieldwork in Grasse was therefore collected along a watercourse that was largely canalised and invisible. Interviews were conducted and observations reported¹⁴.

A second part of our approach consists in the exploitation of semi-directive interviews carried out within the framework of the OLIVE4ALL project, by students of the Master's degree in Culture and Communication (Avignon University) and their teaching staff. We analysed six transcribed interviews, conducted with the same interview grid (which we also used for our fieldwork in Grasse). We proceeded to a thematic analysis of these interviews based on the previously identified notions: transmission, conviviality and olive growing. In short, this article is based on a new field of investigation (the Grasse field) and an *existing* field of material (a corpus), which was visited in the light of our initial problem (attachment to the heritage of the olive tree during the olive harvest). Our approach is therefore characterised by materials with different statuses. In order to find coherence and stability for the analysis, a provisional way out is opened here: it is materialised by the figure of the mill. Indeed, the actors we met and the ordinary social practices we observed converge towards the latter. Here are the results obtained.

Results: the mill, a place of habitation, conviviality and proximity

In front of heterogeneous practices and actors of great diversity, the mill is, in a way, the rule of the unity of place of the classical theatre: it offers an inescapable point of crystallization of the plots manifested on the field. Beyond the convenience for analysis that it allows, the mill is, in fact, the common place of all the effective practices that we identify. Within this place, actors that we call "ordinary" converge: they intervene at infra-ordinary levels of heritage commitment, with little or no visibility, on the margins of statutory, professional and thematic legitimacy. They are "small" individuals with small plots of land, or even with just a few olive trees; they live with the heritage of the olive tree, in this case a mill, on a daily basis; they transform a mill into a museum without any institutional support ... etc. The mill is, as we can see, a subject that is addressed spontaneously or not, by all the people we met in the Grasse area or in the corpus of interviews in the Vaucluse and Gard areas. We propose here to concentrate on a few comments relating to the mill: they constitute a daily place of conviviality and proximity.

The mill is thus an inhabited place, on a daily basis. That is to say, it can be a heritage place inhabited, invested, on a daily basis. In this case, the actors make use of the space of the mill: Serge thus trades, every day, on the ground floor of an old mill for music lovers, devices - which he makes - allowing the listening of music (image 5). He appreciates the acoustics of the old mill, a place he discovered when he frequented it as a customer when it housed a restaurant. He explains:

14. A cartography is currently being produced and will soon locate the survey sites. This will be included in a forthcoming publication, enriched by a more in-depth theoretical and field study.

“It is quite common to see people coming in with a backpack. They come to visit the mill. I have a commitment. Like all the previous occupants, I have a commitment to show people around the mill.”



Image 5. On the ground floor of the Paroires mill, while the upper floors have been converted into housing, a music lover trades daily in his passion: equipment, loudspeakers, records, etc., stand side by side with the ancient traces of the original activity of the place.

The mill is also a place of conviviality. This is the case of the couple who enjoy meeting the miller and other olive pickers at the mill every year. All together, they share a good time:

“At the mill it’s nice. You taste the oil with the bread, have a drink and share a piece of sausage.”¹⁵

Finally, the mill is a place of proximity, of identification with the local area. One example is Sylvie who harvests about fifteen kilos of olives per year. She takes them to the mill in her commune in Barbantane (Vaucluse):

“Because it is close. The ones I know are further away, so it’s more convenient.”¹⁶

These categories listed - inhabited, conviviality, proximity - reinforce the intuition that a part of the attachment and commitment to heritage, far from the instituted social collectives and notorious practices, is manifested in the ordinary course of life. In fact, our few examples suggest that, every day, we trade at the mill. That every year, we meet at the mill. That every olive season, we return to the same mill, located in a known, lived space (Frémont, 1972): our commune. “Ordinary” is a notion of the semantic field referring to the “current” and the “daily” (Larousse, online). The relationship with objectified time (i.e., the daily life of each and every person) is designated by the everyday: it is a social time lived by each person. From this point of view, the olive-growing heritage is a heritage of everyday life, inscribed in the ordinary life of everyone: the generic figure of the roundabout, which stages the local olive-growing identity in countless territories related to Provence, illustrates this. Even more, everyday life gives an account of the time specific to the subjectivities of practices and the individual relationships of each person with the time that has passed. Here, heritage is a *quant-à-soi*. It is therefore at the place of everydayness that the ordinary forms of heritage commitment are explored. From this first reflection, a second one follows. “Ordinary” comes from the Latin *ordinarius*, which means “to put in order”. As trivial, banal and ordinary as they may seem, the practices described here participate, at their own level, in putting things in order. For themselves, in the particular relationship of individuals to the world they organise. In themselves, in their contribution, motif after motif, to the weaving of a larger fabric. Just think of Jacques and Odile who, for 30 years, silently, stone by stone, in the confines of their garden, have been helping to preserve the unity of the Grasse olive-growing landscape: a commitment to the common good, in short.

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**Motivations and Values in
Claiming the
Olive Tree Heritage:**

**Sustainable Development &
Tourism Issues**

Olive trees and olive groves a unique multidimensional asset of the Mediterranean landscape

George Karabatos

Abstract - English

The “olive tree landscapes” are an essential element of what we call the “olive tree civilisation”, a heritage built around this emblematic tree, which has been a valuable and fundamental asset of the peoples of the Mediterranean since ancient times until today. To this day, in the olive groves of the Mediterranean there are remarkable places, productions, crafts, customs and artistic creations that are interesting forms of expression for the Mediterranean populations, which makes them attractive places of visit and discovery for the visitor. The cultural and environmental dimensions of the “olive tree landscapes” at the Mediterranean level, their physiognomy and particularities are an element of cultural homogeneity and a close link between all the Mediterranean countries and can be used to consolidate the Mediterranean identity and promote cooperation. The “Mediterranean olive landscapes” therefore constitute a wide variety of natural areas and cultural assets that are key to regional development and local economies.

Résumé - Français

Les « paysages de l'olivier » sont un élément essentiel de ce que l'on appelle la « civilisation de l'olivier », un patrimoine construit autour de cet arbre emblématique, qui a été un atout précieux et fondamental des peuples de la Méditerranée depuis l'Antiquité jusqu'à nos jours. À ce jour, dans les oliveraies de la Méditerranée, il existe des lieux, des productions, des artisanats, des coutumes et des créations artistiques remarquables qui sont des formes d'expression intéressantes pour les populations méditerranéennes, et des lieux de visite et de découverte attrayants pour le visiteur. Les dimensions culturelles et environnementales des « paysages de l'olivier » à l'échelle méditerranéenne, leur physiognomie et leurs particularités sont un élément d'homogénéité culturelle. Lien étroit entre tous les pays méditerranéens, ils peuvent être utilisés pour consolider l'identité méditerranéenne et favoriser la coopération. Les « paysages oléicoles méditerranéens » constituent donc une grande variété d'espaces naturels et d'atouts culturels essentiels au développement régional et aux économies locales.

Resumo - Português

As “paisagens de oliveiras” são um elemento essencial daquilo a que chamamos a “civilização da oliveira”, um património construído em torno desta árvore emblemática, que é um bem valioso e fundamental dos povos do Mediterrâneo desde a antiguidade até à atualidade. Ainda hoje, nos olivais do Mediterrâneo existem lugares, produções, artesanato, costumes e criações artísticas notáveis que são formas de expressão interessantes para as populações do Mediterrâneo, o que os torna locais atrativos de visita e descoberta para o visitante. A dimensão cultural e ambiental das “paisagens de oliveiras” ao nível do Mediterrâneo, a sua fisionomia e particularidades são um elemento de homogeneidade cultural e de ligação estreita entre todos os países do Mediterrâneo e podem servir para consolidar a identidade mediterrânica e promover a cooperação. As “paisagens olivícolas mediterrânicas” constituem, assim, uma grande variedade de espaços naturais e bens culturais fundamentais para o desenvolvimento regional e para as economias locais.

Περίληψη - Ελληνικά

Τα «τοπία ελαιώνων» αποτελούν ουσιαστικό στοιχείο αυτού που ονομάζουμε «πολιτισμό της ελιάς», μια κληρονομιά που χτίζεται γύρω από αυτό το εμβληματικό δέντρο, που αποτελεί πολύτιμο και θεμελιώδες αγαθό των λαών της Μεσογείου από την αρχαιότητα μέχρι σήμερα. Μέχρι σήμερα, στους ελαιώνες της Μεσογείου υπάρχουν

αξιόλογοι τόποι, παραγωγές, χειροτεχνίες, έθιμα και καλλιτεχνικές δημιουργίες που αποτελούν ενδιαφέρουσες μορφές έκφρασης για τους μεσογειακούς πληθυσμούς, γεγονός που τους καθιστά ελκυστικούς τόπους επίσκεψης και ανακάλυψης για τον επισκέπτη. Οι πολιτιστικές και περιβαλλοντικές διαστάσεις των «τοπίων ελαιώνων» σε μεσογειακό επίπεδο, η φυσιογνωμία και οι ιδιαιτερότητές τους, αποτελούν στοιχείο πολιτισμικής ομοιογένειας και στενό δεσμό μεταξύ όλων των μεσογειακών χωρών και μπορούν να χρησιμοποιηθούν για την εδραίωση της μεσογειακής ταυτότητας και την προώθηση της συνεργασίας. Τα «μεσογειακά τοπία ελαιώνων» αποτελούν επομένως μια μεγάλη ποικιλία φυσικών περιοχών και πολιτιστικών αγαθών που είναι βασικά για την περιφερειακή ανάπτυξη και τις τοπικές οικονομίες.

Olive landscapes

The “olive landscapes” are an essential element of what we call the “olive culture”, a heritage built around this iconic tree, which has been a valuable and fundamental asset of the peoples of the Mediterranean, since ancient times until today. Although at the centre of the debate today at an international level is the Mediterranean diet, we must not overlook that the “olive landscapes”, their great variety, location and physiognomy, are what produce the “raw material” for these sought-after products of great nutritional value.

According to the European Landscape Convention, which entered into force on the 1st March 2004, “landscape” is a part of an area, as perceived by its population, and its character results from the activity of nature and people who lived and live there and the relationships between them. By “landscapes” we mean all the geographical, economic, social, cultural and environmental factors that have contributed to the formation of olive groves in the Mediterranean, both from a natural and human point of view, over thousands of years. The “olive landscapes” go beyond the local cuisine and gastronomy - in the broadest sense of the word - and influence the know-how and traditions of the “Mediterranean table”. These landscapes mark with their peculiarities the olive products and the way in which the local population cultivates and consumes them.

On a second level, it is clear that “olive landscapes” are directly linked to the areas in which they are grown. They are part of the local economic and social strategies of the regions. Olive cultivation represents an ancient way of life and today raises questions of common interest in terms of production quality, marketing and employment. Thus, the “olive landscapes”, the places of the olive tree, are often characterised by a low GDP, as well as a high rate of unemployment (especially among women and young people). They are generally characterised by a lack of services and communications, progressive desertification and an ageing population. The geographical, economic and political isolation of some of these areas is an additional handicap for local development in some of these areas.



The role of the olive tree in the Mediterranean identity

The cultural and environmental dimensions of the “olive landscapes” at the Mediterranean level, their physiognomy and peculiarities are an element of cultural homogeneity and a close link between all the Mediterranean countries and can be used to consolidate the Mediterranean identity and promote cooperation.

Its deep anchoring in all types of soils due to the tree’s resilience, expands “olive landscapes” and encourages synergies beneficial for the development of many areas. The frequent presence of terraces, the resistance of the olive tree even in the drier Mediterranean climates, the low need for water, are obvious ecological advantages for the formation of Mediterranean areas and are a way to combat the environmental problems common to Mediterranean soils, such as the lack of water.

Image 1. Candelilla with olive oil, Greece (Source: OTRoutes Foundation, Photo by Periklis Antoniou).



Image 2. Ancient Messini, Greece (Source: OTRoutes Foundation, Photo by Indio Vignes).

In this context, the protection of the “olive landscapes” and their upgrading is a matter of great interest, inextricably linked to the upgrading of the products and gastronomy of a region. The “olive landscape” repositions what we buy and what we consume, telling the story of a region and its food practices, which give meaning to our plate and flavour to traditional regional dishes.



Image 3. Harvesting the olives, Greece (Source: OTRoutes Foundation, Photo by Rainer Riebel).

The “olive landscapes” include remarkable places, monuments, productions, crafts, customs and inspire artistic creations that are interesting forms of expression for the Mediterranean populations. There are many forms of cultural mediation on this subject that are still largely unexploited, especially with regard to the landscape dimension.



Images 4 & 5.

Olive groves landscapes, Androusa, Greece (Source: OTRoutes Foundation, Photo by George Tsiris).

Image 6. Iconostasi inside the olive groves, Greece (Source: OTRoutes Foundation, Photo by Rainer Riebel).

The Euro-Mediterranean network “The Olive Routes”, created in Kalamata in 2003, is one of the innovative initiatives that contribute to the promotion of this vast heritage with routes of discovery, this particular culture - the olive tree culture - and its diverse olive landscapes of the Mediterranean area, with travelling exhibitions, educational workshops, etc.



Image 7. Small church in the Greek countryside, Doloï, Greece (Source: OTRoutes Foundation, Photo by George Tsiris).

The landscapes of the Mediterranean olive groves, the olive that dominates everywhere, make them attractive places to visit and discover for the visitor. They, therefore, constitute a wide variety of natural areas and cultural assets that are key to regional development and local economies. It is a driving force for the development of local societies and the survival of a large number of people who belong to them and need their preservation. The progressive loss of cultural identity due to globalisation has given rise to a mobilisation for new values linked to nature, heritage and the discovery of unknown and forgotten goods and ways of life. Olive-growing regions benefit from this, all the more so because “olive landscapes” are carriers of tradition and memory.

This trend is favoured by the international demand for quality natural products, authentic touristic destinations and the discovery of alternative landscapes. Many local authorities have understood this and are increasingly pushing their area in this direction. The olive grove, an economic and social landscape with a high added value for the production of oil and olives, is also becoming an object of touristic choice, combined with the initiatives of many regions to promote local gastronomy and promote local traditional products.

This effort to capitalise on the olive landscape also contributes to the struggle to boost employment and preserve territorial resources in the face of market globalisation and rural exodus. The inhabitants of the “olive landscapes”, agencies, professionals, researchers, producer and rural development groups, are increasingly becoming aware of this new perspective and viewpoint of their area, to which the planning and protection of “olive landscapes” can respond, under the condition of a truly integrated management of the soil, the cultural heritage of the olive and of the entire olive production sector.

In conclusion, we can say that the “olive landscapes” pave the way for strengthening the cooperation between the Mediterranean regions, in order to highlight this common wealth. It is the outline of this possibility and perspective that we tried to describe above and to point out that the olive and the olive groves of the Mediterranean are a unique natural and cultural landscape and, at the same time, a driver for development and a communication tool of Mediterranean societies.

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Sustainable planning for cultural tourism

Marinella Katsilieri

Abstract - English

Tourism has changed during recent years; more and more people seek touristic experiences other than the traditional sunny places and seasonal resorts. Many people nowadays prefer thematic breaks, discovering places and meeting locals and indulging into their traditions, showing a preference in experience tourism. This article explores the way forward for planning sustainable tourism experiences and how these can satisfy physical and intellectual emotions through unique experiences that are inextricably related to the intangible heritage of each place.

Résumé - Français

Le tourisme a changé ces dernières années ; de plus en plus de personnes recherchent des expériences touristiques autres que les lieux ensoleillés traditionnels et les stations saisonnières. Nombreux sont ceux qui préfèrent aujourd'hui participer à des séjours thématiques, découvrir des lieux, rencontrer les habitants et se livrer à leurs traditions, montrant ainsi une préférence pour le tourisme expérientiel. Cet article explore la voie à suivre pour planifier des expériences de tourisme durable qui puissent satisfaire les émotions physiques et intellectuelles à travers des expériences uniques, inextricablement liées au patrimoine immatériel de chaque lieu.

Resumo - Português

O turismo mudou nos últimos anos; cada vez mais pessoas buscam experiências turísticas além dos tradicionais lugares ensolarados e resorts sazonais. Muitas pessoas, hoje em dia, preferem escapadelas temáticas, para descobrirem e conhecerem novos lugares, entregando-se às suas tradições e dando preferência ao turismo de experiência. Este artigo explora o caminho a seguir para o planejamento de experiências de turismo sustentável e como elas podem satisfazer emoções físicas e intelectuais por meio de experiências únicas que estão indissociavelmente relacionadas com o patrimônio imaterial de cada lugar.

Περίληψη - Ελληνικά

Ο τουρισμός έχει αλλάξει τα τελευταία χρόνια. Όλο και περισσότεροι άνθρωποι αναζητούν τουριστικές εμπειρίες εκτός από τα παραδοσιακά ηλιόλουστα μέρη και τα εποχιακά θέρετρα. Πολλοί άνθρωποι στις μέρες μας προτιμούν θεματικά διαλείμματα, ανακαλύπτουν μέρη και συναντούν ντόπιους και εντρυφούν στις παραδόσεις τους, δείχνοντας προτίμηση στον τουρισμό εμπειρίας. Αυτό το άρθρο διερευνά τον δρόμο για τον προγραμματισμό βιώσιμων τουριστικών εμπειριών και πώς αυτές μπορούν να ικανοποιήσουν σωματικές και πνευματικές αισθήσεις, μέσω μοναδικών εμπειριών που σχετίζονται άρρηκτα με την άυλη κληρονομιά κάθε τόπου.



Images 1 & 2. Asclepion, Ancient Messini (Greece), destination with a multidimensional interest (Source: OTRoutes Foundation, Photo by M. Katsilieri).

Tourism in the last decades has greatly changed. Today's tourists seek unique experiences in which they will actively take part, thus reaffirming their distinctiveness as individuals in the process. Therefore, creating a touristic destination for the 21st century tourist must take originality into account. Seaside and good weather will no longer be enough: the individualist traveller wants to discover places which haven't been distorted by mass tourism, thus enabling us to witness, amongst other trends, a surge in rural tourism demands. And what is even more remarkable, is that tourists wish to meet the locals and experience their traditions and ways of living, instead of looking at them from afar as the previous generation of tourists did.



Images 3 & 4. Organised tour in olive groves, Messinia (Greece), on the Routes of the Olive Tree, cultural Route of the Council of Europe (Source: OTRoutes Foundation, Photo by George Marinella Katsilieri).

As we will see, experience tourism requires to be planned in a sustainable fashion for it to be appealing to potential clients. Therefore, our main question will be: how can tourism professionals plan sustainable experiences for the 21st century tourist?

Firstly, let's define sustainability. Overly used by unscrupulous businesses greenwashing their customers, sustainability is a complex notion. Sustainability needs to be understood as a planning and management way of producing growth which benefits for the long run, the local community of the region in which the business is established. Sustainability is not only about economics: it is of course important to have a business capable of making a profit, but economic sustainability is only achieved if other factors are added to the process of making a profit. People and the environment go hand in hand with economic sustainability: tourism feeds on landscapes and natural resources of visited places, and nature's equilibrium can only be achieved by maintaining the local communities which have cared for the local environmental resources for generations. As a result, sustainable tourism professionals need to make sure all activities planned for the purpose of leisure respect the environment and the people caring for it in the long run, as an altered natural world will cease to be attractive to tourists who will find alternative destinations.

Today, tourists seek hands-on experiences in their leisure time. They want to take control, connect with the locals through authentic interactions, for the travel experience to gain meaning. The key word here is experience. Clients want to feel like guests, as this is when it gets personal, and therefore unique. Tourists engaging in an experience will be absorbed emotionally, physically and intellectually, and even perhaps spiritually depending on the tradition in which they take part. The result of such practices is that no two people can have the same experience, as emotional responses to experiences differ per personality, social rank, intellectual upbringing and so forth.



Image 5. Visit to a traditional olive grove in Messene Greece (Source: OTRoutes Foundation, Photo by George Marinella Katsilieri).

The tourism industry sells dreams and hopes to people. Selling a dream necessitates extremely performant marketing skills. With almost 54% of the world population living in fast-paced cities and hoping to get away on relaxing holidays as often as possible, selling peaceful destinations with few people, noise and urban pollution is a winning deal. Everyone here today has seen an ad for a travel agency or a plane company with a desert island, beautiful empty beaches and pristine waters. Polished images of a place are expected in tourism marketing, forcing tourism professionals to erase people and problems from the picture. This duality between

local realities (social, environmental, economic, political problems) and tourists' expectations is where a first tension can arise in the planning of sustainable tourism experiences. Indeed, although tourists aim to visit places which will give them a break from their everyday life with its share of problems, tourists are also more and more aware of staged non-unique experiences. And in a world where demonstrating individuality and uniqueness is everyone's aim (is Facebook really about connecting with friends, or rather to show the world the wonders of one's life?), travelling to experience non-authentic practices, and therefore being at risk of being played is out of the question for carefully planning tourists with an incredible amount of information at the tip of a finger on the many travelling blogs/forums/sites where other tourists can share their good and not so good experiences.

How then, can tourism professionals find a balance between offering what tourists expect from a holiday, without betraying their trust in oversimplifying the local complexities? In order for tourism to be unique, it needs to rest on what makes a destination unique: and what better way than culture to plan, design, implement and brand a destination that cannot be reproduced elsewhere? Although sea and sun (or other geographical traits such as mountains or forests) will be highly valued by tourists in the planning stage of their holiday, what will make a difference between two destinations is its uniqueness, or, in other words the people and the intangible heritage of the destination.

Intangible heritage comes in many forms, from food to music, from dance to agricultural customs, from languages to craft... What makes a destination unique? Is it a very old olive tree? A festival? A dish? A music or a dance? A local language? Whatever the trait, every town, village or community has a unique heritage one could not find elsewhere. One similarity however runs through all these examples: wherever you have intangible heritage, you will have a local community (people) protecting it, making it live and passing it on.

In a few simple words, to make a tourism experience unique, it needs to rely on the local community's intangible heritage. And in order for the experience to be authentic (not staged and reproduced indefinitely in a mass production fashion) and therefore for tourists to feel they are actually meeting the local community and experiencing their local customs, there is no other way than involving the local community in all stages of tourism destination designing, planning and implementing. From the conception of the identity given to the region, to the delivery of the experiences, the local community needs to be consulted and involved, as only them can deliver authentic experiences.



Image 6. A taste of Mediterranean gastronomy (Source: OTRoutes Foundation Archive).

Planning for sustainable tourism is not always obvious, and requires a lot of upstream projection and organisation. Although sustainable initiatives can emerge naturally, wonderful work is done by some of the leading institutions in the world, such as the UNESCO and its intangible heritage sector, which enables tourism professionals to gain valuable insight into the complexities of preserving and promoting intangible heritage. Other institutions, like the Council of Europe and more particularly the Cultural Routes programme within which the Routes of the Olive Tree belong, give even more precise guidance as to successful planning of sustainable tourism. In today's Europe where many of our assets have been compromised, or even lost in

the last 15 years (job security, economic well-being, environmental safety and so on), we must learn from our mistakes. It is perhaps time to go back to the core values that initially brought us together as a Union: peace, human rights, gender equality, fair access to education and health, cultural democracy and diversity, mutual understanding and exchanges across borders... the list is long, and sustainability is key to succeeding on a virtuous path for the future. Isn't it our responsibility to make sure our actions do not deepen the social, economic, environmental and political problems we face on a day-to-day basis? In the aftermath of the pandemic, we have lived through and an economic crisis that persists, can we continue accepting financial gain at the expense of people and the planet?

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Tourism and olive and olive oil heritage in Portugal: state of the art

Francisco Dias¹⁷, Inês Soares¹⁸ and Fernanda Oliveira¹⁹

Abstract - English

Olive oil production is an agricultural activity with a strong tradition and growing interest in Portugal. Besides its economic relevance for rural areas, olive growing is important from the point of view of the maintenance of gastronomic heritage, traditional practices and values that shape the culture of the rural regions in Portugal. Aiming to understand how olive tourism can be used as a means of enhancing and safeguarding the olive heritage, this study performs a literature review covering several relevant topics, such as: (1) conceptualisation of olive tourism as a niche tourism product; (2) the scope of activities and experiences within olive tourism; (3) profile and motivations of the olive tourists; (4) the studies on heritage preservation; (5) the supply versus demand perspectives. We found out that the diversity of studies performed in other Mediterranean countries (particularly Spain) contrasts with the (still) scarce scientific production in Portugal: just five studies specifically focus on olive oil tourism in the country. Four of them are exploratory and use secondary data collected from the websites; they all aim to characterise olive oil tourism from the viewpoint of supply. Based on the existing literature, it was possible to conclude that, from the point of view of the development of olive-growing territories, there is a consensus regarding the advantages of implementing olive-tourism projects, despite the existence of possible limitations (low level of professionalisation, scarcity of funding and dispersion of olive-growing resources). The target segment of this new niche tourism product is mainly adults over 50 years old, with above average purchasing power and high educational level. Moreover, most of the endogenous resources used in olive-tourism practices are valued and reused (reuse of buildings and artefacts, revalorisation of traditional products), which contributes to the consolidation of more sustainable tourism development models.

Keywords: olive tourism, olive heritage, niche tourism, experiences

Résumé - Français

La production d'huile d'olive est une activité agricole ayant une forte tradition et un intérêt croissant au Portugal. Outre son intérêt économique pour les zones rurales, l'oléiculture est importante du point de vue de la préservation du patrimoine gastronomique, des pratiques et des valeurs traditionnelles qui façonnent la culture des régions rurales du Portugal. Dans le but de comprendre comment le tourisme oléicole peut être utilisé comme un moyen d'améliorer et de sauvegarder le patrimoine oléicole, cette étude effectue une revue de la littérature couvrant plusieurs sujets pertinents, tels que : (1) la conceptualisation du tourisme oléicole en tant que produit touristique de niche ; (2) l'étendue des activités et des expériences dans le cadre du tourisme oléicole ; (3) le profil et les motivations des touristes oléicoles ; (4) les études sur la préservation du patrimoine ; (5) les perspectives de l'offre par rapport à la demande. Nous avons constaté que la diversité des études réalisées dans d'autres pays méditerranéens (en particulier en Espagne) contraste avec la production scientifique (encore) rare au Portugal: seules cinq études sont spécifiquement axées sur le tourisme oléicole dans le pays. Quatre d'entre elles sont exploratoires, utilisent des données secondaires collectées sur les sites web; toutes visent à caractériser le tourisme oléicole du point de vue de l'offre. Sur la base de la littérature existante, il a été possible de conclure que, du point de vue du développement des territoires oléicoles, il

17. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

18. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

19. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

existe un consensus quant aux avantages de la mise en œuvre de projets oléotouristiques, malgré l'existence d'éventuelles limitations (faible niveau de professionnalisation, rareté des financements et dispersion des ressources oléicoles). Le segment cible de ce nouveau produit touristique de niche est principalement constitué d'adultes de plus de 50 ans, avec un pouvoir d'achat supérieur à la moyenne et un niveau d'éducation élevé. Par ailleurs, la plupart des ressources endogènes utilisées dans les pratiques oléotouristiques sont valorisées et réutilisées (réutilisation des bâtiments et des artefacts, revalorisation des produits traditionnels), ce qui contribue à la consolidation de modèles de développement touristique plus durables.

Mots clés : tourisme oléicole, patrimoine oléicole, tourisme de niche, expériences

Resumo - Português

A produção de azeite é uma atividade agrícola com forte tradição e interesse crescente em Portugal. Para além da sua relevância económica para as zonas rurais, a olivicultura é importante do ponto de vista da manutenção do património gastronómico, das práticas e valores tradicionais que moldam a cultura das regiões rurais em Portugal. Com o objetivo de compreender como o turismo olivícola pode ser utilizado como um meio de valorização e salvaguarda do património olivícola, este estudo realiza uma revisão bibliográfica que abrange vários tópicos relevantes, tais como: (1) a conceptualização do turismo olivícola como produto turístico de nicho; (2) o âmbito de atividades e experiências no âmbito do turismo olivícola; (3) o perfil e motivações dos turistas olivícolas; (4) os estudos sobre a preservação do património; (5) as perspetivas da oferta versus procura. Descobrimos que a diversidade de estudos realizados noutros países mediterrânicos (particularmente em Espanha) contrasta com a (ainda) escassa produção científica em Portugal: apenas cinco estudos incidem especificamente sobre o turismo olivícola no país. Quatro deles são exploratórios, utilizam dados secundários recolhidos nos websites; todos eles visam caracterizar o turismo do azeite do ponto de vista da oferta. Com base na literatura existente, foi possível concluir que, do ponto de vista do desenvolvimento dos territórios olivícolas, existe um consenso quanto às vantagens de implementar projetos de turismo olivícola, apesar da existência de possíveis limitações (baixo nível de formação, escassez de financiamento e dispersão dos recursos olivícolas). O segmento alvo deste novo nicho de produto turístico é principalmente os adultos com mais de 50 anos de idade, com poder de compra acima da média e elevado nível de educação. Além disso, a maioria dos recursos endógenos utilizados nas práticas do turismo olivícola são valorizados e reutilizados (reutilização de edifícios e artefactos, revalorização de produtos tradicionais), o que contribui para a consolidação de modelos de desenvolvimento turístico mais sustentáveis.

Palavras-chave: olivoturismo, património olivícola, turismo de nicho, experiências

Περίληψη - Ελληνικά

Η παραγωγή ελαιολάδου είναι μια γεωργική δραστηριότητα με ισχυρή παράδοση και αυξανόμενο ενδιαφέρον στην Πορτογαλία. Εκτός από την οικονομική της σημασία για τις αγροτικές περιοχές, η ελαιοκαλλιέργεια είναι σημαντική από την άποψη της διατήρησης της γαστρονομικής κληρονομιάς, των παραδοσιακών πρακτικών και αξιών, που διαμορφώνουν τον πολιτισμό των αγροτικών περιοχών στην Πορτογαλία. Με στόχο την κατανόηση του τρόπου, με τον οποίο ο τουρισμός ελιάς μπορεί να χρησιμοποιηθεί ως μέσον για την ενίσχυση και τη διαφύλαξη της κληρονομιάς της ελιάς, αυτή η μελέτη πραγματοποιεί μια βιβλιογραφική ανασκόπηση που καλύπτει διάφορα σχετικά θέματα, όπως: (1) εννοιολόγηση του ελαιοτουρισμού ως εξειδικευμένου τουριστικού προϊόντος (2) το εύρος των δραστηριοτήτων και των εμπειριών του ελαιοτουρισμού (3) το προφίλ και τα κίνητρα των τουριστών της ελιάς (4) μελέτες για τη διατήρηση της κληρονομιάς (5) προοπτικές προσφοράς έναντι της ζήτησης. Ανακαλύψαμε ότι η ποικιλομορφία των μελετών που πραγματοποιήθηκαν σε άλλες μεσογειακές χώρες (ιδιαίτερα στην Ισπανία) έρχεται σε αντίθεση με την (ακόμη) ισχνή επιστημονική παραγωγή στην Πορτογαλία: μόλις πέντε μελέτες επικεντρώνονται ειδικά στον τουρισμό ελαιολάδου στη χώρα. Τέσσερις από αυτές είναι διερευνητικές και χρησιμοποιούν δευτερογενή δεδομένα που συλλέγονται από ιστότοπους. Όλες στοχεύουν να χαρακτηρίσουν τον τουρισμό ελαιολάδου από την πλευρά της προσφοράς. Με βάση την υπάρχουσα βιβλιογραφία, κατέστη δυνατό να συναχθεί το συμπέρασμα ότι, από την άποψη της ανάπτυξης των ελαιοκομικών περιοχών, υπάρχει συναίνεση ως προς τα πλεονεκτήματα της υλοποίησης ελαιοτουριστικών έργων, παρά την ύπαρξη πιθανών περιορισμών (χαμηλό επίπεδο επαγγελματισμού, έλλειψη χρηματοδότησης και διασπορά των ελαιοκομικών πόρων). Το κοινό-στόχος αυτού του νέου εξειδικευμένου τουριστικού προϊόντος είναι κυρίως ενήλικες άνω των 50 ετών, με αγοραστική δύναμη μεγαλύτερη του μέσου όρου και υψηλού μορφωτικού επιπέδου. Επιπλέον, οι περισσότεροι από τους ενδογενείς πόρους που χρησιμοποιούνται σε πρακτικές τουρισμού ελιάς αποτιμώνται και επαναχρησιμοποιούνται (επαναχρησιμοποίηση κτηρίων και αντικειμένων, αναπροσαρμογή παραδοσιακών προϊόντων), γεγονός που συμβάλλει στην εδραίωση πιο βιώσιμων μοντέλων τουριστικής ανάπτυξης.

Λέξεις κλειδιά: τουρισμός ελιάς, κληρονομιά ελιάς, εξειδικευμένος τουρισμός, εμπειρίες

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Introduction

This study aims to understand how olive tourism can be used to enhance and safeguard the olive heritage. From a methodological point of view, a bibliographic search was carried out about olive tourism (or relating tourism to the olive and olive oil culture), first covering the scientific studies carried out in (and about) Portugal, and then the scientific studies made available on web platforms such as Web of Science, Scencedirect, B-on (Online Knowledge Library) and Google Scholar. In all, 5 studies were found for Portugal and 45 studies applied to other territories.

The study is organised into 5 central topics, starting by presenting how Olive Heritage and Olive Tourism is assumed in Portugal, from the point of view of the economic and social evolution of the olive and olive oil production sector and in terms of the scientific production that has been developed about Olive Tourism. The second point represents the state of the art of the scientific studies that conceptualise olive and olive oil-based tourism, also highlighting its scope and the third point identifies the types of tourism that develop synergies with the olive oil and olive tourism. This is followed by an analysis of the empirical studies grouping them into two groups - those focusing on the supply side and those focusing on the demand side - and in point 5 the way olive tourism can be used as an essential vehicle for the preservation of the cultural and environmental heritage disseminated in olive-growing territories is analysed. To sum up, a concluding reflection is developed on the way olive tourism is studied in scientific terms and based on the limitations of research in important olive and olive oil producing territories, mainly in the Mediterranean, some recommendations for future research are presented.

Olive Heritage and Olive Tourism in Portugal

The social, economic and environmental relevance of olive sector for Portugal

Portugal is the 4th largest olive oil producer in the European Union, and the 7th worldwide, with an area of 379,444 hectares of olive groves (INE, 2022), and is strongly oriented towards exports, having as main markets Brazil, Spain and Italy. The list of the main Portuguese olive oil importing countries also includes France, Poland, Angola and the United States (GPP, 2021).

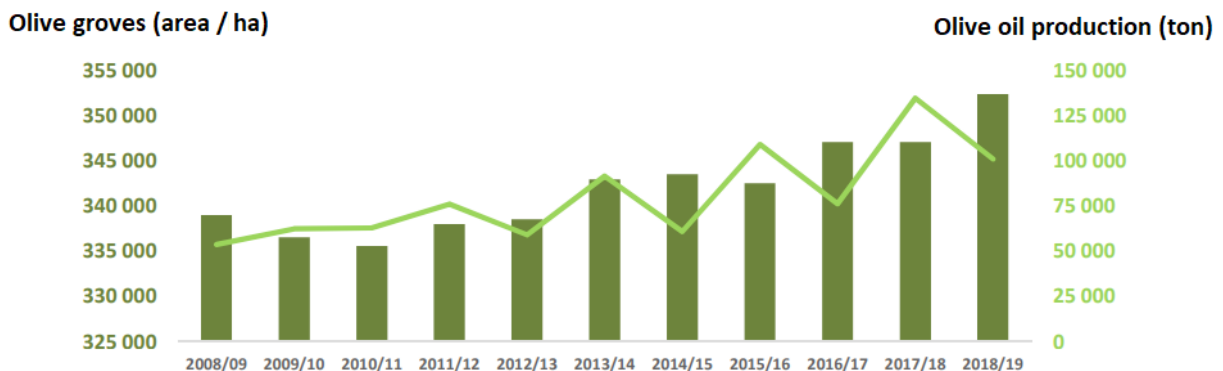


Figure 1. Olive groves and olive oil production in Portugal, from 2008 to 2019. (Source: INE 2022)

In Portugal, the genetic diversity and the different geographical conditions (including the various climatic, natural and human factors) have originated a wide range of high-quality olive oils, embodied in six Protected Designations of Origin (PDO) (GPP, 2020), namely: Azeite de Trás-os-Montes PDO; Azeite da Beira Interior PDO; Azeite do Ribatejo PDO; Azeite do Norte Alentejano PDO; Azeite do Alentejo Interior PDO; Azeite de Moura PDO. There are also three PDO for table olives: the PDO Negrinha do Freixo, The PDO of Elvas and the PDO of Campo Maior (Böhm, 2013).

In the last three decades, the olive sector has starred huge transformations, gradually abandoning the traditional, inefficient olive growing pattern in favour of a modern, more productive and more internationally competitive olive growing, generating several direct and indirect economic benefits (Vilar, 2019). These changes occurred mainly in the Alentejo, which became the most productive olive oil region in Portugal. In

this region, the olive sector shows remarkable dynamism, translated into technological modernisation, the planting of huge intensive olive groves and a remarkable increase in production and yields. In 2021, the total area of olive groves in the Alentejo corresponds to 53% of the total national area: 199,803 hectares of olive groves (INE, 2022).

The technological modernisation of the olive oil sector (mechanical harvesting and modern mills), associated with the intensive olive groves production, has as a corollary two distinct realities, one very favourable and the other very adverse: on the one hand, from the economic and market conquest point of view, the large-scale production of extra virgin olive oils of high quantity and therefore able to compete on the world market in terms of price and quality is ensured; on the other hand, from the social, cultural and environmental points of view, a myriad of adverse consequences become inevitable, the most evident being the following: (1) the significant impoverishment of the genetic heritage of olive tree varieties, in view of the massive adoption of dwarf olive trees in intensive olive groves; (2) the loss of competitiveness of traditional forms of production and the disappearance of all the living heritage inherent to them. As illustrated in Figure 1, and referred by Bezerra & Correia (2018) “many of the traditional mills, full of cultural heritage, disappeared or underwent a change” (p.59).

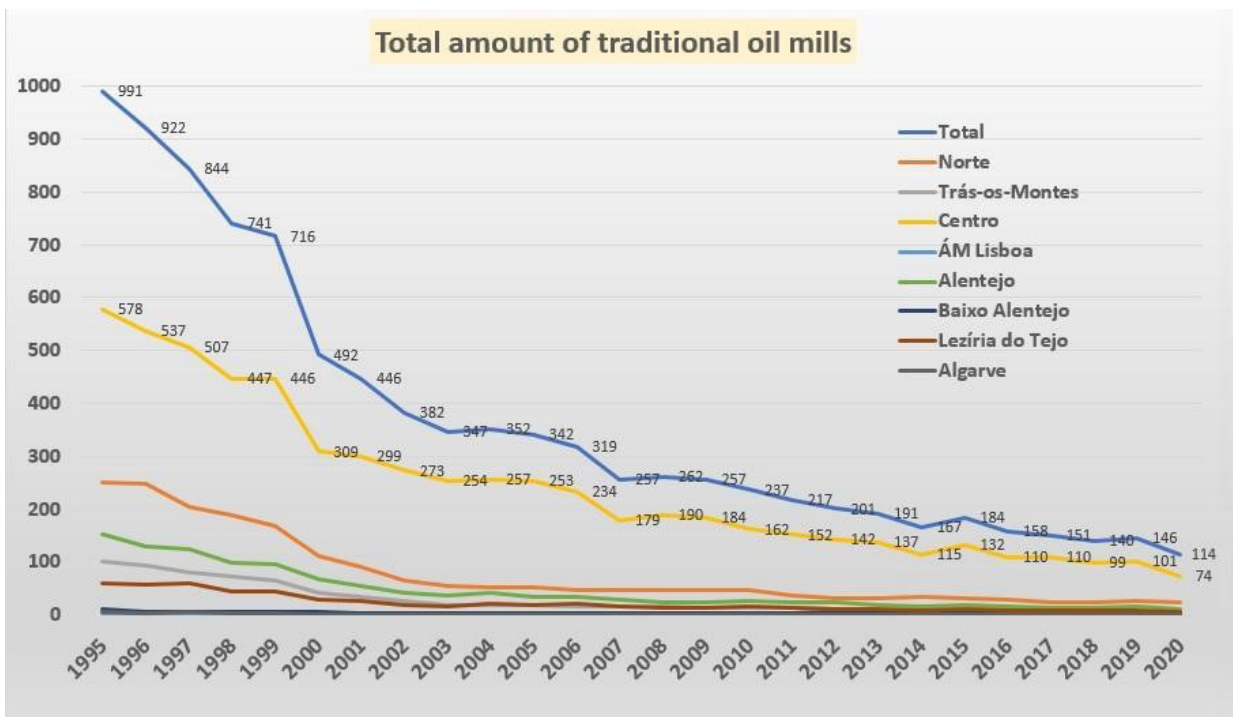


Figure 2. Amount of traditional olive oil mills in Portugal, from 1995 to 2020 (Source: Own elaboration).

In fact, the agro-industrial revolution in the oil sector that took place in the last 30 years, implied the construction of new units from scratch (Vilar, 2019) and the total abandonment of traditional methods and techniques. It is therefore a radical break with the past rather than a process of continuous evolution. According to the data shown in Figure 1, over a period of 25 years, the number of traditional mills in operation has decreased substantially. In 1995, 991 mills were registered, and in 2020 only 114 traditional mills remained (in other words, a sharp fall of 88.5% in traditional mills in just 25 years). The few traditional mills that still remain active in Portugal will only remain in operation for many years if their owners manage to change their business models, through the diversification of products and services. It is precisely in this context that olive tourism may emerge as an economic complement and, simultaneously, as a means of valorising and safeguarding the vast olive-growing heritage that remains alive in the rural regions of Portugal.

Studies on Olive Tourism in Portugal

As mentioned above, one of the corollaries of the recent technological transformations that have occurred in the olive cultivation field in Portugal is the existence of a vast collection of olive heritage that must be protected and safeguarded. On the other hand, scientific literature is abundant in testimonies at international level on the important role of tourism as a means of valorising, safeguarding and promoting endogenous resources and local heritage. In this sense, there are many researchers (as evidenced in point 5) who consider olive

tourism as an effective means of valorisation of the olive heritage, with clear benefits for rural communities, in terms of economic, social and environmental sustainability of the olive-growing territories, which translates into improved quality of life and valorisation of endogenous products and destination brands.

Bezerra & Correia (2019)	
Objectives	To analyse the potential of olive oil for the development of creative tourism experiences and for the sustainable tourism development of rural areas in Northern Portugal.
Methodology	Exploratory study. Content analysis of 10 websites.
Main results	There is potential for olive oil experiences in Portugal, more specifically in the northern region.
Felgueiras (2020)	
Objectives	To propose a Tourism Marketing Plan, within the oleotourism scope, for the Olive and Olive Oil Museum of Mirandela.
Methodology	Exploratory qualitative approach, using case study.
Main results	Proposal of a marketing plan for the Olive and Olive Oil Museum of Mirandela.
Almeida & Silveira (2021)	
Objectives	To identify the potentialities for olive tourism and characterise the current supply.
Methodology	Data collection through Google search engine and websites of the municipalities integrated in the PDO regions.
Main results	Seven offer formats were identified (museum spaces, visitable production spaces, events, routes, activities in accommodation, tourist entertainment companies and specialised shops); as well as the set of weaknesses and recommendations for olive tourism in Portugal.
Felgueiras, Correia & Carvalho (2021)	
Objectives	To identify the potential for tourism in the municipality of Mirandela.
Methodology	Qualitative exploratory approach, based on a case study.
Main results	It highlights the olive tourism potential to be leveraged through public-private partnerships. Critical success factors: involvement of local agents and the community and alignment of interests.
Ferreira & Martín (2021)	
Objectives	To know the geographic characteristics of the olive groves of the Parque Natural do Tejo Internacional (PNTI), and its potential for tourism in the PNTI in the context of olive tourism. To create a model of structuring the offer of olive-tourism in the PNTI.
Methodology	Delimitation of olive grove areas, landscape framing to capture the diversity of productive contexts (observation and photographic record). Identification and characterisation of olive-tourism products and resources at the scale of the municipalities, based on promotional materials and websites.
Main results	Characterization of tourism resources for olive tourism in the PNTI from the contribution of 13 stakeholders (municipalities, intermunicipal community, PNTI managers, farmers and associations).

Table 1. Summary of studies on olive tourism in Portugal (Source: Own elaboration).

In an exhaustive literature review on this topic, it was possible to reference only five studies, published between 2019 and 2021, and which are briefly presented in Table 1. Reading this table, it is clear that, to date, these are only exploratory studies, which only consider the supply perspective, and that the main source of information (in three of the five studies referenced) are websites of promoting entities. The two studies that do not use the internet as a source of information are both based on case studies and are limited to a single municipality: Mirandela.

The state-of-the-art of studies on olive tourism

Olive Tourism as a means of enhancing and safeguarding the olive heritage

The creation of olive oil tourism projects offers not only a complement of income to olive growers who still maintain traditional modes of production, but also brings tangible benefits to local communities in terms of quality of life, cultural development, preservation of local history and cultural and natural heritage (Agaliotou, 2015). As a traditional and regional product, and an integral part of local culture and rural heritage, olive oil is an endogenous resource with high potential to leverage the economy and culture of local communities through tourism (Pulido-Fernández et al., 2019). The inclusion in the tourism value chain of both olive oil and its uses in gastronomy, as well as the numerous artefacts, practices and traditions that constitute olive heritage, are a means of generating great benefits in rural areas, where traditional tourism is not suitable (de Salvo, Mogollón, Di Clemente & Calzati, 2013). Specifically, tourism development based on olive oil resources simultaneously strengthens the image of olive products and the destinations themselves, adding value to the respective brands, promotes greater knowledge about olive oil (its history, its benefits, its singularities), establishes direct contact between producers and tourists, which stimulates and facilitates direct sales and export possibilities (Alonso & Northcote, 2010; Millán-Vázquez de la Torre & Pérez, 2014; Čehić et al., 2020; López-Guzmán et al., 2016). Therefore, local and regional development strategies that integrate tourism with olive heritage provide good opportunities for entrepreneurship, constitute an important source of employment and new income for agriculture, revitalising rural areas and diversifying the supply of olive oil farms, attracting new consumers, and new markets (de Salvo et al., 2013; Vehbi et al., 2019; Hernández-Mogollón et al., 2019).

Moreover, following Nguyen (2018) we can state that olive tourism is strongly committed with the sustainable tourism approach, as it integrates the three dimensions of the sustainable tourism concept, namely: the physical environment, economic viability and social justice and equity. In addition, the twelve designs that the WTO (2005) associates with sustainable tourism development can also be easily associated with olive tourism, namely: (1) economic viability; (2) local prosperity; (3) employment quality; (4) social equity; (5) visitor fulfilment; (6) local control; (7) community well-being; (8) cultural richness; (9) physical integrity; (10) biological diversity; (11) resource efficiency; (12) environmental purity.

Conceptualisations of Olive Tourism

In the literature review related to the scope of olive tourism there are many authors who present contributions conceptualising this new tourism product (e.g., Millán-Vázquez de la Torre et al., 2014; Hwang & Quadri-Felitti, 2021; Parrilla-González et al., 2020; Pulido-Fernández et al., 2019; Hernández-Mogollón et al., 2019; Campón-Cerro et al., 2014; Čehić, Mesić & Oplanić, 2020; Alonso & Northcote, 2010; Bezerra & Correia, 2019; Oplanić, Čop & Čehić A., 2021; Murgado, 2013; Pulido-Fernández et al., 2020; Elias & Barbero, 2017; Nguyen, 2018). Furthermore, some studies focus on the history and origins of olive tourism (e.g., Abril-Sellarés & Tello, 2019; Millán-Vázquez de la Torre et al., 2017), while others emphasise its specificities as a niche tourism product (e.g., Parrilla-González et al., 2020; Pulido-Fernández et al., 2019; Oplanić, Čop & Čehić A., 2021; Pulido-Fernández et al., 2020). There are also studies (Table 2) that seek to highlight the experiential dimension that underlies olive tourism (e.g., Hwang & Quadri-Felitti, 2021; Miftarević & Mitrović, 2019; Folgado-Fernández et al., 2019; Bezerra & Correia, 2019; Murgado, 2013).

Olive tourism, also designated as olive oil tourism (or as oleotourism, by Spanish authors), is a new niche tourism product that represents a new dimension in the promotion of olive oil as a product with high gastronomic value and with a strong identity bond in rural communities (Campón-Cerro et al., 2014). Olive tourism includes the offer of tourist activities in olive farms, olive oil mills and other equipment related to olive growing, as well as activities related to the use of olive oil in the hospitality sector (Alonso & Northcote, 2010). That is, olive tourism refers to olive oil-related activities combining visits, accommodation, restaurants, shopping, routes, etc. It avoids large crowd places and respects the environment, culture and local traditions (Cobo Aguilera, 2014).

As Murgado (2013) states, it is a set of activities related to olive oil and olive heritage, also including cultural and natural activities, which immerse the visitor in the local culture, environment and territory of olive oil producing regions. Millán-Vázquez de la Torre et al. (2014) link olive tourism to the scope of domestic tourism (especially in rural areas) relating it to gastronomy, and stating that the olive-tourist manages to capture the essence of olive-growing culture, while deepening his knowledge of everything connected to olive oil: the food, accommodation in typical architecture integrated in olive groves, beauty and health treatments, relaxation, etc.

Authors	The Concept	Origine & History	Niche product	Tourism experience
Millán-Vazquez de la Torre et al. (2014)	x			
Hwang & Quadri-Felitti (2021)	x			x
Parrilla-González et al. (2020)	x		x	
Abril-Sellarés & Tello (2019)		x		
Pulido-Fernández et al. (2019)	x		x	
Miftarević & Mitrović (2019)				x
De la Torre et al. (2017)		x		
Hernández-Mogollón et al. (2019)	x			
Campón-Cerro et al. (2014)	x			
Folgado-Fernández et al. (2019)				x
Moral-Cuadra et al. (2020)				x
Čehić, Mesic & Oplanić (2020)	x			x
Alonso & Northcote (2010)	x			
Bezerra & Correia (2019)	x			x
Oplanić, Čop & Čehić A. (2021)	x		x	
Murgado (2013)	x			x
Pulido-Fernández et al. (2020)	x		x	
Elias & Barbero (2017)	x			
Nguyen (2018)	x			

Table 2. Literature review about conceptualization of olive oil tourism (Source: Own elaboration).

The scope of olive tourism

Very related to the concept of olive tourism is the scope of activities and experiences that are covered. The diversity of experiences related to the olive tree, olives and olive oil cover a wide spectrum of possibilities, from the most obvious and immediate such as visiting olive oil mills (in operation or inactive), picking olives, tasting olive oils and visiting olive oil museums, to other more refined and whose preparation requires a more structured level of knowledge and preparation, such as, for example, the preparation of soaps and cosmetics or massages in olive oil SPA.

Various authors have referred to the range of activities and experiences, seeking to list and systematise them. Among all of them, the most referred to in the literature is the model of tourism experience components proposed by Murgado et al. (2011), which identifies eleven types of experiences distributed by five experiential scopes (Figure 1).

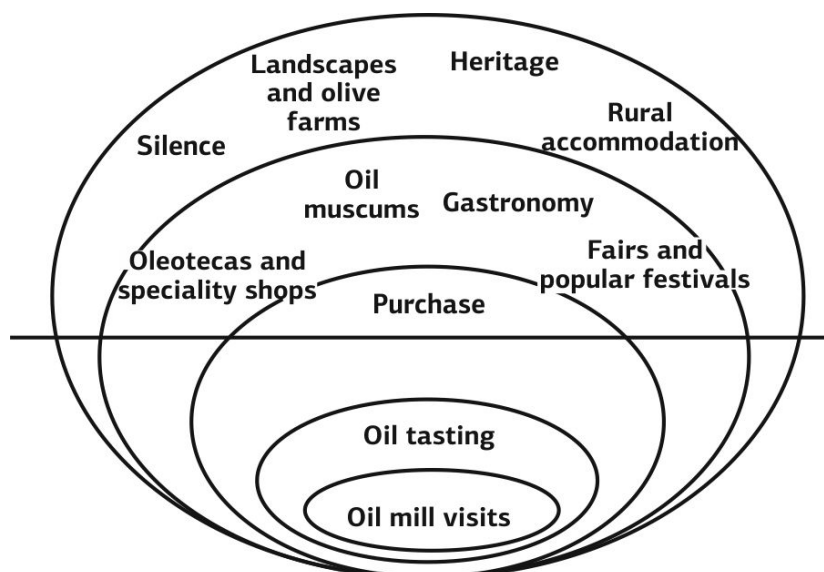


Figure 3. The components of the olive oil tourism experience (Source: Murgado et al., 2011).

Based on the model proposed by Murgado et al. (2011) and the contributions of other authors (Bezerra & Correia, 2018; Alonso, 2010; Morales et al., 2015; Millán-Vázquez de la Torre et al., 2017; Elias & Barbero, 2017; Nguyen, 2018), we can update the scope of olive tourism experiences. Actually, these experiences vary according to their level of relevance: some seem to be essential and they are mentioned by all authors (for example, visits to olive oil mills, olive oil tasting, gastronomic and culinary experiences). Others seem to have a comparatively lower relevance (e.g., workshops on olive oil and olive heritage, visits to millenary trees, thematic routes, or wellness experiences). There are also some experiences that are rarely mentioned by researchers and which seem to have an even lower relevance (e.g., accommodation in thematic hotels or theme parks dedicated to olive oil). Table 3 summarises the results of our literature review on the scope of olive oil tourism experiences.

	Relevance
1. Rural and nature-related experiences	
Active experiences involving participation in tasks such as olive picking	High
Walking trails in the olive groves	High
Thematic routes to the heritage associated with the mills	High
Enjoying the silence, the landscape, the biodiversity, the culture and the heritage associated with olive groves and the natural/rural surroundings	Medium
Visits to millenary olive trees or ancient olive groves	Medium
Themed accommodation in rural lodging	Low
2. Recreational and educational experiences	
Visits to interpretation centres and olive oil and olive museums	High
Theme festivals dedicated to olive oil and olives	Medium
Educational activities (e.g., workshops on olive oil or olive heritage)	Medium
Adoption of olive trees	Low
Theme parks dedicated to olive oil	Low
3. Health and well-being experiences	
Health and well-being experiences with olive olive (massages)	Medium
Experiences of preparing soaps and other cosmetics based on olive oil	Medium
4. Purchase of olive oil products	
Visit to oleotheques or specialised olive oil shops	Medium
Purchases of olive oil, olives and processed products	Medium
5. Tasting experiences	
Olive oil tasting	High
Sensory experiences of typical dishes where olive oil is the culinary highlight	High
Culinary experiences with the learning of special dishes or products	High
6. Visit to olive oil mills	
Visit to active mills to learn about olive oil production	High
Visit to traditional mills to learn about industrial heritage	High

Table 3. Experiences and activities in the scope of olive tourism (Source: Own elaboration).

In summary, while the model of Murgado et al. (2011) identifies 12 types of olive oil tourism activities, in our literature review it was possible to list a total of 18 different activities (experiences). Moreover, instead of the five experiential categories described in the referred model (rurality, recreational-educational activities, product purchasing, tasting experiences and visits to mills) we propose a six categorial model, adding a new one: the wellness experience.

Focus on the types of tourism that shape olive oil tourism

In the light of the above, it is clear that olive oil tourism unfolds in a multiplicity of concrete and differentiated experiences and interacts with areas as diverse as gastronomy, health, ecophilia (landscape contemplation, veneration of ancient trees), among others. On the other hand, the olive heritage is dispersed in the countryside, so it is impossible to aggregate the total set of experiences in a single place or in a single region. Therefore, strictly speaking, olive oil tourism is always a complement to other types of tourism, and it is rarely the main tourist product of a certain region. In this context, it is important to delineate the interactions and complementarities that can be established between olive tourism and other types of tourism.

These two characteristics of olive tourism (the experiences heterogeneity and its territorial dispersion) suggest the need to identify the various segments of tourists, considering the interests and motivations associated with each type of experience. According to Pulido-Fernández et al. (2019), in order to understand the specificity of olive tourism it is first necessary to differentiate between two types of tourism products, namely, and as shown in the figure 2:

- a) The tourism products of general interest that have a direct relationship with olive tourism, namely cultural tourism, nature tourism and rural tourism.
- b) Special interest tourism products, or niche tourism products, which interact with olive tourism.

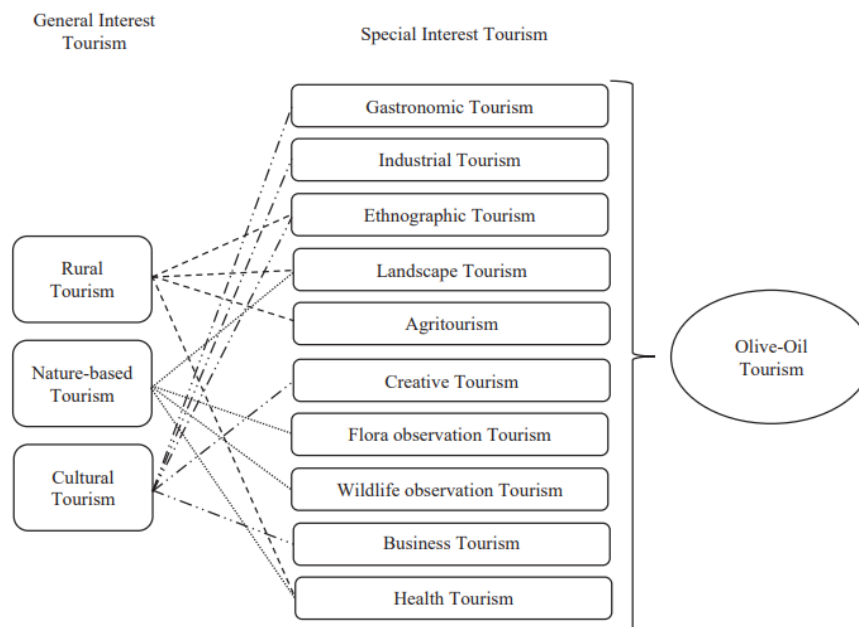


Figure 4. Types of tourism that shape olive oil tourism (Source: Pulido-Fernández, et al., 2019).

Olive tourism, rural tourism, nature tourism and landscape tourism

We saw earlier that olive picking, hiking in olive groves, visiting ancient olive trees or enjoying the silence, the landscape, the biodiversity and the heritage associated with olive groves and the natural/rural environment are all highly relevant olive tourism experiences that take place in a rural environment and in contact with nature. In fact, olive tourism contributes to the diversification and higher qualification of the rural offer and, as Millán-Vázquez de la Torre et al. (2014) state, tourism based on quality agricultural products in rural areas can be a stimulus for the economy and a means to avoid migration to other areas motivated by the scarcity of jobs.

Olive farms tend to benefit economically when they diversify their activities and adopt multifunctional farming models (Tudisca et al., 2015). Thanks to innovation and diversification strategies many rural farms manage to stay in the market. In this way, rural tourism, complemented with olive-growing activity offers, can become a tool to solve the main problems or challenges faced by inland regions (Abril-Sellarés & Tello, 2019). This is the case of “Rural establishments dedicated to recreational tourism activities [which] allow visitors to get to know, share and learn about other customs and traditions through daily, productive and cultural activities, raising awareness of the respect and value of the cultural identity of rural communities and villages” (Elias & Barbero, 2017, p. 95).

Olive Tourism and Cultural Tourism

The development of olive oil tourism is inseparable from the development of an endogenous resource (olive oil) which is immeasurably valuable as a tangible and intangible cultural heritage. Moreover, an immersive experience in olive heritage corresponds to a kind of introduction to the Mediterranean civilizations' (their history, values and customs), as well as to the primordial symbols of the three monotheistic religions.

Additionally, the design of olive tourism experiences can (and should) include other cultural activities related to the local community, which immerse the visitor in the cultural practices of the region and favour a deeper knowledge of the territory (Murgado, 2013). In addition to contributing to the well-being of local communities, olive tourism helps to keep alive the cultural heritage of many centuries.

Indeed, further analysis of the meaning of olive tourism experiences reveal the inseparability between various forms of tourism: cultural, gastronomic and natural. Therefore, López-Guzmán et al. (2016) state that olive tourism is also a manifestation of cultural tourism and health tourism. And, even the olive grove landscape can be considered "a paradigmatic cultural landscape, which perfectly integrates the tangible and the intangible" (Nguyen, 2018, p.10).

Olive Tourism and Gastronomy

The Mediterranean diet was inscribed by UNESCO in the representative list of the Intangible Cultural Heritage of Humanity, with the following justification: "The Mediterranean diet involves a set of skills, knowledge, rituals, symbols and traditions concerning crops, harvesting, fishing, animal husbandry, conservation, processing, cooking, and particularly the sharing and consumption of food. Eating together is the foundation of the cultural identity and continuity of communities throughout the Mediterranean basin. (...) The Mediterranean diet emphasises values of hospitality, neighbourliness, intercultural dialogue and creativity, and a way of life guided by respect for diversity. It plays a vital role in cultural spaces, festivals and celebrations, bringing together people of all ages, conditions and social classes. It includes the craftsmanship and production of traditional receptacles for the transport, preservation and consumption of food, including ceramic plates and glasses" (UNESCO, 2013).

Olive oil is a central and inseparable element of the Mediterranean diet, and the various olive tourism practices more directly linked to wine and local gastronomy (sensory experiences of typical dishes where olive oil is the culinary highlight, and culinary experiences with the learning of special dishes or products) are also means of valuing and celebrating the perennality of the Mediterranean diet, and an extraordinary vehicle for self-representation and cultural exchange. As Millán-Vázquez de la Torre et al. (2017) rightly point out, just like spoken language, the food system (gastronomy and nutritional practices) integrates a wide range of material and symbolic elements, as it contains and transmits the culture of those who practise it and is also a guardian of the traditions and identity of a group. "The cuisine has acquired new functions associated with social, cultural, health-related and pleasure needs. Food has become one of the main attractions in a tourist destination and one of the most important travel motivations" (Murgado, 2013, p.98) and, in this context, olive oil and the experiences of olive tourism assume a high protagonism.

Olive tourism, wine tourism, industrial tourism and wellness tourism

Different olive-tourism experiences can be integrated into the mix of local and regional tourism supply, depending on the profile of each destination. For example, in many wine farms, it is frequent to combine wine tasting and olive oil tasting. Indeed, vineyards and olive groves share common geographical areas, and olive oil and wine tourism can create a synergistic effect on the local economy (Hwang & Quadri-Felitti, 2021). Both gastronomic tourism (in which olive oil experience is included) and wine tourism are oriented towards the knowledge of the territory, the deep contact with nature and the discovery of peasant traditions (Marchini et al., 2016). Moreover, it has been evidenced that olive oil tourism practices have as their original model the practices of wine tourism (Millán & Pérez, 2014).

However, the experience of visiting old and inactive olive oil mills, transformed into museums or interpretation centres highlights the connection between industrial tourism and olive oil tourism. Olive tourism is an important tool to "maintain and preserve industrial heritage, by adapting factories, mills and warehouses to tourism, entailing efforts and investment" (Pulido-Fernández et al., 2019, p.5). As Yerliyurt & Manisa (2014) point out, one of the most significant elements of the transformation of olive heritage into a tourism product is precisely the existence of a vast stock of built heritage, in the context of industrial tourism, which are the spatial clues of traditional production: factories, workshops and the annexes formed by related functions.

A new horizon for the expansion of olive oil experiences is related to the emergence of thematic hotels dedicated to olive. Besides exploring the immense opportunities in the gastronomy domain, these hotels offer massage experiences and beauty treatments with olive oil, rehabilitating the ancient olive oil therapy

practices. In Portugal, the hotels “Convento Espinheiro Hotel and SPA” and “Évora Olive Hotel”, both in the city of Évora, are at the forefront of this new wave of innovation.

Table 4 provides a summary, but almost exhaustive, overview of studies that have explored the relationships between olive tourism experiences and other tourism products. Rural tourism and gastronomy (and food tourism) are particularly relevant in this context.

	Rural tourism	Gastro-nomy	Industrial tourism	Nature tourism	Wine tourism	Cultural tourism
Abril-Sellarés & Tello (2019)	x	x				
Alonso (2010)	x					
Alonso and Krajsic (2013)		x				x
Alonso and Krajsic (2015)	x					
Alonso and Northcote (2010)	x					
Arikan-Saltik (2017)	x	x		x		
Arikan-Saltik and Çeken (2018)	x					
Campon-Cerro et al. (2014)	x					
Campon-Cerro et al. (2017)	x					
Cañero-Morales et al. (2015)	x					
Cankul and Ezenel (2018)	x					
de Salvo et al. (2013)		x				
Elias and Barbero (2017)	x			x		
Hernandez-Mogollon et al. (2016)	x	x		x		x
Hwang & Quadri-Felitti (2021)					x	
Lopez-Guzman et al. (2016)	x	x			x	x
Lopez-Guzman et al. (2017)	x					x
Millán-Vázquez de la Torre & Agudo(2010)	x	x				
Millán-Vázquez de la Torre & Perez (2014)		x			x	
Millán-Vázquez de la Torre et al. (2010b)	x	x				
Millán-Vázquez de la Torre et al. (2011)	x	x				x
Millán-Vázquez de la Torre et al. (2014)	x	x	x			
Millán-Vázquez de la Torre et al. (2015)	x	x		x		
Millán-Vázquez de la Torre et al. (2017)	x	x				
Millán-Vázquez de la Torre et al. (2018)	x	x		x		
Millán-Vázquez de la Torre et al. 2010a)	x	x				
Molina-Moreno et al. (2011)	x		x			
Moral et al. (2017)	x	x				
Morales-Fernández et al. (2015)	x	x				
Murgado (2013)	x	x				
Northcote and Alonso (2011)	x					
Orgaz-Agüera et al. (2017)	x		x			x
Orgaz-Agüera et al. (2018)		x				
Ruiz et al. (2018)	x					
Ruiz Guerra (2010)						
Ruiz Guerra et al. (2011)	x		x			
Tregua et al. (2018)	x			x		

Table 4. Studies referring synergies between olive tourism and other tourism products (Source: Based on Pulido-Fernández et al., 2019).

Focus on demand side versus supply side

The empirical studies on olive tourism are still recent and are divided into two complementary approaches: some focus on the supply side and others focus on the demand side (Table 5).

Authors	Demand side		Supply side
	Visitors' profile	Motivations, attitudes, satisfaction	
Fleskens et al. (2009)			X
López-Guzmán et al. (2016)	X	X	
Tregua et al., (2018)			X
Miftarević, Mitrović (2019)		X	
Millán-Vázquez de la Torre et al. (2017)			X
Hernández-Mogollón et al. (2019)	X	X	X
Folgado-Fernández et al. (2019)		X	
Moral-Cuadra et al. (2020)		X	
Campón-Cerro et al. (2017)			X
Orgaz Agüera, F. et al. (2017)	X	X	
Polenzani, Riganelli & Marchini (2020)		X	
de Salvo et al. (2013)			X
Alonso & Northcote (2010)			X
Tudisca et al. (2015)			X
Oliveira et al. (2014)			X
Oplanić, Čop & Čehić (2021)		X	
Murgado, E. M. (2013)			X
Pulido-Fernández et al. (2020)	X	X	
Murgado-Armenteros et al. (2021)		X	
De la Torre & Pérez, L. M. (2014)	X		

Table 5. Studies focused on demand side versus supply side (Source: Own elaboration).

Considering the set of the studies focused on demand, most of them reveal a relatively similar profile of the olive tourist:

- Individuals aged over 50 years old, in retirement, with level of incomes and school education medium or high (Hernández-Mogollón et al. 2019);
- Predominance of the female gender, aged above 60 years old, in retirement, medium or high education and income (Orgaz Agüera, et al. 2017);
- Adults with high educational qualifications and middle or high class (López-Guzmán et al., 2016).

Regarding the motivations of olive tourists, there are authors who highlight one main motivation, while others underline the plurality of motivations, describing them as diverse, diffuse but complementary. According to López-Guzmán et al. (2016), the main reason for visiting is to get to know the region and learn about the world of olive oil. Oplanić et al. (2021) are more specific, stating that for visitors the main motivation is related to the product: olive oil, olive oil tasting and buying high quality products, and secondarily to learn more about the olive-growing heritage and enrich life experience.

In contrast, Miftarević & Mitrović (2019) and Hernández-Mogollón et al. (2019) highlight a broad and diffuse spectrum of motivations of olive-tourists and assume that different motivational patterns exist among them. "Some of them want to learn, others want to enjoy the atmosphere, while some just want to meet new like-minded people, and perception of their olive oil tourism experience is influenced by their own psychological

characteristics as well as by collective representations that the tourist destination consists of” (Miftarević & Mitrović 2019, P. 92). In the same vein, Hernández-Mogollón et al. (2019) conclude that “(...) consumers are looking for products with an emotional and experiential content that improve their quality of life, contributing to increasing their wellbeing after the trip” (p.180).

The studies carried out on the supply side focus on characterising the potential of endogenous resources for the development of olive oil tourism, analysing risks and weaknesses, strengths and opportunities, in order to identify the necessary conditions for the implementation of successful development strategies (Table 5). Here is a brief summary (a kind of snapshots) of some relevant themes highlighted in these studies:

- Hernández-Mogollón et al. (2019) highlight the important environmental and cultural value of olive tourism practices, as they favour the conservation of tangible and intangible assets of olive-growing regions.
- de Salvo et al. (2013) points out that the tourist enjoyment of olive heritage is essential insofar as it represents a link to the past, a legacy to pass on to future generations, favouring the identity of places and the well-being of people.
- Tregua et al. (2018) highlights the need for synergistic efforts among stakeholders, as tourism cannot be considered as an activity isolated from the territory, and thus it is necessary to involve local actors—as citizens, farmers, producers, local governmental agencies, and tourism-based firms—since they both impact and are impacted by tourism”.
- Tregua et al. (2018) also present as the main difficulties and limitations to the development of olive tourism the weak professionalisation, the scarcity of services, the language barriers in many of the existing services, as well as the scarcity of funding. On the other hand, there is a tendency to blindly imitate successful cases, without considering the specificities of each situation.
- As the main constraints identified in their studies, Alonso & Northcote (2010) mention geographical isolation, the relatively young age of the industry, the lack of cooperation between producers, competition, generational renewal and the need for support against competition.

Focus on the Heritage Preservation

Olive tourism can be used not only as an important tool in the development of rural, less developed regions, but also as an essential vehicle for the preservation of the cultural and environmental heritage spread in olive-growing territories, especially in places where traditional olive growing still remains active. Many studies address this important topic as outlined in table 6. In addition to the studies that focus on heritage preservation (which represent the majority) there are also four studies that focus on this theme, but specifically associated with territories classified as Protected Denominations of Origin, and six studies that analyse the preservation theme in a context of the consequent ecological relevance for the territories.

Authors	Protected Denominations of Origin	Preservation of Heritage	Ecological relevance
Fleskens et al. (2009)			x
Millán-Vazquez de la Torre et al. (2014)	x		
Abril-Sellarés & Tello (2019)	x		
Menozzi (2014)		x	
Northcote & Alonso (2011)		x	
Alonso & Krajsic (2013)		x	
Vehbi et al. (2019)		x	
Loumou & Giourga (2003)		x	x
Hernández-Mogollón et al. (2019)		x	
Campón-Cerro et al. (2014)		x	
Čehić, Mesić & Oplanić (2020)		x	
Yerliyurt & Manisa (2014)		x	
Campón-Cerro et al. (2017)		x	
Polenzani, Riganeli & Marchini (2020)		x	
de Salvo et al. (2013)		x	

Rodríguez-Entrena et al. (2017)		x	x
Húlya, Yüceer et al. (2018)		x	
Tudisca et al. (2015)	x	x	x
Loumou, C Giourga, et al. (2000)			x
Millán-Vázquez de la Torre & Pérez (2014)	x		
Nguyen (2018)		x	x

Table 6. Studies focused on heritage preservation (Source: Own elaboration).

Olive tourism establishes positive links between tourism and the revitalisation of rural areas, the conservation of the environment and the protection of the cultural heritage of these territories (Hernández-Mogollón et al., 2019). As Tudisca et al. (2015) point out, olive tourism creates a strong competitive advantage for olive farms, as they increase the value of local production, which would otherwise have difficulties in penetrating the market. Therefore, a good way to develop olive tourism is to create value for olive oil by creating protected designations of origin, create tourist routes that inform about the quality of olive oil and its production process, and provide olive oil tastings in the places where it is produced (Millán-Vázquez de la Torre et al., 2014, p.184).

Therefore, olive tourism represents a new dimension in the promotion of olive oil as a product with a cultural identity in the life of rural communities (Campón-Cerro et al., 2014), creating good opportunities for the promotion of a culture of consumption in which quality, traceability, the origin of food and knowledge of producers are the main elements in the consumer decision-making process (Hernández-Mogollón et al. 2019, p.200).

Moreover, insofar as it supports the maintenance of traditional modes of production and keeps traditional values and practices alive, as well as giving a second life to the stock of inactive buildings (industrial archaeology), olive tourism contributes directly to two other aims of social and environmental sustainability: (1) protection of the natural and human environment against the negative effects of mass tourism; (2) foment of a more sophisticated tourism activities, with less tourist density, but economically more profitable (Yerliyurt & Manisa, 2014).

In short, the valorisation of local products can generate great benefits in areas less suited to traditional tourism. And, from this point of view, olive tourism not only values olive oil as a consumer product, since around the olive culture there is a whole set of local products that are valued and regenerated. In this way, we can characterise olive tourism as an economically viable development option which does not destroy the resources on which the future of tourism will depend, namely the physical environment and the social fabric of the host community (de Salvo et al., 2013).

Conclusions

Olive tourism is a recent type of tourism - if we only consider the publication dates of the studies analysed here, the oldest study dates from 2010 - considered a niche market associated with a very diverse set of experiences. These can be related to direct contact with olive and olive oil production (oil mill and olive farms visits, landscape and silence enjoyment in the olive groves), with the consumption of these products or transformed products (tastings organised with or without specialists, gastronomic experiences - in restaurants or thematic events - based on olive oil and olives, buying these products in specialised shops or at thematic events, health and well-being experiences using cosmetics - soaps, creams, scrubs, essences - with olive oil and/or olives) and contact with the heritage related to olives and olive oil (including museum visits, stays in thematic accommodation, visits to fairs or thematic events).

The categorisation of experiences may be multiple and, as we move forward in time, they may be affected by the introduction (and reinvention) of new experiences. In fact the proposal of a sixth category presented in this study to be added to the model of Murgado et al. (2011) results from this evolution associated with a growing demand for healthy lifestyles related to well-being (developed in particular by Hwang & Quadri-Felitti, 2021). From the point of view of the tourism products that establish synergies with olive tourism, wellness tourism is one of those mentioned, but according to Table 4, it appears more associated with rural tourism and cultural tourism and, within this, in particular to experiences related to gastronomic tourism.

In general, there is a consensus regarding olive tourism experiences and the fact that it is not assumed as the main motivation for a trip or visit, but rather as a complement to leisure and tourism trips fostered essentially by cultural motivations, rest and contact with rural and traditional environments (Millán Vázquez

de la Torre & Pérez, 2014; López-Guzmán et al., 2016).

About the study of olive tourism from the perspective of demand and supply, the diversity of studies is high, with a higher prevalence of studies about supply. Already in 2018, Orgaz-Aguera et al. stated that 67.5% of the studies published about olive and olive oil-based tourism focused on supply. In relation to the main research objectives, these studies aim to characterise the dynamics that are fostered by this type of tourism, identifying the potential of the endogenous resources associated with it. In general, the existing literature highlights the advantages of implementing olive-growing tourism projects, mainly due to the development that is verified in olive-growing territories, namely through the valorisation and reuse of endogenous resources (reuse of buildings and artefacts, revaluation of traditional products). Along with the development opportunities associated with these resources and this tourism product, the main constraints and challenges are also identified, mainly related to the low level of professionalisation, the scarcity of funding and the dispersion of olive-growing resources. In terms of demand, most of the studies aim to characterise the profile of the olive-tourist, with the target segment of this new niche tourism product being composed mainly of adults over 50 years of age, with above-average purchasing power and a high level of education.

Finally, from the point of view of heritage preservation, the added value of olive tourism stands out, particularly in dispersed and inland territories, by valorising artefacts and the traditional processes of olive and olive oil production, by fostering experiences that bring the consumer closer to these products, by disseminating the benefits of these products in terms of well-being and healthier lifestyles, and by encouraging the requalification - and the cultural, but also economic dynamisation - of the built heritage (industrial archaeology) related to olive oil production. In this context, the contribution of olive oil tourism is underlined as a form of non-mass tourism, based on the social, environmental and economic sustainability of the rural world.

The literature review on olive-growing heritage and olive tourism carried out in this study was based on the analysis of 53 articles, 50 of which had a geographical incidence. Of these, 43 (86%) focus on olive oil producing territories belonging to the Mediterranean and the rest focus on other territories (Argentina, Australia and the United States of America). The country with the highest incidence of studies is Spain (20 studies, corresponding to 40%), followed by a list of 9 countries (Argentina, Australia, Cyprus, Croatia, United States of America, Greece, Italy, Portugal and Turkey) which have a lower scientific production (between 1 and 6 studies). The amount of studies developed in the Spanish territory presents a diversity of approaches contributing to a broader knowledge of the concept of olive-tourism, of the context in terms of tourism demand and supply and of the particularities concerning heritage preservation, local development, public policies related to the rural world and olive-growing and the evolution of entrepreneurship related to olive-growing and olive-tourism. The lack of further studies - especially in the countries of the Mediterranean region - is identified as a limitation in this field of research that may lead to an inappropriate notion of the general context about olive-tourism, especially when based exclusively on the results verified in Spain (and often without parallel with other realities in the Mediterranean, or in the world). Therefore, the main recommendation of this study, already pointed out by others (Hernández-Mogollón et al., 2019; Orgaz-Aguera et al., 2018; Pulido-Fernández et al., 2019), concerns the need and importance to study more and better olive tourism, conceptually consolidating the topic and strengthening the knowledge from the point of view of the main problems and challenges, but also, on the other hand, of the success cases, opportunities and evolution perspectives. The scarcity of scientific production about olive and olive oil-based tourism, in Portugal, embodies the current context (of the five studies found, four of them are exploratory and based on secondary data collected on websites, and all of them aim to characterise olive oil tourism from the supply point of view) for further research, from different perspectives and using a diversity of methodologies.

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The industrialisation of the olive oil sector in Portugal and its implications for the identification of stakeholders in olive oil tourism. A sub-regional analysis

João Vasconcelos²⁰, Francisco Dias²¹, Nuno Rodrigues²²

Abstract - English

The olive oil sector has recently undergone significant changes in Portugal that may have implications for the development of olive oil tourism. The expansion of the area occupied by olive groves has been accompanied by the modernisation of extraction processes. The industrialisation process of the olive oil sector is very fast in the Alentejo region, where it has given rise to a business dynamic and intensive and ultra-intensive production, and relatively slow in the other regions, where there are still vestiges of artisanal private and/or cooperative production practices, highly dependent on small and medium-sized olive groves. In this context of profound change in agricultural dynamics, issues related to the involvement of stakeholders in olive oil tourism are beginning to emerge. On the one hand, recent industrialisation trends can be seen as an opportunity for tourism, generally associated with the emergence of specialised tourism products, through organised visits and tastings in the factories, as an economic complement to the main activity. These types of stakeholders represent the best practices of the articulation of tourism products such as enotourism. On the other hand, there are no signs of slowing down the industrialisation process of the olive oil sector in Portugal, which may bring an imminent risk of losing the cultural references associated with the practice of olive oil culture, which support a wide range of cultural manifestations and still constitute the vast material and immaterial heritage of olive oil in Portugal. The enhancement of this heritage can and must be promoted through olive-growing tourism and involving the participation of local stakeholders. It is therefore paramount to understand the rapid threat faced by the changing profile of local players in the recent rural dynamics and seek to involve each of them in their specificity. Recognising that both types of stakeholders (industrial sector and traditional communities) play important roles in promoting tourism associated with olive oil culture, it is considered strategic to give priority to the traditional sector, because not only can their representativeness be in rapid decline, but it is through them that it will probably be possible to preserve the traditional culture, the relationship with the territory, with the intangible heritage, the ways of life and the identity of the place.

Keywords: olive groves, changes in land use, industrialization, heritage enhancement

Résumé - Français

Le secteur de l'huile d'olive a récemment connu des changements importants au Portugal qui peuvent avoir des répercussions sur le développement du tourisme oléicole. L'expansion de la superficie occupée par les oliveraies s'est accompagnée de la modernisation des processus d'extraction. Le processus d'industrialisation du secteur de l'huile d'olive est très rapide dans la région de l'Alentejo, où il a donné lieu à une dynamique commerciale et à une production intensive et ultra-intensive, et relativement lent dans les autres régions, où il reste des vestiges de pratiques de production artisanales privées et/ou coopératives, fortement dépendantes de petites et moyennes oliveraies. Dans ce contexte de changement profond de la dynamique agricole, des questions liées à l'implication des acteurs du tourisme oléicole commencent à émerger. D'une part, les récentes tendances à l'industrialisation peuvent être considérées comme une opportunité pour le tourisme, généralement associée à l'émergence de produits touristiques spécialisés, par le biais de visites et de dégustations organisées dans

20. Centre of Geographical Studies, Institute of Geography and Spatial Planning, University of Lisbon, and Associated Laboratory Terra, Portugal.

21. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

22. Mountain Research Centre (CIMO), Polytechnic of Bragança, Portugal.

les usines, en tant que complément économique à l'activité principale. Ces types d'acteurs représentent les meilleures pratiques de l'articulation des produits touristiques tels que l'oénotourisme. D'autre part, il n'y a aucun signe de ralentissement du processus d'industrialisation du secteur de l'huile d'olive au Portugal, ce qui peut entraîner un risque imminent de perte des références culturelles associées à la pratique de la culture de l'huile d'olive, qui soutiennent un large éventail de manifestations culturelles et constituent encore le vaste patrimoine matériel et immatériel de l'huile d'olive au Portugal. La valorisation de ce patrimoine peut et doit être promue par le biais du tourisme oléicole et en impliquant la participation des acteurs locaux. Il est donc primordial de comprendre la menace rapide que représente l'évolution du profil des acteurs locaux dans la récente dynamique rurale et de chercher à impliquer chacun d'entre eux dans leur spécificité. Reconnaissant que les deux types d'acteurs (secteur industriel et communautés traditionnelles) jouent des rôles importants dans la promotion du tourisme associé à la culture de l'huile d'olive, il est considéré comme stratégique de donner la priorité au secteur traditionnel, car non seulement leur représentativité peut être en déclin rapide, mais c'est à travers eux qu'il sera probablement possible de préserver la culture traditionnelle, la relation avec le territoire, avec le patrimoine immatériel, les modes de vie et l'identité du lieu.

Mots clés: oliveiras, changements d'affectation des sols, industrialisation, valorisation du patrimoine.

Resumo - Português

O sector do azeite sofreu recentemente alterações significativas em Portugal que podem ter implicações para o desenvolvimento do turismo do azeite. A expansão da área ocupada pelos olivais tem sido acompanhada pela modernização dos processos de extração. O processo de industrialização do sector olivícola é muito acentuado na região do Alentejo, onde deu origem a uma dinâmica empresarial e a uma produção intensiva e ultra-intensiva, e relativamente lenta nas outras regiões, onde ainda existem vestígios de práticas artesanais de produção privada e/ou cooperativa, altamente dependentes de olivais de pequena e média dimensão. Neste contexto de profunda mudança na dinâmica agrícola, começam a surgir questões relacionadas com o envolvimento dos atores locais no turismo olivícola. Por um lado, as recentes tendências de industrialização podem ser vistas como uma oportunidade para o turismo, geralmente associada ao aparecimento de produtos turísticos especializados, através de visitas e provas organizadas nas fábricas, como um complemento económico da atividade principal. Estes tipos de intervenientes representam as melhores práticas de articulação de produtos turísticos, tais como o enoturismo. Por outro lado, não há sinais de abrandamento do processo de industrialização do sector do azeite em Portugal, o que pode trazer um risco iminente de perda das referências culturais associadas à prática da cultura do azeite, que suportam um vasto leque de manifestações culturais e ainda constituem o vasto património material e imaterial do azeite em Portugal. A valorização deste património pode e deve ser promovida através do turismo olivícola e envolvendo a participação dos intervenientes locais. É, portanto, primordial compreender a rápida ameaça que a mudança de perfil dos atores locais enfrenta na dinâmica rural recente e procurar envolver cada um deles na sua especificidade. Reconhecendo que ambos os tipos de intervenientes (sector industrial e comunidades tradicionais) desempenham papéis importantes na promoção do turismo associado à cultura do azeite, considera-se estratégico dar prioridade ao sector tradicional, porque não só a sua representatividade pode estar em rápido declínio, como é através deles que será provavelmente possível preservar a cultura tradicional, a relação com o território, com o património imaterial, os modos de vida e a identidade do lugar.

Περίληψη - Ελληνικά

Ο τομέας του ελαιολάδου στην Πορτογαλία έχει πρόσφατα υποστεί σημαντικές αλλαγές που μπορεί να έχουν επιπτώσεις στην ανάπτυξη του ελαιoturισμού. Η αύξηση της έκτασης που καταλαμβάνουν οι ελαιώνες συνοδεύτηκε από τον εκσυγχρονισμό των διαδικασιών εξόρυξης. Η εκβιομηχάνιση είναι πολύ γρήγορη στην περιοχή Alentejo, η οποία οδηγεί σε μία επιχειρηματικά δυναμική, εντατική ή και υπερεντατική καλλιέργεια, και σχετικά αργή στις άλλες περιοχές, όπου υπάρχουν ακόμη υπολείμματα ιδιωτικών ή / και συνεταιριστικών παραγωγικών μονάδων, εξαρτώμενες σε μεγάλο βαθμό από μικρούς και μεσαίους ελαιώνες. Σε αυτό το πλαίσιο της βαθιάς αλλαγής στη δυναμική της γεωργίας, αρχίζουν να αναδεικνύονται ζητήματα που σχετίζονται με τη συμμετοχή ενδιαφερόμενων στον ελαιoturισμό. Αφενός, οι πρόσφατες τάσεις εκβιομηχάνησης μπορούν να θεωρηθούν ευκαιρία για τον τουρισμό, που σε γενικές γραμμές συνδέεται με την εμφάνιση εξειδικευμένων τουριστικών προϊόντων, όπως οι οργανωμένες επισκέψεις και γευσιγνωσίες στα εργοστάσια ως οικονομικό συμπλήρωμα της κύριας δραστηριότητας. Αυτοί οι τύποι ενδιαφερόμενων αντιπροσωπεύουν τις βέλτιστες πρακτικές άρθρωσης τουριστικών προϊόντων, όπως ο οιοτουρισμός. Από την άλλη πλευρά, δεν υπάρχουν ενδείξεις επιβράδυνσης της διαδικασίας εκβιομηχάνησης του τομέα του ελαιολάδου στην Πορτογαλία, γεγονός που μπορεί να επιφέρει άμεσο κίνδυνο απώλειας των πολιτιστικών αναφορών που σχετίζονται με την πρακτική της ελαιουργικής κουλτούρας, οι οποίες υποστηρίζουν ένα ευρύ φάσμα πολιτιστικών εκδηλώσεων και εξακολουθούν να αποτελούν την τεράστια υλική και άυλη κληρονομιά του ελαιολάδου στην Πορτογαλία. Η ανάδειξη αυτής της κληρονομιάς μπορεί και πρέπει να προωθηθεί μέσω του

ελαιοτουρισμού και με τη συμμετοχή των τοπικών φορέων. Ως εκ τούτου, είναι επίσης υψίστης σημασίας να κατανοήσουμε την ταχεία απειλή που αντιμετωπίζει το μεταβαλλόμενο προφίλ των τοπικών παραγόντων στην πρόσφατη αγροτική δυναμική και να επιδιώξουμε τη συμμετοχή τους με την εξειδίκευση του καθενός. Αναγνωρίζοντας ότι και οι δύο τύποι ενδιαφερόμενων μερών (βιομηχανικός τομέας και παραδοσιακές κοινότητες) διαδραματίζουν σημαντικό ρόλο στην προώθηση του τουρισμού που σχετίζεται με την κουλτούρα του ελαιολάδου, θεωρείται στρατηγικό να δοθεί προτεραιότητα στον παραδοσιακό τομέα, γιατί όχι μόνο η αντιπροσωπευτικότητα του μπορεί να υποχωρήσει ραγδαία, αλλά μέσω αυτού θα μπορέσει πιθανώς να διατηρηθεί ο παραδοσιακός πολιτισμός, η σχέση με την περιοχή, με την άυλη κληρονομιά, τον τρόπο ζωής και την ταυτότητα του τόπου.

Λέξεις κλειδιά: αλλαγές στη χρήση γης, εκβιομηχάνιση, ανάδειξη της κληρονομιάς

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Image 1. Sphinx-shaped oil lamp dating from Roman period 30 BCE. – 395 CE. (Source: Musée du Louvre, Département des Antiquités égyptiennes, currently on display at the Calouste Gulbenkian Foundation, Lisbon, Portugal (Inv E 20802).

Origin of olive groves in the Mediterranean

The domestication of olive trees and the production of the first olive groves probably gave the first signs of development in the Middle East region. The exact origin of olive production is difficult to determine, however, there are several signs that olive products were already present in the ancient societies from the bronze age (Runnels and Hansen, 1986). In fact, archaeological excavations on the Ancient Thera, in Santorini, Greece, have revealed the existence of a wide variety of ceramics that prove a prolonged use of olive oil since the 17th century BCE. (Sarpaki, 2021).

Olive oil was considered a symbol of wealth and prosperity in ancient Egypt, and it was used in a variety of ways, including as a cosmetic and for medicinal purposes, as well as for cooking, construction material and light (Image 1).

Few centuries later, and greatly driven by the expansion of olive growing in the Roman Empire, it expanded to other coastal areas around the Mediterranean Sea (Cimato and Attilio, 2011), inclusively in the Iberian Peninsula (Voropaeva and Stika, 2018).

The cultivation of olive trees is presently widely implemented, especially in southern Europe, with greater expression in countries such as Spain, Italy, Greece, Portugal, France and Turkey (Image 2).



Image 2. Distribution of olive groves in 2018 (Source: “European Union, Copernicus Land Monitoring Service 2018, European Environment Agency (EEA)”.

Regardless of the exact time or place where the domestication of the olive tree began, it is recognized that over time, it has definitely become one of the main pillars of Mediterranean culture to this day.

Recent changes in land use of olive groves in Europe

In the present work, the Corine land cover project was used to characterise the extent of olive groves in Europe²³. Corine Land Cover (CLC) is one of the products that emerged from the European Union Earth observation program (Copernicus) that provides open and free access to environmental data, CLC provides a standardised classification system for land cover and land use data across Europe, and it uses a hierarchical system that consists of 3 levels of classification, where the first level consists of 5 broader classes (artificial surfaces, agricultural areas, forests and semi-natural areas, wetlands, and water bodies), the second level consists of 15 intermediate classes, and the third level consists of 44 detailed classes.

The land use class corresponding to olive groves in Corine Land Cover is “52.2 - Olives”. This class is used to describe areas where olive trees are intensively cultivated and covers olive plantations intended for the production of olives for oil extraction. This includes (EEA, 2017)

- olive trees;
- vines or fruit plants intermixed with olives;
- bare soil or herbaceous vegetation among olive trees;
- scattered patches of semi-natural vegetation (greenery);
- interspersed annual crops occupying < 50%;
- irrigation ponds.

It is important to point out that this work did not analyse the conversion or modification of a given land use over time. It was not part of the objectives of the work to try to understand if a certain location registered changes involving the replacement of one type of land cover by another, which in itself required a set of techniques for analysing the transformation of classified areas, which was not applied here.

The main objective of this work has to do with recording and quantifying the area of olive groves by country and region, in different time periods. (Regardless of whether this olive grove area has undergone a process of intensification, or alteration, or displacement within the studied area). The spatial distribution of the “Olive” classification was analysed for the years of 2006, 2012 e 2018.

As seen above, the olive grove area is clearly smaller in France than in Greece and Portugal. Greece has, in all periods analysed, roughly twice the area of olive groves. When comparing the variation in the extension of olive groves in France, Portugal, and Greece, it is evident the strong growth of the area in the last two countries and a decline in olive groves in France. Both Greece and Portugal had a growth rate of more than 30% while France registered a slight decrease of almost 4% (Table 1).

Country	2006 (ha)	2012 (ha)	2018 (ha)	growth rate (06-18)
France	10 557	10 746	10 149	-3,9%
Portugal	261 858	281 589	346 416	32,3%
Greece	567 942	665 852	751 681	32,4%

Table 1. Sum of area (ha) classified as « Olives » in Corine Land Cover in selected countries (Source: “European Union, Copernicus Land Monitoring Service 2018, European Environment Agency (EEA)”).

Geographical distribution and recent changes of olive groves in Portugal

Mainland Portugal is administratively organised into five regions, which are: i) North (Norte); ii) Center (Centro); iii) Lisbon Metropolitan Area (Lisboa); iv) Alentejo and; v) the Algarve. The distribution of olive trees in the north and south of Portugal is quite asymmetric. One of the main causes for these differences between the distribution of olive trees is the climate. The Alentejo region has a hot and dry climate, favourable to olive growing, while the north of Portugal has a cooler and humid climate, a little less favourable to olive growing. In addition, the topography, altitude, and soils can also be different in the two regions, which can affect the distribution of olive trees. Thus, Portugal’s distribution of olive groves is deeply marked by spatial asymmetries in the various regions (Image 3).

23. <https://land.copernicus.eu/pan-european/corine-land-cover>

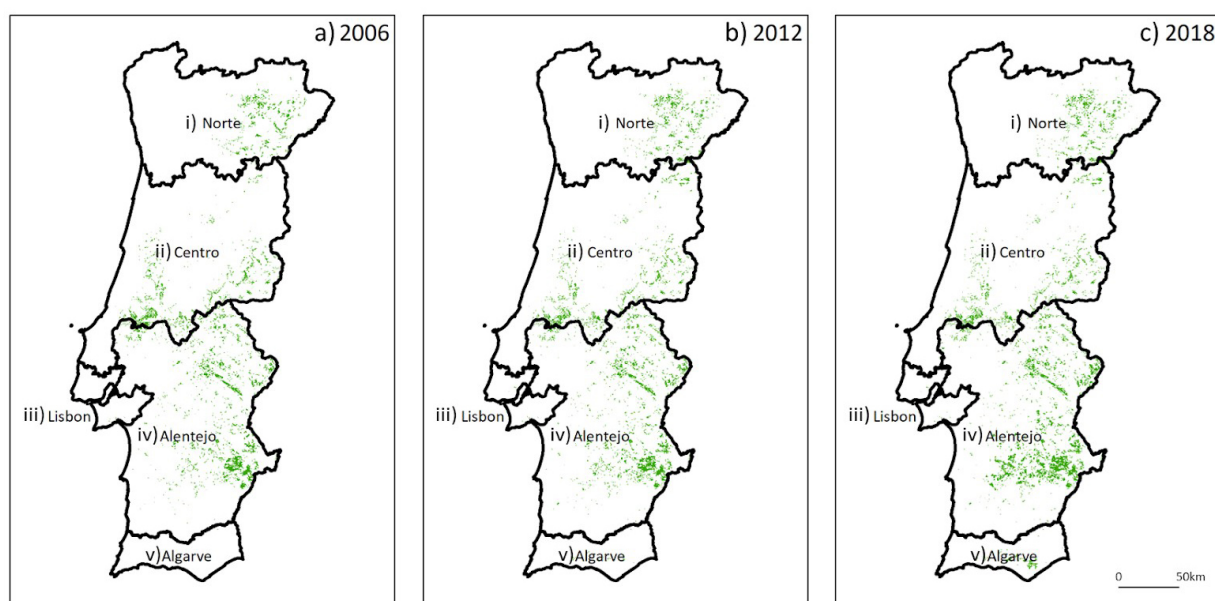


Image 3. Distribution of olive groves in Portugal: a) year of 2006; b) year of 2012; c) year of 2018. (Source: “European Union, Copernicus Land Monitoring Service 2018, European Environment Agency (EEA)”.

There is a clear concentration of olive groves in the Alentejo region, but also present in the Centro and Norte regions. Two other mainland regions (Algarve and Lisbon Metropolitan Area) register almost residual values, when compared to the previous. In the Alentejo region, the expansion of olive groves increased 45% compared to 2006, only surpassed by the Algarve, where this type of culture was almost absent in the past.

NUT2	2006		2012		2018		growth rate (06-18)
	ha	%	ha	%	ha	%	
Alentejo	144 334	55,1	153 562	58,6	209 211	60,4	45%
Centro	73190	28	76 8523	29,3	76 081	22,0	4%
Norte	43 885	16,8	49 075	18,7	51 630	14,9	18%
Algarve	61	0	1 577	0,6	8 895	2,6	14458%
Lisbon	387	0,1	522	0,2	599	0,2	54%

Table 2. Sum of area (ha) classified as « Olives » in Corine Land Cover in the five mainland Portuguese regions. (Source: “European Union, Copernicus Land Monitoring Service 2018, European Environment Agency (EEA)”.

Olive oil harvested areas

Although the analysis of land use changes provides a very accurate picture of the distribution of olive groves, suggesting an increase in the intensity of exploitation of olive groves in some European countries and in particular in some regions of Portugal, this does not necessarily reflect the economic potential of olive growing, i.e., some of the previously identified areas may reveal the presence of olive trees in semi-natural conditions, but with poor productive value.

In this sense, the analysis of land use was complemented with statistical information on the olive harvested area in Europe.

The olive-harvested area analysis allows a partial characterization of the economic exploitation of the olive tree, but one should notice that it is not the intention of this analysis to use it as a proxy of the economic performance associated with olive groves, nor of the amount of goods of the total yield produced in a given location or time (which would obviously depend on factors other than the size of the harvested area). The analysis of the harvest area is merely used to shed some light into the comparison between countries and to better understand the current trends observed in south European countries.

The spatial distribution of the harvested area of olive trees in southern European countries is very heterogeneous and with very contrasting evolutionary rhythms over the last 40 years (Table 3).

Harvesting of olive trees has always been dominant in Spain and Italy, at least since 1990. The harvested

area in these two countries is dramatically larger than in other countries (both countries represent roughly 4/5 of the total harvested area in these countries), in fact, Spain harvested in 2021 an area 2.3 times larger than Italy, which was the second country with the largest harvested area. On the other hand, the harvested area in France was 154 times smaller than in Spain (17,010 ha and 2,623,290 ha, respectively).

The rate of change across countries revealed that Greece and Spain had robust growth rates at the beginning of the XXI century (both countries with growth rates above 10% per decade; 11.7% and 15.7%, respectively). All countries, with the exception of Portugal, have shown moderate (or negative) growth rates recently. Italy has shown consecutively small negative growth over the past two decades. Portugal was the only country with a growth rate of 10% in 2021.

Country	1991 (ha)	2001 (ha)	growth rate (91-01)	2011 (ha)	growth rate (91-01)	2021 (ha)	growth rate (11-21)
France	15 216	15 889	4,4%	16 945	6,6%	17 010	0,4%
Portugal	333 757	361 606	8,3%	345 683	-4,4%	380 410	10,0%
Greece	705 000	787 500	11,7%	807 567	2,5%	819 060	1,4%
Italy	1 115 322	1 164 558	4,4%	1 144 422	-1,7%	1 129 000	-1,3%
Spain	2 074 000	2 400 000	15,7%	2 503 675	4,3%	2 623 290	4,8%

Table 3. Olive oil harvested areas (ha) in selected countries. (Source: FAOSTAT - Food and Agriculture Organization of the United Nations (FAO). Crops, Livestock and Food Statistics. CPC 2.1 Extended and FAO Commodity List (FCL). Assessed in February 2023.

Decline of traditional olive growing?

Recent trends in the area occupied by olive and on the harvesting area seem to indicate an increase of the production of olive products in Portugal. In fact, the expansion of area occupied by groves has been accompanied by the modernisation of the extraction processes and a decline of the traditional oil production. Traditional olive growing can be described as (...) *a low-intensity production system, associated with old trees, grown at a low density, giving small yields and receiving low inputs of labour and materials* (...) (Duarte et al., 2008).

Although it is understood that these are different dimensions, it is considered that the extraction of olive oil in traditional mills is part of the low-intensity system (as opposed to modern mills) may be seen as one of the key expressions of the traditional olive production²⁴. Thus, it is considered that the decline in the number of traditional mills may constitute a profound change in the structural components of olive oil production and, to a certain extent, suggest a rapid and generalised modernization of production, that could have several impacts that we will mention later.

The decline of traditional oil mills is a transversal phenomenon that occurs in several countries and it may be due to many contributing factors, such as abandonment of traditional groves in favour of more profitable crops or developments (Gennai-Schott et al., 2020). Competition from large-scale mechanised olive production, which can produce higher yields more efficiently (Freixa et al., 2010). The ageing of the rural population and younger generations' lack of interest in continuing traditional agricultural practices (Rodríguez Sousa et al., 2020).

According to the Portuguese olive oil production annual survey, the percentage of traditional oil mills has shown an expected reduction over time, marked especially by an abrupt drop in the years 2000-2003. The two large production areas (Norte and Alentejo) show similar trends, but with a higher percentage of traditional mills in the North region (Figure 3). The Centro region shows greater resistance to the modernization of olive oil production methods (Figure 3).

24. This might not always be the case, as there are many traditional olive growers who harvest and transport olives to modernized mills, such as cooperatives.

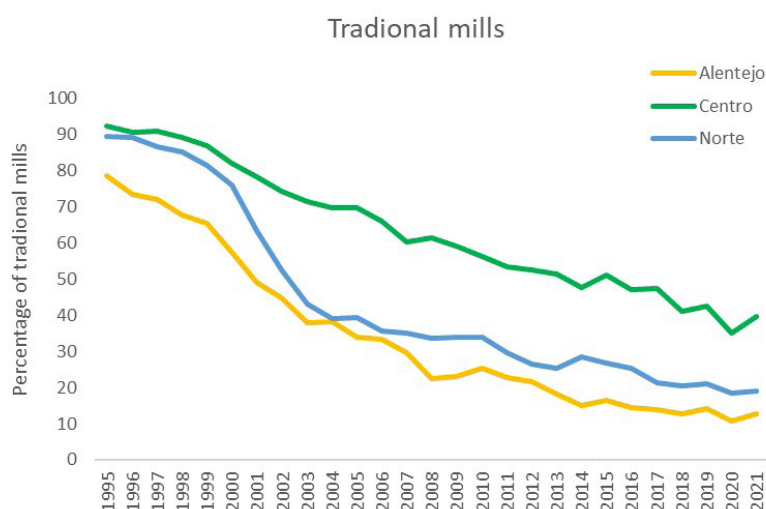


Figure 1. Percentage of traditional olive oil mills in Portugal. (Source: INE - National Institute of Statistics. Statistics Portugal, Olive oil production survey 1995-2021).

The size of olive farms in Portugal is very small and suggests a little extensive practice. According to the National Agriculture Census of 2019, the average olive groves is of 2,9 ha (Table 4). This value is very uneven in the territory, with the average size of olive grove farms in the Alentejo region being almost 3.8 times higher than in the rest of the country (11.0 ha).

It is important to emphasise that the variation in the size of olive groves has grown significantly over time in Portugal, but with particular attention in the Alentejo region, where the increase is more pronounced (increase of 32,7%), due to an intensification of the concentration of land ownership process.

NUT 2	Agrarian regions ²⁵	Average size of olive groves (ha)	Variation 2009-2019 (%)
Norte	Entre Douro e Minho	0,4	21,6
	Trás-os-Montes	2,0	-2,0
Centro	Beira Litoral	0,7	10,1
	Beira Interior	1,9	7,6
	Ribatejo	1,9	1,6
Alentejo	Alentejo	11,0	32,7
Algarve	Algarve	1,1	9,8
	Portugal Mainland	2,9	13,0

Table 4. Average size of olive groves per region. (Source: INE - National Institute of Statistics. National Agriculture Census of 2019).

Implications for tourism

It seems clear that profound changes are underway in olive oil production systems in Portugal. In some places, these transformations seem to be moving towards an acceleration of intensive olive oil production and an abandonment of traditional low-intensity activities, with a significant impact of the Landscape. This new type of exploitation residually requires labour, mainly immigrants, to carry out tasks that machines cannot cope with, and that some authors began to call “the gravediggers of an ancient landscape” (Campos and Pires, 2021).

This ongoing change probably implies a change in the main actors involved in the process. It is believed that the “industrialization” of olive production - understood as the maximisation of productivity through economies of scale and standardisation of procedures (industrialization that is present in all components of the process, such as the case of mechanisation in the harvesting, as well as the standardisation of the morphology of the cultivated species, among others) - implies a “specialisation” of professionals in the sector and a “redefinition” of the role of today’s farmer.

25. Areas of intervention defined by the Regional Directorates of Agriculture in Portugal.

Dimensions Affected	Intensification of olive production	Possible consequences	Potential impacts in tourism
1. Biophysical	Extensive monoculture	Alteration of the mosaic landscape	Degradation of environment; Loss of destination attractiveness.
		Loss of multifunctional landscape	
	Increase of the irrigated crop area	Decrease in biodiversity	
		Increased competition for water resources	
		Risk of water shortage	
		Higher risk of environmental contamination	
2. Social	Need of use of agrochemicals	Higher air pollution + emission of odours	Increased "antagonism" towards olive tourism; Museumification of olive culture.
		Olive pomace oil extraction factories	
	Alteration of agrarian structure (land concentration)	Gentrification and depopulation	
		Mechanisation	
	Changes in harvesting and transformation	Loss of living cultural heritage	
		Loss of sense of place (uprooting)	
3. Economic	Increased crop yields	Higher profit margins	Decrease in the offer of cultural tourism experiences (except in gastronomy); Greater offer of integrated products; Improved experiences and visitation conditions; Ability to capture foreign markets.
	Worker's profile	Increase of higher qualification jobs	
	Quality standards	General increase of product quality	
	Modernisations of facilities	Better conditions for visitation	
		Outsourcing of services	
	Diversification of income sources	Integrated with other tourism products (e.g., wine tourism)	
		Promotion of products	

Table 5. Potential changes and impacts in tourism associated with the intensification of olive production (Source: Own elaboration).

These changes have been underway for some time and seem irreversible but may in some cases entail risks (and opportunities) for tourism that are important to reflect on.

Table 5 summarises the potential changes and impacts in tourism associated with the intensification of olive production.

It seems evident that trends towards the intensification of tourism in some areas, such as the Alentejo in Portugal, may present opportunities for improving tourism in general. However, the improvement of some aspects related to the integration of oil tourism in already consolidated products (such as wine tourism and rural tourism) and in the structuring and qualification of the offer (through promotion, expansion of the tourist market and improvement of infrastructures), can hide in some way the great threat that the current transformations of the landscape associated with the intensive olive grove carry that should not be neglected.

As Doxey pointed out in 1975 (Doxey, 1975), a *spiral of irritation* emerges when tourism grows and gains unbalanced proportions, causing negative impacts on the communities. In such cases, there is a genuine danger of a given community developing a feeling of “antagonism” towards tourism, as the residents may perceive tourism as a threat to their way of life and the quality of their environment.

In some areas of Portugal there are already slight signs of protest movements directed at super intensive olive groves. These movements typically focus on the environmental degradation and loss of biodiversity; loss of quality of life due to odours and pollution and poor working conditions of the field workers.

Despite the great relevance of these issues, the aspects associated with the loss of the traditional olive oil heritage should not be forgotten or disregarded.

It is likely that the gradual loss of these cultural resources, due to the replacement of modern practices, will continue to occur silently and go relatively unnoticed, without concrete measures having been taken to safeguard and preserve the living heritage.

Given that there are no signs of a slowdown in the expansion of this type of agriculture, it is considered prudent (if not urgent), especially in the Alentejo, to develop measures to minimise negative impacts and promote the conservation and maintenance of the living heritage associated with olive culture.

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Olive Tree Heritage

Stakeholders

Olive Oil: Culture and Nutrition in the Portuguese Population

Bruno Sousa²⁶

Abstract - English

Olive oil is a food that is associated with the Mediterranean culture, being an ingredient of Portuguese gastronomy. The aim of this work is to explore the cultural heritage and the food consumption of this foodstuff in the Portuguese population, as well as the role of nutritionists and cooks in valuing this food element. In traditional Portuguese cuisine, olive oil accompanies the preparation and cooking of the main dishes and is also used in soups and salads. In 2020, in Portugal, 26% of the population had a high adherence to the Mediterranean dietary pattern, a value higher than that found in 2016. In the last study on the food consumption of the Portuguese population, we found that olive oil is the highlighted fat. The intake is, on average, 11g per day, which is clearly the most used fat, since of the average total of fats ingested by the Portuguese (20.6g per day), olive oil represents 53.4%. We conclude that olive oil is a remarkable food in Portuguese society, with strong cultural elements and lifestyles, which are reflected in the gastronomy and eating habits of the Portuguese population, and that nutritionists and cooks have been important actors in valuing this heritage.

Keywords: Heritage, Mediterranean diet, Nutrition, Nutritionists, Olive oil.

Résumé - Français

L'huile d'olive est un aliment qui est associé à la culture Méditerranéenne, étant un ingrédient de la gastronomie portugaise. L'objectif de ce travail est de connaître l'héritage culturel et la consommation alimentaire de cet aliment dans la population portugaise, ainsi que le rôle des nutritionnistes et des cuisiniers dans la valorisation de cet aliment. Dans la cuisine traditionnelle portugaise, l'huile d'olive accompagne la préparation et la cuisson des plats principaux et est également utilisée dans les soupes et les salades. Au Portugal, en 2020, 26% de la population avait une forte adhésion au modèle alimentaire Méditerranéen, une valeur supérieure à celle trouvée en 2016. Dans la dernière étude sur la consommation alimentaire de la population portugaise, nous avons constaté que l'huile d'olive est la matière grasse mise en avant. La consommation est, en moyenne, de 11g par jour, ce qui est clairement la graisse la plus utilisée, puisque sur le total moyen des graisses ingérées par les Portugais (20,6g par jour), l'huile d'olive représente 53,4%. Nous concluons que l'huile d'olive est un aliment remarquable dans la société portugaise, avec des éléments culturels et des modes de vie forts, qui se reflètent dans la gastronomie et les habitudes alimentaires de la population portugaise, et que les nutritionnistes et les cuisiniers ont été des acteurs importants dans la valorisation de ce patrimoine.

Mots-clés : Patrimoine, régime Méditerranéen, nutrition, nutritionnistes, huile d'olive.

Resumo - Português

O azeite é um alimento associado à cultura Mediterrânea, sendo um ingrediente da gastronomia portuguesa. O objetivo deste estudo é conhecer o património cultural e o consumo alimentar deste alimento na população portuguesa, bem como o papel dos nutricionistas e cozinheiros na valorização deste alimento. Na cozinha tradicional portuguesa, o azeite acompanha a preparação e confecção dos principais pratos e é também utilizado em sopas e saladas. Em Portugal, em 2020, 26% da população tinha uma elevada adesão

²⁶. CITUR Madeira - Centre for Tourism Research, Development and Innovation, University of Madeira ²Health Service of Autonomous Region of Madeira.

ao padrão dietético Mediterrâneo, um valor superior ao encontrado em 2016. No último estudo sobre o consumo alimentar da população portuguesa, descobrimos que o azeite é a gordura em destaque. A ingestão é, em média, de 11g por dia, que é claramente a gordura mais utilizada, uma vez que do total médio de gorduras ingeridas pelos portugueses (20,6g por dia), o azeite representa 53,4%. Concluímos que o azeite é um alimento notável na sociedade portuguesa, com fortes elementos culturais e estilos de vida, que se refletem na gastronomia e hábitos alimentares da população portuguesa, e que os nutricionistas e cozinheiros têm sido atores importantes na valorização deste património.

Palavras-chave: Herança, dieta Mediterrânica, Nutrição, Nutricionistas, Azeite

Περίληψη - Ελληνικά

Το ελαιόλαδο είναι ένα τρόφιμο που συνδέεται με τη Μεσογειακή κουλτούρα, αποτελώντας συστατικό της πορτογαλικής γαστρονομίας. Στόχος αυτής της εργασίας είναι η διερεύνηση της πολιτιστικής κληρονομιάς και της κατανάλωσης αυτού του διατροφικού στοιχείου στον πορτογαλικό πληθυσμό, καθώς και του ρόλου των διατροφολόγων και των μαγείρων στην απόδοση αξίας σε αυτό το τρόφιμο. Στην παραδοσιακή πορτογαλική κουζίνα, το ελαιόλαδο συνοδεύει την προετοιμασία και το μαγείρεμα των κυρίων πιάτων και χρησιμοποιείται επίσης σε σούπες και σαλάτες. Το 2020 στην Πορτογαλία το 26% του πληθυσμού σημείωνε υψηλή προσκόλληση στο Μεσογειακό διατροφικό πρότυπο, τιμή υψηλότερη εκείνης που σημειώθηκε το 2016. Στην τελευταία μελέτη για την κατανάλωση τροφίμων του πορτογαλικού πληθυσμού, διαπιστώσαμε ότι το ελαιόλαδο αποτελεί το κύριο έλαιο. Η πρόσληψη ανέρχεται, κατά μέσο όρο, σε 11 γραμμάρια ημερησίως, αναδεικνύοντάς το στο σαφώς συχνότερα χρησιμοποιούμενο έλαιο, αφού από το μέσο σύνολο των λιπαρών, που καταναλώνουν οι Πορτογάλοι (20,6 γραμμάρια την ημέρα), το ελαιόλαδο αντιπροσωπεύει το 53,4%. Συμπεραίνουμε ότι το ελαιόλαδο είναι μια αξιοσημείωτη τροφή στην πορτογαλική κοινωνία, με έντονα πολιτισμικά στοιχεία και τρόπους ζωής, που αντικατοπτρίζονται στη γαστρονομία και τις διατροφικές συνήθειες του πορτογαλικού πληθυσμού και ότι οι διατροφολόγοι και οι μάγειρες υπήρξαν σημαντικοί παράγοντες στην εκτίμηση αυτής της κληρονομιάς.

Λέξεις κλειδιά: κληρονομιά, Μεσογειακή διατροφή, διατροφή, διατροφολόγοι, ελαιόλαδο.

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Introduction

Olive oil is a food that is associated with the Mediterranean culture and Mediterranean diet, being also an ingredient of Portuguese gastronomy ^(1,2). From a nutritional point of view, it also stands out for having great qualities and health effects ⁽³⁻⁶⁾.

The recognition of the Mediterranean diet by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as Intangible Cultural Heritage of Humanity since 4 December 2013, reinforces together with the existing scientific evidence, that it is a cultural, historical and health model ⁽⁷⁾.

This food pattern is described by UNESCO as a set of know-how, knowledge, rituals, symbols and traditions about culture, fishing, domestic animal husbandry, processing, cooking and in particular the sharing and consumption of food ⁽⁸⁾. The conviviality and union of family and friends around the table translate a special relationship between health, family interaction and leisure ⁽⁹⁾.

Alongside the recommendations for proportion and frequency of food consumption, the Mediterranean diet also brings a set of cultural and lifestyle elements in order to have healthy lifestyle habits, such as: socialisation, cooking, seasonality, biodiversity, moderation, tradition and conviviality ⁽¹⁰⁾.

This diet is recognised as the healthiest and most sustainable in the world, and is fundamental in the field of public health and nutrition globally, but especially in the Mediterranean area. This cultural heritage should be preserved and promoted in different areas: culture and tourism, public health, agriculture, politics and economic development ⁽⁷⁾.

There are already many studies associating health aspects to olive oil consumption and in particular to the Mediterranean diet, which is characterised by a high consumption of this fat. Saturated and trans fats are replaced by olive oil, which is at the centre of the Mediterranean pyramid and should be the main source of fat to consume, due to its high nutritional quality ⁽¹¹⁾. Furthermore, olive oil is of interest not only for seasoning but also for cooking, since it resists high temperatures ⁽¹⁰⁾.

Olive oil is recognised as a food fat of high nutritional and economic importance, and the interest in its production has extended far beyond the traditional Mediterranean producing countries. It is a fat produced through exclusively physical processes, which allows its potential use, as well as its by-products, as an important source of specific constituents with bioactive effects ⁽¹¹⁾.

Among the olive oil components, we highlight the phenolic compounds, in particular oleuropein and hydroxytyrosol, hydrocarbons such as squalene, triterpenic alcohols such as erythrodiol and uvaol and phytosterols, which are increasingly related to anti-inflammatory, antioxidant and cardiovascular disease prevention properties ⁽¹²⁾.

The polyphenol constituents can provide protection against noncommunicable diseases and SARS-CoV-2 ⁽¹³⁾.

Besides these compounds, the richness of olive oil in monounsaturated acids, in particular the oleic acid, allows associating its consumption with protective effects on the circulatory system, namely anti-cholesterol and anti-atherosclerotic effects ^(10,11).

The olive oil consumption, associated to a Mediterranean diet, presents beneficial effects, proven by studies carried out with different populations, on the blood lipid profile and on the resistance to degradation by oxidation, on the improvement of the glucose metabolism in individuals with type 2 diabetes and on the reduction of the incidence of arterial hypertension ⁽¹⁴⁾.

Polyphenols and triterpenes are the olive oil constituents normally associated to a reduction on the incidence of arterial hypertension. Among the polyphenols, oleuropein, the main phenolic compound of green olives and responsible for the bitter taste in olive oil, stands out ⁽¹¹⁾.

The beneficial effects of olive oil consumption in reducing the incidence of cardiovascular disease, in a context of Mediterranean diet, were the basis for the authorization given in 2004, by the Food and Drug Administration, for the inclusion of health claims in olive oil ⁽¹¹⁾.

Although several studies associate olive oil consumption with a reduction in the risk of cancer, especially of the respiratory tract and breast, more studies need to be developed to provide sufficient scientific evidence to confirm these ⁽¹¹⁾.

The beneficial effects of olive oil in counteracting cognitive decline resulting from cellular ageing, which have been suggested by several studies, are in general associated with the oleic acid and polyphenols. In the case of monounsaturated acid, this beneficial effect is related to the maintenance of structural integrity and fluidisation of neuronal membranes ⁽¹⁴⁾.

In traditionally Mediterranean countries, where high levels of oleic acid (olive oil) are consumed, population observation studies have been carried out which suggest that adherence to a diet rich in monounsaturated fat is associated with a decrease in obesity levels ⁽¹⁵⁾.

Many other beneficial effects associated with olive oil consumption, such as favourable action on the immune system, promotion of mineralisation and calcification of bone tissues, protective and regenerating effect on the skin, are mentioned in some studies, but further research is needed ⁽¹¹⁾.

Olive oil thus presents many qualities that make it a reference food at cultural and nutritional level.

The aim of this work is to know the cultural heritage and the food consumption of this food in the Portuguese population, as well as the role of nutritionists and cooks in valuing this food.

Results

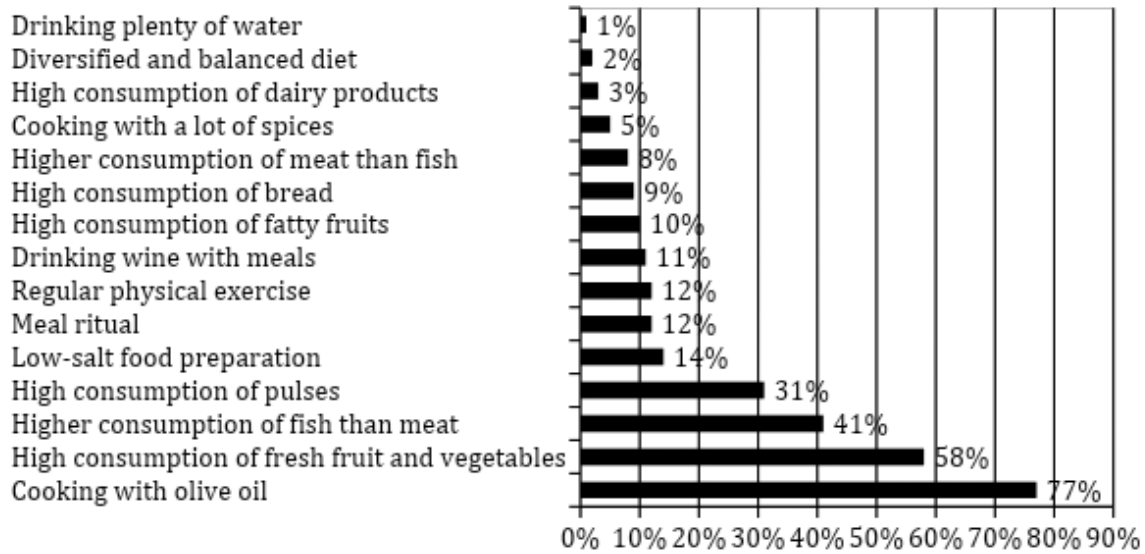
Olive oil is highly appreciated and recognised by consumers as a food with very pleasant organoleptic characteristics, which awakens the most varied flavours when used in the seasoning and preparation of different dishes ^(11,16), being also easily associated with numerous health benefits ⁽¹⁷⁾. Therefore, its production and consumption worldwide has been increasing ⁽¹¹⁾.

In traditional Portuguese cuisine, olive oil accompanies the preparation and cooking of the main dishes and is also used in soups and salads ^(1,2). It is associated with the Mediterranean diet, commonly followed by populations in southern Europe and other Mediterranean countries. It is a food pattern that promotes health and protects the environment and is considered an intangible cultural heritage of humanity. In addition, it is considered one of the healthiest dietary patterns, which reduces the risk of various chronic diseases, and improves the quality of life ⁽¹⁸⁾.

In a study conducted in 2016, it was found that in a group of Portuguese chefs, they practice Mediterranean pattern cooking ⁽¹⁹⁾.

In Portugal, in 2020, 26% of the population had a high adherence to the Mediterranean dietary pattern, a value higher than that found in 2016 (an increase of 15%). Knowledge and adherence are restricted to the part of the population that has higher incomes and higher education ⁽²⁰⁾.

In the Portuguese population, when asked about the main characteristics of the Mediterranean diet, “cooking with olive oil” (77%) was the most mentioned (Graph 1) ⁽²⁰⁾.



Graph 1. Characteristics associated with the Mediterranean Diet in the Portuguese population ⁽²⁰⁾.

In the last study on the food consumption of the Portuguese population, we found that olive oil is the highlighted fat. The intake is, on average, 11g per day, which is clearly the most used fat, since of the average total of fats ingested by the Portuguese (20.6g per day), olive oil represents 53.4% (Table 1) ⁽²¹⁾.

	Mean	P5	P50	P95	% Days of consumption
Oils and fats	20.6	7.2	19.1	39.0	>95.0%
Vegetable oils	2.2	0.3	1.7	6.0	29.9%
Olive oil	11.0	4.1	10.0	21.3	94.4%
Butter	3.9	0.0	2.4	12.9	24.5%
Margarines and minarines	2.2	0.0	0.6	9.2	7.3%
Other fats (including animal fats)	0.6	0.0	0.4	2.0	6.1%

Table 1. Daily consumption of fats and oils, in grams, for Portugal, weighted for distribution of the Portuguese population ⁽²¹⁾.

We also found that this food is more consumed by men (Table 2), that the age group of the elderly is the one with the highest consumption (Table 3), and that the northern region of the country is the one with the highest intake (Table 4) ⁽²¹⁾.

Olive oil	Mean	P5	P50	P95	% Days of consumption
Women	9.5	3.8	8.8	17.6	93.2%
Men	12.3	4.5	11.2	23.9	>95%

Table 2. Daily consumption of olive oil, in grams, by sex, weighted for distribution of the Portuguese population ⁽²¹⁾.

Olive oil	Mean	P5	P50	P95	% Days of consumption
Children	8.8	3.0	7.9	17.5	>95%
Adolescents	10.3	3.8	9.3	20.0	>95%
Adults	11.2	4.3	10.2	21.5	94.1%
Elderly	11.6	4.4	10.5	22.2	93.7%

Table 3. Daily consumption of olive oil, in grams, by age groups, weighted for distribution of the Portuguese population ⁽²¹⁾.

Olive oil	Mean	P5	P50	P95	% Days of consumption
North	12.1	4.6	11.0	23.1	>95%
Centre	11.4	4.7	10.6	20.8	94.6%
Lisbon	11.5	4.6	10.6	21.3	94.6%
Alentejo	11.4	4.6	10.4	21.5	91.0%
Algarve	10.1	4.0	9.2	19.4	78.2%
Madeira	7.8	3.1	7.2	14.6	89.9%
Azores	9.6	4.0	8.8	17.9	86.2%

Table 4. Daily consumption of olive oil, in grams, by region, weighted for distribution of the Portuguese population ⁽²¹⁾.

The dishes of the Mediterranean cuisine derive from simple cooking, the everyday dishes of the traditional rural and local family cooking ⁽²²⁾. Portugal presents characteristics that potentiate the adherence to the Mediterranean food pattern. Due to its geography and climate, from north to south of the country, the foods that constitute this type of food pattern are produced or accessed. It is possible to preserve the principles of seasonality and traditional food, characteristic of the Mediterranean diet ⁽²³⁾.

The geographical situation of a southern country gives Portugal a Mediterranean uniqueness. A sea that synthesises experiences and civilizational phenomena, with peoples who, whether passing through or remaining, not only left genetic marks but also brought with them plant and animal species, agricultural production techniques, culinary knowledge and lifestyles that confer Mediterranean identity ^(22, 24).

Portugal is clearly a country with Mediterranean characteristics, due to its history, its social and cultural practices, and even its eating habits, similar to other populations sharing the same latitude ⁽²⁴⁾.

One of the reasons that confers this Mediterranean identity is the fact that the olive tree culture has been fixed as a reference in Portugal. The olive tree is cultivated in most of the national territory, as is the cultivation of the vine, and olive oil and wine are products of Mediterranean culture ⁽²²⁾.

Although it is the gastronomies of the south that are most identified with Mediterranean characteristics, there is a whole set of values associated with food practices that are common, such as conviviality, mutual help, hospitality and sharing ⁽²²⁾.

The knowledge inherent to food traditions especially translates the history of people's relationships with resources and food sources. Thus, it is understood that the scarcity of products can be at the origin of the creativity of Portuguese cuisine. A significant part of its traditions is centred on subsistence family cooking, which stressed the inventive character in the search for good flavours with few elements ⁽²²⁾.

All these values are part of our culture and heritage and have been passed down from generation to generation ⁽²⁴⁾.

In a simple way, the landscape is transported to the table, which expresses millennia of history associated with the work of the land and the agriculture of the territories, the stories of bread, olive oil and wine, the stories of cooking and culinary preparation. This is why it is considered that the valorisation of heritage will only be effective if it combines productive functions with cultural, environmental, recreational, educational and symbolic functions ⁽²²⁾.

Many actions are developed by nutritionists and chefs in the community, which allow the dissemination and perpetuation of this cultural and food heritage in the Portuguese population, with educational contents, aimed at different age groups ^(25,26).

The Mediterranean identity is also revealed in the flavours of products resulting from an agriculture that uses a considerable variety of native species. They differ from region to region, as do preservation practices and cooking methods. And also, the rituals and practices of celebration. When we taste a dish, we can feel the local food history in it. Through it, we get to know the cultural influences, the territory and its resources better. We understand the history of the products and the region, as well as the gastronomic creations associated with them. This is made up of memories, which are woven together with needs that have been solved, adapted and incorporated into daily practices ⁽²²⁾.

Mediterranean gastronomy has to be understood in conjunction with nature, and with people for their knowledge and taking into account some economic factors, such as tourism, which should be stimulated ⁽²²⁾.

Gastronomy is an emerging factor in tourism areas as it is important to improve the visitor's experience. It is not only a tasting experience; it is a result of the local culture, a reflection of the history, habits and traditions of a locality. An element capable of influencing the image of a region and the way it is promoted ⁽²⁷⁾.

Natural and heritage resources can be at the centre of activities of rediscovery and interpretation of the place. They correspond to new leisure practices, linked to cultural, gastronomic and nature tourism in rural areas, and which nowadays are increasingly sought after by tourists from all over the world ^(22,28).

Conclusions

We conclude that olive oil is a remarkable food in Portuguese society, with strong cultural elements and lifestyles, which are reflected in the gastronomy and eating habits of the Portuguese population, and that nutritionists and cooks have been important actors in valuing this heritage.

These results may be related to the promotion developed by the various professionals of the nutrition and gastronomy area, highlighting this cultural heritage as well as its consumption.

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The actors of olive heritage in Portugal: mapping and systematisation

Fernanda Oliveira²⁷, Eunice Lopes²⁸, Francisco Dias²⁹ and Victor Figueira³⁰

Abstract - English

Along with most Southern European and Mediterranean countries, olive oil and olive groves are an important economic, socio-cultural and environmental resource in Portugal. This study aims to characterise the current context in terms of the main indicators concerning olive groves, olive and olive oil production and processing and, in particular, the agents directly involved in this process. In particular, the six PDO regions in the country were studied, through the analysis of quantitative data, their evolution in the last years and their spatial representation. Complementarily, information on the public and private agents involved in the touristic dynamisation of the olive and olive-oil heritage was systematised. The results point to a diversity of actors that are distributed across the rural territories of the three NUT II in study, with greater evidence of the NUT II North and Alentejo (in the south of the country) in terms of olive oil and olive producers and also at the level of tourist experiences in mills, tourist resorts, among others. The study contributes to a greater perception of the representativeness of the actors of olive and olive oil heritage in Portugal, the dynamics they generate today and the opportunities that can be developed in the future.

Keywords: olive and olive oil heritage, tourism, stakeholders, territory, mapping

Résumé - Français

Comme dans la plupart des pays du sud de l'Europe et de la Méditerranée, l'huile d'olive et l'oléiculture constituent une ressource économique, socioculturelle et environnementale importante au Portugal. Cette étude vise à caractériser le contexte actuel en termes de principaux indicateurs concernant les oliveraies, la production et la transformation des olives et de l'huile d'olive et, en particulier, les territoires et les agents directement impliqués dans ce processus. En particulier, les six régions AOP existant dans le pays ont été étudiées, à travers l'analyse de données quantitatives, leur évolution et leur représentation spatiale. En complément, des informations ont été systématisées sur les agents publics et privés impliqués dans la dynamisation touristique du patrimoine oléicole et oléicole. Les résultats indiquent une diversité d'acteurs qui se répartissent sur les territoires ruraux des trois NUT II étudiés, avec une plus grande évidence des NUT II Nord et Alentejo (dans le sud du pays) en termes d'huile d'olive et de producteurs d'olives et également au niveau des expériences touristiques dans les moulins, les stations touristiques, entre autres. L'étude contribue à une meilleure perception de la représentativité des acteurs du patrimoine oléicole au Portugal, des dynamiques qu'ils génèrent aujourd'hui et des opportunités qui peuvent être développées dans le futur.

Mots-clés : patrimoine oléicole et huile d'olive, tourisme, agents, territoire, cartographie

Resumo - Português

A par do que acontece com grande parte dos países do Sul da Europa e Mediterrâneo, o azeite e a olivicultura constituem um importante recurso económico, sociocultural e ambiental, em Portugal. Este estudo visa caracterizar o contexto atual em termos dos principais indicadores respeitantes ao olival, à produção e

27. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

28. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Tomar, Portugal.

29. Centre for Tourism Research, Development and Innovation (CiTUR), Polytechnic of Leiria, Portugal.

30. Centre for Tourism Research, Development and Innovation (CiTUR), University of Algarve, Portugal.

transformação de azeitona e de azeite e, em particular, aos territórios e aos agentes diretamente envolvidos neste processo. Em particular, foram estudadas as seis regiões DOP existentes no país, através da análise de dados quantitativos, da sua evolução e da sua representação espacial. Complementarmente, foi sistematizada informação acerca dos agentes públicos e privados envolvidos na dinamização turística do património olivícola e oleícola. Os resultados apontam para uma diversidade de atores que se distribuem pelos territórios rurais das três NUT II em estudo, com uma maior evidência das NUT II Norte e Alentejo (no sul do país) em termos de produtores de azeite e azeitona e também ao nível de experiências turísticas em lagares, empreendimentos turísticos, entre outros. O estudo contribui para uma maior perceção da representatividade dos atores do património olivícola e oleícola, em Portugal, da dinâmica que geram atualmente e das oportunidades que poderão ser desenvolvidas no futuro.

Palavras-chave: património olivícola e oleícola, turismo, agentes, território, mapeamento.

Περίληψη - Ελληνικά

Παράλληλα με τις περισσότερες χώρες της Νότιας Ευρώπης και της Μεσογείου, το ελαιόλαδο και η ελαιοκαλλιέργεια αποτελούν σημαντικό οικονομικό, κοινωνικο-πολιτιστικό και περιβαλλοντικό πόρο στην Πορτογαλία. Η παρούσα μελέτη στοχεύει στον χαρακτηρισμό του τρέχοντος πλαισίου ως προς τους κύριους δείκτες που αφορούν τον ελαιώνα, την παραγωγή και επεξεργασία της ελιάς και του ελαιολάδου, και ειδικότερα τις περιοχές και τους παράγοντες που εμπλέκονται άμεσα σε αυτή τη διαδικασία. Ειδικότερα, μελετήθηκαν οι έξι περιοχές ΠΟΠ που υπάρχουν στην χώρα μέσω της ανάλυσης ποσοτικών δεδομένων, τις εξελίξεις τους και τη χωρική τους απεικόνιση. Συμπληρωματικά, συστηματοποιήθηκαν πληροφορίες σχετικά με τους δημόσιους και ιδιωτικούς φορείς που εμπλέκονται στην προώθηση του τουρισμού, σχετικά με την ελαιοκομική και ελαιουργική κληρονομιά. Τα αποτελέσματα υποδεικνύουν μια ποικιλία παραγόντων που κατανομούνται στις αγροτικές περιοχές των τριών NUT II υπό μελέτη, με τις περισσότερες ενδείξεις για το NUT II North και το Alentejo (στο Νότο της χώρας), όσον αφορά τους παραγωγούς ελαιολάδου και ελιάς, και σε επίπεδο τουριστικών εμπειριών σε ελαιουργεία, τουριστικά θέρετρα, μεταξύ άλλων. Η μελέτη συμβάλλει στην καλύτερη αντίληψη της αντιπροσωπευτικότητας των παραγόντων της ελαιοκομικής και ελαιουργικής κληρονομιάς στην Πορτογαλία, της δυναμικής που δημιουργούν σήμερα και των ευκαιριών που ενδέχεται να αναπτυχθούν στο μέλλον.

Λέξεις κλειδιά: κληρονομιά ελιάς και λαδιού, τουρισμός, πράκτορες, περιοχή, χαρτογράφηση.

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Introduction

This study aims to explore the current context of olive and olive oil heritage, in Portugal, to inventory, map and systematise all the agents involved in the production and processing of olive and olive oil products, as well as in the dynamization and tourism promotion of the heritage associated with these products. In particular, the six olive oil PDO regions in the country were studied, which are located in three NUTS II Regions of the mainland territory. All public and private agents directly and indirectly involved in the production, processing and marketing of olive oil and other olive products were inventoried, as well as the promotion and enhancement of the associated heritage, from a touristic point of view.

In terms of olive oil production, Portugal produces 5% of the European Union's olive oil and, together with Spain, Greece and Italy, contributes to 99% of the olive oil production of the European Union, which is the largest olive oil producer worldwide, accounting for 69% of world production (Agriculture and Rural Development, 2020). In addition to the business structure associated with the production process, distribution and marketing of olive oil (and other products resulting from olives), the olive and olive oil heritage represent a substantial part of the country's rural world, constituting a potential source for the development of tourism experiences. It is this reality of actors, businesses and territories related to olive groves and olive oil that we intend to characterise in this article, through the analysis of official statistical data and its representation in territorial terms.

The text of this article is organised in four main points, starting with a characterization of the PDO olive oil regions in Portugal, in terms of occupied territory, resident population, olive production and olive oil mills. This section also includes an evolutionary analysis of the Olive Oil Production (hectoliters), in the country and by NUT II region. The following section characterises the evolution of agricultural property and agricultural producers in Portugal and in the PDO regions, without particularising the specific case of olive farms and their owners. Next, we analyse the initiatives and agents - public and private - that develop tourism experiences based on the olive tree and olive oil, focusing on the particular case of museums, tourism businesses, events,

wine & olive oil companies that organise tourist visits and tourism accommodation. Finally, the results obtained about the evolution of the olive grove and the olive and olive oil production in the country and in the PDO regions are discussed, reflecting on the differences between regions and the different dynamics and particularities in terms of agents, entrepreneurs and companies operating in this sector of activity.

Methodology

This is an exploratory study, essentially quantitative in nature, which uses exclusively secondary data. The statistical data analysed were obtained from the National Statistics Institute (the Statistical Authority in Portugal) and from PORDATA (the Database of Contemporary Portugal that uses official and certified sources from over sixty entities with statistical information production competencies, including INE). The data concerning specifically the actors of the tourism sector were obtained through the information available on the Internet, namely: the websites of the municipalities that integrate each PDO olive oil regions and of the regional tourism entities (North, Center and Alentejo) and using the Google search engine (through the words olive oil museum, olive oil fair/show/festival, olive oil tourism, olive oil workshop, olive oil route/route, olive oil tasting, among others). This survey took place during the months of January and February 2022.

The graphs and tables that present data for each olive oil PDO, correspond to indicators that are available for the entire country, including data at the scale of the municipality and parish, thus allowing to obtain precise values for the territories of each of the six olive oil PDOs. That is, indicators concerning olive grove and the area it occupies, olive and olive oil production, resident population, are not available by PDO region, however, as data are available for each municipality (and sometimes for each parish), it allows us to make the approximate calculation associated with the territory of each PDO region.

The PDO regions, the olive trees, the olive oil and the mills in Portugal

In Portugal, there are six regions of protected designation of origin (PDO) olive oil (Figure 1). The Alentejo Interior region was registered in 2007, by the Commission Regulation (EC) N° 46/2007 of 15th February and the other five regions (Trás-os-Montes, Ribatejo, Norte Alentejano³¹, Alentejo Interior and Moura) were registered in 1996, by Commission Regulation (EC) N° 1107/96 of 12th June. The PDO regions are part of three NUT II Regions: Trás-os-Montes is located in NUT II North, Beira Interior is part of NUT II Centre, Ribatejo has territories in NUT II Centre and NUT II Alentejo and Norte Alentejano, Alentejo Interior and Moura are part of NUT II Alentejo (Figure 1).

The PDO regions occupy 32 852 square kilometres, which represents 35.6% of the national territory, with the Beira Interior PDO occupying the largest area (10 479 square kilometres - 32% of the total area occupied by the PDO and 11.4% of the country's area) and Moura the smallest (2 106 square kilometres - 6.4% of the total area occupied by the PDO and 2.3% of the country's area).

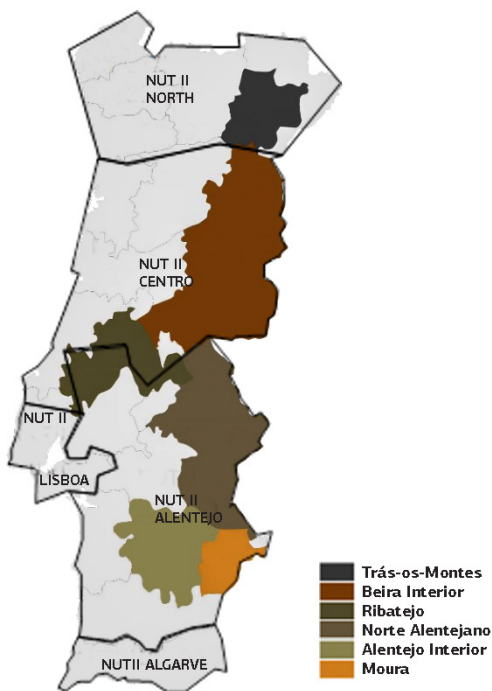


Figure 1. PDO Regions in Portugal (by NUT II)
(Source: Adapted from <https://cdn.shopify.com/s/files/1/0302/1973/1037/t/3/assets/pf-ecd128c3--azeite-2.jpg?v=1618309064>).

	Area (Km ²)	% of the total of the country
Portugal	92 225	-
PDO Trás-os-Montes	3 662	4,0
PDO Ribatejo	4 197	4,6
PDO Beira Interior	10 479	11,4
PDO Norte alentejano	7 894	8,6
PDO Alentejo Interior	4 514	4,9
PDO Moura	2 106	2,3
Total - PDO	32 852	35,6

Table 1. Surface area of the Olive Oil PDOs in Portugal (Km²) (Source: PORDATA, <https://www.pordata.pt> obtained in 29-07-2022 ; Data Source: INE - Crop Production Statistics).

31. In 2006, the Commission Regulation (EC) N.º 708/2005 of 10th May approves some specifications to the Norte Alentejano Olive Oil PDO Region.

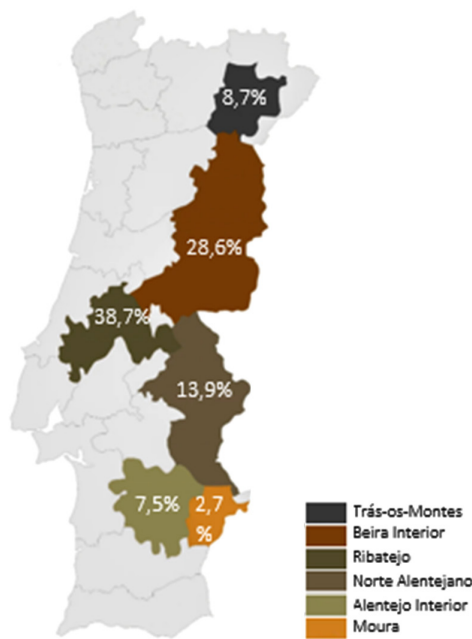


Figure 2. Population living in the Olive Oil PDOs (% of total population in the 6 PDOs, Source: Own elaboration).

	2011	2021	% Variance (2011/21)
Portugal	10 562 178	10 344 802	-2,1
PDO Trás-os-Montes	99 074	87 168	-12,00
PDO Beira Interior	319 424	288 058	-9,8
PDO Ribatejo	417 515	389 043	-6,8
PDO Norte Alentejano	157 752	139 507	-11,6
PDO Alentejo Interior	81 752	75 209	-8,0
PDO Moura	31 395	27 537	-12,3
Total - PDO	1 106 912	1 006 522	-9,1

Table 2: Population living in the Olive Oil PDOs, evolution 2011-2021 (Source: PORDATA, <https://www.pordata.pt> obtained in 29-07-2022).

In territorial terms (Figure 2), 67,3% of this value is found in the Ribatejo (38,7%) and Beira Interior (28,6%) PDOs, while the remaining four PDOs present lower population values (Moura is the PDO with the smallest number of inhabitants, representing only 2,7% of the total PDOs population). From a demographic point of view, these territories have been losing population and, in the last decade, the reduction was of more than 100 thousand inhabitants, representing a fall of 9,1%, for all six regions together. The border regions - Trás-os-Montes (-12%), Beira Interior (-9,8%), Norte Alentejano (-11,6%) and Moura (-12,3%) - are those with the greatest losses. Complementarily, in a country marked by the

growing ageing of the population, the PDO regions present a more accentuated context. In 2021, the aging index of the country was 1,82 (which compares the number of elderly - individuals aged 65 years or more - for each young person under 15 years of age) and the olive oil PDO Azeite regions presented much higher values: Trás-os-Montes (4,25), Beira Interior (4,31), Ribatejo (2,63), Norte Alentejano (2,76), Alentejo Interior (2,44) and Moura (1,88). In the same year, the PDO regions show a high rate of elderly (compared to the total resident population) - Trás-os-Montes (36,3%), Beira Interior (37,2%), Ribatejo (28,8%), Norte Alentejano (29,8%), Alentejo Interior (28,7%) and Moura (24,7%) - compared to the values for the country (23,43%).

The surface occupied by olive groves in Portugal, in 2020, was 379,5 thousand hectares, about 13,7% more than in 1991 and 9,8% more than in 2011 (Table 3). More than half of this area (54.7%) is in the Alentejo NUT II region, in the south of the country (with 207,5 hectares). Comparing the values of the surface occupied by olive groves in the last 30 years, the Alentejo region is the one that shows the biggest increase (around 32%, between 1991 and 2020) and the Centre NUT II region is the one that presents the biggest decrease, of less than 24%.

	1991	2001	2011	2020	% Variance (2011/2020)	% Variance (1991/2020)
Portugal	333 757	361 606	345 683	379 444	9,8	13,7
NUT II Norte (PDO Trás-os-Montes)	64 422	80 506	79 657	82 767	3,9	28,5
NUT II Centro (PDOs Beira Interior e Ribatejo)	103 916	112 276	81 073	78 991	-2,6	-24,0
NUT II AM Lisboa (PDO Ribatejo)	723	981	622	723	16,2	0,0
NUT II Alentejo (PDOs Norte Alentejano, Alentejo Interior, Moura)	157 050	158 979	175 579	207 538	18,2	32,1
NUT II Algarve	7 646	8 864	8 752	9 425	7,7	23,3

Table 3. Area with olive grove (in hectares), in NUT II evolution 1991-2021 (Source: PORDATA, <https://www.pordata.pt> obtained in 29-07-2022); Data Source: INE - Crop Production Statistics).

Analysing the three figures below it can be seen that the production of olives in Portugal in 2021 was 1.35 million tonnes, that 93,7% of this production was in PDO regions (figure 3) and 75,9% (of it) in the southernmost PDO regions, corresponding to the NUT II Alentejo (represented on the figure 5). The three PDO regions in the north and centre of the country (Trás-os-Montes, Beira Interior and Ribatejo) produce 17,7% of the national olive production, and the remaining 6,3% is produced elsewhere in the country, not classified as PDO Olive Oil. In the same year, there were 492 oil mills and 63,8% of these were in PDO regions (figure 4).

Regarding olive oil production in Portugal, the only available data are organised by NUT II regions. In the year 2021, more than 2,2 million hectolitres of olive oil were produced in Portugal and, as shown in figure 5, 82,1% of this production occurred in NUT II Alentejo, which aggregates the PDO of Alentejo Interior, Norte Alentejano and Moura. NUT II North and NUT II Centre represent 9% and 8,4% of production, respectively. The remaining 0,52% of the national total was produced in the NUT II of Lisbon and Algarve, which do not integrate olive oil PDO territories.

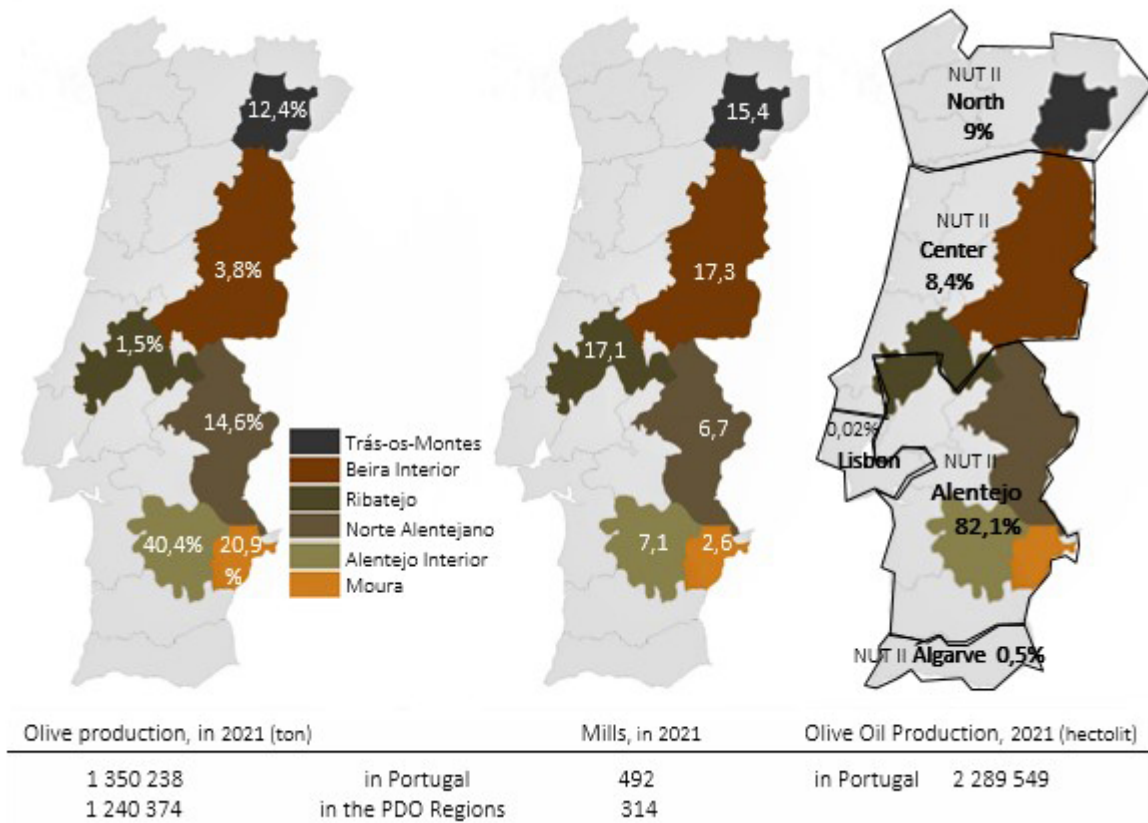


Figure 3. Olive Production in the PDO regions, Portugal, 2021 (% out of the country's total).

Figure 4. Mills in the PDO regions, Portugal 2021 (% out of the country's total).

Figure 5. Olive Oil Production in Portugal (by NUT II), 2021 (% out of the country's total).

(Source: PORDATA/ INE - Annual olive oil production survey)

In the last 27 years (Table 4) the olive oil production in Portugal increased almost 380%, from 477,7 thousand hectolitres in 1995, to almost 2,3 million, in 2021. The NUT II region of Alentejo, which during the same period increased its production by 1320%, was the region that contributed the most to the national growth. On the other hand, the NUT II regions of AM Lisbon and Algarve - which do not have olive oil PDO territories - show a decrease of -54.1% and -25.6%, respectively.

Years	1995	2001	2011	2021	% Variance (2011/2021)	% Variance (1995/2021)
Portugal	477 728	349 502	831 914	2 289 549	175,2	379,3
NUT II Norte	147 671	137 712	148 017	206 597	39,6	39,9
NUT II Centro	180 408	99 071	135 244	191 533	41,6	6,2
NUT II AM Lisboa	1 193	x	X	548	x	-54,1
NUT II Alentejo	132 355	104 105	533 538	1 878 895	252,2	1319,6
NUT II Algarve	16 101	8 376	X	11 977	x	-25,6

Table 4. Olive Oil Production (hectoliters), by NUT II, evolution 1995-2021 (Source: PORDATA, <https://www.pordata.pt> obtained in 29-07-2022 ; Data Source: INE - Crop Production Statistics).

The number of olive oil mills has decreased by 56,3% between 1995 and 2021, from 1125 to 492 today (Table 5). The PDO regions concentrate 314 (63.8%) of the mills and the remaining 178 (36.2%) are spread over the rest of the country. Analysing the numbers by PDO region, the northern and central regions of the country (Trás-os-Montes, Ribatejo and Beira Interior), despite having had the largest losses in the last 27 years (above 55%), are still those with the largest number of mills, with 231 in total (representing 47% of the national total - according to Figure 6 - and 73,6% of the total of the PDO regions). In contrast, the two most southern PDO regions, despite having a smaller number of mills - 47 (9,5% of the country and about 15% of all PDO regions) - were the only ones that grow between 1995 and 2021; the Alentejo Interior region grew 135,7% and the Moura region 16,7%.

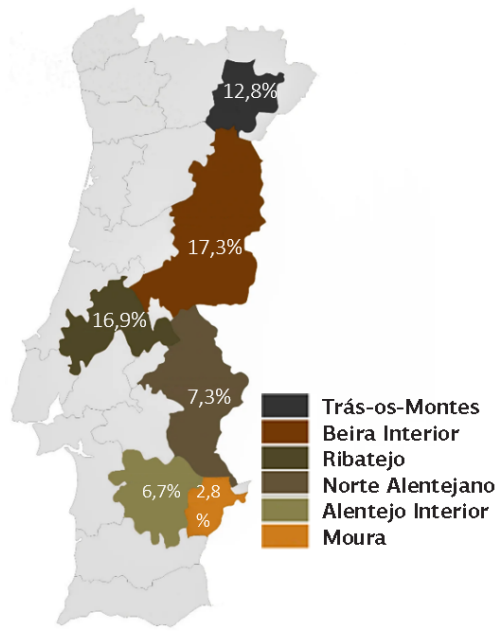


Figure 6. Share of olive oil mills, by PDO regions, in 2021 (%). (Source: Own elaboration)

	1995	2021	% Variance 1995/2021
Portugal	1 125	492	-56,27
PDO Trás-os-Montes	140	63	-55,00
PDO Ribatejo	251	83	-66,93
PDO Beira Interior	222	85	-61,71
PDO Norte Alentejano	67	36	-46,27
PDO Alentejo Interior	14	33	135,71
PDO Moura	12	14	16,67
Total PDO Regions	706	314	-55,52
Rest of the country	419	178	-57,52

Table 5. Olive Oil Mills, evolution 1995-2021 (Source: PORDATA, <https://www.pordata.pt> obtained in 29-07-2022) ; Data Source: INE - Crop Production Statistics).

Farm ownership and farmers, in Portugal and in the PDO regions

The indicators concerning aspects related to the type of agricultural properties (farms) and the human dimension associated with olive cultivation do not present disaggregated statistical values that allow a specific characterisation of this reality. The existing data characterise the agricultural productions and producers as a whole. Nevertheless, the general reality associated with the agricultural sector may indicate what should be the current context concerning olive growing and olive oil.

In 2019 the number of farms in Portugal was 286 191 (Table 6) and 35,5% were in the PDO regions (with 101 572 farms). It should be noted that in terms of farm size, the country presents different contexts: while in the whole Alentejo region large farms prevail, in the rest of the territory the farms are very small (on average 12 ha). This context may explain the fact that it is in the PDO Trás-os-Montes and PDO Beira Interior regions that there is a higher concentration of farms, respectively 11,1% and 10%, of the total of the six PDO regions (Figure 7). Analysing the evolution between 1999 and 2019, the number of farms has decreased 30,6%, with the largest fall in the PDO Ribatejo (43,9%). In turn, the PDO regions that show a growth trajectory in the

number of farms are Moura and Trás-os-Montes, with positive values of 4,3% and 1,9%, respectively.

Regarding the type of farm (Table 7), 95,5% are self-employed and the rest are divided between rented and other forms. This is also the reality verified in the PDO regions (see Figure 8), with the regions of Trás-os-Montes, Ribatejo and Beira Interior presenting rates above the national average (with 99,4%, 97,4% and 97,3%, respectively) and the most southern region presenting rates below the national average (Moura PDO presents the lowest rate, 84,1%).

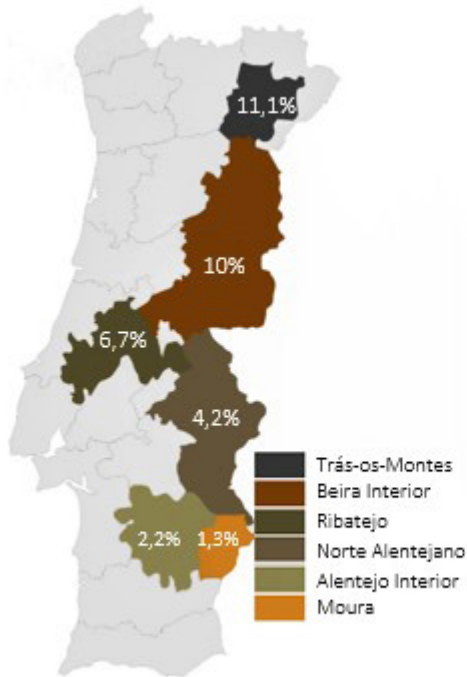


Figure 7. Rate of Farms in the PDO regions, in 2019 (Source: Own elaboration).

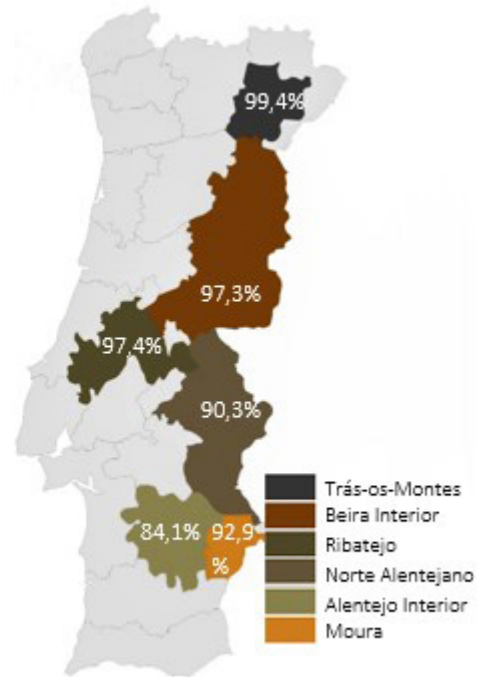


Figure 8. Rate of self-employed farms, by PDO regions, in 2019 (Source: Own elaboration).

1999	2009	2019	Var. 1999/2019 (%)
412 612	303 867	286 191	-30,6
31138	29463	31734	1,9
41739	28970	28714	-31,2
33979	22177	19067	-43,9
6432	6129	6425	-0,1
13855,4	12692,4	11972	-13,6
3509,6	3846,6	3660	4,3
281 959	200 589	184 619	-34,5

Table 6. Farms in Portugal and in the PDO regions, in 1999, 2009 and 2019.

	Self-employed	Rented	Other forms
Portugal	273 245	18 041	22 318
PDO Trás-os Montes	31 536	282	637
PDO Beira Interior	27 930	1 305	1 490
PDO Ribatejo	18 575	553	1 535
PDO Norte Alentejano	5 404	992	736
PDO Alentejo Interior	10 807	1 308	863
PDO Moura	3 399	353	212
Rest of the country	175 594	13 248	16 845

Table 7. Farms in Portugal and in the PDO regions, by type of holding, 2019.

(Source: PORDATA, obtained in 29.10.2022 ; Data Source: INE-General Census of Agriculture).

According to 2019 data (Table 8) the agricultural labour force in Portugal is composed of 648,3 thousand agricultural workers and, in general, they are mostly family-based (88,7%). As the PDO regions hold 33,4% of the national total of agricultural workers (with 216,364), which are also generally family based. As shown in figure 9, the highest values are found in Trás-os-Montes and Beira Interior PDO, with 95,7% and 93,7% respectively, and on the contrary, the lowest values are found in the Southern PDO regions (64,3% in Interior Alentejo, 75,2% in Northern Alentejo and 78,8% in Moura).

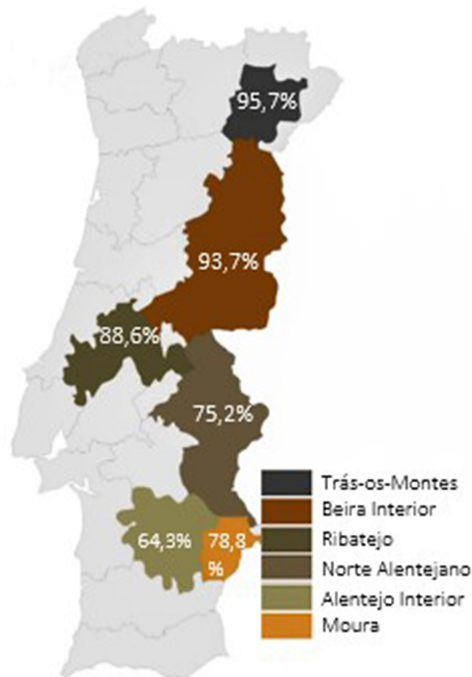
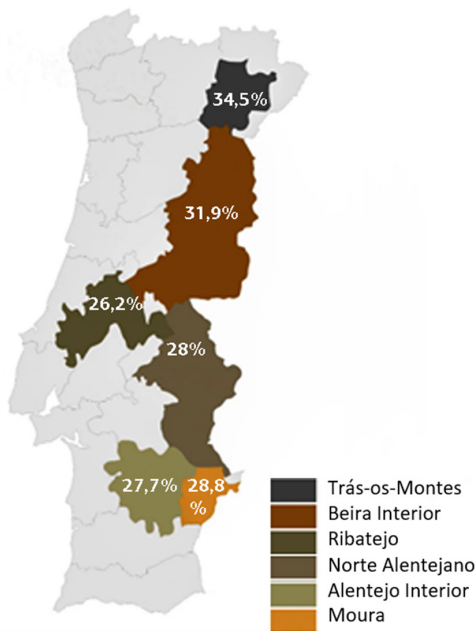


Figure 9. Rate of familiar labor force in the Olive Oil PDOs, in 2019 (%), (Source: Own elaboration).



	Total	Familiar		Non Familiar
		n	%	n
Portugal	648 252	574 837	88,7	-3 415
NUT II Norte	248 826	231 236	92,9	17 590
PDO Trás-os-Montes	65 512	62 678	95,7	2 834
NUT II Centro	219 435	201 027	91,6	18 408
PDO Ribatejo	31 443	28 750	91,4	2 693
PDO Beira Interior	61 684	57 817	93,7	3 867
NUT II Alentejo	86 798	61 128	70,4	25 670
PDO Ribatejo	11 515	9 302	80,8	2 213
PDO Norte Alentejano	24 727	18 594	75,3	6 133
PDO Alentejo Interior	14 160	9 102	64,3	5 058
PDO Moura	7 323	5 773	78,8	1 550
Rest of NUT Regions	93 193	81 446	87,4	11 747

Table 8: The agriculture labor force, by type, in the NUT II regions and in the Olive Oil PDOs, in 2019 (Source: PORDATA (obtained in 29-10-2022) ; Data Source: INE - General Census of Agriculture)

Regarding individual agricultural producers, legally responsible for agricultural holdings in Portugal, there are 274 248 in 2019, 33% less than in 1999 (and 7,8% less than in 2009). Making an analysis by gender, they are mostly men (67,1% in 2019) but with a decreasing trend, since in 1999 they had a weight of 76,8% for the whole country. Analysing the reality of the PDO regions, for all types of agricultural holdings, in 2019, 69,4% were operated by men and 30,6% by women. When compared with the 1999 figures, these regions show to follow the national trend, as the ratio between men and women in that year was 80,8% and 19,2%, respectively. Making an analysis by PDO region, the 2019 data (Image 10) indicate that the rate of women who are legally in charge of agricultural holdings varies between 26,2% (Ribatejo PDO) and 34,5% (Trás-os-Montes PDO) and that these values increased on average by 11,3% between 1999 and 2019.

Figure 10. Female legal heads of farms, in 2019 (%), (Source: Own Elaboration based on PORDATA, obtained in 29-09-2022 ; Data Source: INE - General Census of Agriculture).

Olive & Olive Oil Tourism-related Stakeholders

In this topic were identified the entities and companies that develop activities that combine tourism and resources associated with the olive grove, the olive tree and the olive oil. The research was based on secondary data available on the Internet and allowed the systematisation of the information into five categories (Image 11): Olive Oil & Olive Museums, Tourism Businesses (including tour operators and tourism recreation companies), Tourism Accommodation with Olive Experiences, Wine & Olive Oil Companies that Organise Tourist Visits, Olive Oil & Olive based Events. The data was organised by the three NUT II regions containing Olive Oil PDO regions.

The NUT II region of Alentejo is the one that concentrates the largest number of players active in olive and olive oil-based tourism, particularly in the categories Tourism Businesses, Tourism Accommodation with Olive Experiences and Wine & Olive Oil Companies that Organise Tourist Visits. The museums are evenly distributed

across the three regions, and as for the events, the highlight goes to the NUT II North. In this case, only events whose central theme is olive oil and/or olives were selected. In Portugal there are many traditional fairs, which take place all over the country, and in which the promotion and sale of olives, olive oil and processed products based on these two products is very common. However, these fairs were not considered.

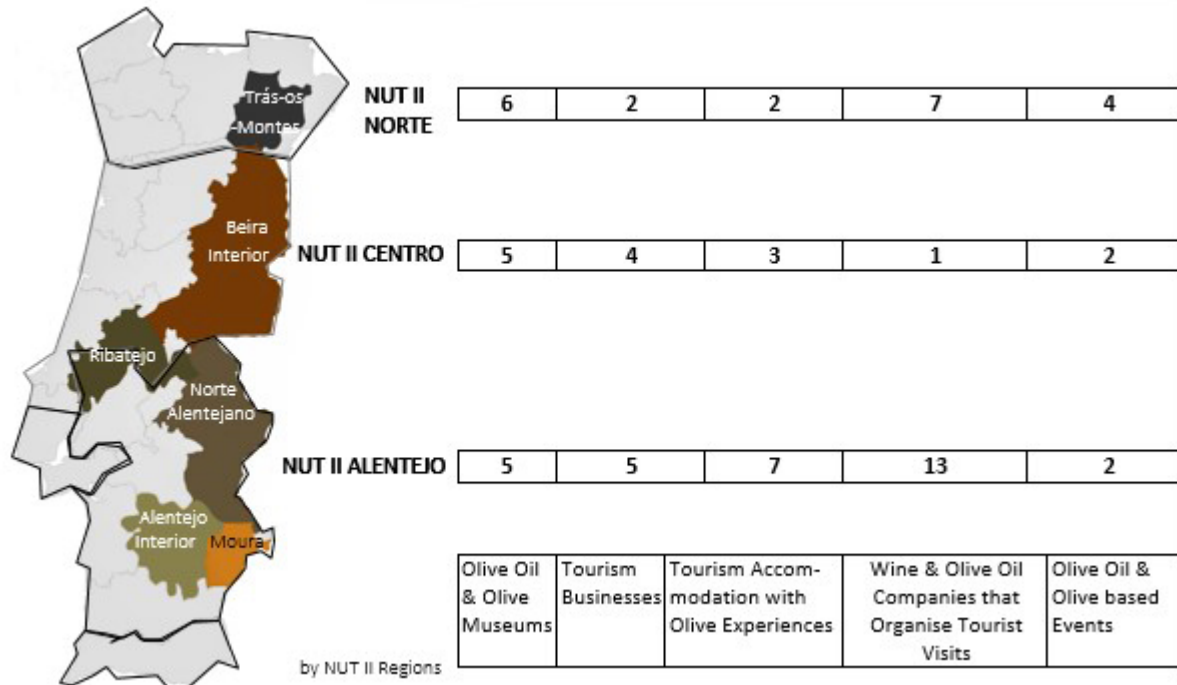


Figure 11. Olive & Olive Oil Tourism businesses, equipments and activities, by NUT II Regions (Source: Own Elaboration).

In addition to the information in Image 11, the research carried out in the websites of companies and public entities (responsible for the management of some of the museums and for the management of the territories, such as the municipal councils) allowed to identify a diversity of initiatives related to olive oil and olive culture, namely: olive routes (in the format of touristic itineraries with or without tour guide), olive oil soap workshops (mainly targeted to school audiences), olive oil cakes workshops, olive oil tasting in the tourism offices of some of the municipalities belonging to the olive oil PDOs, among others.

Although many of the farms, museums, producers and cooperatives have a shop open to the public, where they sell olive oils and also, very often, other own brand products or those of other producers, there are still specialised olive oil shops. The website survey carried out (July 2022) identified six specialised shops where the central product is olive oil: one in the city of Porto and five in the city of Lisbon.

Discussion

The PDO regions in Portugal occupy 35,6% of the country’s territory, including 85 municipalities (27,6% of the total number of municipalities at national level), with a population of about one million inhabitants (9,7% of the total). The PDO which occupies **the largest area is Beira Interior**, with 11,4% of the total of the PDO regions, but it is **the PDO of Ribatejo which has the largest number of inhabitants** (about 38,7%), compared to the total number of inhabitants of the 6 PDO regions. From the demographic point of view, **the PDO regions lost 9,1% of their population in the last ten years** (above the 2,1% decrease observed in the country), being the regions of Trás-os-Montes (-12%), Norte Alentejano (-11,6%) and Moura (-12,3%) those that presented the largest losses. In terms of the aging index, Trás-os-Montes (4.25) and Beira Interior (4.31) present the highest values in relation to the national total (1.82).

In terms of olive grove and olive and olive oil production, the reality is the following: **the NUT II Alentejo region holds 54,7% of the total olive grove** in the country and it was this region that presented the biggest area increase in the last 30 years (around 32%, between 1991 and 2020); it is also **this region that holds most of the olive production (75,9%) and olive oil production (82%)**, in relation to the national total. In terms of PDO region, it is **the Alentejo Interior which produces the most olives** (40,4% of the national total). This growth in the Alentejo region is directly associated, according to the SIAZ (GPP, 2021) and Neves, Pires and Roxo (2013), with an increase in the surface area of intensive and super intensive olive

groves in terms of production, and there has also been an increase in traditional olive groves in production. This situation is due to some factors: the excellent agrometeorological conditions that have been verified over the years, and also the restructuring of the agriculture sectors, of which we highlight the importance of the conversion of cereal land for intensive olive groves and hedges. In addition, this growth may be related to the size of the properties, which are much larger in the Alentejo Region than in the rest of the country and therefore more interesting from the point of view of the profitability of agricultural production. They are therefore also more competitive in terms of investment (including by foreign investors).

In terms of olive oil mills, **the PDO regions hold 63,8%** of the olive oil mills at national level and the Beira Interior region has the most mills (17,3%). At a national level there has been a general decline in the number of mills (56,3%) in all PDO regions except **Alentejo Interior which has grown 135,7% between 1995 and 2021** from 14 to 33 mills. This growth is associated with the development of a modern production structure, already mentioned above, which has determined the increase in olive production, the use of harvesting machines, allowing this to be done continuously of practically all the olives and the need for more mills, to prevent the olives from losing their quality (Seabra, 2018). In turn, the reduction of mills in the Centre and North regions in the last two decades were due to environmental issues and above all the lack of labour in traditional mills. On the other hand, there was a conversion and improvement of the extraction process which led to an increase in the extraction capacity per mill (GPP, 2021).

From the point of view of farm ownership, there were 289 191 farms in Portugal in 2019, the **PDO regions concentrated 35,5% of the farms** and the Trás-os-Montes region had the most farms (11,1%) of the national total. **Most are self-employed farms** (95,5% national average) and the region with the highest rate of this type of farm is Trás-os-Montes (99,4%), a fact that may be directly associated with the predominantly family nature of olive growing in this region (and which will be discussed below).

In terms of **agricultural workers, in 2019** there were more than 648 thousand workers and the majority **(88,7%) are of the family type**. This is a characteristic that is found in the PDO regions, particularly in the Trás-os-Montes PDO (92,9%). The southern regions of the country present rates of family workers below the national average, being the PDO Alentejo Interior the one with the lowest rate (64,3%). This difference between the North/Centre and the South of the country can be explained by the following reasons: the soil morphology of the North and Centre regions of the country and the steep slope in the North make it infeasible, on the one hand, major changes in the culture system, thus maintaining traditional forms of olive grove cultivation (and, in some lands, the maintenance of traditional olive trees), and, on the other hand, make the lands where the olive groves are cultivated difficult to maintain, hindering the entry of harvesting Machines to harvest. This context leads to the use of family labour. On the contrary, in the Alentejo Interior (Alentejo) most of the land is flat, easy to maintain and in general has a good ease of entry of riding machines for harvesting olives, which results in low family labour for this practice.

As for those legally responsible for the exploitations, they tend to be men, mainly in the south of the country. It is in the **PDO region of Trás-os-Montes and Beira Interior that the rates of female farm managers are higher** (with 34.5% and 31.9%, respectively), with a growth trend of 11.3% between 1999 and 2019.

Concerning the actors who develop tourism experiences based on olives and olive oil, it is the **Alentejo and the Trás-os-Montes** regions that stand out. Alentejo stands out in terms of the categories related to the private sector, namely “Tourism Businesses”, “Tourism Accommodation with Olive Experiences” and “Wine & Olive Oil Companies that Organise Tourist Visits”; Trás-os-Montes shows a slight evidence in “Olive Oil & Olive Museums” and “Olive Oil & Olive based Events” categories which are essentially associated with initiatives implemented by the public sector (mainly related to municipalities). These differences are also identified by Almeida and Silveira (2021, p. 161) that consider the Central Region (Ribatejo and Beira Interior PDOs) “a transition territory” regarding olive and olive oil-based tourism.

Conclusion

The olive tree and olive oil culture is extremely important in Portugal, being remarkable and very frequent in a context of family olive oil production, without commercial purposes, but also in a markedly entrepreneurial context, based on very solid and structured financial and marketing strategies. Nevertheless, there is an “olive-growing dualism” (Reis, 2014, p. 26) determined by the models of traditional olive groves and intensive (and super-intensive) olive groves, which allows territorially delimiting two very distinct realities. These realities present very marked regional differences when analysing indicators of olive and olive oil production, olive grove area, number of mills, type of exploitation and agricultural producers.

From a territorial point of view, the country is marked to the South by a region that, while also having an interesting presence of traditional olive groves, is determined in the last decade by the development of intensive and super-intensive olive grove models and vast olive grove properties. This has placed the Alentejo

region at the forefront of national olive and olive oil production. In turn, particularly in the North region (and part of the Centre), the reality is marked by the traditional model, more suited to smaller olive groves, which, either for cultural reasons or physical factors (relief, soil morphology), are mainly family-based. Regarding the tourism-related actors, the Alentejo and the North Regions stand out, respectively in the private and the public initiatives.

Overall, the regional differences – mainly the duality south/north - in terms of landscape, production models, use (or not) of ancestral practices and knowledge, the size, capacity and modernity of mills and equipment and spaces for storage, commercialisation and welcoming the customer/visitor/tourist are an important evidence of this study. This reality represents distinct challenges from the point of view of management, competitiveness, and efficiency of the olive grove and olive oil, and from the point of view of heritage, it is an extremely valuable source of material and immaterial elements that represent part of the history and culture of the Portuguese people and of the olive growing in Portugal.

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Associations: groups of actors committed to the preservation and enhancement of the olive-growing heritage

Pauline Grison and Eric Triquet

Abstract - English

This article focuses on the actors gathered in an association for the safeguard and promotion of the olive-growing heritage. These actors appear to be very attached to the traditions and values associated with the olive tree. Their commitment to heritage is shown by their strong involvement in the organisation of mutualisation actions, and by the setting up of a great diversity of cultural and festive events. We propose to bring these operations to light and to identify the members of these collectives and the motivations linked to their commitment. In doing so, we seek to characterise the process of patrimonialisation in which they collectively take part. We postulate that the communities thus constituted contribute to the development of innovative forms of valorisation of the heritage - tangible and especially intangible - associated with the olive tree.

Résumé - Français

Cet article s'intéresse aux acteurs réunis en association pour la sauvegarde et la promotion du patrimoine oléicole. Ces acteurs apparaissent très attachés aux traditions et valeurs associées à l'olivier. Leur engagement patrimonial se manifeste par une implication forte dans l'organisation d'actions de mutualisation, et par la mise en place d'une grande diversité d'événements culturels et festifs. Nous nous proposons de mettre au jour ces opérations et de repérer qui sont précisément les membres de ces collectifs et quelles sont les motivations liées à leur engagement. Ce faisant, nous cherchons à caractériser le processus de patrimonialisation auxquels ils prennent part collectivement. Nous faisons l'hypothèse que les communautés ainsi constituées contribuent au développement de formes innovantes de valorisation du patrimoine – matériel et surtout immatériel – associé à l'olivier.

Resumo - Português

Este artigo centra-se nos actores reunidos numa associação para a salvaguarda e promoção do património olivícola. Estes actores parecem estar muito ligados às tradições e valores associados à oliveira. O seu empenho no património é demonstrado pelo seu forte envolvimento na organização de acções de mutualização, e pela criação de uma grande diversidade de eventos culturais e festivos. Propomo-nos trazer à luz estas operações e identificar os membros destes colectivos e as motivações ligadas ao seu empenho. Ao fazê-lo, procuramos caracterizar o processo de patrimonialização em que eles participam colectivamente. Postulamos que as comunidades assim constituídas contribuem para o desenvolvimento de formas inovadoras de valorização do património - tangível e especialmente intangível - associado à oliveira.

Περίληψη - Ελληνικά

Το παρόν άρθρο επικεντρώνεται στους φορείς που έχουν συγκεντρωθεί σε μια ένωση για τη διαφύλαξη και την προώθηση της ελαιοκομικής κληρονομιάς. Οι φορείς αυτοί φαίνεται να είναι πολύ προσκολλημένοι στις παραδόσεις και τις αξίες που συνδέονται με την ελιά. Η αφοσίωσή τους στην κληρονομιά φαίνεται από την έντονη συμμετοχή τους στην οργάνωση δράσεων αμοιβαιοποίησης και από τη διοργάνωση μιας μεγάλης ποικιλίας πολιτιστικών και εορταστικών εκδηλώσεων. Προτείνουμε να αναδείξουμε αυτές τις δράσεις και να εντοπίσουμε τα μέλη αυτών των συλλογικοτήτων και τα κίνητρα που συνδέονται με τη δέσμευσή τους. Με τον τρόπο αυτό, επιδιώκουμε να χαρακτηρίσουμε τη διαδικασία πατρογονικής αξιοποίησης στην οποία συμμετέχουν συλλογικά. Υποθέτουμε ότι οι κοινότητες που συγκροτούνται με αυτόν τον τρόπο συμβάλλουν στην ανάπτυξη καινοτόμων μορφών αξιοποίησης της κληρονομιάς - υλικής και κυρίως άυλης - που συνδέονται με την ελιά.

Introduction

Our article focuses on the social actors gathered in an association with the aim of contributing to the promotion and safeguarding of the olive tree in the South of France. These actors, most often non-professionals and not coming from the olive-growing sector, seem very attached to the traditions and values associated with the olive tree. Their commitment to heritage is shown by their strong involvement in the restoration and maintenance of local varieties and in the organisation of a wide variety of cultural and festive events.

Considering that the heritage value of the olive tree can concern its natural, cultural, material or immaterial dimensions, the aim of our study is to identify what constitutes heritage for these communities of actors and to what extent they contribute to the development of innovative forms of heritage. In order to analyse these associative dynamics around the olive-growing heritage, we propose first to identify the contexts in which these organisations appear and the foundations of their commitment. We will then try to identify the members of these groups and their relationship with the olive tree, before highlighting the objectives pursued and the diversity of actions carried out by the members of these associations. Finally, we will look at the values put forward in their communication and the territorial dimension of their commitment.

A survey of olive-related associations in the South of France

The Faro Convention insists on the fact that the notion of heritage is intimately linked to communities, i.e., to individuals gathered in collectives around the same recognition and commitment to the heritage object. From this point of view, Stéphane Angles has shown how important the commitment of amateur olive growers is in the heritage of landscapes and olive growing activities (Angles, 2017).

Furthermore, the pioneering survey carried out by Hervé Glevarec and Guy Saez in the early 2000s and entitled “Le patrimoine saisi par les associations” (Heritage Seized by Associations)³² reveals that the association, as a legal structure, is the basic tool that people use in France to structure their desire for heritage. In a recent interview published in the magazine *In Situ* (Bullen, Isnart, 2021), they concede that they have not met any group of actors who have not formed an association to deal with heritage. They even add that the promotion of heritage is experienced by the associations as a cultural enrichment and that the territorial and identity dimension of the appropriation of heritage is particularly important here.

Wishing to confront this analysis with the specific case of the olive heritage associations, we first wanted to discover what is the profile of the actors who take part in these associations, what are their personal and collective motivations and how these are expressed through the activities developed within them. The aim, as we have understood, is to reveal how and to what extent these associations participate in a form of heritage of the olive tree and olive growing.

The fieldwork for our survey is made up of 7 associations, located in four departments of the South of France: *Li Bancau d'Ouliveto* in Lurs in the Alpes de Haute-Provence, *Les Amis de l'Olivier du Pays des Vans* in the Ardèche, *Promolive* and *Oléole* in the Gard, *Les Amis de l'Olivier* in Ollioules in the Var, *Les Courens* in Beaumes-de-Venise in the Vaucluse, and finally *Les Amis de l'Olive Pugétoise* in the Alpes-Maritimes. Relatively heterogeneous in terms of their years of creation (between 1981 for the oldest and 2018 for the most recent) or their number of members (70 for *Li Bancau d'Ouliveto* to more than 300 for *Promolive*), they nonetheless have several institutional points in common, in particular the fact that they are managed by volunteer administrators and do not hire salaried staff to implement their activities (with the exception of *Les Courens*, which has had a part-time project coordinator for several months). If their creation and development are primarily aimed at amateur or family olive growers in their respective territories, they differ in the links they maintain with the agricultural sector in general, and professional olive growing in particular.

Before presenting our analysis of the corpus collected, we propose below an initial characterisation of these associations into three types, according to their relationship with the professional sector.

Three of these associations are distinguished by their relatively close links with the agricultural economic activity of the territory. *Les Amis de l'Olive Pugétoise*, created in 2016 in Puget-Théniers in the hinterland of Nice in reaction to the exclusion of the Petite Noire de Puget variety from the PDO Olive de Nice, thus explicitly defends the desire to rehabilitate olive groves with a view to reviving olive production as a secondary economic activity. This positioning can also be observed for the association *Les Amis de l'Olivier du Pays des Vans*, created in 1996, which promotes the development of olive growing on its territory through a technical and agronomic approach of the heritage linked to the olive tree. Finally, in the same way, the association *Les Courens* was created in order to bring back into production olive groves that had been abandoned in the commune, with the aim of developing an ecosystem approach to local production capacities and encouraging

32. Survey published under this title by the Ministry of Culture - DEPS in 2002 in the collection «Questions de culture».

landowners to follow this dynamic.

Conversely, two other associations in the corpus develop their activities in parallel with the professional sector. This is the case of *Promolive*, the oldest association in the corpus and also the most important in terms of number of members, created in 1981 for the “promotion of the olive in the Nîmes area” (as indicated in the statutes of the association) and which explicitly claims not to be a member of the French interprofessional association of the olive “France Olive”. A very dynamic association, *Promolive* favours internal skills and links with other associations promoting the olive tree, both local and international, to implement its actions and organise events. Although located in a rural area, in the Alpes de Haute-Provence department, the association *Li Bancau d’Oliveto*, adopts a relatively similar positioning. Created in 1998, initially to receive subsidies intended to rehabilitate olive groves and relaunch olive production in the area, the association is now solely oriented towards the valorisation and transmission of the local olive-growing heritage, with the aim of sharing knowledge and conviviality.

Finally, the last two associations seem to be positioned at the hinge between these two modalities of relation to the professional sector. The association *Les Amis de l’Olivier du pays d’Ollioules*, was created in 1982 with an economic aim to accompany the rehabilitation of olive groves and the reopening of mills closed after the frost of 1956. Today, it presents itself as an intermediary structure between amateurs and professionals. The association states that it collaborates with the *Groupement des Oléiculteurs Varois*, France Olive and the Chambre d’agriculture du Var, to popularise current knowledge and techniques useful for the development of amateur practices. Here we join the approach proposed by the *Oléole* association, created in 2018 in Bagnols-sur-Cèze, but with the primary objective of promoting the olive growing heritage of the Gard.

Our investigation began with an analysis of the websites of these seven associations and their communication documents. It sought to uncover how these structures define themselves and present themselves to their members, partners and potential audiences. In addition, we relied on semi-directive interviews conducted by first year students of the Master of Culture and Communication of the University of Avignon³³, with several leaders of these associations.

The freeze of 1956: a rupture and a founding event

Several associative actors that we interviewed identify the freezing of the winter of 1956 as a historical rupture and some even affirm that it is from the awareness of this rupture that they developed, some thirty years later, a deep desire to relaunch olive growing. In the above-mentioned survey, Glevarec and Saez underline a very interesting fact: most often, the associative actors committed in the heritage field identify a historical rupture between a past world threatened by oblivion and a present world struck by amnesia. For many, this rupture is at the origin of their commitment, of this collective desire to take care of the local heritage, to preserve it, to conserve it before it disappears.

The event that embodies the rupture in the case of the olive tree is obviously the sudden and prolonged frost of the winter of 1956, explicitly highlighted in the words of several founding members of the associations for the valorisation of the olive tree heritage. Let’s go back for a moment to this climatic event and its consequences.

After a relatively mild start to the winter in Provence and neighbouring regions, February 1956 was marked by an episode of extreme and persistent frost. The olive trees of Provence, the Gard and the Ardèche were among the first victims of the cold: the sap froze in the trunks before bursting the bark. It is estimated that out of 6 million trees, 1 million had to be uprooted, and 2 million re-seeded. The sector was quickly devastated (olive growers, mills, but also transporters, traders, coopers), especially as Spain and Italy, which were not much affected by this icy period, took advantage of it to take over the markets. A whole section of the agricultural economy of the South of France had just collapsed and a whole heritage - both tangible and intangible - was abandoned.

This event is to be considered as a historical rupture in the sense of Saez and Glevarec insofar as it marks the passage from a world before in which olive growing was still active to a world after in which it suddenly finds itself in total disuse. It was not until the 1980s that French olive growing recovered, thanks not only to a gradual resumption of economic activity but also to the initiative of a few die-hard enthusiasts who formed an association to safeguard and rehabilitate the trees.

This is evidenced by the dates of creation of the associations studied, 1981-1982 for the oldest, 1996-1998 for two of them and finally 2016-2018 for the three most recent. They correspond in fact to a time when the olive trees that were not uprooted after the frost of 1956 are giving back trees that are ready for a

33. Master Culture and Communication of the University of Avignon, Mediation Museums and Heritage (MMP) course. Interviews conducted as part of the preliminary survey module of the simulation project.

new start, on the condition that they are maintained. A few enthusiasts then mobilised to preserve the local varieties that had survived and to revive olive growing. They very quickly formed an association, recruiting other amateurs and volunteers who were not initially linked to the professional sector.

Reasons for engagement: to save, to revive, to restore

At the very foundation of these associations, we find the following motives for commitment: to save, relaunch, restore olive growing in the territory, most often from a local variety to be rehabilitated. For the leaders of these associations, this is a mission presented as a mission of public interest. Here we are in line with other studies on the commitment of associations, which have shown that associations often seem to be driven by a mission of general interest that they believe they are the only ones able to fully carry out. According to Bruno Hautenne (2004) and Stéphanie Vermeersch (2004), they in fact occupy areas that have been left fallow, abandoned by professionals and neglected or even ignored by the public authorities. And as Jean-Louis Laville and Renaud Sainsaulieu (1997), quoted by this author, point out, “two goals intermingle in the associative idea: that of cooperating voluntarily and freely, and that of creating a solution to a specific problem”³⁴. Altruism, reactivity, but also innovation seem to characterise the forms of intervention of these associations, whatever the field. In the field of heritage, Glevarec and Saez say that they have encountered associations that are not only very dynamic but also capable of implementing actions that more traditional or institutional contexts would not allow.

And indeed, in the field of olive heritage, these associations work as pioneers, in the service of a useful cause that many thought was lost and through a commitment that makes sense within a collective. Jean-Claude Voillet, current President and founder of the *Promolive* association created in 1981 and author of several works on the olive tree, confides that his association was in a way “in the vanguard to relaunch and promote the olive tree”.

This dynamic, initially driven by the objectives of safeguarding and reviving the olive tree, was soon followed by encouraging results. The mobilisation is there and the olive tree, endowed with a resilience rare in the plant world, is coming back to life in the territories where these associations are active.

But who are the actors of these associative structures? What worlds do they come from? What is their relationship with the olive tree? What brings them together?

The actors: passionate amateurs

Beyond the fact of owning olive trees, which is the primary factor of involvement in these associations, two common points characterise the actors who take part in the life of these collective spaces.

First of all, they define themselves as “family olive growers” whose primary aim is to develop an olive growing activity that combines a recreational vision with a productive orientation with a non-professional aim. The term “amateur” is often used. The term should be understood as characterising actors whose main motivation is not to make a financial income from the crop but to work towards its rehabilitation. An interesting point is that these actors reject the dilettante dimension of the amateur. With the experience they have acquired over the years, the most seasoned of them qualify as “enlightened amateurs”, in the sense of knowledgeable, competent and serious, as Jean-Claude Voillet, President and founder of *Promolive*, makes a point of expressing: “Most of the people in the *Promolive* association, who have been trained, who have olive trees (...), they are professionals in the sense that they know what an olive tree is (...), but they do not make a living from it.

Secondly, they declare themselves to be “passionate amateurs” (*Les Amis de l'Olive Pugétoise*) linked by the same passion and a shared sensitivity for this tree. This passion for the olive tree is a recurring theme in most of the interviews. Their common attachment to the olive tree has various origins. For some, it is linked to an old family heritage that needs to be revived, while for others it is more recent, having acquired olive trees at the same time as their home, but it seems just as strong.

Given their investment, we could add to the term “passionate” that of “committed” to the service of the olive tree, but also - and this appears to be indissociable - to the service of the territory. This close link with the territory is the other common point that seems to unite these groups. It is strongly expressed in particular by *Oléole* (Gard), *Les Amis de l'Olivier du Pays des Vans* (Ardèche) or *les Amis de l'Olive Pugétoise* (Alpes-Maritimes), i.e. in areas where the olive tree was once very present. This idea of commitment is also synonymous with action on the ground and a desire to act very concretely for the territory, as shown, for example, by the genesis of the association *Les Courens*, which was created “to take action after having observed a territory that was

34. Jean-Louis Laville and Renaud Sainsaulieu (1997). *Sociologie de l'association*, Paris, Desclée de Brouwer, p.17.

being abandoned”, in the words of François-Guillaume Heurté, the association’s coordinator.

Finally, others consider themselves as “intermediaries” between amateurs and professionals of the olive growing sector. This is the case of the association of the *Friends of the Olive Tree of the Ollioules region*, which collaborates with the inter-professional olive-growing organisations in order to provide amateurs with the most up-to-date knowledge, but also of the association of the *Friends of the Olive Tree of the Vans region*, closely linked to the union of olive growers of the Ardèche.

Here we find the findings set out by Stéphanie Vermeersch (2004) in her study on voluntary association involvement, which is defined as a commitment born of a form of “goodwill” and without any financial remuneration in return, in contrast to professionals. According to her, the motivations of these actors are ethics and pleasure. And the main sources of this associative pleasure are action, usefulness and sociability. We find this observation in the words of several association leaders, for example those of François-Guillaume Heurté about the volunteers of the association *Les Courens*: “They are there to spend a day together, to have a good time. What motivates them is to do something together, to move forward together. What counts, Stéphanie Vermeersch stresses, is the power of the individual over his or her environment, which is deemed insufficient through the system of delegation as it functions. We find again the idea raised by Glevarec and Saez according to which associative investment is born of the desire to express not only a form of sociability but also social interest and shared values (for heritage, therefore, in the case of their respondents).

If these actors can be considered as passionate amateurs, not all of them are equally involved in the life of these associations and we have observed several circles of involvement. At the centre are the founding members and the active members, who lead the life of the structure and share their skills (they are partly the same people). In a first circle are then the beneficiary members who correspond to the small owners who largely use the services of the association and participate in the collective actions set up. It is at this level that the transmission and sharing of knowledge and know-how are most important. Finally, on the outskirts, the “amateur” public participates in the major events that are organised, particularly festivals and celebrations. These are inhabitants of the area or neighbouring areas and at certain times of the year tourists for whom the link with the olive tree is looser and more occasional.

Our study shows that the founding members - and to a certain extent the active members - are mostly retired, small olive tree owners who are not necessarily, and even rarely, former professionals in the sector or in agriculture. Over time, they have acquired expertise and skills that they wish to share with the other members, even though it is common to use specialists in different fields as external service providers.

Finally, we can isolate a last circle, that of the partners of these associations. In practice, in the field, they interact with other actors in their environment. If the networks are variable, they are most often made up of other local associations linked to the olive tree or other agri-food fields (chestnuts, truffles, etc.), local authorities such as town councils or nature parks, which in turn have realised the interest of reviving the olive-growing activity through the associations, and finally professionals (trade unions, companies), for those who place the greatest emphasis on economic development.

The objectives: a variation in time and space

After a first stage where the priority of these associations is to revive olive growing, it is now a question of supporting, reinforcing, promoting, encouraging and improving this reborn practice.

Firstly, we observe that these objectives seem to be set in a certain temporality. It is clearly a question of three phases in the life of the associations, three stages in their development marked by an evolution of objectives. At the beginning, as we have seen, the priority was to restore olive groves, then it was a question of reviving olive growing, and today the aims of sharing skills and enhancing value are added. Here we find the triptych of heritage action: restore / preserve / enhance.

Secondly, this triptych of objectives refers to different objects of concern, organised in concentric circles with the tree at the centre; the olive tree, then olive growing and finally the territory.

The olive tree is understood both in a generic sense (“care for the abandoned tree”) and in reference to its intrinsic heritage value (marker of the Mediterranean) but also in direct relation to local varieties or endangered varieties (“maintenance of varietal diversity versus standardisation”). Let us mention the *Petite noire de Puget* variety, whose exclusion from the AOC Nice appellation is explicitly at the origin of the creation of the association *Les Amis de l’olive pugétoise*, the *olivette* valued by *Oléole*, or the Ardèche varieties studied by the association *Les Amis de l’olivier du Pays des Vans*.

Olive growing refers to (family) producers, to sustainable cultivation practices, to know-how, to the productions themselves (and in particular to the production of quality oil) which it is important to support, preserve and develop. We note that the circles of concern extend mainly to the primary production of the olive tree, and ultimately rather little to the secondary products of transformation (cosmetics, basketry, cabinetmaking), which

are not taken into account in this work of patrimonialisation of these associative actors³⁵.

Finally, the objectives extend more widely towards the territory are also put forward. Depending on the situation, this may be a question of rehabilitating the landscape to prevent fires (*Li Bancau d'Ouliveto*), of attracting tourists (*Les Amis de l'Olive Pugétoise*), of restoring a human/nature environment in residential areas (*Promolive*), of reviving an agricultural ecosystem in the area (*Les Courens*) or, most notably, of social and cultural development (*Oléole*, *Les Amis de l'Olivier du Pays des Vans*³⁶).

If we were to prioritise these objectives, we could distinguish between different levels of objectives:

- cross-cutting priority objectives: preservation of olive trees and varieties, revival of olive production, landscape enhancement;
- specific secondary objectives: firefighting, support or promotion of sustainable development;
- secondary objectives that we will call “social” (development of social links, exchanges and promotion of living together in the territory), objectives that tend to become as important as the initial priority objectives over time.

All these objectives do not occupy the same place in the ongoing heritage process, but the singular point, as we will see again later, is that the notion of what constitutes heritage for these actors is multiple, even plural.

The actions and their beneficiaries

In order to achieve these different objectives, a wide variety of actions are implemented for different audiences. These have been gradually enriched as these structures have developed. Although each one retains specific features in this field, depending on its history and its members, a common core of actions has emerged. We propose to group them into six non-exhaustive categories.

- Rehabilitation, maintenance (clearing brush, pruning, grafting, etc.) of family or community olive groves with a view to respecting the environment and sustainability, sometimes involving support from experts from outside the association. For *Les Amis de l'Olive Pugétoise*, the desire to rehabilitate olive groves with a view to reviving olive production is manifested in the actions proposed, which are mainly focused on rehabilitation work and the organisation of olive grove takeovers, but also in the institutional links that the association maintains with other structures supporting agricultural activity, in particular the agricultural union, and finally in the association's participation “in any initiative to maintain agriculture in the area”.
- Harvesting, which most often takes place through collective pickings and or workcamps (*Les Amis de l'Olive Pugétoise*) mobilising several people over specific periods, but also the elaboration of products derived from the olive, essentially oil elaborated in common. The *Promolive* association, for example, has even acquired a micro-mill for this purpose. But its location in a residential area can also explain the fact that this activity is primarily a response to the desire to put olive trees back in the heart of the city, with a view to the self-production of oil accessible to urban dwellers. A remarkable point is the collective and civic dimension of some of these actions: in addition to the maintenance of common spaces, there are solidarity harvests mobilising several dozen volunteers in favour of the most underprivileged people (on the initiative of the *Oléole* association, for example).
- Training in the form of demonstrations and introductory or advanced sessions in addition to the dissemination activity, mobilising in-house skills and occasionally external expertise; these training courses mainly concern pruning and grafting techniques for olive trees as well as soil maintenance. *Les Courens* also welcomes trainees from local agricultural high schools, to train them in olive growing while benefiting from their help for the weekly workcamps organised in the olive groves.
- Raising awareness and disseminating knowledge at different levels, through conferences, workshops, exhibitions and publications, on topics related to the olive tree, its cultivation and exploitation, but also sometimes more broadly on sustainable agricultural issues (irrigation in the Mediterranean environment, composite hedges to promote biodiversity) or on specific concerns related to the history and heritage of the territory (dry stone heritage in the Alpes de Haute-Provence, the cultivation of

35. Our hypothesis is that in this case we are dealing with fields that go beyond the agri-food sector, which call on other know-how, mastered by other actors. On the other hand, the circles of concern can extend to other forms of agricultural heritage, as we have seen in the actions of *Li Bancau di Ouliveto* in favour of the preservation and restoration of dry stone walls or other built agricultural heritage, or through the commitment of the Friends of the Pugétoise Olive to the restoration of farms devastated by the flooding of the Roya in October 2020.

36. Here the high karstic plateaus of Ardèche at the northern limit of the olive tree culture.

pistachio trees). These popularisation actions are proposed on the occasion of events for the general public such as village festivals or thematic festivals or via educational workshops proposed in the school and extracurricular framework.

- Study and participation in or support for research, particularly through census activities and participatory mapping with assistance in varietal determination (*Les Amis de l'Olivier du Pays des Vans*).
- Organisation of or participation in various events, such as convivial gatherings, festivals, markets, walks in the olive groves, celebrations, tastings, evening visits, usually in conjunction with the networks of other associations in the area.

The audiences for these actions are also very diverse³⁷: from the association's members (the main target audience), to local agents, the local population, schoolchildren, or even tourists passing through. However, the desire to take an interest in the latter still seems relatively marginal, leaving a space for action that could be taken up by the professional sector if it wished to do so, as is the case in other sectors such as vineyards.

Several structuring and transversal elements for the different associations seem to emerge from these actions.

Sustainable development first of all, which "colours" and guides the actions implemented, either explicitly ("encouraging sustainable olive growing practices" for *Oléole*, conversion of the olive groves to organic farming presented as "an obvious choice, consistent with the desire to test new techniques and adapt to the context" for *Les Courens*) or implicitly (organisation of a conference on the co-products of the olive tree by *Les Amis de l'Olivier du Pays des Vans*).

The desire to pass on techniques and know-how (between enlightened amateurs, or from professionals to amateurs) as well as general knowledge about the olive tree or specific local knowledge about the history of a territory or a variety, but also in a very concrete way, the passing on of olive groves rehabilitated by the associations to new owners (*Les Amis de l'Olive Pugétoise*).

Finally, the affirmation and claim of a territorial identity, which characterises all the associations. Sometimes visible from the outset in the names of the organisations (Pays des Vans, Olive Pugétoise, Oliveto de Lurs, Les Courens, which is the name of the hill overlooking Beaumes-de-Venise), this attachment to the territory and the desire to enhance its specific features while promoting olive growing in general. This attachment to the territory and the desire to develop its specificities while promoting olive growing in general are manifested in the objects stated in the association's statutes ("restoration of the olive groves in the *Petite Noire de Puget*", "preservation of the Lursian olive-growing heritage", "promotion of the olive in the Nîmes area", "development of the Gard heritage (...) in particular in the Gard rhodanien Val de Cèze area") and is concretely translated in exhibitions, publications and other communication actions implemented by the associations.

Let us now return to the subject at hand and open a discussion on the process of patrimonialisation around the olive tree, questioning the concept of heritage from the point of view of the actors.

What makes for heritage for voluntary actors

This study shows a multifaceted representation of what makes up the heritage of these associative actors, which includes both:

- Knowledge under construction (and that the most active members of these associations participate in developing)
- Know-how, (good) practices, methods and techniques to be shared, transmitted and developed.
- A part of the biodiversity of living organisms to be preserved at different levels (within the landscape, within the olive family).
- Landscapes marked locally by a territorial identity and more widely by the Mediterranean identity.
- Quality products (olive, oil, tapenade...).
- Cultural content (poetry, songs, stories) shared with different audiences on the occasion of events that take various forms.
- Traditions and in particular festivals and celebrations that punctuate the major moments of the year (harvest, oil extraction).
- Values of respect for life and biodiversity, but also of sharing, mutual aid and solidarity.

The biological dimension of such a natural heritage is adorned with an intangible dimension in relation to the recognition of know-how (Tardy and Rautenberg 2013: 127) but also of cultural contents and values, which become not only means of creation and heritage development but also heritage objects for their own

37. Even if the active members are also beneficiaries (unlike other social utility associations for example).

sake (Bérard et al., 2005, quoted by Tardy and Rautenberg 2013).

It is clear from the comments of those interviewed that it is the olive tree itself which, by its intrinsic characteristics, generates this heritage diversity and the social functioning linked to it. This is supported by several justifications that refer to

- the characteristics of the tree (the olive tree) and in particular its longevity, which allows it to be passed on over a long period of time, over several generations, ensuring the possibility of renewed transmission;
- the specificities of the olive-growing activity (maintenance, harvesting, processing) which call for a collective approach, and therefore a pooling of know-how, expertise and production, and numerous interactions;
- its exceptional landscape dimension which induces a social responsibility and because of its ecological interest (more recently taken into account).

In conclusion: heritage in action?

Several elements characterise the commitment of the associations studied in favour of the olive tree: the reactivity, seriousness and perseverance of the actors; the diversity of the actions and their innovative character; the collective and citizen dimension.

We have seen that the objectives of the associations seem to be set in a certain time frame: the restoration of olive trees in the area to begin with, then the resumption of olive growing, and finally the mobilisation around this activity and the sharing of experiences in a perspective of sustainable development and preservation of biodiversity. But at present, on the ground, the actions deployed to meet these objectives are carried out in the same dynamic. Thus, through the numerous actions set up by these associations, a “de facto” patrimonialisation is being implemented, i.e. contemporary with the rehabilitation and resumption of the olive-growing activity that they have undertaken and supported. It is collective, social, innovative, and committed to the development of olive growing and the territory, but also to the preservation of the landscape, the environment and biodiversity.

With regard to this process of “acting” heritage, several salient points can be highlighted. The first is that the associative actors interviewed are not very aware of being involved in such a process. This can be explained by the fact that these actors are in action and therefore have neither the distance nor the words available to researchers who work on heritage.

The second concerns the particular relationship with time that characterises this heritage in action, marked by a form of erasure or absence of reference to ancestral practices, to the benefit of a view oriented towards the future of olive growing and the territories. This is linked to the fact that we are dealing here with a natural, living heritage. As underlined by Tardy and Rautenberg (2013), this heritage, unlike the cultural heritage symbolically linked to the past and to its world of origin, is above all an evolving heritage, anchored in the present activity, turned towards the future generations. And in its territorial dimension, heritage is thought of less as a relationship of things to the past than in terms of economic process, local development, logics of actors (Ibid. p. 129).

Consequently, unlike the associative actors in other heritage fields in the cultural field, it is not a question here of giving new life to a past threatened with oblivion. As François-Guillaume Heurté, coordinator of the association *Les Courens*, points out, “it’s all very well to go up the terraces, [but] heritage has to be used for something”. The destiny of these associations is not to become an eco-museum, as appeared in the survey by Glevarec and Saez. Moreover, their links with these museums, when they are present on the territory, appear to be loose or even non-existent, to say the least. As Sylvie Granier, President of *Oléole*, expresses it, the enhancement of heritage is above all synonymous with the renewal of olive growing in the area. The anchoring in this temporality is, according to us, manifest in the concern of the associative actors to be part of responsible olive-growing practices that are concerned with sustainable development, or in very current collective, participative and solidarity-based approaches. In fact, it is above all a question of giving new life to the olive tree in the territories through new forms of commitment, generating a new relationship with this tree considered from then on as a strong identity marker.

However, at this stage of the research, it seems difficult to go further in our conclusions. We have limited ourselves to seven associations and collected a limited number of testimonies for each of them. It would be advisable to broaden our field of study and diversify our corpus, so as to be able to assess whether the trends identified are confirmed. We would also like to be able to go into the field, participate in the actions that have been set up and interview, in addition to the leaders, active members of different ages and levels of involvement.

A comparative approach with other domains, such as vineyards or honey, seems interesting to explore. It would be a question of understanding whether there is a specificity of the olive-growing heritage, notably

concerning the place occupied by the associative actors. One point holds our attention: beyond their engagement in the various fields we have listed, how do they participate in a tourist development of the territory? What relationships do they have with the usual players in this field? What place do they give to economic issues? Do they reject them or do they integrate them in their own way into an integrated and renewed approach to all heritage issues?

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Raising Awareness:

Engagement & Transmission

Olive sector and olive festivals in Provence (France): communities with variable geometry

Laurent-Sébastien Fournier

Abstract - English

This communication is based on ethnographic material accumulated over more than twenty years on the actors of the professional olive sector in Provence (France) and their variable involvement in the local olive festivals. Focused on the territory of the Vallée des Baux, in the department of Bouches-du-Rhône, fieldwork helped to identify different ways of celebrating the olive, sometimes more intimate and focused on the professional environment, sometimes more spectacular and open to the tourist audience. Interviews carried out with local olive growers but also with institutional officials in charge of the programming of certain festivals give an account of the complex debates concerning the relations which exist between the professional practice of olive growing and the strategies of valorization implied by the implementation of festivals devoted to local products. Such debates are indicative of the difficulties in redefining contemporary olive-growing communities in a context of changing product images. They also reveal some of the issues at work, between traditionalist demands and the search for innovation in the event and tourism marketing sector. The green olive festival of Mouriès, the leading olive-growing town in France, is examined as a priority, based on the example of the contests and festive parades that take place there and which have been listed since 2019 on the French inventory of intangible cultural heritage. The theoretical framework mobilised refers on the one hand to the pragmatic sociology of the processes of heritagisation, on the other hand to the anthropology of identity constructions.

Résumé - Français

Cette communication exploite un matériau ethnographique accumulé depuis plus de vingt ans sur les acteurs de la filière professionnelle oléicole en Provence (France) et leur implication variable dans les fêtes de l'olive locales. Centrées sur le territoire de la Vallée des Baux, dans le département des Bouches-du-Rhône, les enquêtes ont repéré différentes manières de fêter l'olive, tantôt plus intimes et resserrées sur le milieu professionnel, tantôt plus spectaculaires et ouvertes au public touristique. Des entretiens réalisés avec des oléiculteurs locaux mais aussi avec des responsables institutionnels en charge de la programmation de certaines fêtes rendent compte de débats complexes au sujet des relations qui existent entre la pratique professionnelle de l'oléiculture et les stratégies de valorisation impliquées par la mise en fête des produits du terroir. De tels débats sont révélateurs des difficultés à redéfinir les contours des communautés oléicoles contemporaines dans un contexte de changement d'image des produits. Ils révèlent aussi quelques-uns des enjeux à l'œuvre, entre revendications traditionalistes et recherche d'innovation dans le secteur du marketing événementiel et touristique. La fête des olives vertes de Mouriès, première commune oléicole de France, est examinée en priorité, à partir de l'exemple des concours et des défilés festifs qui y prennent place et qui ont été inscrits depuis 2019 sur l'inventaire du patrimoine culturel immatériel en France. Le cadre théorique mobilisé renvoie d'une part à la sociologie pragmatique des processus de patrimonialisation, d'autre part à l'anthropologie des constructions identitaires.

Resumo - Português

Esta comunicação baseia-se em material etnográfico acumulado ao longo de mais de vinte anos sobre os actores do sector olivícola profissional na Provença (França) e a sua participação variável nos festivais olivícolas locais. Centrado no território do Vallée des Baux, no departamento de Bouches-du-Rhône, o trabalho de campo ajudou a identificar diferentes formas de celebração da oliveira e da azeitona, por vezes mais

íntimas e centradas no ambiente profissional, por vezes mais espectaculares e abertas ao público turístico. Entrevistas realizadas com olivicultores locais, mas também com funcionários institucionais responsáveis pela programação de certos festivais, dão conta dos complexos debates sobre as relações existentes entre a prática profissional da olivicultura e as estratégias de valorização relacionadas com a realização de festivais dedicados aos produtos locais. Tais debates são indicativos das dificuldades de redefinição das comunidades olivícolas contemporâneas num contexto de mudança de imagem dos produtos. Revelam também algumas das questões em jogo, entre as exigências tradicionalistas e a procura de inovação no sector do marketing de eventos e turismo. O festival da azeitona verde de Mouriès, a principal cidade oleícola em França, é examinado como uma prioridade, com base no exemplo dos concursos e desfiles festivos que aí se realizam e que estão listados desde 2019 no inventário francês do património cultural imaterial. O quadro teórico mobilizado refere-se, por um lado, à sociologia pragmática dos processos de heritagização, por outro lado, à antropologia das construções identitárias.

Περίληψη - Ελληνικά

Η παρούσα ανακοίνωση βασίζεται σε εθνογραφικό υλικό που συσσωρεύτηκε για περισσότερα από είκοσι χρόνια σχετικά με τους φορείς του επαγγελματικού τομέα της ελιάς στην Προβηγκία (Γαλλία) και τη μεταβλητή συμμετοχή τους στις τοπικές γιορτές ελιάς. Με επίκεντρο την περιοχή Vallée des Baux, στο διαμέρισμα Bouches-du-Rhône, η επιτόπια έρευνα βοήθησε να εντοπιστούν διαφορετικοί τρόποι εορτασμού της ελιάς, άλλοτε πιο οικείοι και επικεντρωμένοι στο επαγγελματικό περιβάλλον, άλλοτε πιο θεαματικοί και ανοικτοί στο τουριστικό κοινό. Οι συνεντεύξεις που πραγματοποιήθηκαν με τοπικούς ελαιοπαραγωγούς αλλά και με θεσμικούς υπαλλήλους που είναι υπεύθυνοι για τον προγραμματισμό ορισμένων φεστιβάλ, δίνουν μια εικόνα των πολύπλοκων συζητήσεων σχετικά με τις σχέσεις που υπάρχουν μεταξύ της επαγγελματικής πρακτικής της ελαιοκαλλιέργειας και των στρατηγικών αξιοποιήσις, που συνεπάγεται η πραγματοποίηση φεστιβάλ αφιερωμένων στα τοπικά προϊόντα. Οι συζητήσεις αυτές είναι ενδεικτικές των δυσκολιών επαναπροσδιορισμού των σύγχρονων ελαιοκομικών κοινοτήτων σε ένα πλαίσιο μεταβαλλόμενων εικόνων των προϊόντων. Αποκαλύπτουν επίσης ορισμένα από τα ζητήματα που υφίστανται, μεταξύ των παραδοσιακών απαιτήσεων και της αναζήτησης καινοτομίας στον τομέα του μάρκετινγκ εκδηλώσεων και τουρισμού. Η γιορτή της πράσινης ελιάς στο Mouriès, την κορυφαία ελαιοπαραγωγική πόλη της Γαλλίας, εξετάζεται κατά προτεραιότητα, με βάση το παράδειγμα των διαγωνισμών και των εορταστικών παρελάσεων που λαμβάνουν χώρα εκεί και οι οποίες έχουν καταχωρηθεί από το 2019 στον γαλλικό κατάλογο άυλης πολιτιστικής κληρονομιάς. Το θεωρητικό πλαίσιο που κινητοποιείται αναφέρεται αφενός στη ρεαλιστική κοινωνιολογία των διαδικασιών κληρονομικοποίησης, αφετέρου στην ανθρωπολογία των κατασκευών ταυτότητας.

Introduction

Which communities are involved in the enhancement of olive products as cultural heritage? Who are the key players in this valuation, producers or consumers? What do these actors do when they come together to celebrate olives or olive oil, and with what results? Examination of the situation of olive growing in France, carried out on the basis of ethnographic fieldwork over the past twenty years, testifies to the existence of various festive events contributing to the promotion of olive products and their production sector. These events are sometimes more restricted to the group of producers, sometimes more open to the general public of consumers extended to tourists and passing visitors. They thus give a good idea of the logic of transformation of the olive sector, between the conservation of traditional uses and strategic and communication innovations to reach new audiences. In order to better understand how festive events promoting olive products contribute to changing their image, the case of the village of Mouriès, in the valley of Les Baux de Provence, seems emblematic insofar as several festivals are organised there and where they explicitly claim a heritage dimension. Mouriès is also the leading olive-growing commune in France in terms of production, which makes it possible to better understand the relationship between the world of producers and that of consumers. After having presented the theoretical context of our studies, we will successively address the history and current events of festivals dedicated to olive growing, focusing our approach more particularly on the case of the green olive festival in Mouriès. This will lead us to identify the actors most involved in the promotion of olive heritage and to question the notions of community and sustainable development.

Theoretical Context

From a theoretical point of view, our approach is based on social and cultural anthropology and studies the relationships between people, the environment and production techniques. In this regard, olive growing is a good pretext for better understanding what is at stake culturally in the enhancement of the local natural environment. The heritagisation of local products has been the subject of various reflections for twenty years

in France, according to a perspective that is mainly interested in the construction of local cultural identities (Bérard and Marchenay 2004; Rautenberg et al. 2000). It was then a question of following the path of a critical political anthropology intended to denounce “the invention of traditions” (Hobsbawm and Ranger 1983) and the construction of “imagined communities” (Anderson 1983). Here it is therefore necessary to distinguish between the real identity of the communities, which are necessarily exposed to changes in the global socio-economic and political context, and the claimed identities, which are often based on idealised visions of tradition or local culture. Concretely, this means that in a Mediterranean France that is very open to tourist flows and commercial exchanges, there are however discourses that postulate the existence of very specific cultural specificities and continuities. Olive growing, therefore, remains an important marker of identity in a region that has also been greatly transformed from an urban and demographic point of view and very open to the logics of tourism and globalisation.

In such a context characterised by rapid social and cultural changes, claims of traditionality linked to olive growing must necessarily find forms that are understandable by the new audiences present in the region. Thus, in Provence, there is no frank and clear opposition between “tradition” and “modernity”, and even less between “traditional olive growing” and “modern olive growing”. The notion of cultural heritage, which appeared in common discourse some thirty years ago, serves as a mediation between the traditional cultivation of olive trees and the modern marketing of olive production. Festivities and festive events dedicated to olive growing therefore reflect the connections or tensions that may exist between the world of tradition and that of modernity; for this, they constitute heritage enhancement systems that concern both local producers and consumers of olive products from outside.

The pragmatic sociology of heritage construction processes makes it possible to go beyond previous deconstructivist analyses which had been based on the critique of the notion of tradition. In pragmatic terms, we are more interested than in the meaning of contemporary discourses. New discourses on tradition create new values. In this sense, heritagisation consists of a series of operations that can be analysed from a semiological and linguistic point of view (Davallon 2006). Regarding the heritage of olive growing, we were able to establish that these operations consisted of requalifications not only social, but also spatial, symbolic and sensory (Fournier 2010). The reflection initiated here at the European level on the potential of olive growing in the sustainable development of territories is a good starting point for refining and clarifying our analytical model. Similarly, it is interesting to show how certain logics of very specific actors accompany the heritage of olive growing in France.

Traditional Festive Events

To better understand the situation of olive growing in Mediterranean France, it is interesting to first recall some historical facts. Until the second half of the 20th century, olive trees were considered one food resource among others and were part of the Mediterranean wheat-vine-olive triad (Braudel 1979). The olive harvest made it possible to obtain an oil that was used both for cooking and for lighting. The soap factory also used derivatives of lower quality olive products. In many cases, olive trees were planted at the edge of fields, in addition to other crops. When it came to orchards, they were generally small and integrated into a system of small farms based on extensive farming. Olive growing therefore served as a supplementary crop, in a region which is located at the northern margin of the production zone and can easily suffer from frost, as in February 1956 when almost all French olive growing was destroyed in just one night. The French olive-growing situation, therefore, is unstable. It is not comparable with the Italian or Spanish situations where cultivated areas and yields are much higher. Production is low there, and entirely concentrated in the departments on the Mediterranean coast and in Corsica.

Under these conditions, olive growing and its products have been able to acquire an emblematic identity value independent of their real economic value. The use of olive oil in Christian religious rituals has reinforced its symbolic value. Likewise, olive branches have decorated the altars of Provençal churches, manifesting the symbolism of peace. Olive products therefore have an ancient cultural anchoring, but this anchoring has long been dissociated from the economic value associated with agriculture. According to folklorists, there were no collective festivals devoted to olives and olive growing in traditional Provence (Van Gennep 1998). At most, 19th and early 20th century authors mention gatherings of olive pickers at the end of the harvest season, invited by the owners to a communal meal, usually an *aióli*, i.e. a sauce made with garlic, eggs and olive oil accompanied by vegetables and fish.

But we must place this type of commensality in the course of the traditional calendar: it was necessarily limited gatherings because the end of the harvest occurs in November or December at the beginning of the off-season. Likewise, the celebration of the new oil is part of the Advent cycle and does not give rise to specific celebrations. The testimonies collected by traditional ethnography rather report difficult working conditions, in orchards exposed to the icy Mistral wind, with agricultural workers with fingers numbed by the cold, who

prolong the season after the autumn harvest, by staying with their owners, to supplement their meagre annual income a little. It was therefore essentially a supplementary and subsistence economy. If it is attested that the Provençal olive pickers sang and answered each other from one tree to another, the general atmosphere of the harvest does not seem to have been festive, and it is necessary to wait until the end of the 20th century to see the appearance of festivals specifically devoted to olive growing.

Revitalising Traditional Rituals

The work compiled by the Dutch anthropologist Jeremy Boissevain (1992) has led to a relativization of the evolutionary approaches that had previously prevailed. This author has shown that the decline of traditional festive sociability is not inevitable in the modern world. On the contrary, many new festivals were created from scratch at the end of the 20th century. From the evolutionary perspective, it seemed inevitable that with rural exodus and urbanisation, traditional festivals would shrink and disappear. This trend prevailed throughout the first half of the 20th century, but then reversed. Boissevain speaks of the “decline” and then the “revival” of traditional festivities nourished by the nostalgia of emigrants who wanted to find their lost roots. In France, the sociologist Patrick Champagne (1977) had already described, at the very moment of their recreation, the new “old-style” celebrations which, unlike the “traditional” celebrations, are more spectacles than rituals, moments where populations hold up to themselves a mirror in which they reflect their own past. It reconstructs scenes of harvest or threshing, but outside of any productivist imperative. It is rather a question of commemorating disappeared technical gestures and know-how, by restoring old tools and by appealing to the good will of the elders. In Provence, we studied the transformation of the logics of construction of the festivals and identified the appearance of a new type of festivities, the “heritage” festivals (Fournier 2005), which are characteristic in that they try to build a new image of local identity and to open up to new audiences, unlike “traditional” festivals which contented themselves with reproducing ritual sequences inherited from the past each year and were aimed solely at the local population.

In the context of this modernity which creates new traditions, olive products occupy an important place. After the frost of 1956, they represent a vanished past that nurtures nostalgic feelings. They then give rise to a whole set of re-elaborations, through which the tradition of olive growing is revitalised and made visible in modern forms. In Mouriès, the green olive festival is part of this movement. Created in 1970, it is an innovative initiative that uses the resources of Provençal folklore to promote olives. A bullfight takes place at the bullring and a parade in traditional costumes crosses the streets of the village. The party organisers explain that “the product needed a party” and differentiate it from other situations where it is “the party that needs the product”. Here, the festival was therefore really created to revive the olive production sector, in the first olive-growing town in France, following the dramatic episode of the freezing of the olive trees. It is therefore not a commercial celebration that uses a local product to attract tourists and obtain local economic benefits. This precision makes it possible to differentiate between two distinct festive logics: in the first case, the festival celebrates a local territorial resource and contributes to strengthening the identity; in the second case, the party is exploited for commercial purposes. But how does this celebration take place, and who does it bring together?

The case of the green olive festival in Mouriès

If there are various festive events in France intended to enhance or promote olive products, the case of the green olive festival in Mouriès seems emblematic for several reasons: the festival takes place in the first olive-growing town in France in terms of production and it has undertaken heritage initiatives for a few years which have led it to be included since 2019 in the French inventory of intangible cultural heritage. It therefore testifies to a proven heritage process, sanctioned by institutional recognition obtained at the French national level. By comparison, the other festive events existing in France have not taken the same steps to heritage and remain attached mainly to localised areas. In Alès, Nîmes, Corconne or Pignat, in the Occitanie Region, festivals have for some years used the theme of olive growing with a more general aim of promoting local products or terroir. In Nyons, in the Drôme department, there are also a series of festivals associated with the promotion of specific olive varieties from this region. These festivals deserve comparative studies, but our hypothesis here is that on a French scale, the green olive festival of Mouriès constitutes a good observatory of the commitment of local actors in the heritage enhancement of olive growing.

From the point of view of its progress, all the activities offered during the Mouriès green olive festival appear to be extremely heterogeneous. As proof, several activities are juxtaposed and take place at the same time in different spaces. Only one activity (the competitions: olive squashing competition, followed by the competition for the best aióli) directly concerns the supporting product. For several years, meals in common have been scheduled in a park housing an old oil mill converted into a municipal heritage site. Saturday lends itself to the discovery of the festive space of the village through animations which extend all day long. The

public is invited to stroll from the fair to the exhibitions (art, old vehicles...) or to visit the olive groves and the mills.

The only event that structures the party during this first day is the olive squashing competition, followed for some years by the competition for the best aióli which was previously organised at another time, during the patronal festival of the village in August. These competitions take place on Saturdays from 3 p.m. in the main street of the village. The olive squashing competition is organised by the Festival Committee based on an idea from the association of table olive producers in the Vallée des Baux. Three categories of competitors (men, women, children) must squash the maximum number of olives during periods of three minutes. They are presented with mention of their villages of origin, and the public they attract is made up of both village elders and passing tourists. In the open space of the street, the competition offers an entertaining spectacle. The winners are rewarded with symbolic prizes (olives, Provençal ceramics, sports trophies). The competition for the best aióli puts together veterans who strive to make this traditional dish for a jury who will rate its taste and consistency with regard to necessarily subjective criteria.

In the evening, after the daytime entertainment has ended, the party focuses on more unifying activities: at the church, for several years, a “serenade to the population” was given for those who appreciate classical singing; on the main street of the village is given a ball for lovers of popular music. The next day, Sunday is much more structurally homogeneous. The program is built around activities that no longer overlap and are much more classic. The key themes of regional culture are decisively highlighted. A mass in Provençal opens in the morning, which continues with the majestic traditional Provençal parade in the presence of the Queen of Arles. This parade, which mobilises around 600 participants, mainly presents traditional costumes from 1800 to the present day, old tools, horse-drawn carriages, traditional music groups and regional choreographies. The public is led to assume the posture of the spectator and forms a guard of honour along the route of the parade.

On Sunday afternoon, the party continues at the arenas, after the aperitif and then the country meal. Entrance to the arenas is chargeable but the stands are full because it is a highlight of the party. Traditional groups are asked to perform a show before the bullfight. Each group demonstrates its talent in traditional dances. In pairs, women in Provençal costume hold olive hoops that have been braided by people involved in local traditionalist associations. After almost an hour of warmly applauded show, it is the “Green Olives Trophy Final” which stages the confrontation of men and bulls. The show continues for two hours under the passionate encouragement of the public. After the last bull has been brought in, the folk groups return to the track to honour the herders and those who have faced their animals, by presenting them with trophies.

Actors and communities

From an organisational point of view, the green olive festival is organised by the Mouriès Festival Committee. However, as the party involves a lot of people, we can distinguish between the public and the organisers themselves. In terms of audience, the festival is not only aimed at the small world of lovers of Provençal traditions. During the flea market, for example, it needs an external public, coming from today’s global society, in order to have some success. On Saturday, this fair is a collective wandering similar to any antique market. Many tertiary workers from neighbouring towns meet there without any explicit reference being made to any village identity. The presence of an outside or even foreign audience, here, in no way contravenes tradition, which poses the green olives festival as a heritage occasion for showcasing identity more than as a traditional occasion for the local villagers’ sociability. This does not prevent a regional public, concerned about maintaining regional traditions, from being present at the party. But it has its specific places of frequentation. These places are mainly the arenas and the church. The moment when this regional public occupies the street is limited to two occasions: the Saturday evening ball which is rather an informal moment of reunion, and the parade on Sunday morning where one enjoys giving oneself the spectacle of one’s own identity, with great solemnity.

For a few years there have been scheduled meals taken together, “country meals” which are hosted in a municipal park. Other people prefer to have their meals at local restaurants, or even in private homes where real banquets are sometimes organised (up to 80 guests). These meals, organised on an individual basis by enthusiasts of tradition or bullfighting, are strictly speaking celebrations within a celebration. The multiplicity of meals allows everyone to eat according to their tastes: gourmet meals featuring Mouriès olive oils, or popular paella, there is something for everyone. Thus, the local public largely identifies with the party, is even invested in it considerably, without closing in on itself. The street space is temporarily abandoned to the outside public who can enjoy the planned entertainment.

Regarding the organisers, the Mouriès green olive festival brings together multiple aims and involves many bodies and associations independent of each other: municipality, local associations, professional corporations, parish, traditional groups and invited associations, various service providers (orchestras, showmen). First,

the municipality intervenes through the Mouriès Festival Committee. The latter has several prerogatives: to govern the place rights of the exhibitors of the fair, to decorate, to organise the competitions, to invite and pay the traditional groups, to order the parade, to organise the ball and to hold a stand of local products. More generally, the town hall deals with stewardship, regulations and infrastructure. Then, the associations of the village are present at the party: an association organises an art exhibition and the local bullfighting club takes charge of the show at the bullring. For a long time, another association has worked to promote local cultural heritage through environmental education. Throughout the year, it distributed educational material in schools, concerning among other things the olive tree, its symbolism, its culture. For the party, she organised free visits to olive groves in a horse-drawn carriage, as well as a visit to an abandoned oil mill. Finally, the Association of table olive producers of the Vallée des Baux ensures, fifteen days before the festival, the media and commercial promotion of the product, by inviting journalists to a press day at one of the members from the Association. Even if the association is discreet during the party, we must admit that its work reflects in part on the success of the event. It is the confectioners, members of the association, who sell to the festival committee the 500 buckets of olives that their stand requires during the festival and which will be sold to the public.

In the end, the polymorphic aspect of the party is explained by this combination of organising wills. The aim of some is village sociability, that of others is profit or trade, but all come together to admit the beneficial impact of the festival on the local community. The result is a party that is much more entertaining than ceremonial, which recovers the classic aspects of Provençal festivals (bullfighting, tradition, religion) while superimposing on them a myriad of related activities which we can assume allow the party to be opened up to a largely external public, not necessarily preoccupied with local identity.

Heritagization and Sustainable Development

To sum up, several groups of people are involved in the organisation of the Mouriès green olive festival. First there are the members of the Mouriès Festival Committee and the municipality. Then come the actors of the professional olive sector: the millers of the Vallée des Baux, the associations of olive growers, the unions of producers, the harvesting owners, the associations for the promotion of the "AOC Vallée des Baux de Provence" olives. Finally, we must also mention the whole of the local population participating in the festivals, the groups of dancers and traditional musicians invited to animate the parade, the public of the festival, the visitors and the tourists. Thus, the community that supports the festive heritage of olive growing is a "variable geometry" community, whose members are sometimes quite distant from the group of producers.

This situation reflects the evolution of the French olive sector, but also of its image. Previously associated only with producers (olive growers, millers, confectioners, etc.), the olive sector has over the decades extended to a whole range of peripheral players. The need to relaunch production, then sales, after the 1956 frost led to the use of the skills of communicators, managers, specialists in event programming, territorial marketing and tourism development. At the same time, the price of a litre of French olive oil has increased considerably; it is currently three to four times higher than that of a Spanish or Italian oil. The decoupling between the production system on the one hand, and marketing systems on the other, has led to the exploration of new worlds of reference to promote French olive growing. The model of wine products has been widely used in this effort to transform the image of the sector. Likewise, the worlds of art and architecture were mobilised. Comparisons are essential today between the great vintages of wines and local olive oils. The profession of olive oil taster has developed. Works of art have used olive trees or olive products as inspirational themes. Centennial olive trees have been moved and positioned in strategic places in urban centres, in front of public buildings or on roundabouts. Thus, thanks to a series of requalification and image transformation operations, French olive products have been able to make themselves accessible to a public outside the traditional community of local producers and consumers. The discourse on the nutritional benefits of olive oil and the promotion of the "Mediterranean diet" have further accentuated the movement and more and more people are now consuming olive products.

But how does the commitment of increasingly diverse actors constitute a force for putting the heritage of local olive growing at the service of sustainable development? If at the beginning the notion of sustainable development is mainly linked to the concern to avoid that the economic activities of the present generations have negative repercussions for future generations, sustainability has taken on a new meaning today by involving a more ethical and symbolic dimension. Talking about sustainable development, therefore, does not necessarily imply a rational calculation of the benefits expected from such and such a production policy. Sustainable development has become a watchword, and the simple fact of considering olive production as a heritage helps to reinforce this watchword. From the perspective of "self-fulfilling prophecies" (Merton 1948), the heritagisation of olive growing has taken on a performative value. Recent discourses that seize on olive growing and associate it with values of purity and traditionality are in fact associated with the ideal of

territorial sustainability, even if the economic reality does not always coincide with this ideal. Thus, the players in the olive sector do not hesitate to invest in intensive cultivation and to borrow modern know-how which can ensure them maximum profitability, while playing the game of heritage discourse which makes it possible to sell products claimed as traditional and quality. The new possibility of basing olive production on the external expectations of a global audience increases the credibility of the heritage discourse while excusing in advance technical solutions that fall under productivism. Current olive growing is thus torn between two contradictory imperatives: to produce more oil on the one hand, and to produce better quality oil on the other. The olive festivals, by organising the meeting between the narrow circle of producers and the growing mass of consumers, make it possible to reconcile these two imperatives in a playful setting where all the components of the community come together. They therefore constitute important mediation devices for articulating local productive systems, heritage discourses and the imperatives of sustainable development.

Conclusion

The case of the Mouriès green olive festival and, beyond that, that of all the festivals devoted to olive products, reveals certain major issues related to the transformation of the olive production sector. By addressing a potentially very wide audience, these festivals are mechanisms for the mediation of olive growing. While traditional olive growing involved only producers and a few local consumers, today's olive sector can rely on extended communities that relay the benefits of the products and, in the case of tourists, spread their good reputation in their origin countries. The festivals are thus at the centre of complex territorial marketing operations and contribute to building a new image of olive growing. The invention of new festive traditions associates positive values and an image of traditionality with olive growing. The imagination of the terroir replaces any questioning of the real conditions of local agriculture. Therefore, failing to really integrate the principles of sustainable development, producers and players in the olive sector use this concept as a new tool for valuation that completes the heritage development attested for several decades.

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The commitment of the younger generation to the olive tree heritage

Marion Bertin

Abstract - English

This article is dedicated to the commitment of the younger generations to the olive and olive tree heritage. Through the analysis of interviews conducted with young adults, children and teenagers, as well as other people committed to this heritage, the aim is to better understand how and why the younger generations become involved. In addition, this article looks at the question of transmission, both from the point of view of the transmission received by the younger generations, but also from the point of view of the forms of sharing and dissemination initiated by these same younger generations.

Résumé - Français

Cet article est consacré à l'engagement des jeunes générations en faveur du patrimoine de l'olive et de l'olivier. À travers l'analyse d'entretiens menés avec des jeunes adultes, des enfants et des adolescents, ainsi que d'autres personnes engagées en faveur de ce patrimoine, l'objectif est de mieux comprendre comment et pourquoi les jeunes générations s'engagent. Par ailleurs, cet article s'intéresse à la question de la transmission, à la fois du point de vue de la transmission reçue par les jeunes générations, mais aussi des formes de partage et de diffusion initiées par ces mêmes jeunes générations.

Resumo - Português

Este artigo centra-se no compromisso das jovens gerações com o património olivícola e oleícola. Através de entrevistas com estes jovens e outras pessoas comprometidas com este património, o objectivo é compreender melhor como e porquê as gerações mais jovens estão envolvidas. Além disso, este artigo centrar-se-á na questão da transmissão, tanto do ponto de vista da transmissão recebida pelas gerações mais jovens, como também das formas de partilha e divulgação iniciadas por estas mesmas gerações mais jovens.

Περίληψη - Ελληνικά

Αυτό το άρθρο είναι αφιερωμένο στη δέσμευση των νεότερων γενεών στην κληρονομιά της ελιάς και του ελαιόδεντρου. Μέσω της ανάλυσης των συνεντεύξεων που πραγματοποιήθηκαν με νέους ενήλικες, παιδιά και εφήβους, καθώς και με άλλα άτομα που έχουν δεσμευτεί για την κληρονομιά αυτή, ο στόχος είναι να κατανοήσουμε καλύτερα πώς και γιατί οι νεότερες γενιές εμπλέκονται. Επιπλέον, το παρόν άρθρο εξετάζει το ζήτημα της μετάδοσης, τόσο από την άποψη της μετάδοσης που λαμβάνουν οι νεότερες γενιές, όσο και από την άποψη των μορφών ανταλλαγής και διάδοσης που ξεκινούν από τις ίδιες αυτές νεότερες γενιές.

Introduction

Younger generations, especially teenagers and young adults, are particularly involved and committed to various causes, both locally and internationally. These younger generations are very active in highlighting and denouncing the effects of climate change and in promoting better environmental protection. The Extinction Rebellion and Friday for Future movements are part of these activist actions and include many young people among those involved. In the field of heritage and culture, associations and initiatives are also led by the younger generations in favour of tangible and intangible heritage. The association *musé-e-s*, for example, brings together a group of committed young professionals working to raise awareness of feminist issues

in the museum field. Younger generations are also joining older associations. The heritage of the olive tree, at the crossroads of environmental and heritage issues, thus seems interesting to study in order to better understand the commitment of the younger generations to it.

As it has already been widely defined in various disciplines, including anthropology and information and communication sciences, heritage is a social process (Davallon, 2016; Tornatore, 2010), requiring the involvement of communities and individuals. For Tornatore, heritage can be defined along two distinct axes: the first, 'in the sense of the goods that a person has and that he or she transmits through the mechanism of inheritance - particularly in the form of an inheritance designating heirs -' and, the second, 'in the sense of the common good, the collective treasure that a human group claims as its own, and that, through a singular alchemy, it declares to have inherited from the past in order to pass it on to the future generations' (Tornatore, 2010). From Tornatore's twofold definition, and in relation to the heritage of the olive tree, we can retain that heritage is linked to communities of various scales, which may be family or more extensive. Thus, heritage is to be considered 'in action' (ibid.), insofar as it is in perpetual construction, and 'in relation' (Bell, 2017), as it results from a particular relationship maintained between people and their environment (Davallon, 2016), as well as between people themselves through multiple transmissions of the heritage object. Therefore, heritage is never static; through its transmission, it is constantly and unceasingly defined and redefined by its actors. It is these same actors who give it meaning and value and make it a heritage. Tornatore refers to this specific form of relationship as "heritage commitment" (Tornatore, 2007), which he distinguishes and defines on two levels according to the collectives involved: on the one hand, the decision-making bodies, which generally show a certain distance from heritage, and, on the other hand, more local and restricted collectives that have appeared as a result of the proliferation of heritage in the last four decades. This commitment to heritage is reflected in the "capacities or resources - both internal and external, corporeal, linguistic or deposited in objects - that people have and that they demonstrate in order to assert or problematise their attachments and guide their actions; in other words, in order to both engage in and commit to a heritage activity" (ibid.).

These two distinct levels of commitment are relevant to the understanding of the olive and olive tree heritage, which is plural and subject to various issues: tourism, economic, environmental, etc. However, it is particularly at the level of local collectives that I will focus in detail, in order to observe how the young generations take action on the olive tree heritage. Who are these young actors? What are the reasons explaining their commitment? What are their roles within the wider community? What links do they have with the olive tree heritage? My study is based on interviews already conducted by other members of the OLIVE4ALL project and provides an initial synthesis. I have focused in particular on the data collected in the south of France by the French team, in particular on the interviews conducted with the grid dedicated to the affective relationship (grid number 1) and the one written to be addressed to children (grid number 4)³⁸. This compilation of data made it possible to identify some individuals from the younger generations who were involved in the olive tree heritage and to study their motivations further. Other interviews conducted with older people were also mobilised insofar as the younger generations are discussed. The study of these interviews allows us to glimpse the capacities and resources manifested by the interviewees, mainly linguistic, but also physical and deposited in objects.

Firstly, I will return to the importance of transmission for the preservation and enhancement of the olive tree heritage, as expressed by a number of actors. Secondly, I will focus on the few young actors identified and interviewed to highlight their motivations and actions. Finally, I will address some concluding questions to open up a reflection on the relative absence of young people involved in the olive tree heritage and what this may mean for the transmission and preservation of this heritage in the future.

Transmission: a central concept for the actors of the olive tree heritage

My study is based on a paradoxical observation made during the research carried out by the students of the Master 1 Culture & Communication, Mediation, Museums and Heritage course, at Avignon University. During the interviews carried out by the students with different actors of the olive tree heritage, the importance of transmission came back unanimously and almost systematically. This was particularly the case in interviews with volunteer members of olive associations and brotherhoods³⁹. Sharing and promoting the olive tree, as well as

38. I would like to thank my colleagues Julie Deramond, Pauline Grison, Yannick Hescoët, Laure Marchis-Mouren and Eric Triquet, teacher-researchers at Avignon University, as well as Calixte Engelberg and Yousra Khalis, both interns for the Oliv4ALL project at Salagon Musée et Jardin, who helped me identify potentially interesting interviews and refine my initial hypotheses.

39. Survey conducted by Maëva Algourdin, Chloé Debauf, Kathleen Gillet and Violette Ruppin, as part of the simulation project course directed by Julie Deramond as part of the Mediation, Museums and Heritage course, Master 1 Culture & Communication, at Avignon University, during the academic year 2021-2022.

creating social links around this heritage, are the values defended by the associations. Through their activities aimed at a wide range of people, the associations and brotherhoods help to make the olive tree heritage known to as many people as possible. The younger generation, including children and teenagers, are particularly targeted. For example, the Oléole association is dedicated to the heritage of the olive tree in the Gard, a region in south-eastern France⁴⁰. Among their many actions, the members of the association have created educational material about the olive and the olive tree that is used in the classroom. The president of the association, Sylvie Granier, has intervened in classes at a school in Bagnols-sur-Cèze to address various aspects of the olive tree: the rhythm of cultivation, the olive and olive oil, the production of olive oil and the analysis of the landscape⁴¹. Two other teaching resources created by the association, the “Colour and flavour chart” and the “Aromas/flavours trail”, are also used in other activities. The Confrérie des Chevaliers de l’Olive du Languedoc-Roussillon⁴² organises training courses for young people aged fourteen or fifteen to introduce them to olive growing. Passing on practices and knowledge about the olive tree to the younger generations is therefore part of the actions of these associations.

The idea of transmission is also formulated by other people representing different actors of the olive tree heritage - olive professionals and growers for example. In this case, the land and the olive trees, sometimes century-old trees, constitute for them a wealth, a form of inheritance in the family sense and therefore of heritage, in the primary sense defined by Tornatore (2010), which is transmitted from generation to generation. The dimension of family inheritance serving as a link between the generations once again underlines transmission as an important issue. People who own only a few olive trees without making it their profession also insist on the importance of this concept. As an example, Nassim Dendani is a sociologist of Tunisian origin, who owns five family olive trees. He regularly talks about these olive trees to his children.

“Pauline Scié: OK. This ... this land that you have, well, the fields, was it part of a family heritage?”

Nasser Dendani: No, it was my father who bought... well yes, now it’s part of the inheritance, but anyway, my father didn’t inherit it. He bought it himself.

Pauline Scié: OK. Since you have olive trees, do you intend to pass them on?

Nasser Dendani: I don’t talk about it much to my children ... (laughs) except that ... (laughs) not especially no. Not especially because, in fact, ... when, for example, they are pruned, or when, for example, I pick ... olives, I ... I talk to the children about it. I say, well, today... well, the other day, for example, to give an example, when I picked olives, well, I called Sami, then I called Salma and said, well, today I picked olives, I picked so many olives. Indirectly, maybe, yes implicitly, yes, it is a transmission.^{43”}

In this interview excerpt, Nassim Dendani testifies to two distinct periods of transmission: first, he himself inherited the olive trees from his father - the first transmission - and today he often talks about the activities related to these olive trees with his children - the second transmission. This example shows two levels of transmission: both tangible through inheritance, and intangible through a specific knowledge on the olive tree.

However, these initial quotes and examples come from people from older generations and not from the younger generations themselves. Based on these initial observations, and still bearing in mind the definition of ‘heritage engagement’ mentioned above, it is now important to turn to the younger generations themselves, to understand how they are involved at a local level.

The younger generation and their commitment to the olive tree heritage

The first colloquium organised in the framework of the Olive4ALL project was based on three preliminary questions: Who are the stakeholders linked to the olive tree heritage? Why claim the heritage of the olive tree? What are the forms of heritage commitment? For my own case study, I will add additional questions concerning transmission: on the one hand, what transmission have the younger generations received prior to their commitment to heritage? On the other hand, what forms of transmission do they develop on their side, to make known, to spread and to defend the heritage of the olive tree?

40. Association Oléole. [Available at URL: <<https://oleole.pagespro-orange.fr/Accueil.html>>last accessed on Tuesday 20 September 2022.

41. Survey conducted by Maëva Algourdin, Chloé Debauf, Kathleen Gillet and Violette Ruppin, students in the simulation project course directed by Julie Deramond as part of the Mediation, Museums and Heritage course, Master 1 Culture & Communication, at Avignon University, during the academic year 2021-2022.

42. Knights of the Olive. [online] Available at URL: <<https://chevaliersdelolivier-lr.fr/>>last accessed on Tuesday 20 September 2022.

43.” Interview of Nassim Dendani conducted by Pauline Scié, student in the Mediation, Museums and Heritage course, Master 1 Culture & Communication, at Avignon University, on 21 November 2021 in Aix-en-Provence.

A first observation emerges from the interviews carried out in France: despite the omnipresence and insistence on transmission, the younger generations are little represented in the corpus of interviewees involved in the olive tree heritage. Several of them evoke their childhood memories, in connection with their parents' olive trees and the help they could give for their maintenance. However, these are memories linked to the past. The interviewees who own olive trees indicate that they harvest the olives as a family, involving the children, as Nassim Dendani testifies in the excerpt quoted above.

Interviews with children complemented this through their own views on their involvement. Some of the children told of their involvement in sorting the olives and making the olive oil. They shared their experiences, as shown in this extract from an interview with three children of about six or seven years old, interviewed by Agathe Rollet and Emma Schellhorn:

“Agathe Rollet: Uh, so, have you ever participated in an olive harvest?
 Nina*: Oh yes.
 Lise: No.
 Adrien: Yes.
 Agathe Rollet: You two have already?
 Nina*: Well, sometimes I've, I've, I've helped my grandpa pick up some.
 Agathe Rollet: Okay, and where do you pick them up, Adrien?
 Adrien: Uh, at my place.
 Agathe Rollet: At home, do you pick them up with your hands?
 Adrien: Uh no, I take a bucket, I put it in my grass and then I put them in my bucket.
 Agathe Rollet: Do you shake the branches? Or do you grab them and throw the olives into the bucket?
 Adrien: I catch them and throw them in my bucket.
 Agathe Rollet: Okay. And you, Nina*, what do you do?
 Nina*: I, I, I, I with, with uh, uh, with a thing, I do like this, and there are olives that fall and then I pick them up and then I put them in a bucket.
 Agathe Rollet: Okay, it's a kind of rake?
 Nina*: Rake it is.
 Lise and Adrien: Me
 Adrien: Sometimes, I, I, I, I, I take, I have sticks there, uh, long, I catch with sticks sometimes, I catch with sticks the olives.
 Agathe Rollet: Okay, and you?
 Lise: And I pick them up by hand. Except that one time, well, my grandpa and my mami, well, they had something to catch the olives and we also used it to catch a computer in the canal that people had stolen.
 Agathe Rollet: Okay, okay, that's a handy tool then.
 Lise: Yes.”

One of the questions asked of the children during the interviews was whether they would like to own olive trees later on in their adult lives. Julie, a pupil of about ten years old, gives a touching answer that is particularly interesting for the subject of the commitment of the younger generation:

“Eloïse Garel: No? No. Okay. And would you like to, um, later on, maybe, um, be in... Be, continue to have an olive tree at home, um...?
 Julie: Yes.
 Quentin: Yes.
 Eloïse Garel: Would you like to produce your own olive oil?
 Quentin: Well...
 Julie: Well, I've already done it.
 Eloïse Garel: Yeah, but would you like to continue that when you're an adult?
 Julie: Well... Yes.
 Quentin: I would if I could.
 Eloïse Garel: Yeah, if you can, would you like to?
 Quentin: Yeah.
 Eloïse Garel: It would be, well, in fact, to keep this tradition a little bit every year, uh, et cetera?
 Quentin: Yes.
 Julie: To show young people.
 Eloïse Garel: Yes? Showing, uh...
 Chloé Debauf: Do you think it's important?”

Julie: Yes, because afterwards with the screens and everything, they get, they get disconnected from nature.

Chloé Debauf and Eloïse Garel: Hmm.

Quentin: Especially in the future with flying cars maybe.

(Laughter)

Chloé Debauf: Yeah, sure, olive trees with flying cars is not, uh...

(Laughter)

Eloïse Garel: So keeping a bit, um, for you it has an old-fashioned aspect to it, this practice?

Julie: Well, yes. It's the... a tradition.

Eloïse Garel: Yeah. A tradition, is that, does the word heritage mean something to you?

Julie: Yes.

Eloïse Garel: Would you consider it something you inherit every time?

Julie: Yes.

Eloïse Garel: Practice. Great. Well, you've answered all our questions. Thank you very much."

Julie showed great precision and a certain maturity regarding her possible commitment to the olive tree heritage, as well as her concern to pass it on to younger generations. The other children's responses were less developed, although some may have agreed with this question. However, insofar as these interviews were conducted with children who were still relatively young, not yet teenagers, can we really speak of their actions as a form of conscious and affirmed commitment?

On the side of the professional farmers, some of them testify to their doubts as to whether their children would want to take over the family farm because of the difficult conditions of professional farming today. Some olive farms are not taken over and are sold at the time of the change of generations, which marks a break in the successive transmissions and the end of a family heritage. Anaël Trazic, a thirty-three year old restaurant owner based in Avignon, recently sold the olive estate that his father had previously passed on to him, after he had managed the farm for one year only:

"My father, on the other hand, it's not the same thing, it was... it was uh... so he had a few plots of olive trees but after that it was more vineyards, and the few plots of olive trees he had were sold a few years ago following a cardiovascular accident. And so I took over the farm for a year. But at the same time it was difficult to manage the restaurant and the farm, so we had to make a choice and so the farm was ... sold."

Nevertheless, the transmission of estates between parents and children is sometimes perpetuated or, in any case, the desire to continue it is expressed. Bernard Trazic, who runs an olive estate and a mill, indicates that his daughter would like to succeed him in order to preserve the family olive trees:

"Violette Ruppin: So, now that you have olive trees, do you plan to pass them on to your family?

Bernard Trazic: It's my older daughter who will replace me. But she's going to change, she's going to change her... because we don't just make oil.

Violette Ruppin: Yes, I saw that you make tapenade too.

Bernard Trazic: We make tapenade. And it will perhaps concentrate on other products derived from the olive. And in oil, it will do more than just fancy bottles. It will no longer make 5L cans and things like that, like I do.

Violette Ruppin: Okay, okay.

Bernard Trazic: Because it didn't win anything, so.

Violette Ruppin: Yes.

Bernard Trazic: Well, she's thirty years old, so she'll have to eat something too."

This quote from Bernard Trazic also sheds light on the current economic difficulties in the olive oil sector, which lead to transformations at the time of the change of generation, in order to update the heritage, both in its family and collective dimensions. This extract also highlights an aspect of the definition of heritage: the responsibility of those who identify with it.

Another young woman can be mentioned in a more precise way, because she appears as an exception amongst the stakeholders involved in favour of the olive tree heritage: Paloma Benedetto is twenty-three years old, she is French of Italian origin and comes from the region of Sisteron, in the Alpes-de-Haute-Provence. She is currently studying sustainable tourism, communication and territory development. In her free time, she also often helps her grandfather who is retired and owns olive trees:

“Yusra Khalis: You told us that you had already participated, that you often take part in pickings. Do you have olive trees at home...? Well, tell us everything.

Paloma Benedetto: So, actually it's on my grandparents' land and, so they have several olive trees, at least fifteen olive trees and... uh every year I help my grandfather to pick them, and...

Yusra Khalis: Since when do they have olive trees?

Paloma Benedetto: Always.

Yusra Khalis: So since forever?

Paloma Benedetto: Yes, yes, they've had olive trees since I was a little girl, so I think it's old, it's still old, but he has about fifteen and so I help him. It's more of a family activity, that's all.”

It is a family activity, which Paloma Benedetto describes as being carried out in good humour and which she values for its place as a family ritual. Later on, she would like to keep her grandfather's olive trees, as a family attachment. In this interview, she underlines the importance of preserving the olive trees, which are already old, as well as the ancient heritage practices, such as picking:

“Yusra Khalis: Do you think that you, at your level, are doing something to save the olive tree?

Paloma Benedetto: So, uh

Yusra Khalis: By participating in the picking. Do you think that this is a way to continue to...preserve this heritage, we'll say, linked to the olive?

Paloma Benedetto: Yes, in a way. So for me, as a family practice, I think that we preserve them.

Yusra Khalis: But it's, you told me that your grandfather needed help anyway because he was quite old

Paloma Benedetto: Yes, yes. So, he doesn't ask for help, but I love it (laughs)

Yusra Khalis: You see it as, it's important to, to help...

Paloma Benedetto: Yes, yes. Yes, because it's true that he has kept the old practices of doing everything by hand, whereas nowadays there are machines that make the branches vibrate a little and cause the olives to fall off, but he is really interested in picking his olives one by one and...”

This extract shows all the family links that are created around the olive tree and with the trees themselves. Paloma Benedetto underlines the links to the past that the olive trees allow. Finally, she is sensitive to the transmission of her passion and relationship with the olive trees to other members of the younger generation, although she did not describe exactly how she plans to do this.

The importance of the family dimension is amply underlined by each of the young people interviewed. They were already in the field of the olive and the olive tree, from their family. These young people have learnt to know, value and protect the olive tree and its heritage within their family, sometimes also by inheriting trees and knowledge. The olive and the olive tree thus form a heritage that is passed down from generation to generation and within the family. However, the small number of young people identified and the difficulties of inheriting and taking over the estates, entrusted by Anaël Trazic and Bernard Trazic, make it possible to wonder about a generational divide through the current generation changes and the threats to the olive tree heritage in order to survive.

Conclusion: a heritage in danger for lack of actors?

Everyone agrees on the need to pass on the olive and olive tree heritage in order to make it last. But a first synthesis devoted to the commitment of the young generations shows that this issue is more complex than it seems. This analysis gives a glimpse of the difficulty of intergenerational transmission in the context of these heritages. The younger generations are involved through a family heritage (both tangible and intangible, through emotions) around the olive tree, but have not arrived through other encounters and experiences during their lives. This latter type of heritage commitment could however be further studied, if other young people are identified during the survey work for the Olive4All project. Moreover, the interviewees do not really form a community or a collective, but are more like scattered individuals, mainly engaged in a family circle.

Will the coming generational changes create a rupture and a lack of transmission among olive actors, whether they are professionals or amateurs? Is the olive heritage also threatened by a loss of representatives? In order to continue and further nuance this first negative observation, it would be interesting to conduct a more detailed ethnography of the young actors involved in order to identify them on the one hand, and on the other hand, to go and meet them in order to better understand their motivations and their forms of commitment. This work deserves attention in France but also in the other regions of the Mediterranean region, in order to obtain a better mapping of the commitment of the young generations and to be able to carry out a comparative study. Does the development of massive olive oil production, particularly in Spain and Portugal, bring new entrepreneurial actors outside family structures? The same is true in the field of tourism, where numerous reception, accommodation, catering and discovery structures are being created in

connection with the olive heritage. Finally, it would be appropriate to deal with the heritage commitment of institutions such as UNESCO in order to better identify the place of the younger generations within them. Do these new actors show other ways of defining the olive tree heritage? Is the olive tree heritage finally being updated (Tornatore, 2010), necessary for its transmission, in favour of its extension and its increasingly wide geographical recognition?

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Participatory Governance of Cultural Heritage as a background for the OLIVE4ALL crowdsourcing platform: the case of Greece

*Maria Kouri*⁴⁴

Abstract - English

This paper develops the theoretical framework underpinning the OLIVE4ALL crowdsourcing platform through a cultural policy aspect, focusing on the Participatory Governance of Cultural Heritage (PGCH). The latter is a challenging cultural policy issue concerning the European Union, as it requires the inclusion of all sectors of society in the operational as well as in the policy-making aspects of the administration of cultural heritage. Therefore, PGCH is considered vital in fostering cultural democracy, as well as sustainable heritage administration. Focusing on Greece, which presents an interesting case, as it shares similarities with other Mediterranean countries, the paper presents the development of PGCH practices in the country. Accordingly, the involvement of various sectors of society in the administration of Greece's diverse heritage is examined, concentrating on the ancient tangible heritage and the intangible heritage, particularly emphasising regarding the Olive and the Olive tree patrimony. The paper concludes with deductions on the factors fostering and impeding PGCH, with suggestions for developing socially-inclusive heritage governance models with a special view on the Olive Patrimony, and with thoughts on the contribution of the OLIVE4ALL project from a participatory governance aspect.

Résumé - Français

Cet article développe le cadre théorique qui sous-tend la plateforme de crowdsourcing OLIVE4ALL à travers un aspect de politique culturelle, en se concentrant sur la gouvernance participative du patrimoine culturel (GPPC). Cette dernière est une question de politique culturelle difficile pour l'Union Européenne, car elle exige l'inclusion de tous les secteurs de la société dans les aspects opérationnels et politiques de l'administration du patrimoine culturel. Par conséquent, la GPPC est considéré comme essentielle pour favoriser la démocratie culturelle, ainsi que l'administration durable du patrimoine. En se concentrant sur la Grèce, qui présente un cas intéressant car elle partage des similitudes avec d'autres pays méditerranéens, ce texte présente le développement des pratiques de GPPC. L'implication de divers secteurs de la société dans l'administration du patrimoine diversifié de la Grèce y est examinée, en se concentrant sur le patrimoine matériel ancien et le patrimoine immatériel, et en mettant particulièrement l'accent sur le patrimoine oléicole. Le texte se termine par des déductions sur les facteurs favorisant et entravant la GPPC, avec des suggestions pour développer des modèles de gouvernance du patrimoine socialement inclusifs avec une vision particulière du patrimoine oléicole, et avec des réflexions sur la contribution du projet OLIVE4ALL du point de vue de la gouvernance participative.

Resumo - Português

Este artigo desenvolve um quadro teórico subjacente à plataforma de crowdsourcing OLIVE4ALL, focando um aspeto de política cultural com foco na Governança Participativa do Património Cultural (GPPC). Esta questão de política cultural constitui um desafio para a União Europeia, uma vez que exige a inclusão de todos os setores da sociedade nos aspetos operacionais e de elaboração de políticas de administração do património cultural. Portanto, a GPPC é considerada vital na promoção da democracia cultural, bem como na

44. Assistant Professor at the Department of History, Archaeology and Cultural Resources Management, University of the Peloponnese, Greece.

administração sustentável do património. Tendo como foco a Grécia, que constitui um caso interessante na medida em que partilha semelhanças com outros países do Mediterrâneo, o artigo apresenta o desenvolvimento das práticas de GPPC neste país. Assim, o envolvimento de vários setores da sociedade na administração do património diversificado da Grécia é examinado, concentrando-se no antigo património tangível e no património imaterial, enfatizando particularmente o Património Olivícola. O artigo conclui com deduções sobre os fatores que fomentam e impedem a GPPC, com sugestões para o desenvolvimento de modelos de governação patrimonial socialmente inclusivos, com uma visão especial sobre o Património Olivícola, e com reflexões sobre o contributo do projeto OLIVE4ALL a partir de um aspeto de governação participativa.

Περίληψη - Ελληνικά

Το άρθρο αναπτύσσει το θεωρητικό πλαίσιο, που υποστηρίζει την πλατφόρμα πληθοπορισμού του Έργου «OLIVE4ALL», μέσα από το πρίσμα της Πολιτιστικής Πολιτικής και, συγκεκριμένα, της Συμμετοχικής Διακυβέρνησης της Πολιτιστικής Κληρονομιάς (ΣΔΠΚ). Το τελευταίο είναι ένα απαιτητικό ζητούμενο για την πολιτιστική πολιτική, που αφορά άμεσα την Ευρωπαϊκή Ένωση, καθώς απαιτεί τη συμπερίληψη όλων των τομέων της κοινωνίας στις λειτουργικές πτυχές αλλά και στην ίδια τη χάραξη των πολιτικών διαχείρισης της πολιτιστικής κληρονομιάς. Ως εκ τούτου, η ΣΔΠΚ θεωρείται ζωτικής σημασίας για την υποστήριξη της πολιτιστικής δημοκρατίας καθώς και της βιώσιμης διαχείρισης της κληρονομιάς. Εστιάζοντας στην Ελλάδα, που παρουσιάζει ενδιαφέρον καθώς μοιράζεται ομοιότητες με άλλες μεσογειακές χώρες, το άρθρο παρουσιάζει την εξέλιξη των πρακτικών ΣΔΠΚ στη χώρα μας. Ακολουθώντας, εξετάζεται η συμμετοχή διαφόρων φορέων της κοινωνίας στη διαχείριση της ποικιλόμορφης κληρονομιάς της Ελλάδας, εστιάζοντας στην αρχαία υλική αλλά και την άυλη κληρονομιά, με ιδιαίτερη έμφαση στην κληρονομιά της Ελιάς. Το άρθρο ολοκληρώνεται με συμπεράσματα αναφορικά με τους παράγοντες που προωθούν αλλά και παρεμποδίζουν τη συμμετοχική διαχείριση, με προτάσεις για την ανάπτυξη μοντέλων διακυβέρνησης της κληρονομιάς χωρίς κοινωνικούς αποκλεισμούς με ειδική έμφαση στην κληρονομιά της Ελιάς, καθώς και με καταληκτικές σκέψεις σχετικά με τη συμβολή του έργου «OLIVE4ALL» μέσω του πρίσματος της συμμετοχικής διακυβέρνησης της πολιτιστικής κληρονομιάς.

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Introduction

The right of every person to engage with cultural heritage and to participate in cultural life respecting the rights and freedoms of others was recognised by the United Nations’ Universal Declaration of Human Rights already in 1948. Nonetheless, the notion of “*participation*” can assume many nuances and aspects. These would include a **Receptive aspect**, which entails breaking down barriers to allow people to consume and enjoy cultural resources, although often rather passively; the **Creative aspect**, which aims to involve people in the creation of cultural content in a professional or amateur capacity; the **Operational aspect**, which includes people’s engagement in the everyday, necessary actions for safeguarding, showcasing, financing and advocating for cultural heritage on a professional or volunteer basis; and, the **Political aspect**, which concerns the inclusion and representation of every stakeholder in the decision-making and policy planning processes concerning cultural heritage (Kouri, 2017).

Particularly the two last aspects can support cultural democracy, which is a neuralgic aim of the European Union (EU) ever since the 1970s, but which still remains partly unattained. Nonetheless, operational and political forms of participation, involving all strata of society in the administration and governance of cultural heritage, could lead to the re-examination of hegemonic views on heritage and cultural identities; promote interaction and syncretism; give voice to minority, discriminated and dominated communities; and, open the way to re-address and reconcile with contested memories (Kouri, 2014).

Accordingly, participatory governance of cultural heritage (PGCH) has emerged as a prominent issue in the policy-making of transnational and national entities. Indicatively, already in 2005 the Council of Europe’s Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) underlines the need to promote “access to cultural heritage and democratic participation”, by encouraging everyone “to participate in: a) the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage; b) public reflection and debate on the opportunities and challenges which the cultural heritage represents” (ar. 12). In the same article, the Convention also recognises “the role of voluntary organisations both as partners in activities and as constructive critics of cultural heritage policies”. Following these principles, the Cultural Routes programme of the Council of Europe promotes “a model for transnational cultural and tourism management and allows synergies between national, regional and local authorities and a wide range of associations and socio-economic actors” (Council of Europe, 2023).

In 2015 Sani et al. defined participatory governance “...either as a process by which authority is released and empowerment ensured or as a process which allows for the adoption of management models whereby responsibility is shared and decisions are taken by communities rather than by individuals” (3). Building on this definition, central elements of PGCH would be ownership, shared responsibility and active involvement in heritage policy-making and administration of every tier of society, such as central and decentralised authorities, nonprofit and for-profit public and private entities, NGOs, networks, communities and citizens.

During the last decade the EU has been increasingly incorporating the notion of PGCH in its cultural policies and programmes. This is exemplified, for instance, by the Initiatives for the European Year of Cultural Heritage. These Initiatives unfold from the fact that, although heritage belongs to everyone (“shared heritage”), participation in it is not as widespread, prioritising the further development of people’s and communities’ involvement (“all for heritage”); in any planned interventions, however, quality standards need to be met to ensure the long-term survival of patrimony (“cherishing heritage”) (European Commission, 2017: 4). The fusion of top-down and bottom-up efforts and the expanding role of transnational networks are explored as supportive elements of various forms of PGCH in Hristova’s analysis on the features of an emerging European model of heritage policy, while she emphasises the role assigned to heritage in supporting the sustainable development of communities (2017).

Indeed, underpinning the four pillars of sustainability, namely economic prosperity, social equity, environmental sustainability and cultural vitality (Hawkes 2001), PGCH can support the aims of the EU 2020 strategy for smart, sustainable and inclusive growth (European Commission, 2010) as well as the United Nations’ 17 Sustainable Development Goals (SDGs) in view of 2030. After all, cultural heritage is a source of knowledge and innovation that stimulates inspiration and entrepreneurship. If managed sustainably, it can increase competitiveness on a local, regional, national and supranational level producing direct and indirect economic benefits. Sustainable heritage management is usually coupled with legal frameworks on environmental protection, while it creates a wide range of benefits on a socio-cultural level. In effect, it develops underserved and remote areas; stimulates cultural awareness and intercultural exchanges; enhances cultural value; and, strengthens social cohesion, for example, by promoting equal chances at improved quality of life and by retaining the population in the peripheries (e.g., Throsby, 2003; Kouri, 2012, etc.).

These indicative references reveal the growing interest in researching and boosting PGCH. Answering to this challenge, in 2014 the Joint Programming Initiative (JPI) International Research Group proposed four key research areas for European heritage in a changing world (JPI, 2014): research needed to focus on how people could best connect with heritage in a sustainability framework, since access to heritage was linked both to issues of heritage protection and with the need to develop a reflective society. The JPI’s Strategic Research and Innovation Agenda 2020 builds on the policy developments within and outside Europe to address the political, economic, socio-cultural and technological changes occurring worldwide. Accordingly, the 2020 JPI Agenda set four (4) priority areas (Image 1), explaining how each one of them contributes to the UN’s SDGs (JPI, 2020). Quite significantly, the first two areas concern the promotion of participative governance models in the field of cultural heritage, while prioritising digital technologies and stressing the added value of heritage.

Priorities 3 and 4 consider cultural heritage in a changing demographic and territorial context, facing a major challenge; namely, how to apply the cultural and the natural heritage as a lever for sustainable development, taking into account both the benefits but also the risks arising for this heritage, as well as the impact of the environmental changes on heritage. By these priorities, JPI promotes a holistic approach to heritage, encouraging interdisciplinary and innovative research, to meet today’s challenges and contribute to sustainable development. At the core of all these initiatives lies bottom-up participation and engagement, as well as networking and collaboration of various sectors, made possible also through technological solutions.

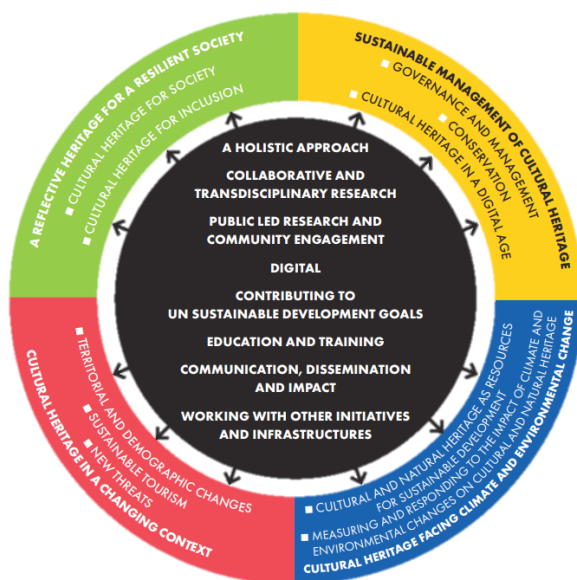


Image 1. The JPI four Priority Areas (Source: JPI CH Strategic Research and Innovation Agenda, 2020: 23).

It is within this framework and with these aims that the OLIVE4ALL project is funded by JPI. One of our project's main objectives and outputs is the creation of a participatory/crowd-sourcing digital platform, through which various stakeholders will be able to create collaboration networks, as well as to find and contribute content on the Heritage of the Olive and the Olive Oil, initially in the collaborating partner-countries; France, Portugal and Greece.

In the following section, we will focus on Greece and shall examine select PGCH practices concerning both tangible and intangible heritage, although in the second case, we will focus on the main topic of OLIVE4ALL; namely, the Olive Patrimony. By this, we aspire to deduce on a more general level the factors that induce but also challenge PGCH, and then propose some suggestions that could potentially open the way to drafting more socially-inclusive models of heritage governance. Greece makes an interesting case, as it reflects current realities concerning also other member-states of the EU. In effect, during the last decade Greece has struggled through major financial and humanitarian crises and is the first stop, and eventually home, to large migrant and refugee populations from the Balkans, the former Eastern bloc and the Middle East. These realities shift the socio-cultural profile of the population and instigate the reassessment of prominent views on "heritage", as well as of the relation of various groups of people and communities towards "their" and the "Other's" heritage, creating the need for more inclusive and updated administrative models.

Participative heritage governance in Greece: the involvement of different stakeholders

The State's role

In Greece, similar to other countries with a long, rich past, policy-making and administration regarding ancient heritage is almost exclusively the State's domain⁴⁵. The country's vast ancient heritage carries significant historic, symbolic and financial value. On the one hand, it is linked to issues of identity, legitimacy and belonging to the European community, and on the other hand cultural heritage is a vital pillar of Greece's tourism industry. Therefore, state policies place an overwhelming political emphasis on antiquities, and the State functions as Guarantor of scientific and professional ethics in the administration of heritage, and as Protector of this valued, but susceptible, public asset against private or coincidental interests (Voudouri, 2010; Kouri, 2017). Recent legal frameworks, and in particular the 2001 Constitutional Amendment defining the protection of the cultural environment as both "state duty and everyone's right", render the exclusion of non-state agents from treating or managing antiquities problematic (Voudouri, 2010: 555), opening the way to PGCH. Additionally, the economic crisis may have created enough challenges to heritage management, but it has also rendered imperative the inclusion of more stakeholders, in order to substitute the waning subsidies and workforce of the public sector.

Having said that, the legal framework regarding intangible cultural heritage (ICH) is more inductive to participative practices. The archaeological Laws (3028/2002 and the most recent 4858/2021) define intangible cultural resources as "expressions, activities, knowledge and information, such as myths, customs, oral traditions, dances, events, music, songs, skills or techniques which represent testimonies of traditional, popular and literary culture" (ar. 2, ε). In order to protect intangible cultural resources, the Ministry of Culture takes action to preserve them in written form and in tangible audiovisual media, as well as to record and document select resources, which bear particular significance (ar. 5, §3 and 4). Despite –or perhaps because of the fact- that Greece was already applying a legal framework for the protection of ICH before the signing of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003), Greece ratified this Convention in 2006 (Law 3521/2006), while the Presidential Decree 62/2012 harmonised the Convention's provisions with the existing legal framework. According to the Presidential Decree 104/2014 the Directorate of Modern Cultural Heritage of the Hellenic Ministry of Culture and Sports is responsible for implementing the 2003 Convention. Greece gained momentum in the field of safeguarding ICH, requesting in 2016 enhanced cooperation with other Conventions, particularly as regards the safeguarding of ICH during armed conflict, leading to the establishment of the List of Intangible Cultural Heritage in Need of Urgent Safeguarding⁴⁶.

Moving beyond the provisions of the Greek archaeological Law, the UNESCO 2003 Convention prioritises people and communities, as "the bearers of the elements of the intangible cultural heritage" (Intangible Cultural Heritage of Greece, 2023), strongly endorsing, if not demanding, participative practices. After all, in order for an intangible heritage element to become inscribed in the UNESCO Lists, it has to be nominated "following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent" (UNESCO, 2022: 31), while the State Parties need "to ensure

45. For a more detailed account on the State's and the municipal authorities' role, see Kouri, 2017: 42-48, 49-51.

46. UNESCO, ITH/16/11.COM/15, 31.10.2016, Background §2.

the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management” (UNESCO, 2022: ar. 15).

Consequently, contrary to the case of tangible, ancient heritage, in the field of ICH the Ministry’s aforementioned Directorate assumes not a predominant but a supportive role towards communities and groups of people. Indeed, the latter need to self-mobilise and assume the initiative in following the necessary steps to protect the intangible elements that comprise their living heritage. More than offering by-case consultancy, when addressed, the Directorate runs a rich, informative website (ayla.culture.gr), where interested groups can learn more on the Convention and the inscription procedures, initially to the National Inventory of Intangible Cultural Heritage and, hopefully, to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The inscribed elements’ complete files are also available through this website, offering invaluable help to groups and communities seeking to draft their nomination and looking for relevant support. Seminars and workshops organised by the Ministry of Culture also offer significant know-how to interested parties. Quite fittingly, the first ICH element, which Greece inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2013, jointly with Cyprus, Croatia, Spain, Italy, Morocco and Portugal, was the Mediterranean diet, in which the olive and the olive oil are, undeniably, predominant elements.

Regional and municipal authorities

The secondary sector, namely regional and municipal authorities, are increasingly allowed legally more autonomy to enrich the cultural life of their respective communities. Although local authorities have been consolidating their cultural role since the 1980s, today they seek ways to use and showcase their distinct tangible and intangible heritage more effectively and resourcefully, in order to create unique brands for their localities, so as to attract tourism, inhabitants and investments, to create jobs and stimulate local enterprises, and to retain their populations. The updated Codex of Municipalities (2006) and subsequent laws support the expanding role of local authorities in the management of local ancient heritage: collaborating with the State they fund the study, conservation, and promotion of ancient heritage resources. In these partnerships the State remains the exclusive implementing and overseeing body, and local authorities are usually underrepresented in Controlling Committees, even though they are the main funders of many projects, revealing the prioritisation of safeguarding antiquities against the funders’ interests (Kouri, 2017). This important and indispensable form of involvement could qualify as an operational aspect of participation in heritage management, as local authorities are not involved in policy-making regarding ancient heritage. Nonetheless, this form of participation gradually strengthens the local feeling of responsibility and ownership towards local antiquities and actually offers the State the motivation and the means to conserve, restore and safeguard heritage vestiges that might be otherwise not prioritised.

According to the existing legal framework, municipal authorities are allowed greater freedom to preserve, promote and disseminate recent and intangible cultural heritage through various means, such as by running museums (for example, of local folk history and traditions), as well as by planning fairs, events, celebrations, festivals, etc. Focusing on the Olive, it is perhaps not widely recognised as “patrimony” yet, but rather as a core alimentary, commercial and livelihood element. However, almost all over Greece Olive and Olive Oil fairs are organised by municipal authorities in collaboration with local producers, local chambers of commerce and businesses. These fairs run over a few days and include olive oil tasting and exhibition of olive/olive oil and other local agricultural products. They are usually complemented by other happenings, such as music and theatrical performances or informative discussions on the topic of Olive and Olive Oil production, assuming a wider character as sociocultural and tourism events, as they draw local inhabitants but also external visitors. Indicatively mentioned, since 2004 the “Fair of Olive and Olive Oil” has been organised in Sellasia of the Municipality of Sparta, originally by a non-profit organisation and since 2011 to this day by the Municipality of Sparta⁴⁷.

Furthermore, the olive and olive oil heritage, particularly through the prism of gastronomy, is promoted as a distinct tourism element, even of tourism branding, often in cooperation with the local Chambers of Commerce and of Tourism. For example, in the “Mythical Peloponnese” site, which promotes various forms of alternative tourism in the Region of the Peloponnese, walking through Messenia’s olive groves and tasting the famous Koronean olive and olive oil under the guidance of experts is promoted as “an experience of a lifetime” (Peloponnese, 2023). Moreover, since 2022 the Region of the Peloponnese organises the Gastronomy Festival “Peloponnese Food Stories | Stories of Flavours, People, Culture⁴⁸”, rallying together various stakeholders,

47. <http://www.giortieliasladiou.gr/>

48. See <https://www.facebook.com/events/kor%C3%B3ni/peloponnese-food-stories/1166659173895282/>

namely, the Tourism Organisation of the Peloponnese⁴⁹, municipal authorities, chambers of commerce, business and hotel associations of various Peloponnesian municipalities, as well as private foundations, such as the Captain Vassilis and Carmen Constantakopoulos Foundation and the Maniatakeion Foundation. This wide collaboration aims to promote the richness of the Mediterranean gastronomy of the Peloponnese, linking it to the region's tourism offerings, as the Festival "travels" to different cities across the Peloponnesian prefectures (GTP, 2022). The Festival includes exhibition of local products, culinary cooking demonstrations, olive oil and wine tasting, experiential activities for children, as well as music events (Ethnos, 2022).

Foundations and the private sector

Foundations and the private sector are also exhibiting increased interest in heritage and are getting involved in projects aiming at the study, conservation and accessibility of heritage resources, often in collaboration with the State. The Stavros Niarchos Foundation engaged in the first large-scale private-public partnership (PPP) in Greece, through a funding of €750M. donation the design and construction of the emblematic bioclimatic Stavros Niarchos Foundation Cultural Centre in a formerly underprivileged area of Athens. The Centre houses the National Opera House, the National Library and other cultural, environmental and athletic services and events, which are freely accessible to the general public. The Centre and the surrounding 210.000 m² Park were delivered to the Greek State in 2017, but the Foundation continues to this day (2023) to support its operations and programming through generous grants (Stavros Niarchos Cultural Foundation, 2023). Quite interestingly, the Park contains an urban olive grove, in which various educational programmes run, to raise awareness on the environmental, sociocultural and economic importance of the Olive tree. Additionally, the Centre's shop sells olive oil soap and other sub-products coming from the grove's olive trees.

Despite the success of this public-private partnership, other similar cooperation attempts in the field of archaeological heritage have met with greater challenges, indicating that state bureaucracy, politics and ideologies, as well as dissent over specific contract stipulations often render such collaborations on the sensitive field of ancient heritage difficult to accomplish. Having said that, recently the pilot trial of e-ticketing in prominent Greek archaeological sites and museums was supported by donations by the National Bank of Greece and the Stavros Niarchos Foundation (CNN, 2018). It seems that the Greek State is compelled by the financial crisis to rely more on the private sector, but takes cautious steps to retain the leading role. Naturally, the political and ideological debate on exploiting private monies to support public assets concerns many heritage-rich countries in Europe and is neither negligible nor unfamiliar, as, for example, the Italian case demonstrates, where donations and sponsoring by major companies are used to restore and showcase ancient monuments and sites, raising at the same time much scepticism regarding the commercialisation of heritage. Indeed, if participatory practices are to be supported, a middle way needs to be established and agreed upon, so as to enable various forms of participation of diverse stakeholders, while protecting heritage and the values it carries.

The involvement of private entities in the administration of non-ancient heritage, which is governed by less strict legal frameworks, is smoother, as illustrated by the example of the Piraeus Bank Group Cultural Foundation (PIOP), a public benefit entity subsidised by the Piraeus Bank. Among other sustainable development, educational and cultural objectives, PIOP aims to "safeguard, record and promote tangible and intangible cultural heritage and identity, in Greece and abroad" (Ringas, 2017: 310). In 1997, fully supported by European funds and collaborating with the Greek state, PIOP began developing a notable network of regional museums, focusing on safeguarding and promoting Greece's artisanal, pre-industrial and industrial cultural heritage, while showcasing the links between Culture and the Environment. The network is today financed by PIOP and comprises nine museums in the Greek provinces which collaborate with different sectors (i.e. the Ministry of Culture, local and regional authorities, local society, academics and specialists on environmental and cultural issues) (Piraeus Bank Group Cultural Foundation, 2016a). The museums support local economies as they are staffed by members of the local society, draw their resources from their respective localities fostering local production and have attracted more than 1.5 million visitors (Staikou, 2016). Moreover, they represent "live culture cells" in the regional societies, mounting about 150 cultural events and 100 educational programmes annually (Ringas, 2017: 311).

PIOP particularly focuses on the safeguarding, study and dissemination of Greece's ICH and has provided invaluable scientific support for the inscription of two ICH elements in UNESCO's Representative List of the ICH of Humanity: the know-how of cultivating mastic in the island of Chios (2014) and the Tinian Marble

49. This is the first interregional tourist scheme, formed by the Association of Hotel Associations and Associations of the seven prefectures of the Peloponnese. <https://topel.gr/>

Craftsmanship (2015), elements which are displayed in two PIOP museums, dedicated to these elements (Ringas, 2017). Ringas mentions that “in recognition of PIOP’s contribution to this promotion of Greece’s intangible cultural heritage and highlighting of its cultural capital, PIOP received accreditation by the States Parties of the Convention for the Safeguarding of Intangible Cultural Heritage to act in an advisory and consultative role in the Intergovernmental Committee of the Convention”, subsequently organising over 30 specialised actions to promote Greece’s intangible cultural heritage (2017: 313).

Although the olive heritage has not been inscribed in UNESCO’s Representative List as yet, two of the PIOP’s nine networked museums are dedicated to olive and the olive oil. The Museum of the Olive and Greek Olive Oil is situated in Sparta, in the Peloponnese (Piraeus Bank Group Cultural Foundation 2016b). A visitor can learn much on the culture, history and technology, as well as on the economic, nutritional and cultural value of the olive and the olive oil production in Greece from prehistory to the early 20th century, through a number of exhibits. These include, among others, fossilised olive leaves dating around 50,000-60,000 years from Santorini (Greece), replicas of Linear B tablets offering the first written testimonies on olives and the olive oil, exact replicas of Prehistoric, Hellenistic, Byzantine and more modern olive presses, as well as animated and mechanical models of engine-powered olive presses. Particularly the Hellenistic olive press is used in an educational programme of the museum aimed at schools and group visits, inducing young visitors to produce olive oil like in antiquity. A museum section is also dedicated to the production of olive soap, while maps and information leaflets point the visitor to archaeological sites of olive oil production and to accessible traditional olive presses.

The Museum of Industrial Olive-Oil Production in the island of Lesbos focuses on the industrial olive oil production in Greece, displaying a fully restored communal olive press, buildings and mechanical equipment, which comprise an image of the daily life of the town of Aghia Paraskevi in Lesbos (Piraeus Bank Group Cultural Foundation 2016c). A visitor can learn all about the basic stages of producing olive oil and the relevant work cycle, including the cultivation and care of the olive tree, the production of sub-products, as well as the distribution and exportation of olive oil. Especially young visitors can see the machines in operation, digital productions of the various stages of olive oil production, and a multimedia application on how the factory’s machinery worked. Educational programmes for schools and groups present the industrial process of making oil from olives.

Another Foundation, quite active on issues of regional and local sustainable development, particularly of the Messinia region in the Peloponnese, is the Captain Vassilis and Carmen Constantacopoulos Foundation (CVCC). A charitable non-profit private entity established in 2011, CVCC aims “to establish Messinia as a model of sustainable development”, by supporting, managing, financing and promoting research, educational and structural projects in the region of Messinia, often in partnership with various stakeholders (Captain Vassilis and Carmen Constantakopoulos Foundation, 2023).

Among other projects, the CVCC Foundation was the moving force behind the “Morias 21” project, which was developed in 2021 to commemorate the 200th anniversary of the beginning of the Greek Revolution (in 1821) against Ottoman occupation in the Peloponnese⁵⁰. It includes 21 thematic routes across 11 destinations and 8 cities, which offer visitors historical knowledge on the Greek struggle, contemporary cultural experiences rooted in 18th and 19th century culture, gastronomy and the arts, as well as visits to select environmental treasures (Morias 21, 2023a). The latter also comprise perennial and millennial trees, which were researched and documented in collaboration with the University of the Peloponnese, the Agricultural University of Athens and the Center for Environmental Education of Kalamata. These trees witnessed important moments of the Revolution and some of them have been linked to famous historical personalities. Among them, perennial olive trees are to be found, including the “Mother Kalamata Olive Tree” in Kalamata, dating between 800 and 2,500 years old, which survived the desolation of Ibrahim Pasha (1825-1828), and from which the famous variety *olea europaea* ‘Kalamata’ (aka ‘Kalamon’) began.

Based on the long history of these trees, “The Trees speak” programme (Morias 21, 2023b) was developed, in order to sensitise the young generation towards history but also towards the environment, which is an important factor of local identity, historical memory and well-being, particularly considering the universal climate change and environmental threats. School-children were invited to participate in a competition by creating their own podcast, poem or video, inspired by the stories of the perennial trees and subsequently become aware of the diachronic relationships between Nature and Man.

Other private entities also promote the Olive Heritage in various ways, such as for example, the Maniatakeion Foundation, which aims “to preserve the cultural heritage and promote the development of the

50. Moreas” or “Morias” was the name of the peninsula of the Peloponnese during the Middle Ages and the early modern period and is still used to denote the Peloponnese.

town of Koroni, Messinia, Greece". This Foundation was instrumental in supporting the town of Koroni in its efforts to showcase the local gastronomic and cultural heritage, and become an Emblematic Community for the UNESCO ICH element "Mediterranean Diet".

Civil and cultural associations

Looking into the fourth sector, an exceptional case of grassroots mobilisation in the ancient heritage sector offers the non-profit civil association DIAZOMA. Established in 2008, it raises, pools and channels funds from various sources to support the research, safeguarding, and revitalisation of ancient theatres. By various activities, it cultivates awareness, fosters civilian ownership and motivates people to finance their theatrical heritage and advocate for it. Indeed, it acts as a catalyst enabling the creation of synergies between the state and various agents to the benefit of theatrical sites and the communities involved (Kouri, 2017; DIAZOMA, 2018). Currently, DIAZOMA is also undertaking the complex project of creating cultural routes and archaeological parks around ancient theatres across the country, inducing additions and updates to the legal frameworks, to enable this to happen. These projects include the creation of infrastructure; the study, conservation and showcasing of monuments; the use of IT technologies; and, the creation of jobs (Region of Epirus, 2013). They mobilise and involve diverse stakeholders (i.e., state agents, regional and local administrations, research and academic institutions, tourism professionals and local producers) and aim to support the sustainable, economic and socio-cultural development of local communities and peripheries. Fittingly, DIAZOMA's projects are supported by a wide range of funders: EU structural funds, national resources, donations, sponsorships and crowd-funding. Currently, DIAZOMA is offering its "intellectual, scientific, experiential and operational wealth of expertise" to assist in the holistic and people-centred Reconstruction Plan for Northern Evia, applying the tools of integrated territorial investments (DIAZOMA, 2023). Northern Evia was seriously damaged by wildfires in August 2021; plans for its reconstruction are based on sustainable forms of development and include the sustainable regeneration and digital transformation of the agri-food sector (incl. olive and fig trees, apiaries, etc.) and the promotion of the island of Evia as a sustainable tourism destination.

Another bottom-up example aiming at regional sustainable development offers the Parrhasian Heritage Park in the Peloponnese. Unique and demanding new legislation frameworks, this Park is planned to extend over 550 square kilometres and across three counties; Messenia, Arcadia and Ilia. Inspired by faculty members of the University of Arizona, this ambitious project mobilised local residents, Greek diasporic populations originating from the park areas, academics and public officials. The Park will encompass archaeological sites, culturally significant natural and man-made features, settlements and agrarian areas and will promote traditional ways of life, local festivals and locally made products. Indeed, one of the Park's aims is to preserve the traditional land uses and to assist in the economic recovery of the region, by promoting local products, such as wine, honey, locally produced dairy products, chestnuts, as well as olive oil (The Parrhasian Heritage Park, 2018). With an expanding network of collaborators, the Park's main objectives are to strengthen community identity, to retain the local population, to enhance the settlements' economic development, and, more importantly, to empower local communities to lead in governing and managing the Heritage Park (The Parrhasian Heritage Park, 2018). However, it would seem that the absence of relevant legal frameworks, the long-term horizon of this endeavour requiring a minimum of 20 years to become realised, the authorities' bureaucracy, but also the misgivings, prejudices and indifference of the majority of the local communities, in addition to the negative overall impact of the COVID-19 pandemic have brought this promising enterprise to a (temporary?) halt (Zois, n.d.).

A number of bottom-up cultural associations and organisations are also involved in the research, documentation, preservation and promotion of local intangible heritage and of (mainly folk and recent) tangible heritage, since - as explained earlier - the administration of ancient heritage is the exclusive domain of the Greek State. A few active, established cultural associations, such as the Lyceum of Greek Women and PIOP, have been certified by UNESCO to provide advisory services to the Intergovernmental Committee for the Protection of the Intangible Cultural Heritage. Concentrating on the Olive heritage, in a number of museums run by cultural associations, pre-industrial agricultural tools and practices are presented, including the gathering and processing of olives and olive oil. Such is the case, for example, of the Historical and Folklore Museum of Kalamata. A unique, perhaps, example of a non-profit, cultural association dedicated to the Olive heritage offers the "Routes of the Olive Tree", which among others, promotes intercultural, transcontinental cultural routes based on the culture of the olive tree. This initiative, which was inceptioned in Kalamata by Giorgos Karampatos (former president of the Messinian Chamber) in 1998, soon gained momentum: in 2003 the "Routes of the Olive Tree" were unanimously recognised by the Plenum of UNESCO, and in 2005 they were accredited by the Council of Europe as one of its Cultural Routes. The "Routes of the Olive Tree" promote the olive tree culture, heritage and products in the Mediterranean through cultural itineraries, research and documentation, as well as through educational and creative cultural activities and

events; thusly, they implement “an innovative concept of civilisation and simultaneously alternative proposal of sustainable development across the olive growing regions” (The Routes of the Olive Tree, n.d.).

Conclusions

In view of the unremitting immigration flows coupled with the financial and humanitarian crises, participatory governance of cultural heritage becomes ever more significant not only for practical but also for democratic reasons. Diverse funding sources and new distribution models need to be established to substitute reduced subsidies, while the notion of what constitutes “heritage” (and for whom) needs to be continuously reassessed. Alternatively, contemporary crises and pressing conditions induce citizens to assume personal responsibility for sociocultural issues they consider critical, developing a mindset of heritage ownership and bringing to the forefront the need for more inclusive cultural democracy policies.

However, to establish effective PGCH models, the following questions need to be considered:

In the governance of *which heritage* would different groups of stakeholders be interested to participate?

In sight of the democratic duty to include minority, immigrant and other marginalised populations, dominant and hegemonic discourses on what constitutes heritage need to be revisited and communities empowered to reach their own definitions. Moreover, not every type of heritage inspires people’s active involvement. As heritage vestiges differ in vulnerability or symbolic value, an overweighing emphasis on the more popular, explicit or “investable” heritage can coerce policies and create “heritage hierarchies”. These hierarchies could relegate contested, minority or less obvious, implicit patrimony, such as, for example, the Olive Patrimony, which is so embedded in everyday life, cultural practices and the economy, that it is often not consciously viewed as a diachronic cultural heritage in its own right. Still, this Patrimony has a strong uniting character, as it is shared among the diverse peoples of the Mediterranean basin. Thus, it could serve as an effective cultural “bridge”, linking and reconciling otherwise culturally different communities.

What would *motivate* stakeholders to engage in participatory heritage governance and, alternatively, *inhibit* them from such participation?

According to our initial deductions from the Greek case (Kouri, 2017), it would seem that PGCH is induced by common interests, which usually develop around forms of heritage that can produce economic, cultural or social benefits. Participatory efforts also depend on trust, the profile, visibility and reputation of partners involved; transparency in funds administration; and public acknowledgment of supporting stakeholders. The creation of networks and the use of IT to achieve wide visibility and empower direct grassroots involvement are also supportive elements. On the other hand, PGCH is often criticised as a “Trojan horse”, which opens a backdoor to the privatisation and commercialisation of public wealth and to forcing or even bypassing State processes, concerning the commissioning and realisation of projects on safeguarded public assets. This concern becomes more palpable, where heritage of significant economic and, especially symbolic, value is involved.

What kinds of *policies, research and resources* would be needed to create a socially-inclusive model of participation and at the same time safeguard heritage?

An (easier said, than done) PGCH model should ensure the wider participation of various society sectors in policy-making and administration, while guaranteeing the long-term protection of patrimony. To this end, the different values and objectives of participating stakeholders need to be researched and assessed, on the one hand to inform policies and on the other hand to establish and to address proactively potential risks to heritage. Updating outdated legal frameworks can enable the wider inclusion of stakeholders in cultural heritage governance and create provisions that allow for new forms of participation.

Understandably, for participatory efforts to flourish while protecting heritage, a balance of power needs to be struck among stakeholders. Considering the case of Greece, we propose that, particularly where tangible heritage is concerned, state authorities should retain their role as guarantor of the balance of economic, sociocultural and symbolic values and ensure the equal treatment and care also of contested, less-visible or less “investable” heritage, so as to achieve the democratic, long-term protection of all kinds of heritage resources.

Undeniably the private sector can play a major role boosting the development of cultural environments. It is understood that the priorities of private entities will be defined by their own agendas, but they are also expected to act within the requirements of corporate social responsibility. The select examples we have presented in this paper have demonstrated the dynamic and beneficial role of Foundations, the activities of which can be supportive, complementary or highly original, offering new tools and opportunities for the documentation, preservation, accessibility and wide dissemination of tangible and intangible heritage resources.

Finally, regional and local governments, academic institutions, civil associations and citizens have vested interest in local heritage, and are quite active in crowd-funding, advocacy and lobbying. By becoming

increasingly empowered and motivated to get involved also in the political aspects of heritage governance, they could participate ever more decisively in responsible decision-making, as well as in designing, supervising and controlling the administration of their heritage. Particularly the UNESCO 2003 Convention has rendered grassroots participation imperative, in order to consider the inscription of intangible heritage elements in the Representative Lists of Humanity.

Afterword

To this day the Olive cultural Patrimony is not recognised in its own right, but rather as part of the Mediterranean diet (2013), or as part of protected landscapes, through the 2014 inscription of “Palestine: Land of Olives and Vines - Cultural Landscape of Southern Jerusalem, Battir” in UNESCO’s World Heritage List and on the List of World Heritage in Danger (UNESCO, 2023a). Other Mediterranean countries are planning to or have already submitted applications, to inscribe olive tree valleys in the UNESCO World Heritage Lists. Spain’s “Olive Grove Landscapes of Andalusia” have been included in UNESCO’s Tentative List under the “Cultural” category ever since 2017 (UNESCO, 2023b). Spain rebooted this application in 2023, after trying to resolve conflicts of interest among various stakeholders, roughly arising from the commercial exploitation of olive trees vs. awarding some of them protected heritage status (DeAndreis, 2023). Perhaps more importantly, in 2019 UNESCO proclaimed the 26th of November as World Olive Tree Day in a larger effort to protect cultural and natural heritage and landscapes, reinforcing sustainability efforts, and, in particular, “to encourage the protection of the olive tree and the values it embodies, in order to appreciate its important social, cultural, economic and environmental significance to humanity” (UNESCO, n.d.). This recent proclamation reflects a wider international realisation of the self-contained importance of the Olive Tree and of its cultural patrimony.

In view of the recent increased international appreciation of the multifaceted value of the Olive tree and its Patrimony, the “OLIVE4ALL” project proves quite significant at least for three reasons. Firstly, it highlights the Olive explicitly as a cultural patrimony, shared among peoples of the Mediterranean, not only as a main part of a specific diet or as a natural monument and landscape element, but in its own right. Secondly, it conducts much-needed research on grassroots perceptions regarding the various cultural expressions and forms that the Olive Patrimony assumes. Thirdly, it creates a crowd-sourcing platform and other digital and physical tools, so as to foster the wider recognition and the dissemination of various aspects of this heritage, as well as to enable a wide grassroots participation – initially among three EU countries - in defining, describing and discussing this patrimony, its diachronic contribution, actual challenges and safeguarding means. Subsequently, “OLIVE4ALL” could potentially contribute towards a future inscription of the Olive Patrimony as a self-contained and widely shared Intangible Cultural Heritage element in the relevant UNESCO Representative List.

On the other hand, the challenges experienced during the attempts to inscribe the Andalusian olive groves in the UNESCO World Heritage List (DeAndreis, 2023), which have yet to be resolved, reveal the fierce clash of economic, environmental, cultural and social values, which arise when a crucial livelihood element of obvious commercial value would gain safeguarded patrimony status. These clashes need to be aired and openly discussed with the participation of all interested stakeholders, if a balance of values and of agendas of interests is to be reached, to the benefit of everyone involved and, particularly, of the environmental and cultural aspects of the Olive patrimony.

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Becoming a heritage community: The OLIVE4ALL participatory platform

Ioulia Pentazou⁵¹, Ioanna Laliotou⁵², Stelios Vasilopoulos⁵³, Chronis Velentzas⁵⁴

Abstract - English

The objective of this article is to share our experience acquired from the OLIVE4ALL research project, particularly regarding aspects concerning the development of a digital software suitable for the display of olive tree heritage in the three countries participating in the project, namely France, Greece, Portugal. Aiming at raising awareness of sustainable development through olive tree heritage, we conceived a participatory platform both as an organisational structure and a display area suitable both for sharing knowledge between researchers and stakeholders and enhancing cultural tourism. In the article, we present the conceptual design of the cultural software and the theoretical and communicational requirements which inform it. Concluding, we discuss the cultural software as a ‘gathering mechanism’ in a Latourian sense, contributing to the formation of a ‘community of interest’ or else a community aware of the value of its heritage for sustainable development.

Keywords: sustainable development, olive tree heritage, digital heritage, conceptual design

Résumé - Français

L’objectif de cet article est de partager notre expérience acquise dans le cadre du projet de recherche OLIVE4ALL, notamment sur les aspects concernant le développement d’un logiciel numérique adapté à la mise en valeur du patrimoine oléicole dans les trois pays participant au projet, à savoir la France, la Grèce, le Portugal. Visant à sensibiliser au développement durable à travers le patrimoine de l’olivier, nous avons conçu un logiciel culturel qui fonctionnera à la fois comme une structure organisationnelle et un espace d’affichage propice au partage des connaissances entre chercheurs et acteurs. Dans l’article, nous présentons le design conceptuel du logiciel culturel et les exigences théoriques et communicationnelles qui le sous-tendent. En conclusion, nous discutons du logiciel culturel comme un « mécanisme de rassemblement » au sens latourien, contribuant à la formation d’une « communauté d’intérêt » ou bien d’une communauté consciente de la valeur de son patrimoine pour le développement durable.

Mots-clés : développement durable, patrimoine oléicole, patrimoine numérique, design conceptuel

Resumo - Português

O objetivo deste artigo é partilhar a experiência adquirida com o projeto de investigação OLIVE4ALL, nomeadamente no que diz respeito aos aspetos relativos ao desenvolvimento de um software digital adequado para a visualização do património olivícola nos três países participantes no projeto, nomeadamente França, Grécia e Portugal. Com o objetivo de sensibilizar para o desenvolvimento sustentável através do património olivícola, concebemos um software cultural que funcionará como uma estrutura organizacional e uma área de exposição adequada para a partilha de conhecimento entre investigadores e stakeholders. No artigo, apresentamos a nível concetual o projeto do software cultural e os requisitos teóricos e comunicacionais que o informam. Concluindo, discutimos o software cultural como um ‘mecanismo de agregação’ no sentido latouriano, contribuindo para a formação de uma ‘comunidade de interesse’ ou então uma comunidade

51. Department of Culture, Creative Media and Industries, School of Humanities and Social Sciences, University of Thessaly.

52. Department of History, Archaeology and Social Anthropology, School of Humanities and Social Sciences, University of Thessaly.

53. Department of Electrical and Computer Engineering, School of Engineering, University of Thessaly.

54. Research Committee, University of Thessaly.

consciente do valor do seu património para o desenvolvimento sustentável.

Palavras-chave: desenvolvimento sustentável, património olivícola, património digital, projeto conceptual.

Περίληψη - Ελληνικά

Στόχος του άρθρου είναι να παρουσιάσει την ερευνητική εμπειρία που αποκτήθηκε στη διάρκεια του ερευνητικού προγράμματος OLIVE4ALL, ειδικά στο πεδίο που αφορά στην ανάπτυξη μια ψηφιακής εφαρμογής κατάλληλης για την παρουσίαση της πολιτιστικής κληρονομιάς της ελιάς στις τρεις χώρες που συμμετέχουν στο πρόγραμμα: Γαλλία, Ελλάδα και Πορτογαλία. Στόχος του προγράμματος είναι η ενθάρρυνση της επίγνωσης για τη σημασία που έχει η πολιτιστική κληρονομιά της ελιάς για μια βιώσιμη ανάπτυξη. Προς αυτήν την κατεύθυνση, το πρόγραμμα δημιούργησε μια πολιτιστική εφαρμογή κατάλληλη τόσο για την οργάνωση και την παρουσίαση όψεων της πολιτιστικής κληρονομιάς της ελιάς όσο και για το διαμοιρασμό σχετικής γνώσης μεταξύ ερευνητών και ανθρώπων από διάφορους επαγγελματικούς χώρους που σχετίζονται με την πολιτιστική κληρονομιά της ελιάς. Στο άρθρο παρουσιάζεται ο εννοιολογικός σχεδιασμός της πολιτιστικής εφαρμογής καθώς και οι θεωρητικές και επικοινωνιακές αρχές που τον διέπουν. Συμπερασματικά, η πολιτισμική εφαρμογή ερμηνεύεται ως ένας «μηχανισμός συνάθροισης», σύμφωνα με τη θεώρηση του Λατούρ, ο οποίος συμβάλλει στη δημιουργία μιας «κοινότητας ενδιαφέροντος» ή αλλιώς μιας κοινότητας με επίγνωση της αξίας της πολιτιστικής της κληρονομιάς για τη βιώσιμη ανάπτυξη.

Λέξεις-κλειδιά: βιώσιμη ανάπτυξη, πολιτιστική κληρονομιά της ελιάς, ψηφιακή πολιτιστική κληρονομιά, εννοιολογικός σχεδιασμός

Introduction: Sustainable Development through Cultural Heritage

In recent years, there is a growing academic interest in the deployment of digital technologies in a heritage context. Both theoretical academic literature and applied research on the field of heritage studies focus on topics such as the use of digital technologies for heritage representation, preservation, management. In addition, there is a growing demand for cultural software suitable for bringing together research communities, heritage stakeholders and practitioners from heritage institutions aiming at the improvement of heritage management and at the creation of heritage networks (Cameron et al., 2013).

Within this context, the OLIVE4ALL research project aims to study an aspect of rural heritage, namely olive tree heritage, which is still a strong component of Mediterranean identity, using digital technology in an experimental manner for raising awareness for the social value of olive tree heritage between heritage communities.



Image 1. Traditional cultivation of olives (Greece), 1992 (Ilia Tsikou, personal collection).

According to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, “cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time”, while “heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of *public action*, to sustain and transmit to future generations.” (art.2.a&b, Faro Convention, 2005, emphasis added). The definitions of Faro Convention are of major importance because they capture the interest of policy makers in the economic aspects of cultural heritage pointing out the interconnection between cultural heritage and sustainable development. Our emphasis in the terms “value”

and “public action” indicates the objective of our research program on contributing to the awareness of heritage communities in order to ‘value’ the heritage they perform.

In that context, raising awareness about sustainable development through cultural heritage is the primary request of the OLIVE4ALL research project. In order to achieve this awareness, the research aims to bring to the fore a critical approach to heritage (Harrison, 2013), based on scientific knowledge and research in different aspects of olive tree heritage. It is only through the blend of knowledge and practices that the ‘living heritage’ of local communities can become a lever for sustainable development. Following UNESCO’s understanding of ‘living heritage’ as ‘intangible cultural heritage’, “i.e., traditional knowledge, arts and skills” (UNESCO, 2022), community’s development occurs within a cultural framework defined by values, beliefs, and ways of living. However, the concept of ‘living heritage’ often obscures the fact that “local communities are unaware of their own heritage” as many reports state (Iron Age Danube Route, 2021, 22; Report on the Prague Platform on ‘Cultural Heritage in the Digital Age’, 2018, 15). Knowledge on their cultural heritage contributes to the awareness of communities helping them to become “heritage communities” (Nikonanou, 2008). Sustainability is based on the awareness of cultural heritage leading to the recognition of its economic dimensions (Mergos & Patsavos, 2017).

Towards this end, OLIVE4ALL project proposes an approach that integrates and combines contributions from different participants into the common task of recording various aspects of olive tree heritage in an open-source platform specially developed for that purpose. Participatory practices, such as crowdsourcing, are becoming so popular to the cultural heritage sector, that literature has begun to speak about “an emerging field of cultural heritage crowdsourcing” (Ridge, 2014). Crowdsourcing is the practice of addressing a body of volunteers, asking them to accomplish a task predefined by the body addressed the call: collecting information, transcribing archival material, organising data, etc. This practice is largely used by cultural institutions (galleries, libraries, archives, and museums) both as a form of collecting content and a means of engagement with cultural heritage (Ridge, 2014). Taking advantage of this practice, OLLIVE4ALL project proposes a crowdsourcing methodology that is open and inclusive in the sense that the task assigned to the participants is closely connected to their personal experience and knowledge. Thus, people are encouraged to record personal testimonies related to olive tree heritage and not to accomplish some work predefined by scholars and experts. Researchers and experts in the field of olive tree heritage work side by side with heritage communities given that this methodology aims to share knowledge and to learn from each other. In order to achieve this particular aim, OLIVE4ALL project developed a digital platform that enables participative online activity, content sharing and data management.

The Conceptual Design of OLIVE4ALL Participatory Platform

In the contemporary digital era, we have increasingly access to the cultural heritage that surrounds us through digital software. This helps to the dissemination of cultural information and at the same time it affects our relation to cultural heritage, both giving us new ways to perceive it, and affecting the ways of learning (Bolin, 2012, 8). Thus, digital technology mediates both people’s interaction with culture and their interaction with other people on topics related to culture. Focusing on this mediation, Lev Manovich suggests the term “cultural software”, in order to describe “certain types of software that support actions we normally associate with ‘culture’” (Manovich, 2013, 21). Cultural software implies the interrelation of software technology and culture leading to the development of a wide range of digital products, such as digital tools for heritage management and software for heritage display. Most importantly, it implies the active engagement of people with cultural content through software tools that permit activities such as editing cultural content, creating and sharing cultural information and knowledge, and participating in cultural experiences (Manovich, 2013, 23).

In that context, the participatory platform for olive tree heritage content that has been developed by the OLIVE4ALL research project is conceived as a cultural software aiming both to organise and display cultural heritage content and create a network of «community of interest”. Conceiving the platform as cultural software, our aim is to design a digital platform directed by the intellectual agenda of Humanities (Thaller, 2012); for that reason, we have focused largely on the conceptual design of the platform.

The conceptual design is the early phase of the design process, when the initial idea is established. During the conceptual design phase, the critical requirements of the digital materiality are defined based on (a) the theoretical agenda of the project, (b) the interaction with the chosen audience and (c) the organisation and the display of the content in order to satisfy both (a) and (b). Thus, conceptual design focuses on the interrelation between content, medium and communication, developing ideas and strategies that will make the digital materiality meaningful to its users (Pentazou, 2019).

As mentioned before, the initial idea of OLIVE4ALL project is “raising awareness of sustainable development through heritage” (OLIVE4ALL, 2022). For achieving this goal, the requirements of the participatory platform we developed for OLIVE4ALL project were the following:

(a) the theoretical agenda of the project, defining the content of the platform, was:

- study olive tree heritage as a strong component of Mediterranean identity
- explore the cultural elements of olive tree heritage (values, symbols, traditions)
- mapping sites related to olive tree heritage (olive groves, museums, mills, festivals sites, etc.)
- associate olive tree heritage with local development
- enhance comparative study of olive tree heritage in France, Greece, Portugal

(b) the interaction with the chosen audience refers to the communication aspect of the software. The target group of the project are both researchers and the stakeholders (farmers, seasonal workers, amateur producers, shopkeepers, heritage professionals, tourism stakeholders, elected officials, local administrators, consumers and tourists). In this field, the project aims to:

- share knowledge between researchers and stakeholders
- enable inclusive access to heritage
- create networks of stakeholders

(c) the organisation and the display of the content defines the medium that will communicate meaning to the audience. Towards this direction, our aim was to create:

- a research database for the exploration and study of olive tree heritage
- a unified system for both researchers and stakeholders
- a participatory platform utilising crowdsourcing methods
- itineraries suitable for cultural tourism

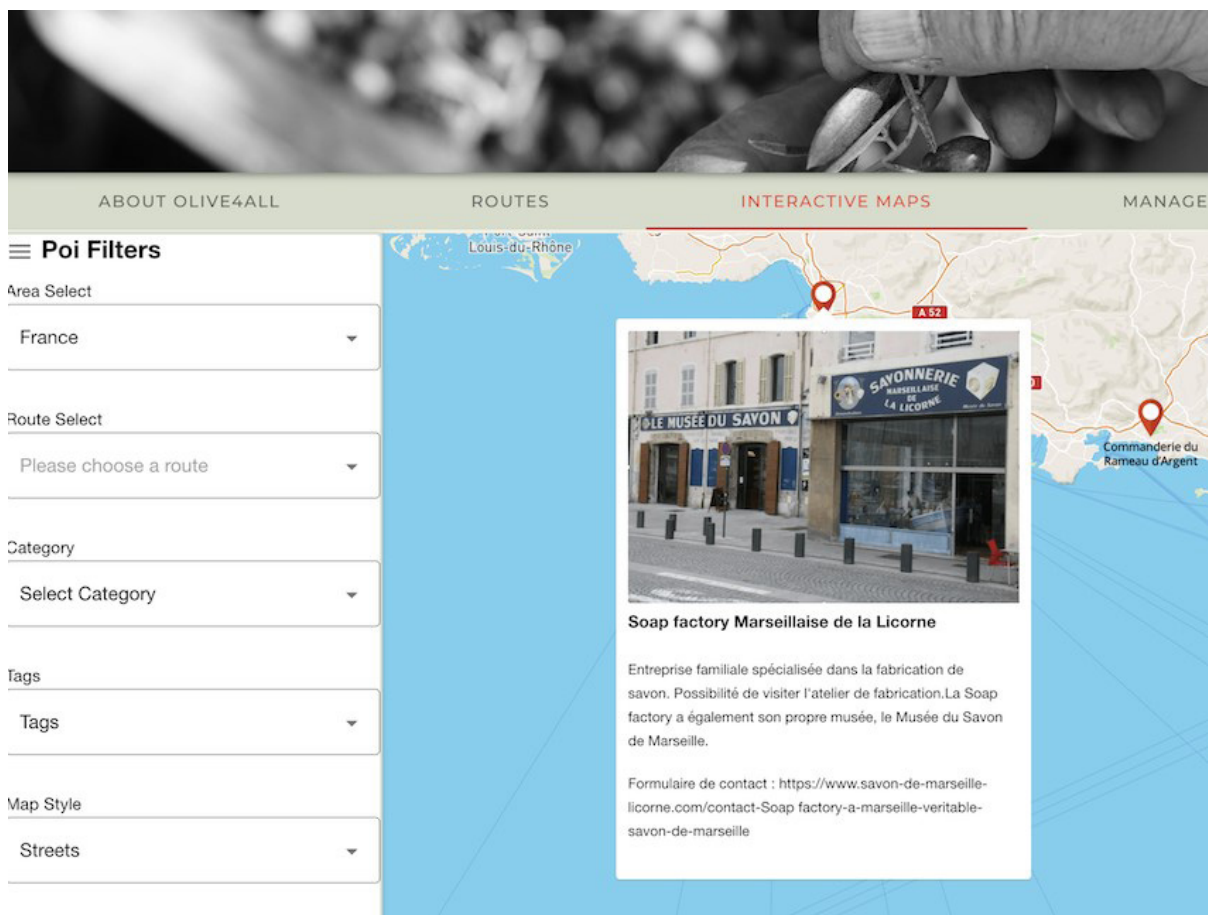


Image 2. Olive4All platform, March 2023 (Ioulia Pentazou, own elaboration).

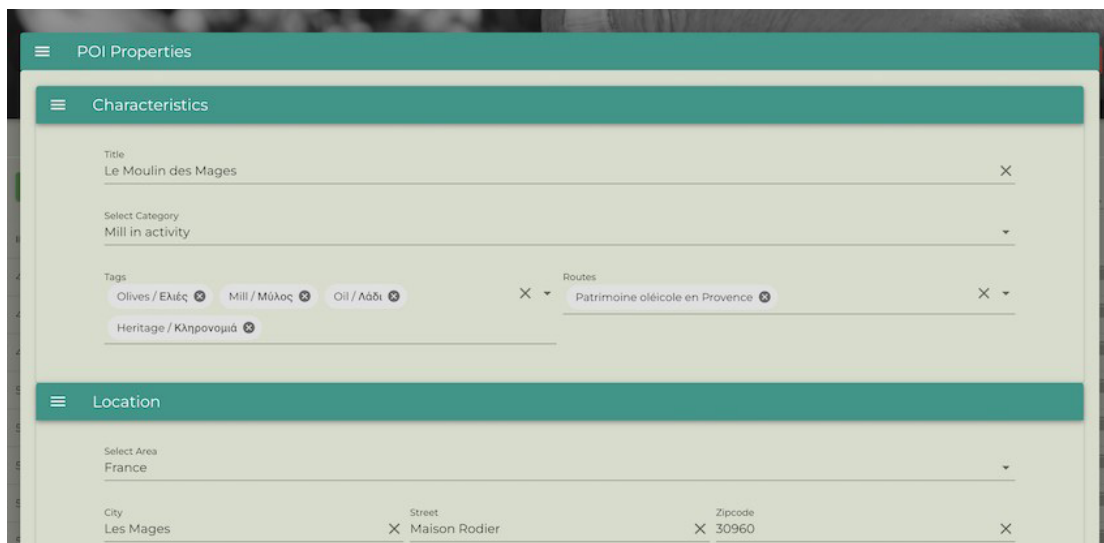


Image 3. Olive4All platform, March 2023 (Ioulia Pentazou, own elaboration).

Overview of OLIVE4ALL Participatory Platform

Combining these objectives, the platform has been conceived as a common digital space for sharing knowledge, practices and traditions for both scientists and stakeholders. Thus, a multifunctional platform has been developed suitable for organising, preserving and presenting different kinds of information on olive tree heritage. However, information organisation, preservation and presentation are the standard characteristics of every kind of digital repository. The novelty of our software is its conceptualization as a common space for both scientists and stakeholders. Seeking to advance and disseminate knowledge on olive tree heritage in order to achieve awareness, we evaluate as critical the exchange of knowledge between experts and practitioners based on the ability of technology to “democratise access to cultural resources” (OLIVE4ALL, 2022). This decision is not just driven by technological abilities. It is a deliberate choice demonstrating our strong belief that there are no barriers between experts and practitioners, that both have their own specific knowledge to bring to the table contributing to the formation of a common agenda to the issues in question.

Creating Content through Crowdsourcing Methods

The first step in developing the platform was the creation of database suitable for storing large amounts of information and interconnect different kinds of data related to the olive culture collected by the three countries participating in the program: Monuments, museums, olive groves, know-how, festivals, traditions, songs, tools, recipes, products and so on. Records in the object-relational database system developed contain fields describing related information for every entity recorded in the database. There are fields for textual information (description, bibliography), media (photo, audio, video), geolocation, and keywords (tags) aiming to the classification, interconnection and retrieval of information.

Given that we address both scientists and stakeholders, the database work environment is suitable for a wide audience. In this environment, people are asked to record olive groves and landscapes, mills and factories, tools and cultivation practices, production methods. And most importantly: in this environment, people are asked to record their personal experience in relation to the olive tree: local rituals and medicines, songs, traditions, recipes. Allowing people to share their personal knowledge and experience regarding olive culture, the platform aims to imprint living heritage. Thus, it is not only designed to collect and process olive tree heritage data but also as a mechanism of engagement, enhancing through participation the formation of an olive tree heritage community.

A Multi-functional Cultural Software

Upon its completion, the cultural software will be open access, allowing further researchers and community involvement, supporting more collaboration between stakeholders and giving information to a wide public. In order to permit collaboration and dissemination of knowledge in a comparative transnational and multicultural context, the platform will be multilingual using open-source language translation engines, such as google translate. Exploring content in their own language, will help stakeholders to establish a more intimate relationship with the platform and not feel excluded by a strictly research environment. Also, it emphasises

the transnational and multicultural character of the software.

In addition to its function as a crowdsourcing mechanism, the platform will be a valuable research tool, permitting scientists and researchers from different disciplines both to do their research exploring large amounts of data related to olive tree heritage and to add relevant content. At the same time, the results of the research will be open to a wide audience and communities of interest. Combining different digital media – videos, photos, sounds and textual information – as well as the geographic location of recorded information, it will permit the production of meaningful entities.

Apart from a research tool, the platform can be used to help the preparation of a visit in specific heritage areas, making connections to other sites (museums, olive groves, mills, etc.) and creating a meaningful context for the placement of each single record. Promoting an understanding of olive tree heritage, it enhances the active engagement with olive tree heritage and “this is ultimately the best long-term investment for the preservation of heritage” (Economou, 2015, 217).

Software Architecture and Technical Specifications

The conceptual design of the cultural software that the project OLIVE4ALL aimed to serve was based on open-source software due to its efficiency, the general acceptance of the open-source community, the ease of development as well as the scalability. In this context, the digital tools for heritage management and heritage display within the areas of interest in the three participating countries, were structured according to the illustration in Figure 1.

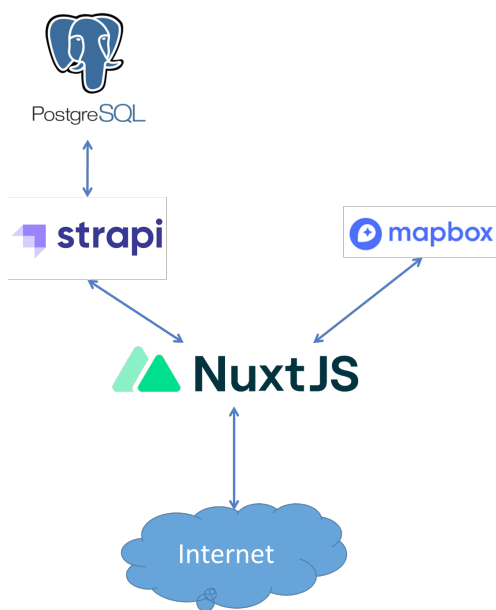


Figure 1. Software Architecture.

Various tools were used to complete both the participatory platform and the GIS display map. Data storage uses PostgreSQL database while different entities have been created within the database, with the help of Strapi (headless CMS). Hence, the entities:

- a. Age
- b. Area (Greece, France and Portugal)
- c. Poi (Points of interest)
- d. Poi category
- e. Route
- f. Stakeholder
- g. Tag
- h. User

are controlled through a content management system that allows users to manage and import content, which, in turn, can be harnessed by applications through an API.

The platform’s architecture has been designed with a clear focus on user management; elements such as the ability to easily manage content and its central management, the use of microservices for application development, the faster application development and the provision of an extra layer of security through authentication and secure communication protocols.

Conclusions: OLIVE4ALL Participatory Platform as a Gathering Mechanism

The engagement with the participatory platform permits the transformation of ‘affect’ into ‘interests’ and ‘demands’ leading to the creation of “communities of interest” (Brinks et al, 2016). The term “communities of interest” indicates the transformation of ‘communities of practice’ to that of interest, suggesting the transition from unawareness to awareness. Latour’s distinction between ‘matters of fact’ and ‘matters of concern’ (2004) helps us interpret the transition process that communities experience through their active involvement with symbolic practices such as the participation in a digital platform. Matter-of-fact language describes the world ‘as it really is’, taking ‘living heritage’ as existing reality, as a gathering of empirical data and everyday experiences and practices, without acknowledging the performativity power of heritage practices. This interpretation contributes to the understanding of the unawareness of communities vis-à-vis their heritage legacy. On the other hand, matters of concern shifts the focus from ‘facts’ (e.g., cultivation practices, production methods, participation in living traditions, etc.) into ‘gatherings’ of ideas, practices, actors and issues. Matter-of-concern language acknowledges actors gathering around a particular concern, transforming communities into heritage aware communities.

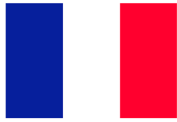
In a Latourian reading, the cultural software developed by OLIVE4ALL project can be seen as a gathering mechanism, or else a mechanism of becoming. In this gathering mechanism, stakeholders and researchers become actors interacting with each other through their involvement into the exchange of ‘facts’/informations; ‘facts’ (know-hows, methods of cultivation, feelings or songs and recipes etc.) become ‘issues’ shifting the viewing lens from the particularity of ‘fact’ (e.g, ‘data’, ‘information’) into the big picture: the heritage as a critical issue that matter for a sustainable future.

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BRIEF AUTHOR BIOGRAPHIES

FRANCE



Stéphane ANGLES

Professor, University of Lorraine

Stéphane ANGLES is professor of geography at the University of Lorraine. He began his research on olive cultivation with a thesis on olive growing in Andalusia. Specialist in Mediterranean agriculture, his research focuses now on olive growing and more generally on the joint between agriculture and territories. He is the author of an atlas analysing the landscapes of the vine and the olive tree in France: *Atlas des paysages de la vigne et de l'olivier en France méditerranéenne* (Ed. QUAE, 2014).

Marion BERTIN

Associate lecturer, Centre Norbert Elias, Avignon University

Marion Bertin, PhD., graduated with degrees in art history and museum studies from the École du Louvre, and in anthropology from La Rochelle Université. She is currently Associate Lecturer in Heritage and Museum Studies at the Université d'Avignon, and researcher in the Centre Norbert Elias (UMR 8562). She is also Vice-Chair of the International Committee for Museology (ICOFOM), and writer for CASOAR.

Julie DERAMOND

Lecturer, Avignon University

Julie Deramond is a lecturer in Information and Communication Sciences at the University of Avignon and also project leader of OLIVE4ALL. Deputy director of the Éditions Universitaires d'Avignon (EUA), she holds a PhD in contemporary history and is a researcher at the Centre Norbert Elias. Her multidisciplinary research focuses on heritage and food museums, hybrid forms of cultural mediation (sensory, artistic, documentary, digital) and the communication of history.

Laurent Sébastien FOURNIER

Professor, Côte d'Azur University

L. S. Fournier trained in social and cultural anthropology at the University of Montpellier III and he wrote his PhD dissertation on the revival of local festivals in Provence, France (2002). He was then appointed as an assistant-professor at the University of Nantes (2005-2015) where he developed a comparative research on European traditional games and sports. Back in the South of France since 2015, he became an expert on intangible cultural heritage. He worked as a senior lecturer at Aix-Marseille-University (2015-2021), and is now a full professor of social and cultural anthropology at Côte d'Azur University in Nice (France).

Pauline GRISON

Associate professor, Avignon University

Member of the Centre Norbert Elias, Pauline Grison works on the exhibition of food and agricultural issues. Her teaching is mainly focused on cultural and museographic engineering within the Master's degree "Museums, Mediations, Heritage" at the University of Avignon. Former director of a scientific and technical culture centre on plants and food, she is now administrator of the Grenier à sel, a contemporary art centre dedicated to the field of art, science and technology.

Yannick HASCOËT

Lecturer, Avignon University

Yannick Hascoët is a lecturer at Avignon University. He is a researcher at the Centre Norbert Elias. His research

focuses on heritage, especially when it concerns urban spaces and objects, both tangible and intangible, that are in the minority. He is also interested in the circulation of social knowledge in a tourist context.

Laure ROULET (Marchis-Mouren)

Lecturer, Avignon University

Laure Roulet (Marchis-Mouren) is a lecturer in Information and Communication Sciences and is responsible for the Information-Communication degree at Avignon University. She is a researcher at the Centre Norbert Elias (UMR 8562). Her research focuses on the study of audiences and the mechanisms of renewal of popular culture. The objects studied belong mainly to the field of regional and rural culture: cultural or sporting objects, always in connection with the territory and the public.

Éric TRIQUET

Professor, Avignon University

Éric Triquet is Professor of Information and Communication Sciences at Avignon University and a member of the Norbert Elias Center. He is Director of the Research Federation Agorantic "Culture, Heritage, Digital Societies", and editor-in-chief of the journal "Culture & Museums". His research focuses on knowledge mediation and digital issues in cultural practices.

<https://centrenorbertelias.cnrs.fr/equipes-de-recherche/chercheurs/eric-triquet/>

PORTUGAL



Francisco DIAS

Full professor, Polytechnic Institute of Leiria

Francisco Dias holds a PhD degree in Tourism Sciences from the University of Perpignan (France). From 2010 to 2013, he was the director of the Tourism Research Unit of the Polytechnic of Leiria. He was the first editor-in-chief of the European Journal of Tourism, Hospitality and Recreation (EJTHR), from 2010 until 2015. He also was the founder and the first President of the EATSA – Euro-Asia Tourism Studies Association. His empirical studies cover a large scope of tourism, mostly its psychological and sociological aspects - imaginary, social representations, destination image, motivation, perceived quality, and several aspects of destination management. Nowadays he is coordinating two projects: (1) The Observatory of Sustainable Tourism of Centro de Portugal (OTSCP); and (2) OLIVE4ALL. Out of academic world, for the last 16 years, he has been the Director of the ART&TUR - International Tourism Film Festival. He is also the vice-president of Centro de Portugal Film Commission.

Fernanda OLIVEIRA

Associate professor, Polytechnic Institute of Leiria

Fernanda Oliveira holds a PhD degree in Tourism from the University of Algarve, Portugal. She is Associated Professor at the School Tourism and Maritime Technology, Polytechnic of Leiria, and effective member of CiTUR – Center of Tourism Applied Research, with investigation and scientific publications regarding tourism planning and development, sustainable tourism management, ethic dimension of tourism and surf tourism.

João VASCONCELOS

Associate professor, Polytechnic Institute of Leiria

João Vasconcelos is a Geographer from the University of Lisbon. In 2006 he obtained a Master's degree in Land Management and Environmental Planning and in 2012 he obtained his PhD in Environment from the Faculty of Sciences and Technology of the New University of Lisbon. João has been a lecturer at the School of Tourism and Maritime Technology - Polytechnic of Leiria since 2006, in the area of Tourism, Geography and Environment. He was the coordinator of the Tourism Research Group (GITUR) at the Polytechnic Institute

of Leiria from 2013 to 2016. João is a researcher at the Institute of Geography and Spatial Planning of the University of Lisbon (IGOT), where he has been involved in the several climate change adaptation plans in Portugal.

Nuno RODRIGUES

Associate professor, Polytechnic Institute of Bragança

is graduated in Food Engineering (2010), and in Agricultural Engineering (2016), Master Degree in Food Quality and Safety (2012), from the Polytechnic University of Bragança (IPB) (Portugal) and PhD in Biosystems Engineering in 2018, from the University of León (Spain). He is currently an Assistant Researcher at the Centro de Investigação de Montanha (IPB). He acts as Professor in different curricular units at the School of Agriculture of IPB, collaborating in different Master's and Doctorate programmes at Universities of Brazil, Spain and Portugal. Professor in more than 50 courses on olive oil sensory analysis and composition, quality and sensory analysis of table olives in Portugal, Spain and Brazil. He is head of the only Table Olive Panel in Portugal. He develops activity in the area of characterization, quality and factors that affect them and innovation in olive oils, table olives and other products from the olive grove, from the physical-chemical and sensorial point of view. He integrates/integrated the team of different research projects, participated and presented work at different congresses in Portugal and abroad and is the author of several articles in the areas. He advises companies in the area of olive oil extraction and marketing. He is on the jury of different olive oil competitions in Portugal and Spain. And he is Vice-President, for Olive Growing, of the Portuguese Association of Horticultural Sciences.

Victor FIGUEIRA

Associate professor, Polytechnic Institute of Beja

Victor Figueira has a PhD in Tourism from the University of Évora (Portugal) since 2009.

Professor in higher education at the Polytechnic Institute of Beja (Portugal) where he develops his activities in the areas of Sustainable Tourism, Responsible Tourism and Regional Development. Besides his teaching duties, he is Coordinator of the Post-Graduation in Sustainable Tourism and Well-being and Coordinator of the Tourism Laboratory. He has presented and published several papers at conferences and congresses in his areas of work in Portugal and abroad. In parallel to his academic activity, he has, since always and in pursuit of the mission of polytechnic education, been closely linked to various regional, national and international projects. He is a researcher at CiTUR - Centre for Tourism Research, Development and Innovation and at GOVCOPP - Research Unit on Governance, Competitiveness and Public Policies.

Eunice LOPES

Professor, Polytechnic Institute of Tomar

Eunice Lopes is professor and director of tourism courses at the Polytechnic Institute of Tomar (IPT). Member of the I&D: TECHN&ART- IPT and collaborator member at the CiTUR-IPL, CRIA-FCSH-UNL and GOVCOPP-UA. She holds a PhD in Anthropology from FCSH-UNL. Research areas include tourism, anthropology, heritage, and museology.

Bruno SOUSA

Adjunct professor, University of Madeira

Nutritionist, Specialist in Clinical Nutrition. Graduated in Nutrition Sciences (2001), MSc in Clinical Nutrition (2006) and PhD in Food Consumption and Nutrition Sciences (2011). Researcher at CITUR Madeira, with special interest in gastronomy, food consumption and Mediterranean Diet.

Inês COSTA SOARES

Junior resercher, CITUR - Polytechnic Institute of Leiria

Inês Costa Soares holds a master's degree in Tourism and Environment at the School of Tourism and Maritime Technology (ESTM) of the Polytechnic Institute of Leiria. Her master's thesis is focused on Creative Tourism as a tool for developing Olive Tourism in Portugal. From June 2022 until now, she has been junior researcher in the project OLIVE4ALL.

José FERREIRA

Student, Polytechnic Institute of Leiria

José Ferreira is a master's student in Tourism Marketing and Promotion at the School of Tourism and Maritime Technology (ESTM) of the Polytechnic Institute of Leiria. Previous CITUR research grant holder in the project OLIVE4ALL. Develops tourism activities and experiences, holding the position of manager of BLOCK Experience, a tourism animation company.

GREECE**Thanasis KORAKIS****Director of the Digital Culture and Communication and Education Technologies Institute, University of Thessaly**

Thanasis Korakis is a Professor at the Dept. of Electrical and Computer Engineering in the University of Thessaly, Greece. His research interests lie in the area of networks, wireless communications, 5G, with expertise in protocol prototyping and an emphasis on research-driven experimentation for communication systems and networks and their evaluation in research infrastructure (testbed) in a real environment. He has been the PI for several NSF projects in USA including grants for developing wireless facilities in the GENI (Global Environment for Network Innovations) ecosystem and on federating EU and USA testbed facilities. He has also participated and served as coordinator in several EU projects that build testbed facilities and is the director of the research infrastructure NITOS (Network Implementation Testbed using Open-Source platforms) that is deployed in the University of Thessaly and is part of the Greek National Research Infrastructures Roadmap under the HELNET consortium.

Ioanna LALIOTOU**Associate Professor, University of Thessaly
Vice-Rector of Research and Life Long Learning**

Ioanna Laliotou is Associate Professor in Contemporary History at the Department of History, Archaeology and Social Anthropology, University of Thessaly in Greece. She teaches, thinks and writes about issues related to the history of mobility, intercultural relations, gendered, racial and ethnic aspects of contemporary cultural production, history of subjectivity, and critical and cultural theory. She is author of *Transatlantic Subjects Acts of Migration and Cultures of Transnationalism between Greece and America* (Chicago: Chicago University Press, 2004) and co-editor of the collective book *Women migrants between the East and the West: Gender, mobility and belonging in contemporary Europe* (London: Berghahn, 2007). She is also member of the editorial committee of the journal *Historein*. Her research interests include cultural history, subjectivity, mobility, migration, refugeeness and visions of future and utopia in contemporary society. Her latest book (*Future History*) is on how the twentieth century imagined the future (Athens: EKT, 2016).

Maria KOURI**Assistant Professor, University of the Peloponnese**

Maria Kouri (MA, PH.D.) is tenured Assistant Professor in Cultural administration and Development of Local Communities at the Department of History, Archaeology and Cultural Resources Management, University of the Peloponnese, Greece. Her research and publications focus on national and international cultural policies; management and marketing of cultural resources; audience development and education in cultural institutions; cultural tourism; and, the use of cultural resources for the sustainable development of local communities. Among others, she is a Fulbright Research Scholar (US); a Fellow in Comparative Cultural Studies of the Harvard University Center for Hellenic Studies; and, a Scholar of the State Scholarships Foundation (Greece). She served as Expert Counsellor to the Secretary General of the Hellenic Ministry of Culture on issues of cultural policy and international cultural relations, and as Expert on Culture to the Social and Economic Committee of Greece. She has worked in the production, marketing and education departments of non-profit cultural organisations in Greece, Austria and England. She is a Ph.D. of the University of Vienna (Austria), a MA in European Cultural Policy and Administration of the University of Warwick (UK), and a BA in Communications, Mass Media and Culture of the Panteion University of Social and Political Sciences (GR).

Ioulia PENTAZOU**Assistant Professor, University of Thessaly**

Ioulia Pentazou is a historian and Assistant Professor in Humanities and Digital Media at the Department of Culture, Creative Media and Industries, University of Thessaly. She was responsible for the content analysis, information design, and interactive scenarios of many Digital Humanities projects. Her research focuses on conceptual design, cultural information visualization, databases for cultural data, digital narrative, and digital archives.

George KARABATOS**Executive Director at Olive Tree Routes Cultural Foundation**

Specialist in tourism marketing and with a long experience in the tourism sector, he was for 20 years General Manager of the Hotel, Conference & Sports Complex ELITE VILLAGE in Kalamata, whose management and high level of service was awarded the 1st Prize by the International Award for Hotel and Catering Industry. He has served as President of the Arab-Greek Chamber and for 3 consecutive 4-year terms as President of the Messinia Chamber of Commerce and Industry with extensive activity at Euro-Mediterranean level. Initiator of the internationally recognized cultural route of the olive tree (Unesco, Council of Europe, International Chamber of Commerce, etc.), he is currently Executive Director of the Foundation of the same name and from January 2023 President of the Euro-Mediterranean Network RECOMED (Network of Mediterranean Olive Oil Towns).

Marinella A. KATSILIERI**Dr. History of Civilizations****Head of Planning & Development Dpt., Olive Tree Routes Cultural Foundation**

Marinella Katsilieri is a graduate of the Philosophy Faculty of the University of Athens and of the University Jussieu-Paris 7 – Faculty of Human Sciences of Paris (France). She completed her master studies at the Higher School of Social Sciences (Ecole des Hautes Etudes en Sciences Sociales) of Paris (France), specialised in Industrial Archeology and History of Greek Industry. She had a long cooperation with the Cultural Foundation of PIOP (Greece) and was responsible for the creation of the Modern Years Dpt at the “Museum of Olive Tree and Greek Olive Oil” in Sparta. She is a founding member of the Greek Association of Ethnology, a member of the Scientific Editorial Committee of the magazine “Ethnology”, and has been the Secretary General of its Board of Directors. Since 1998 she has been permanent scientific collaborator of the Cultural Foundation “Routes of the Olive Tree” and she has the organisational and scientific responsibility for many Exhibitions, editions and events about the civilization of the olive tree in Greece and the Mediterranean countries.

Stelios VASILOPOULOS**Food Scientist, University of Thessaly**

Stelios Vasilopoulos (MEng, MSc Reading University) is a Food Scientist with a long experience in quality control, cost analysis, procurement and project management in the private sector. He has worked with major F&B companies and the catering service in the EU for over 15 years. Since 2018 he is a Researcher at the University of Thessaly and involved in a series of national and EU funded projects, with significant experience in promoting the cultural heritage in the agrifood sector.

Polychronis VELENTZAS**Programmer - Analyst, University of Thessaly**

P. Velentzas trained in the Department of Electrical and Computer Engineering, University of Thessaly and he wrote his PhD dissertation on parallel query processing on big spatial data (2022). He is currently employed as lead programmer at the Research Committee of University of Thessaly and he is also participating in European projects, as a researcher. His research and publications mainly focus on creating efficient algorithms for exploiting big spatial data, using parallel computing techniques.

