RE-designing Access to Cultural Heritage
for a wider participation in preservation, (re-)use and management of European Culture

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

TABLE OF CONTENTS

1. EXECUTIVE SUMMARY

This is the second deliverable to address the REACH project's programme of participatory cultural heritage (CH) related workshops. Its predecessor D4.1 – *Workshop criteria and planning* – established the following ambition:

"The thematic workshops will provide an opportunity to enrich the discussion, expand knowledge and open up new perspectives through personal encounters with a broad spectrum of stakeholders and potential partners. They will include presentations of current or completed projects and their best practices, as well as joint work focusing on specific topics of CH in discussion rounds and collaborative sessions… The workshops will support the objectives of the REACH project to strengthen CH's role in social integration in Europe, in particular through the participation of European citizens. (Page 6)

Besides the personal exchange of knowledge and experience, the workshops aim to review the theoretical considerations on the basis of practical experience in order to serve the implementation of participatory initiatives, the design of the appropriated framework conditions, as well as future research into participation… Based on the results of practical experience and theoretical conclusions, these documents will offer recommendations on participatory approaches in the areas of preservation, (re-)use and management of CH." (Page 8)

In response, the REACH project held four successful workshops between November 2018 and March 2020 in Berlin, Coventry, Granada and Prague that included 40 different speakers, representing institutions from 14 European countries. Each workshop did indeed generate rich and valuable discussion, based on projects and initiatives undertaken, and considered their results and lessons that could be learnt and shared.

In addition to presenting a broad spectrum of participatory CH activities, the workshops discussed the creative and innovative potentials of such forms of interaction and exchange for citizens, communities, institutions and societies. With specific focus on the CH sector, it has been demonstrated that joint ventures in this field not only foster cohesion within communities and their surroundings, but also enable people to relate with the past, engage in the present and contemplate the future. The workshops also recognised the high degree of efforts and resource required for the successful implementation of participatory activities and it became evident that responsibility is shared by all parties, including the general public and the decision makers / administrators.

At first glance, the idea of finding areas of overlap from workshops dedicated to different milieux and to diverse aspects seems unlikely. However, this has proven to be the case, as a great variety of knowledge and experience was gathered and revealed close connections between the various fields. Moreover, in these events, the interest in the topic *participation* and the need for interchange of ideas and experiences became evident, not only intellectually, but also practically and emotionally. In so doing, the workshops confirmed the importance of direct personal exchange and supported networking among stakeholders.

The REACH project would like to thank the organisers and hosts of each workshop, the range of diverse speakers and attendees, who initiated and participated in vibrant and diverse discussions. In additional to outlining many scenarios, challenges and examples of best practice, their content has added a valuable dimension into REACH project discourse and helped to shape its conclusions.

2. INTRODUCTION

This deliverable provides an aggregated report covering the four workshops that were organised and run by the REACH project. It is however, the second submission to consider them, following D4.1 – *Workshop criteria and planning[1]* - that was written at an earlier stage of the project to align the preparation and implementation of the workshops. It is therefore logical that this introductory section would draw on that deliverable, in places replicating text, to set the scene before subsequent chapters discuss new content relating to the presentations and vibrant discussions held during each of the successful workshops and their results.[2]

In this deliverable, D4.2, the four workshops will be described and analysed through insights into the organisation of these events, descriptions of and reflections on the groups of participants, as well as summaries of the participatory activities presented. On this basis, an evaluation will be conducted that concerns both the implementation of these events and the workshops' content, including lessons learnt with regard to the dimensions of participation and outcomes to be used in further REACH's activity fields.

2.1 BACKGROUND

As the full title of the project indicates, REACH aims at "RE-designing Access to Cultural Heritage for a wider participation in preservation, (re-)use and management of European Culture". This applies especially to the four international, interdisciplinary, thematic workshops, designed to address and discuss each issue comprehensively. Drawing on the Description of Action (DoA), D4.1 defined the terms of reference and assessment criteria for the workshops that would be used as a basis for evaluation.

"The workshops will provide a forum, firstly, to debate participatory activities in the field of culture and cultural heritage (CH) in respect to their objectives, framework conditions and impacts, to exchange experience and best practice examples and to identify possibilities, difficulties, limits and desiderata. Secondly, concepts of participatory work in the field of CH, its areas of activities, approaches, methodologies and voids, will be critically discussed and may be further developed in a multi-perspective manner. In this way, emerging and required strategies and procedures for the implementation of participatory work may be identified. On this practical and theoretical basis, participatory initiatives will be enhanced, mutual understanding between different societal sectors / stakeholders will be improved and advocacy papers for participatory work will be formulated. (Page 4)

Exchange, debate, collaboration and co-creation play an important role in "unlock[ing] the potential of people." The thematic workshops provide a suitable framework for such interactions in order to bring together as diverse stakeholders as possible, to learn from each other through personal contact. The joint elaborations and debates foster the objectives of the REACH project set out in the Description of Activity (DoA) (p. 3) by offering space for a creative and multi-perspective discussion of participatory work in the field of culture and CH." (Page 5)

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1   REACH deliverable D4.1 – *Workshop criteria and planning*, URL: https://www.reach-culture.eu/wp-content/uploads/2018/11/REACH-D4.1-Workshops-Criteria-and-Planning.pdf, accessed summer 2020.
2   The text in this introductory section taken from D4.1 is presented in Arial font.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

The role of this deliverable, as with the workshops themselves, is two-fold. One aspect was for each workshop to discuss themes that were especially pertinent to participants' roles within the cultural heritage sector, to identify and share ideas, and elements of best practice. The other was to contribute towards and to consider the range of participatory approaches defined by the REACH project[3] to inform project conclusions.

A remit of the project is to draw on activities that are taking place across the cultural heritage sector, and to consider participatory models based on various approaches adopted, their limitations and perspectives for future activity. A participatory feature that was especially of interest was the initiation of activity and whether it followed the more traditional top-down approach or was developed from a more community, bottom-up, perspective. The early workshops of the project were able to contribute towards shaping those models, and those taking place later, used to test and refine them. In that sense, they played a similar role to the four thematic REACH pilots[4], providing opportunities for workshops and pilots to exchange information, including connection with stakeholders, ideas and activities to be tested and evaluated.

The workshops operated within the scope of the wider REACH project, contributing towards the development of the social platform Open-Heritage[5]. One section of this website includes a collection of examples of good practice, something that the workshops were certain to identify. As such, each workshop presentation was evaluated and considered for inclusion, with some aspects deemed to be a good fit for of further exploration within other project tasks.

The workshops were also able to raise the profile of the REACH project, both in terms of invited speakers, attendees and interested parties, providing opportunities to connect with stakeholders and to generate greater (mutual) awareness. In addition, reports on the project's website and via social media were able to reach a wider audience, enabling others to be included in the REACH reflections and debates, and leading to further diversification and development of the ongoing discussion.

The workshops, with their interactive debates and collaborative sessions, make an important contribution towards REACH discussions related to resilient cultural heritage, especially the fourth workshop in Prague that was especially dedicated to the topic. The workshops therefore provide material for final project conclusions on the meaning and effects of participatory approaches and their sustainability, as well as the resilience of the CH milieux in question. In so doing, they make an important contribution to *"The REACH proposal for resilient European CH".[6]*

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3   REACH deliverable D3.1 – *Participatory models*, 2019, chapter 6, URL: https://www.reach-culture.eu/wp-content/uploads/2019/12/REACH-D3.1-Participatory-Models.pdf, accessed summer 2020.
4   The REACH project has undertaken four participatory pilots: Minority Heritage, Institutional Heritage, Rural Heritage and Small Towns' Heritage, URL: https://www.reach-culture.eu/pilots-and-best-practices, accessed autumn 2020.
5   Open-Heritage, URL: www.open-heritage.eu, accessed summer 2020.
6   REACH deliverable D7.1 – *REACH Proposal for resilient European Cultural Heritage*, to be published in winter 2020 / 2021, URL: https://www.reach-culture.eu/project/public-deliverables.

2.3 APPROACH

The REACH project held a series of four workshops to discuss various aspects of participatory and resilient CH. They were organised by different project partners in order to draw on the broad and diverse expertise combined in REACH, as well as on a wide range of expert contacts. Organising partners were the Stiftung Preußischer Kulturbesitz / Prussian Cultural Heritage Foundation (SPK), Coventry University (COVUNI), Universidad de Granada / University of Granada (UGR) and Univerzita Karlova / Charles University (CUNI):

- Workshop on participatory approaches in CH management / Daring Participation! – Berlin, Germany, November 2018
- Workshop on participatory approaches for creativity and entrepreneurship – Coventry, United Kingdom, March 2019
- Workshop on participatory approaches for territorial cohesion – Granada, Spain, November 2019
- Workshop on Resilient CH / Resilience for European Cultural Heritage – Prague, Czech Republic, March 2020

The first three workshops addressed the underpinning themes of the project: the management, (re-)use and preservation of CH. The final event considered the resilience of CH, contributing to the project's specific conclusions.

In total, 40 people, representing institutions from 14 European countries spoke at one or more of the REACH workshops. Some found it to be such a positive experience that they were keen to attend and / or speak at a subsequent event.

D4.1 further outlined the approach to be adopted:
"The REACH project offers an international forum for communication and exchange of participatory approaches in the field of European CH. Therefore, the workshops will be aimed at international audiences, including those from non-EU countries, to ensure linkages between local and international perspectives and debates and to encourage cross-cutting exchange and initiatives.

The workshop will operate on an invitation only basis and will therefore be able to include as diverse a group as possible in order to be able to illuminate and discuss aspects of participatory work from different views and to shape the exchange and cooperative efforts across interests. Participants will be selected according to the specific needs of the aspects under discussion and will include different types of stakeholder, professionals and non-professionals from various regions/countries and from different organisational structures, e.g. consortium members, associated partners, cultural workers, representatives of civil society, administrative staff, politicians and researchers. To ensure a good working atmosphere the number of participants will be limited to 25 people. REACH partners are welcome to provide suggestions to ensure the optimum list of participants, although the organising partner will make the final decisions and issue invitations.

As the REACH project is committed to implementing gender-sensitive approaches, invitations will take into account that they will be gender-balanced and that, where appropriate, the working atmosphere will meet the needs of the participants. (Page 10)

Each organising/host partner will consider its specific topic and may, if appropriate, include further sub-aspects. Although there may be close thematic links between the workshops and the activities of project pilots, the focus of the meetings will take a different approach.

The discussions in the individual workshops are not limited to pilots' scope; the contributions and requirements of other participants, their topics and / or relevant sub-aspects are also taken into account at the programme planning stage.

Each workshop will be different, with its own mission statement and specific workshop plan, but will support the common goal of REACH with its specific presentations and discussions. The structure will be flexible for each workshop, as each partner must respect different framework conditions with regard to the respective thematic, personal and structural particularities." (Page 11)

Besides the desired diversity of the four workshops, there was always an expectation of their common evaluation. This will be realised in this deliverable and concerns the organisation and content of the workshops. The assessment criteria defined in D4.1 will be used as a basis for evaluation.
"The workshops will be successful if:
- a variety of (cross-cutting) aspects of CH are dealt with from different perspectives
- the diversity of the participants (in terms of gender, field of activities, organisational structures, origin etc.) has been accomplished
- area-specific or / and general possibilities, problems, limits and gaps of participatory activities are identified
- information is discussed that broadly considers different perspectives
- research approaches and methods will be reviewed and developed
- advocacy papers are discussed and adopted in agreement (over the following weeks)
- experience and gathering best practice are shared for the social platform www.open-heritage.eu
- interaction during the events (exchange between the participants) is vivid and constructive, with people / institutions having been introduced to and having a broader and / or deeper understanding of other ongoing activities." (Page 16)

These measures of success will be considered in detail as part of the assessment of results in chapter 4.

There were some aspects of the planning outlined in D4.1 that were not implemented and, in some cases, not considered for the later workshops. Perhaps idealistically, D4.1 anticipated initiating discussion ahead of the workshops, to provide background information for participants and therefore maximise the limited workshop discussion time. This proved to be impossible, often because the line-up of speakers was in flux even days before the event. This approach was not proposed for later workshops.

D4.1 included the expectation of developing an advocacy paper after each workshop, with designated personnel writing it to document recommendations based on the significant themes identified. The desire for this action was present for each of the first three workshops, but as discussion content was so broad, identifying strong themes was not easy. Having no pre-workshop discussion also impacted on this plan, as did the non-adoption of group working; it became apparent, led by the groups themselves, that with an audience of up to 25 people, the event was already small enough for free-flowing and generative discussion to take place.

2.4 STRUCTURE OF THE DOCUMENT

The structure of this deliverable, logically follows the schedule of REACH project workshops.

After this Introduction, the third chapter describes the respective workshops that took place in Berlin, Coventry, Granada and Prague between November 2018 and March 2020.

The following chapter will consider the results from the workshops and lessons learnt. Particular focus will be placed on how these relate to other strands of the REACH project's work.

The fifth chapter is dedicated to the final conclusions.

3. WORKSHOPS

3.1 BERLIN WORKSHOP (MANAGEMENT OF CULTURAL HERITAGE)

3.1.1 WORKSHOP OVERVIEW

The first REACH international workshop was organised by SPK's Institut für Museumsforschung (Institute for Museum Research, SMB-PK) and held, for two half days, on 20 and 21 November 2018 in Berlin.[7]

The workshop title suggested in the DoA *Workshop for participatory approaches in CH management* was supplemented by *Daring Participation!* This was designed to imply an inviting and supportive call to reflect and discuss participatory approaches in cultural institutions and around the topic of cultural heritage.

This workshop focused on participatory approaches in institutions that hold CH. The particular interest was in examining which areas of the institutions, and to what extent, participatory work is already being realised, what the meaning of participatory activity is both for the institutions and also the communities involved, as well as for the general public, and what impact such initiatives have. This exchange provided a comprehensive contribution to central discussions of the REACH project about how to strengthen and further develop participatory initiatives.

3.1.2 PARTICIPANTS

As CH is managed by a multitude of institutions and participatory activities are carried out in different areas, it was important to invite representatives from various CH institutions and also from diverse fields of work. Therefore, 20 participants were invited to join the Berlin workshop.

Participants represented various institutions: from larger and smaller museums of different branches, to other CH institutions, such as archives, libraries, universities, cultural and civic associations and institutions, and ministries. As the REACH project's work is both cross sectoral and interlinked, representatives of other projects, such as CultureLabs and POEM, were also invited to participate.

This diversity of experience and approaches was further enhanced, as participants came from different European countries, including the United Kingdom, Poland, the Czech Republic, Italy and Germany, as well as from larger cities and small towns.

Furthermore, the organisers considered that the composition of participants were approximately gender-balanced.

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7   Details of the workshop are available on the REACH project website (URL: http://reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-cultural-heritage-management, accessed summer 2020).
    Links to the named institutions, projects and outcomes can also be found in the annex.

3.1.3 PREPARATION

Through comprehensive desktop research, the organisers of this workshop learned about the very diverse activities in GLAM[8] institutions[9], drawing on the significant networks of both the Institute and the REACH project. In preparation for the joint exchange, interesting and engaging speakers were identified and information describing their professional careers and their relationship to the topic of participation, as well as brief introductory explanations of their initiatives were collected. These materials were handed out to the participants at the workshop.

The objective was to identify as many approaches to participatory work as possible and to be able to discuss them comprehensively. The workshop was therefore divided into lectures and group discussions, allowing a little more space for the presentation of initiatives. In order to cover as many fields of work and to gain as broad an insight as possible into the various participatory activities and discourses on participatory approaches, all participants were asked to introduce themselves to the group.

The workshop was organised and chaired by Stefan Rohde-Enslin and Friederike Berlekamp, and divided into five sessions in which similar areas or approaches were combined:
- Participation in CH Institutions
- Co-creation
- Participation in Exhibition Planning
- Participation in Research and Preservation
- Participation in Education, Outreach and Visitor Participation.

This subdivision made it possible to explore the diversity of the work.

Tuesday 20 November
Key-note lecture
- Graham Black (Nottingham Trent University): Museums in the 'Age of Participation'

Presentation of projects
Participation in CH institutions
- Anett Holzheid (ZKM. Zentrum für Kultur und Medien Karlsruhe): The Museum as Contemporary Muse – Modules and modes of participation at ZKM | Karlsruhe

Co-creation
- Michael Götze (Zentral- und Landesbibliothek Berlin): Berlin City Stories - User-generated content in a public library
- Franziska Mucha (Historisches Museum Frankfurt): Use the Museum. Citylab Digital / Participatory Memory Practices

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8   Galleries, libraries, archives, museums.
9   Museum statistics from the Institut für Museumsforschung (ed.), *Statistische Gesamterhebung an den Museen der Bundesrepublik Deutschland für das Jahr 2017*, vol. 72, Berlin, 2018 that included details of education in museums and participatory activities were used to inform this process.

Partner projects – participation and civic engagement in Europe I

- Paola Nella Branduini (TU Milano): Cultural Heritage in Danger, People Engagement as a Resource
- Ismo Malinen (National Board of Antiquities Finland): Finnish Heritage Agency, CultureLabs and Collaboration with REACH

Wednesday 21 November

Partner projects – participation and civic engagement in Europe II

- Richard Biegel (CUNI): The Old Prague Society and Its Unique Experience of the Civic Association for Monument Preservation Between 1900 and 2018

Participation in exhibition planning and as concept for the whole institution

- Werner Hanak (Jüdisches Museum Frankfurt): Positioning and Participating, Jewish Museum Frankfurt. Or: How to feature a closed museum by opening a construction site and an anti-extremism program for the public
- Johannes Bernhardt (Badisches Landesmuseum Karlsruhe): Participation and Digitization: The project "Creative Collections"
- Jirí Janác (CUNI): Small museums in small towns - Participatory activities and outreach

Participation in Research and Preservation

- Bettina Schmidt-Czaia (Historisches Archiv der Stadt Köln): Participation in the Historical Archives of Cologne
- Uwe Holz (Industrie- und Filmmuseum Wolfen): With a Little Help from my Friends

Participation in education and outreach as well as visitor participation

- Roman Singendonk (Museum für Islamische Kunst, SMB-PK): New Approaches, New Audiences – Experiences of the TAMAM project
- Eliza Urwanowicz-Rojecka (Arsenal Gallery): Inclusive Education with / for People with Visual Impairments

At the end of each thematic section, time was allocated to discuss the initiatives presented, to ask questions and to explain specific aspects in greater detail.

3.1.4 OPERATION

The lectures and discussions alternated continuously, so that the exchange remained vivid and included a variety of approaches. Thereby the discussion gained not only in richness of content, but also in depth.

Originally, it was planned that presentations be followed by debates held in smaller groups, in order to further explore issues. The results would then have been compiled and discussed with everybody. However, as participants were mainly interested in a broad exchange, this approach was revised. The activities presented and general reflections were discussed together, enabling each participant to contribute their own specific perspective. This had the added benefit of making a comprehensive explanation accessible to all.

Figure 1: REACH Workshop in Berlin

3.1.5 CONTENTS
Keynote lecture
Graham Black (Nottingham Trent University, Nottingham, United Kingdom)
Museums in the 'Age of Participation'

Graham Black is Professor of Museum Management and Interpretation at Nottingham Trent University. In addition, he also works as an Interpretation Consultant and has experience in working with different community groups. Due to his comprehensive reflections concerning the current transformations in the role and agency of museums and his focus on museum experiences[10], he held the keynote lecture at the beginning of the workshop.

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10 Cf. *The Engaging Museum* (2005), *Transforming Museums in the 21st Century* (2012), *The Museum Experience in the 'Age of Participation'* (in preparation).

Figure 2: Graham Black discussing museums in the 'Age of Participation'

Black's presentation concerned the future of museums focusing on the museum visitor / user in 2030, on his / her expectations and experiences and considering the latest technological and social developments. He showed that museums have constantly evolved in response to societal changes, more than as a result of internal endeavours. He explained the complex considerations among the diverse museums and the different strategies designed to face these challenges, oscillating between merely continuation, making minor changes in response to the diverse risks, and taking more significant steps orientated on the "lifestyles of modern consumers". His criticism was that many innovative projects realised tend to be small-scale, episodic and unsustainable. Nevertheless, considering the latest social changes, he pointed out that changes will be fundamental in the "Age of Participation" and that it is impossible to rely on the concepts of the present to solve the challenges of the future. He stressed that community engagement would reflect just one aspect of institutional development, as the changes needed would rather concern every aspect of museum activity and relate to the full range of museum audiences.

Black deduced four action points that would enhance this process:
- transforming museum audiences from 'visitors' to 'users' to 'stakeholders'
- developing participatory design and exhibits
- responding to social challenges
- replacing old hierarchical management styles and operation with participatory governance.

As he argued that participation would imply sharing power with museum users and, therefore, cause transformative processes, he regarded the fourth point as the most difficult since museum hierarchies traditionally depend on maintaining control.

Participation in CH institutions
Presentation of projects
Anett Holzheid (Zentrum für Kultur und Medien Karlsruhe[11], Karlsruhe, Germany)
The Museum as Contemporary Muse – Modules and modes of participation at ZKM Karlsruhe
Anett Holzheid is scientific consultant to the CEO at Zentrum für Kultur und Medien Karlsruhe (ZKM) directorate and works on projects with a focus on aspects of digital arts, culture and civic engagement.

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11 ZKM, URL: https://zkm.de/en, accessed summer 2020.

Based on selected projects and works of art, Holzheid's short lecture elucidated how the ZKM creates multiple opportunities for participation, engagement and interaction through artistic design. This presentation continued Black's reflections in a tangible way as the ZKM considers itself as a "cultural institution for the 21st century". Since its foundation, it combines a scientific and development institute with a citizens' forum that deals with the digital development and its influence on art and on everyday life / behaviour. Holzheid showed a broad spectrum of possibilities of encouraging the public to interact with / via (digital) culture inside and outside the institution, including the apps Globale: Maptory[12] and the MyCity MySounds[13] that help to transfer the ZKM activities to and connect them with the urban space. In addition, she mentioned performances Globale: Exo-Evolution[14] and installations YOU:R:CODE[15] or Digital Water Games[16] at the ZKM that involved the visitors in their execution / presentation.

Holzheid stressed that these activities transformed passive observers into active and creative users of the museum and also as participants in the current discussions. She identified curiosity and the joy of experimenting and (inter-)acting, as a crucial condition for civic engagement in / with cultural institutions.

Co-creation
Michael Götze (Zentral- und Landesbibliothek Berlin (ZLB)[17], Berlin, Germany)
Berlin City Stories - User-generated content in a public library
Michael Götze is librarian at the ZLB and member of the Steering Group "Digitale Landesbibliothek Berlin"[18] (Berlin Digital Regional Library). He works, among other things, at the platform project "Berlin City Stories"[19] that started in 2014.

This platform provides a combined presentation of testimonies and stories of Berliners together with documents from archives, libraries and museums. In his presentation, Götze discussed participatory activities in the context of this platform and focused on both, collection days for memory objects and stories from Berliners and Digital Storytelling workshops with refugees and non-refugees. He demonstrated how the ZLB tries to integrate these and related activities into the public library as an institution. He presented libraries as a "third place"[20] and a "forum of urban society" and stressed that such a role and understanding implies the execution of community projects and the cooperation with further social and cultural agents.

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12 ZKM, Globale: Maptory, URL: https://zkm.de/en/project/globale-maptory, accessed summer 2020.
13 ZKM, MyCity MySounds, URL: https://zkm.de/en/project/mycity-mysounds, accessed summer 2020.
14 ZKM, Globale: Exo-Evolution, URL: https://zkm.de/en/event/2015/10/globale-exo-evolution, accessed summer 2020.
15 ZKM, YOU:R:CODE by Bernd Lintermann and Peter Weibel, URL: https://zkm.de/en/yourcode, accessed summer 2020.
16 ZKM: Digital Water Games, URL: https://zkm.de/en/media/video/digital-water-games, accessed summer 2020.
17 ZLB, URL: https://www.zlb.de/en.html, accessed summer 2020.
18 ZLB, Digitale Landesbibliothek Berlin, URL: https://digital.zlb.de/viewer/, accessed summer 2020.
19 ZLB, Berliner Großstadtgeschichten, URL: http://grossstadtgeschichten-berlin.de/?language=en, accessed summer 2020.
20 Cf. Oldenburg, Ray. *The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You Through the Day*. New York: Paragon House, 1989.

In addition, he highlighted the library's activities in the digital field mentioning participation in networks – such as Europeana[21], that has created a repository for digitised cultural heritage content, and for Deutsche Digitale Bibliothek (German Digital Library, DDB)[22] - and in projects such as creative culture hackathons.

Thus, "Berlin City Stories" represents a combination of these two engagement fields. It has an open hybrid approach that combines analogue and digital elements, internally at diverse locations of the library and externally, by providing space for different groups of Berlin's society. Interpersonal and cross-sectorial exchange is a central pillar, as is also the integration of gathered information into the library's work (including its preservation). He pointed out that the building and maintenance of sustainable relationships with different communities, and also the costs of and the resources needed, are challenging for the institution. Referring to another participatory strand comprising transcription and information extraction at the Digitale Landesbibliothek Berlin, he was able to emphasise the continuous support and enhancement that the library receives through civic engagement.

Franziska Mucha (Historisches Museum Frankfurt[23] (HMF), Frankfurt / Main, Germany)
Use the Museum – City Lab Digital / Participatory Memory Practices
Franziska Mucha's interest focuses on how exhibitions can pose questions to visitors and reintegrate their contributions. As curatorial assistant at the HMF, she has explored many different forms of digital culture and participatory museum work. As curator for Digital Museum Practice she has developed a new working field (Digital Museum Practice) for this museum with a special focus on community building and user-centred approaches. In addition, she presented POEM, the Participatory Memory Practice Project[24].

In her lecture, Mucha stressed the museum's endeavour to be an institution *for* the city and its inhabitants, and not only about them. She briefly presented the museum's outreach activities and explained the digital extension of the approaches, methods and strands caused by these new experiences that led to the development of the platform City Lab Digital (Stadtlabor Digital, started in 2017)[25]. The platform is the digital interface for the permanent exhibition "Frankfurt Now!" (Frankfurt Jetzt!)[26]. It enables the collection of diverse user-generated-content about the city of Frankfurt / Main and provides a forum for the contemporary city and its future.

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21 Europeana, URL: https://www.europeana.eu/en, accessed summer 2020.
22 DDB, URL: https://www.deutsche-digitale-bibliothek.de/?lang=en, accessed summer 2020.
23 Historisches Museum Frankfurt, URL: https://historisches-museum-frankfurt.de/de?language=en, accessed summer 2020.
24 POEM, URL: https://www.poem-horizon.eu/, accessed summer 2020.
25 HMF, Stadtlabor digital, URL: https://www.stadtlabor-digital.de/de/stadtlabor-digital?language=en, accessed summer 2020.
26 HMF, Frankfurt Jetzt!, URL: https://historisches-museum-frankfurt.de/de/frankfurtjetzt?language=en, accessed summer 2020.
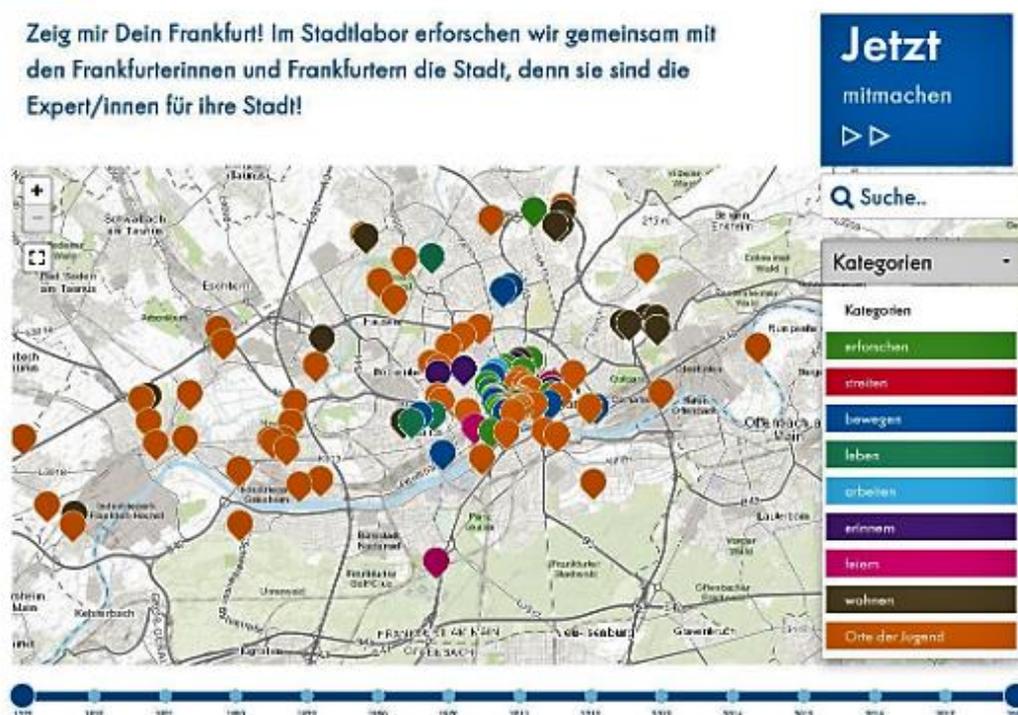
Figure 3: Stadtlabor Digital, introduced by Franziska Mucha

In this way, the museum can encourage and support citizens to contribute to its work and to share and exchange their perspectives on Frankfurt with a wider audience. Mucha stressed that comprehensive preparation and also the establishment of a specific framework, such as guidelines, a programme of events and also a reliable network, is important for a successful implementation of participatory activities. The experiences during this long process enabled the realisation of the exhibition Orte der Jugend (Young in Frankfurt, started in 2018)[27] that is not only co-created and based on the collaboration with different Frankfurt's communities, but also provides the opportunity for visitors to contribute.

Referring to Simon (2010)[28], Mucha explained the diverse levels of participation and options for their implementation. She pointed out that the challenge for institutions is of how to provide a place that is as open as possible; to ensure quality for all parties involved; to avoid arbitrariness and confusion; and to transfer this platform from a museum tool into a vehicle for citizens. She stressed the requirement of further programmes that enhance participation by providing skills and knowledge to those involved and the need for further cooperation with external partners in the cultural, social and media fields and of constant further development by increasing interaction and gathering information e.g. presentation, documentation and preservation of data and also the procedures in these core activities of museums themselves.

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27 HMF, Stadtlabor: Orte der Jugend, URL: https://historisches-museum-frankfurt.de/de/stadtlabor/orte-der-jugend?language=en, accessed summer 2020.

28 Cf. Simon, Nina. *The Participatory Museum*. Santa Cruz, California: Museum 2.0, 2010.

Partner projects – participation and civic engagement in Europe
Paola Nella Branduini (TU Milano, Milan, Italy)[29]
Cultural Heritage in Danger, People Engagement as a Resource

Paola Nella Branduini is a research fellow at the PaRID laboratory (Research and International Documentation for Landscape) of the Politecnico of Milan. Her main research field concerns knowledge, conservation and management of (rural) landscape. And she leads a series of projects on knowledge and promotion of CH and rural landscape.

This presentation was based on work that contributes to the REACH project's *Rural heritage pilot*[30]. It is focused on participation as an opportunity that supports the building of resilient communities in areas that face repetitive natural disruptive events, such as earthquakes, or destruction caused by industrialising development that endangers the maintenance and preservation of tangible and also intangible CH.

Branduini highlighted the role, and especially the diversity, of the institutions that are involved in such processes comprising corporations from very different fields, such as economy / agriculture, ecology, culture, politics, and tourism on local, regional and also national levels: for example, regional parks, municipality, documentation centres, including museums, libraries and research institutes, and other parties.

With regard to the cultural (heritage) institutions, Branduini underlined their comprehensive contribution to the maintenance and preservation of regional / local knowledge by providing sources of information. Moreover, she pointed out the importance of enabling interpersonal interactions around the local and regional tangible and intangible CH inside and outside of the institutions by providing workshops, courses and tours to constantly connect the heritage with the locals and also with people from abroad.

In her contribution, Branduini underlined how all of the different stakeholders follow their own particular agendas, having their specific goals and interests. This is why she questioned whether and how institutional approaches are meeting the needs and wishes of the citizens and how institutions are integrating these visions into their own work.

Furthermore, Branduini posed the following significant questions: "Does the idea of preservation held by (different) institutions correspond with that of the general population?" and "Do they attribute the same values to cultural heritage?" Thus, she explained the need for communication and exchange between the diverse agents and the necessity of acknowledging differences and of finding consensus.

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29 Co-authors and Mauro Fazio and Anna Caterina Carli (Ministero dello sviluppo economico, Italian Ministry for Economic Development, MISE, Rome, Italy)
30 REACH, *Rural heritage pilot*, URL: https://www.reach-culture.eu/pilots-and-best-practices/rural-heritage, accessed summer 2020; and Deliverable D5.4 – *Rural heritage pilot results*, URL: https://www.reach-culture.eu/repository/Deliverables/REACH%20D5.4%20Rural%20heritage%20pilot%20results.pdf accessed autumn, 2020.

Ismo Malinen (National Board of Antiquities Finland, Helsinki, Finland)
Finnish Heritage Agency[31], CultureLabs[32] and Collaboration with REACH
Ismo Malinen is the head of the Picture Collections of the Finnish Heritage Agency. He is an experienced heritage professional and is active in developing and coordinating digitisation and wider use of collections, especially photography collections. He also represented *CultureLabs: Recipes for Social Innovation* project (European Commission Horizon2020 funding) considering participatory approaches to CH.

Malinen provided examples of participatory projects at the Picture Collections of the Finnish Heritage Agency[33], underlining that, although, these activities have been small and traditional in scale and procedure, they have provided important input, based on the experience and especially the feedback provided by participants, that has influenced the further development of the Agency's strategy. This has included the extension of participatory options and the enhancement of digital services, ways of cooperation and the institution's understanding of the customer. He introduced an important metric: "We are successful when, operating and interacting with us, is considered positive and valuable."

A special focus of this presentation was the CultureLabs project (2018-2021). He highlighted that, similar to REACH, CultureLabs focuses on participatory approaches to CH, and especially the promotion of its importance in a modern, changing Europe. This project targets CH institutions, communities, civil society initiatives and public administrations. It aims to develop a new platform to help CH institutions, NGOs and also immigrant communities in their participatory work. This platform will provide recipes and ingredients via an open repository for future participatory actions. This contains methodologies, best practices, policy reports, information and communication technology tools, physical facilities, CH content and also step-by-step descriptions of participatory projects.

Richard Biegel (CUNI, Prague, Czech Republic)
The Old Prague Society and Its Unique Experience of the Civic Association for Monument Preservation Between 1900 and 2018.
Richard Biegel is an art historian who specialises in post-medieval, modern and contemporary architecture and who is currently serving as the Head of the Department of Art History of the Faculty of Arts at the Prague's CUNI. In the civic association *Klub Za starou Prahu* (Old Prague Society)[34] he was in charge of executive functions.

In his lecture, Biegel focused on the engagement of a civic association for CH and its preservation using the example of the *Klub Za starou Prahu*. He showed in his historical overview that this association has strongly promoted the preservation of the architectural heritage of Prague for more than a century.
In addition, it fosters the development of a broad awareness among different societal spheres concerning the value of Prague's CH and of its preservation.

Biegel highlighted the significance and role of the CH and the importance of its preservation. He took up and extended Branduini's argumentation on endangered CH by introducing a historical and political / ideological dimension.

31 Finnish Heritage Agency, URL: https://www.museovirasto.fi/en/, accessed summer 2020.
32 CultureLabs, URL: https://culture-labs.eu/, accessed summer 2020.
33 Finnish Heritage Agency: Picture Collections, URL: https://www.kuvakokoelmat.fi/sites/english and https://www.finna.fi/?lng=en-gb, both accessed summer 2020.
34 Klub Za starou Prahu, URL: https://www.zastarouprahu.cz/, accessed summer 2020.

By discussing historical developments, he was able to refer to certain achievements, showing the strong interplay between external circumstances and changes that had taken place within the association. Thus, he could underline the importance of reacting, rethinking and further developing the association and its engagement, goals and approaches, to remain a relevant interlocutor and protagonist in and for Prague's society.

With the example of the *Klub*, he explained how civic associations serve as a transmitter and an interface between specialists, authorities and the public, and showed the very diverse levels of involvement in public discourses and development, and its possible impact on civil society.

Participation in exhibition planning and as concept for the whole institution
Werner Hanak (Jüdisches Museum Frankfurt[35] (JMF), Frankfurt / Main, Germany)
Positioning and Participating, Jewish Museum Frankfurt. Or: How to feature a closed museum by opening a construction site and an anti-extremism program for vocational schools
Werner Hanak is deputy director at the Jüdisches Museum Frankfurt (Jewish Museum Frankfurt). With his background in theatre, film and media studies and his long experience as curator, he combines different disciplines and approaches to think about the museum, to realise museum work and locate its exhibition as "between theatre and agora"[36] reflecting on modes and possibilities of presentation and interaction.

In his lecture, Hanak presented an unusual situation and asked the question "How to feature a closed museum?"[37] Due to renovation of the museum buildings, the JMF had to think about new strategies of how to reach the public and to remain present, available and relevant. The solution was a combination of activities, including analogue and digital strands, pop-up facilities in the city,[38] outreach projects in the neighbourhoods and the inclusion of participatory elements. In so doing, the JMF wanted to foster the public's awareness towards and interest in both the museum and also in Frankfurt's history and, in turn, to learn from the public. Above all, the museum sought to remain visible and to continue its exchange and interaction with Frankfurt's communities.

Participatory activities helped to build connections between the people, the museum and the city and its history. With these initiatives especially, people entered into a direct exchange, not only related to the museum's content and procedure, but also to city issues; they could experiment, with their contribution considered meaningful and influential on both a museum and city level.

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35 JMF, URL: https://www.juedischesmuseum.de/en/, accessed summer 2020.
36 Cf. Hanak-Lettner, Werner. Between Theatre and Agora. Thoughts on exhibition, drama and participation. In *Participation in Art and Architecture. Spaces of interaction in contemporary art and architecture*. Martino Stierli and Mechtild Widrich (eds). London: I.B. Tauris. 2016. pp. 179-196.
37 This question how it is possible to promote the museum and its work and activities independently from the museum premises increases especially in urgency in 2020 regarding the comprehensive closing of cultural institutions and reducing of the social life.
38 JMF, Pop-up Monument, URL: http://popupmonument.juedischesmuseum.de/index-en.html, and Pop-up Boat, URL: http://popupboat.juedischesmuseum.de/index-en.html, Pop-up exhibition Anne Frank, URL: https://www.juedischesmuseum.de/vernetzen/beitrag/detail/pop-up-ausstellung-zum-anne-frank-tag-im-museum-judengasse/, all accessed summer 2020.

In addition, the JMF extended its education programme reaching out to schools. This strand entitled "Anti-Anti"[39] included workshops, discussion rounds and a closing party. This step outside of museum premises was of great value for the museum and participants, as the familiar surroundings enabled another type of interaction and reflection with pupils, and a more immediate connection with the reality of their day-to-day life.

These interactions with the public at different city locations showed the importance and benefit for the museum to leave its usual (physical and mental) space. There was a high level of appreciation from the public towards this outreach activity. Here, Hanak underlined the importance and the difficulty of bringing all of these experiences, the contacts, interactions and approaches, into the new museum. Considering the new situation and being able to provide a constant venue, adequate transference or the further development of the activities would be necessary to present these activities as integral parts of the museum, its work and vision, and for the museum to become a vivid space for discussions, exchange and engagement.

Johannes Bernhardt (Badisches Landesmuseum[40], Karlsruhe Germany)
Participation and Digitization: The project "Creative Collections"
Johannes Bernhardt is in charge of the project "Creative Collections" at the Badisches Landesmuseum (BLM, Baden State Museum) and works as a digital catalyst providing impetus for the digital area, supervising the concrete implementation of the concepts, ensuring the further development of participation projects and driving forward the networking of the BLM's digital approaches.

Bernhardt referred to the changing of expectations of visitors to museums that are caused by cultural change and the advancement of digitisation. With the help of the development of a new museum concept, the BLM wanted to address these challenges. As the museum had been closed due to renovations, it had the opportunity to reinvent itself. This was done, in part, by offering an annual membership system for up to 60 people. Many more applications were received than places available, interestingly, from the 20-30 age group, who are not traditional museum users.

The starting point was a comprehensive reorientation of the museum's display to enable access to all objects in the exhibitions and depots in a large-scale "expothec". In this Research Lab, different devices, digital media tables, smartphones can be used to learn more about the museum's stock. In addition, for registered users, the museum also provides direct contact with museum staff, the *Explainer* functionality and access to games and challenges to support and extend the interaction with the museum's collection. Thus, a change in the understanding of the audience is discernible: from being a visitor to an active user of the museum. This development implies the building of a community and the fostering of direct relationship between the public and the museum staff, which in turn generates new and innovative ideas.

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39 JMF, Anti-Anti, URL: https://www.juedischesmuseum.de/vernetzen/beitrag/detail/antianti-frankfurt-gegen-antisemitismus/, accessed summer 2020.
40 BLM, URL: https://www.landesmuseum.de/en/, accessed summer 2020.
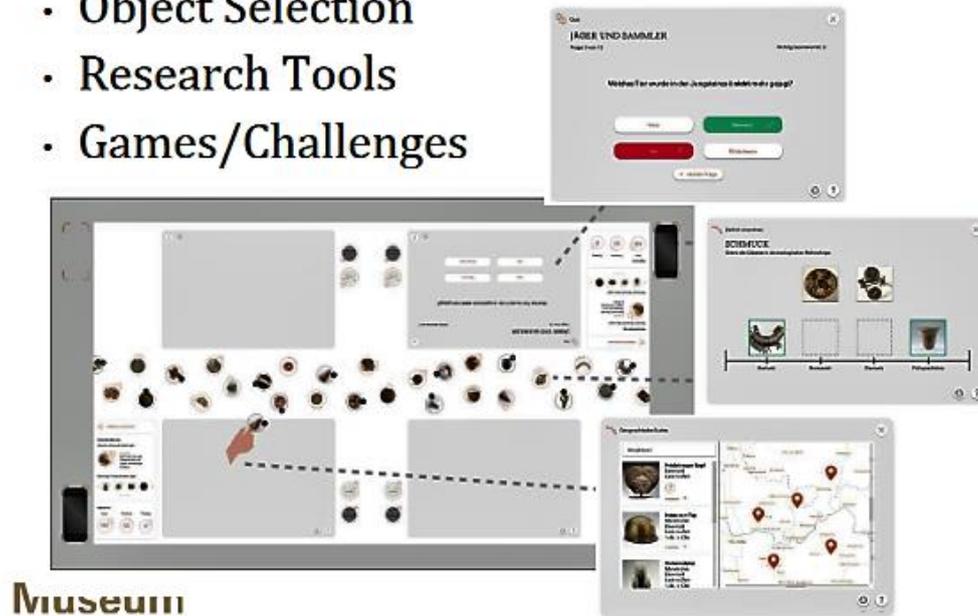
Figure 4: Image of digital media tables, as described by Johannes Bernhardt

A mandatory prerequisite for this comprehensive access is that objects have to be digitally photographed and described in a generally comprehensible way, and made available in a freely accessible online catalogue. In addition, outstanding pieces are scanned three-dimensionally. Here, registered users can be further involved by proposing the objects to be scanned and, thus, further documented. Thus, the BLM can respond to different expectations and need concerning the intensity of interaction with the museum / objects.

The *Creative Collections* project[41] builds on this process. It is funded by the Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg (Ministry for Science, Research and Art Baden-Württemberg, MWK) under the programme "Digitale Wege ins Museum" (Digital Ways into Museums)[42]. It aims at wider interactions and new participation formats. For the museum it was important that this development would not be a top-down offer but a civic driven project. Therefore, on the one hand, an citizens' advisory board has been established to involve more (and especially the public) perspectives on the digital museum work and its further development. On the other hand, a MuseumCamp took place on November 10-11, which was open to citizens and experts alike and was also dedicated to finding new ideas for digitisation. This input showed that the museum has to extend and diversify itself with regard to the objectives, approaches, methods, the medias and its operational environment.

41 BLM, Creative Collections, URL: https://www.landesmuseum.de/en/museum/research-and-projects/creative-collections, accessed summer 2020.
42 MWK, Digitale Wege ins Museum, URL: https://mwk.baden-wuerttemberg.de/de/service/presse/pressemitteilung/pid/digitale-wege-ins-museum-land-unterstuetzt-museen-mit-neuem-programm-1/, accessed summer 2020.

Jiří Janáč (CUNI, Prague, Czech Republic)

Small museums in small towns - Participative activities and outreach

Jiří Janáč is a contractual lecturer at the Seminar of General and Comparative History, Institute of the World History at the Faculty of Arts and a post-doctoral researcher at the Academy of Science of Czech Republic and was attached to the National Heritage Institute from 2005 – 2007. His research interests focus on the social and cultural history of technology and its methodology. His research focuses on the heritagisation of technologies in European identities, environmental history and heritage studies.

Jiří Janáč presented the results of collaborative work at CUNI[43]; its focus of interest is on representations and the (re-)valorisation of the small towns' CH, as part of the REACH project's *Small towns' heritage pilot*.[44]

After giving a short introduction to the REACH pilot, Janáč turned his attention to museums in small towns, presenting them as "Memory Institutions" and "Gate Keepers". The question of their loss of significance or their "heritagisation" was particularly important. Janáč explained that in the debates on heritage, small town museums are facing structural problems since they are often overlooked, as the focus is mostly on city's and large town's institutions.

In their study, which considered data from 30 museums, the team identified two groups of museums: traditional and new. With regard to their participatory approaches, the team saw a clear differentiation between them, but highlighted that these are just modest. As an example, the team presented the Zámek Žďár n / S in Žďár nad Sázavou[45] that declares itself as a Muzeum nové generace (Museum of the New Generation). By using digital media, this museum provides the visitor with new kinds and multiple possibilities of interaction with the objects and with the display / premises.

When considering diverse museum activities for children and adults that have intentions to include participatory approaches, Janáč had to conclude that they are hardly very engaging. Often, they are based in old buildings and with the past (history, crafts and arts) as a starting point, without offering the visitor any connection points or creating links to the present. Rather, they expect users to understand the content. A further limiting factor is poor staffing, as the degree of interaction and collaboration between professionals and the public is low. He noted that these institutions often perceive a strong link with their premises and do not outreach to people. Nevertheless, since 2010, a move towards greater participatory experiences has been observed. Even where this is not the case, the benefit and contribution to the local community could be discerned, since museums provide space for (inter-)action and information.

In his presentation, Janáč also stressed the strong interrelationship between the municipality's concept of the town and its environment (and their heritage), the city branding and the cultural work including the configuration of the museum. He drew the attention to the fact that such regional visions are often embedded in a bigger supra regional and national picture.

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43 Luďa Klusáková, Jan Krajíček, Josef Kurfiřt, Lenka Prošvicová, Lucie Uriková (all CUNI, Prague, Czech Republic) were involved in this project.

44 REACH, *Small towns' heritage pilot*, URL: https://www.reach-culture.eu/pilots-and-best-practices/small-towns-heritage, accessed summer 2020; and Deliverable D5.5 – *Small towns' heritage pilot results*, URL: https://www.reach-culture.eu/project/public-deliverables, to be published in autumn, 2020.

45 Zámek Žďár n / S, URL: https://www.zamekzdar.cz/muzeum-nove-generace/, accessed summer 2020.

Participation in research and preservation

Bettina Schmidt-Czaia (Historisches Archiv, Stadt Köln,[46] Cologne, Germany)

Participation in the Historical Archives of Cologne

Bettina Schmidt-Czaia is leading archival director of the Historisches Archiv, Stadt Köln (Historical Archives of the City of Cologne). This institution was faced with an unfortunate situation as, on 3 March 2009, its building collapsed due to underground constructions nearby. Thousands of archival documents (dating back to the 10th century) were buried under a huge mountain of rubble and ruins. However, due to the broad engagement on local, national and international level, it was possible to salvage 95% of the archive's stock.

In her short lecture, Schmidt-Czaia referred to three important points:

Firstly, she presented the archive's development in becoming a "citizens' archive", which she described as a central and reliable place for inquiries about Cologne's history and present that networks with the public and with a variety of agents in diverse fields (education, research, culture, citizen service) and on diverse organisational levels.

Secondly, she showed the importance and the possibilities of analogue and digital offers and services realised inside the archive and in the urban surroundings (including educative programmes for diverse societal groups) that enhance the archive work and foster its visibility, accessibility and interactions.

Finally, she highlighted the importance of the archives' booster club, the "FREUNDE des Historischen Archivs der Stadt Köln" (FRIENDS of the Historical Archive of Cologne)[47] as a driving and supportive force for the archive's agency.

Schmidt-Czaia drew positive conclusions, pointing out that participation is a multi-directional and perspective issue. She showed the benefits of combining analogue and digital offerings and that such intensive interaction between institution and the public is a win-win situation for both sides involved. However, she also explained that participation in archives is not an option. Rather, special knowledge and skills are required to both deal with the institution and also with the material. Comprehensive community work is therefore necessary. At the same time, she also referred to cost efficacy as a prerequisite and thus showed a common dilemma among cultural institutions.

Uwe Holz (Industrie- und Filmmuseum Wolfen[48], Bitterfeld-Wolfen, Germany)

With a Little Help from my Friends

Uwe Holz is director and curator at the Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen, IFM) in Bitterfeld-Wolfen and at the Kreismuseum (District Museum) Bitterfeld. The IFM is located in the premises of the former ORWO Film Factory. After a long history beginning at the start of the 20th century, the factory was closed following the political changes in 1989 / 1990, which also led to comprehensive socio-economical shifts in this region.

46 Historisches Archiv der Stadt Köln, URL: https://www.stadt-koeln.de/leben-in-koeln/kultur/historisches-archiv/index.html, accessed summer 2020.

47 Historisches Archiv der Stadt Köln, Freunde, URL: https://www.freunde-des-historischen-archivs.de/, accessed 2020.

48 Industrie- und Filmmuseum Wolfen, URL: http://www.ifm-wolfen.de/de/, accessed spring 2020.

Not only via its location but also due to its activities, the museum is directly and on various levels connected with its local history, with the history of Wolfen and its population. The museum has faithfully recreated the working environment: there are no plaques or information boards, but the space is set up to feel as if the factory staff are just out of the room taking a break. There are film cameras displayed for a sense of nostalgia, an archive of plans and newspapers all promoting socialism and its success.

In his lecture, Holz presented the museum's participatory initiative "Bilderschau" (Picture Show). The IFM has a collection of over 20,000 photographs taken by factory photographers, showing mainly everyday moments of work and life. Many of these images do not contain information about the exact location and circumstances of when they were taken, nor about which people that are shown in the photographs. In the "Bilderschau", the museum invites former employees to help identify the pictures. These events take place up to four times a year.

He described the great interest among Wolfen's population to gather, interchange common experiences and to share them with the museum. Although initially conceived of as an activity for data enrichment, this initiative became more of an event with a social purpose, to acknowledge and appreciate the life and work experiences and achievements of the people of Wolfen, that are often undervalued / belittled in the public awareness.

With his presentation, Holz placed attention on the role museums (can) have in the local society and also on their responsibility toward their surroundings. Furthermore, he highlighted the great emotional, psychological and social value and implications of jointly dealing with experiences of the past and of considering this as a meaningful contribution to the present affecting all parties involved.

Participation in education and outreach as well as visitor participation
Roman Singendonk (TAMAM[49], Museum für Islamische Kunst (SPK)[50], Berlin, Germany)
New Approaches, New Audiences – Experiences of the TAMAM-project
Roman Singendonk is curator at the Museum für Islamische Kunst (Museum for Islamic Art, ISL). As project manager, he implemented the TAMAM project. This is one of the outreach projects that aims to enhance collaboration with diverse groups of Berlin society and their involvement in the museum's work, and to support (inter-) cultural work and exchange inside and outside the institution.

This contribution dealt with the need of institutions to open themselves to broader societal groups, with a special focus on long-term marginalised communities and / or those undervalued by the majority of society and also by museums. Thus, in 2015 the ISL set up an educational project focussing on the potential contribution to the on-going debates on migration, identity and heterogenous societies and targeting Muslims as visitors, users and part of the museum's network. The wider context is that Islamic related issues are highly contested in Germany / Europe, with young Muslims being challenged by public debates and personal circumstances.

49 ISL: TAMAM, URL: https://www.smb.museum/en/museums-institutions/museum-fuer-islamische-kunst/collection-research/research-cooperation/tamam-the-mosque-communities-education-project-with-the-museum-fuer-islamische-kunst.html, and URL: https://tamam-projekt.de/; both accessed spring 2020.
50 ISL, Berlin, URL: https://www.smb.museum/en/museums-institutions/museum-fuer-islamische-kunst/about-us/profile.html, accessed spring 2020.

During the three-year initiative, project staff cooperated with several Mosque communities to collaboratively develop educational materials to promote cultural education in Mosques by combining knowledge and experiences from community work and the museum's / historical work, considering the actual life situation and agency of the communities involved.

Like Holz, Singendonk focused on the responsibility that museums have toward their environment and underlined the benefits for the communities involved and also the museum, as well as the need to extend this exchange beyond projects and to integrate this as a permanent museum task. He highlighted further the importance of joint, cross-sectorial exchange and interaction characterised by common goals, equal rights and mutual awareness and respect.

Eliza Urwanowicz-Rojecka (Galeria Arsenal[51], Bialystok, Poland)
Inclusive Education with / for People with Visual Impairments
Eliza Urwanowicz-Rojecka works at the public gallery Galeria Arsenal in Białystok on the educational programme, as well as in the role of exhibitions' coordinator. The gallery presents and fosters contemporary art in which the educational programme is regarded as a central pillar. It considers itself as a platform for negotiating issues of social importance and puts special focus on the accessibility of art for people with sight and hearing impairments.

Urwanowicz-Rojecka addressed a very important aspect in the management of CH: accessibility to culture that has also a physical dimension. Galeria Arsenal is one of a few contemporary cultural institutions in the region Podlasie Voivodship that aims to create a programme to share and build long-term relationships with people with visual impairments in a comprehensive and systemic way. For this initiative, equal opportunities in contact with art and cultural education, as well as social integration are the central ideas.

The gallery seeks to include blind or visually impaired people in cultural life. Its entire programme follows dialogical, participatory and collaborative approaches. She explained that the majority of the educational activities are designed together with the target groups and consider the needs of the participants (with diverse impairments) as well as the requirements of the artists. These insights can be applied to all of the gallery's action in this area. Besides accessible educational materials, the gallery also displays works by artists that are designed to be touched by visitors. They also provide a guide dog for the tours through the exhibitions. Thus, the gallery and its educational strands provides diverse opportunities of interaction with and around the art by combining audio description with tactile representations and material samples, workshops and guided tours and further assistance. Besides the aim of comprehensiveness and quality, Urwanowicz-Rojecka stressed the wish to provide continuing forms of educational programme for visually impaired and partially sighted people.

Another important point was the fostering of a broader awareness and sensibility with respect to the situation of visually impaired people as well as regarding the approaches and methods to enhance their inclusion in social and cultural life. In addition, Urwanowicz-Rojecka mentioned the importance of also including sighted people in this discourse. Thus, they also use special features in tours with sighted people, including blindfolds.[52]

51 Galeria Arsenal, URL: https://galeria-arsenal.pl/wystawy/kradzieze-i-zniszczenia, accessed summer 2020.
52 Galeria Arsenal: exhibitions Central by East Central, 13.10.2017 – 19.11.2017, URL: https://galeria-arsenal.pl/exhibition/central-by-east-central, Kino-Eye. Around Vertov and Constructivism, 20.10.2017 – 30.11.2017, URL: https://galeria-arsenal.pl/exhibition/kino-eye-around-vertov-and-constructivism, Next is

Moreover, the Arsenal team promote their work with visually impaired people at conferences (*REHA for Blind in Poland*) and festivals (e.g. *Warsaw Festival of Cultures without any barriers*) and in frameworks of research programmes e.g. *Reading Images*).[53]

At the end of her presentation, Urwanowicz-Rojecka highlighted the benefits and the needs of collaboration with partners from diverse cultural and social sectors, including people with vested interests, the relevant associations, artists, students and scientists.

3.1.6 DISCUSSIONS / RESULTS

Between the panels and especially during the final stage of the workshop, presentations were commented on and discussions held among the participants. The following section summarises this exchange and highlights the key findings of this event.

During the workshop it became evident that "participation" is multi-layered and complex. Moreover, this term is interpreted in different ways, as attendees reported on their experiences with participatory initiatives from very different areas, such as exhibitions, performances, events, outreach, co-creation, research / data enrichment, and education, and about various approaches and frameworks.

Figure 5: Group discussion held at the conclusion of the Berlin workshop

Now by Gizela Mickiewicz, 11.03.2016 – 28.04.2016, URL: https://galeria-arsenal.pl/exhibition/gizela-mickiewicz-next-is-now, Let it go by Paweł Matyszewski, 18.12.2015 - 21.01.2016, URL: https://galeria-arsenal.pl/exhibition/pawel-matyszewski-i-let-it-go, and Black Mesa by Rafał Dominik, 11.03.2016 – 28.04.2016, URL: https://galeria-arsenal.pl/exhibition/rafal-dominik-black-mesa-1; all accessed summer 2020.
53 REHA for Blind in Poland, URL: http://www.szansadlaniewidomych.org/index.php/czym-jest-konferencja-reha-for-the-blind-in-poland/, accessed summer 2020.

All the discussions on participatory approaches showed that four key elements are fundamental for their implementation:

- Viability
- Transparency
- Respect / appreciation
- Sustainability

Since societal development leads to changes in the significance of CH and its perception, it was stressed during the workshop that new expectations are directed towards the institutions that manage CH. Therefore, they have to develop new (analogue, digital, hybrid) forms of handling CH as well as new approaches to build and maintain relationships, interactions and communications with visitors / users and with further stakeholders and the public. These new relationships should be based on mutual respectful perception and awareness, and responsible exchange.

The involvement of a wider public and its engagement in activities could be useful tools for the institutions to face the new requirements. With the help of participatory approaches, the institutions can support and shape societal and cultural processes, and strengthen themselves as active agents. However, such initiatives can only have a positive impact if they and their procedures are beneficial to all parties involved, e.g. to both stakeholders (and the broader societal environment) and institutions.

Workshop participants stressed the need to acknowledge that institutions holding CH are places of shared learning, discussion, exchange and dialogue and that they are relevant social partners. As such, they can provide a very useful contribution to societal development on diverse levels that enhance dealing with the past, (foreign) culture and other people / communities. With its characterisation as an open, transparent and trustful process, participatory activity can impart skills and knowledge, as well as give experiences through joint interaction and exchange that are fundamental for social cohesion and democracy.

The Berlin workshop discussions made it evident that there is a great need for further exchange and debate on the topic of involvement and engagement in the field of institutionalised CH. It shows that events offering space and time for personal encounters and direct exchange and interaction, such as workshops, are of great constructive and supportive benefit for all participants, both for the attendees and for the hosts.

Even though the thematic spectrum was multi-layered and varied, the majority of the attendees were all representatives of museums. For the discussions on participation in the field of institutionalised CH, it would have been valuable if further cultural institutions had been represented in a similarly multi-faceted way as the museums. Furthermore, the participation of protagonists from other sectors, as for example representatives of local / regional administrations and politics, non-professionals or entrepreneurs would also have enriched the discussion. Thus, participatory work in CH institutions could have been placed within a larger framework or explored as a joint venture from even more diverse perspectives.

Nevertheless, this workshop was a very informative and supportive event for the practitioners and for their on-going reflections on the operation and ethics of their daily work. It was an inspiring start to the broader future discussions on participatory approaches in the REACH project.

3.1.7 FOLLOW-UP

After the workshop, the compiled materials (CVs, summaries of presentations, presentations and a contact list) were made available to the participants. The immediate feedback was particularly positive; an example included Graham Black who was keen to speak to five of the other presenters to discuss their work further, potentially, with a view to future collaboration.

In addition, attendees were sent a feedback questionnaire, shortly after the workshop was held, asking them to comment on the organisation and implementation of the event, as well as on the choice of topics and knowledge gained. As the impact of the workshops on the daily work in the CH institution - as well as on the development and implementation of further participatory initiatives - are of particular interest for the realisation of the REACH project, a second questionnaire was sent to the participants four months later.

The first feedback questionnaire referred both to the formal circumstances and to the thematic priorities. From the eight replies received, feedback ranged from positive to very positive. The diversity, both in terms of format and the content of the workshop, was highlighted in particular.

Firstly, the alternation of presentations of practical examples, discussions and informal talks was regarded as positive. In this way, a multitude of approaches and methods could be presented and critically questioned. They could be linked with common experiences and then further discussed on the basis of the increasing insights. The opportunity for a comprehensive exchange was highly appreciated by the participants, although there was still a need for further in-depth on-going discussions.

Secondly, the wide range of institutions involved, of their participatory activities and of their approaches was seen as very enriching. However, as the majority of the participants belonged to the museum sector; the specific needs of the other institutions were not discussed as comprehensively. Even though the specific experiences and tools presented were sometimes not related to particular fields, the interdisciplinary presentations, discussions and exchanges provided valuable and inspiring impressions for on-going work.

Highlighted as of particular value was the sensitisation to the diversity and complexity of participatory work and the consequences arising from the involvement and engagement of citizens, e.g. the development of new relationships between the institutions and their visitors, users and the interested public, which could lead to a new concept of the CH institution. Among the activities presented, aspects of inclusion, digitisation (especially with regard to data-enrichment), the establishment and operation of a citizens' council, and the evaluation of participatory activities were particularly intriguing for participants. Attendees would have liked to discover more about projects and learn more about concrete procedures and tools, e.g. in regard of collaborative work with the public.

Besides these diverse insights, the workshop also provided great emotional support for the participants, as it not only inspired them with ideas for their own work, but also confirmed and encouraged them in their own participatory activities and efforts.

Due to the great interest in the exchange and given the great diversity and complexity of both the CH institutions and the participatory activities, the duration of the workshop of two half days was considered to have been too short.

After five months a further questionnaire was sent to the participants, which concerned information about the longer-term impact of the workshop on the daily work. Six answers were received which painted a positive picture. The cases presented were regarded as a valuable inspiration, which could sometimes flow into the further work and solve previous problems. Of particular importance for the attendees was the supporting and sensitising impact of the event that helped to further develop the participatory activities in their institutions, as well prompting them to give greater thought to the topic of participation in the field of institutionalised CH.

Even though the workshop was an invitation only event, the exchange that took place also reached a wider audience, as participants shared their new insights and experiences with their colleagues in their institutions and discussed them in other forums.

3.1.8 LINKS TO OTHER REACH PROJECT TASKS

The workshop made an important contribution to the broad spectrum of activities of the REACH project. One such example was the exchange with the Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen) and the Museum für Islamische Kunst (Museum for Islamic Art) which was continued after the workshop and intensified by involving both institutions in the REACH pilot on institutional heritage. This involved gaining further valuable insights and enabled a closer discussion with practitioners and citizens involved in these projects.[54]

Projects presented in Berlin, such as TAMAM, City Lab and Berlin City Stories, were also included as good practice examples in the database of the social platform Open-Heritage.

The exchange and its outcomes were also important since this information fed into the REACH Deliverable D3.1 – *Participatory models* and into the discussion on sustainability and resilience. These findings refer to cultural institutions, and their work and vision, to the people and cultures and tangible and intangible manifestations held by institutions, and to the activities and impact of REACH.

In addition to Graham Black's positivity about the workshop, when finding out that the next REACH event was to be held in Coventry, he immediately asked for an invitation. As detailed below, both Paola Nella Branduini and Richard Biegel also returned to later REACH events and indeed, a number of people involved have contributed to further activities of the project.

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54 REACH, *Institutional heritage pilot*, URL: https://www.reach-culture.eu/pilots-and-best-practices/institutional-heritage, accessed summer 2020; and Deliverable D5.3 – *Institutional heritage pilot results*, URL: https://www.reach-culture.eu/wp-content/uploads/2020/09/REACH-D5.3-Institutional-heritage-pilot-results.pdf, accessed autumn 2020.

3.2 COVENTRY WORKSHOP ((RE-)USE OF CULTURAL HERITAGE)

3.2.1 WORKSHOP OVERVIEW
The second REACH workshop was organised by COVUNI's Centre for Dance Research and held on 12 March 2019 at the Institute for Creative Enterprise (ICE), Coventry. [55]

The decision was taken to use the title indicated within the DoA: *Workshop on participatory approaches for creativity and entrepreneurship.*

This workshop addressed the project theme of (re-)use of CH, a topic that could be interpreted in many different ways. As a result, the objective of the workshop was to consider different types of (re-)use, creativity, entrepreneurship and participation within the context of CH and therefore required a varied programme.

3.2.2 PARTICIPANTS
As with other workshops, approximately 25 attendees were invited. Alongside REACH project personnel, the National Technical University of Athens (NTUA), the coordinator of the CultureLabs project, was contacted; it had also been part of the prior Europeana Space (E-Space) project that had explored creative (re-)use of digitised CH content. Two further members of that project team, from the Netherlands (an SME) and Belgium (a university), expressed interest in joining, to demonstrate participatory results, together with, on the recommendation of CUNI, a London based representative of Czech Tourism. Two entrepreneurial SMEs were also involved, one being REACH partner, Promoter, and the other, Ludic Rooms, a creative Coventry based organisation. These were complimented by a number of COVUNI based speakers as well as staff and students interested in the topics of the day from across the university. In each instance the COVUNI team contacted people directly to assess their interest and confirm participation. Professor Graham Black had spoken at the first workshop in Berlin and, as he had enjoyed the day, was interested in joining the more local session in Coventry; he was taken up on the offer.

The workshop was ultimately attended by 28 people, who were present for some or all of the day.

The original programme involved six female and three male speakers, although due to a late change, the profile became five and four. There was a male host / chair for the event.

3.2.3 PREPARATION
The programme structure, organised by Tim Hammerton and Rosa Cisneros, comprised four sessions. The first three sessions, of approximately 90 minutes, would include three speakers and time for questions and answers. The plan was then to hold two discussion panels during the fourth session that would cover the wider themes.

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55 Details of the workshop are available on the REACH project website, URL: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-creativity-and-entrepreneurship. The REACH project's YouTube site, includes videos of most speakers, as well as a compilation video of the workshop, URL: https://www.youtube.com/channel/UCTjxbeHm0CEr2-lOb7X-neA/videos, both accessed summer 2020.

The programme began by considering what had been done before, in other participatory projects, looking at intangible heritage, the federated search for digitised content and intellectual property (IP) considerations that affect the CH sector. The speakers were:

- Sarah Whatley (COVUNI): Overview of Intangible Cultural Heritage and EU Projects within the Context of Participatory and Creative (Re-)Use
- Maria Ralli (National Technical University of Athens, NTUA): WITH / E-Space Portal Federated Search Functionality for (Re-)Use of Cultural Content. CrowdHeritage: CrowdSourcing platform for enriching cultural heritage assets
- Charlotte Waelde (COVUNI): Heritage Sensitive Intellectual Property Strategies for Intangible Cultural Heritage

The second session was originally designed to take a more hands-on approach, by considering creative (re-)use in action and entrepreneurial considerations. The pop-up museum is an easy way to engage the public with an online exhibition, content can be (re-)used to tell stories and to engage people with their heritage. Offline interaction with communities is also an important way to reach and involve people, although entrepreneurial approaches within the cultural sector are not always easy.

- Daniel Ockeleon (Noterik): Demonstration of the Pop-up Museum and QANDR
- Sofie Taes (KU Leuven): A Voice to the Past: Storytelling with Europeana collections
- Dom Breadmore (Ludic Rooms): Open Citizens: Postdigital participation through play

The penultimate session again switched focus, considering the participatory approach to journalism, via the popular Digital Meets Culture online magazine for the heritage sector. Institutions and local communities and places are always looking to attract visitors and are considering creative ways of marketing their assets, refocusing their provisions and services and (re-)using traditional locations in new and interesting ways.

- Antonella Fresa (Promoter): Digital Meets Culture: The online cultural heritage magazine
- Graham Black (Nottingham Trent University): Museums in the 'Age of Participation'
- Katarína Hobbs (Czech Tourist Authority – CzechTourism): Creativity, Heritage and Tourism

3.2.4 OPERATION

The workshop followed the structure of the final agenda for most of the day. REACH Project Coordinator, Neil Forbes, and Project Manager, Tim Hammerton, took turns in introducing sections and speakers and follow-up questions. The only structural change was that the proposed panel discussions planned for the final sessions were not held: instead chairs were moved to form a large circle to enable a very productive discussion that included all participants.

During the week before the workshop, Katarína Hobbs, sent apologies that she had to withdraw to attend another meeting. To fill the gap, Richard Tomlins of COVUNI was asked if he could step in to speak on a different topic: Sprinting the Creative Economy.

As CUNI had made the original recommendation of Katarína Hobbs, they were informed that she was unable to attend. They immediately suggested Sally Hartshorne from the nearby University of Leicester, as they had worked with her previously on another project.

Figure 6: Project Coordinator Neil Forbes co-chaired the workshop

Although all of the slots had now been filled, the agenda was reworked to include her presentation entitled: Discovering the Stories of Leicester's Cultural Quarter. This addition proved to be fortunate, as Sofie Taes was forced to withdraw on the eve of the event due to illness. The agenda then returned to the prior format, with nine speakers.

Given the topics of the new speakers, the order needed to be reworked to fit each session. Session 2 still started with the pop-up museum, but was now followed by Graham Black's discussion of actual museums and then Sally Hartshorne relating stories of Leicester. The final session then started with Richard Tomlins and Dom Breadmore discussing creativity and entrepreneurial approaches to CH, with Antonella Fresa taking the final slot to talk about participatory journalism with the CH sector.

3.2.5 CONTENTS / DISCUSSIONS

Sarah Whatley (COVUNI, Coventry, United Kingdom)

Overview of Intangible Cultural Heritage and EU Projects within Context of Participatory and Creative (Re-)Use

Sarah Whatley is the Director of Coventry University's Centre for Dance Research. Her research focuses on the interface between dance and new technologies, dance analysis, somatic dance practice and pedagogy, and inclusive dance.

Figure 7: Sarah Whatley provides an overview of intangible heritage

Whatley considered the long history of using heritage terms and images and how this has increased significantly with the use of digital technologies. There is a huge potential benefit to making digitised content freely open and available for (re-)use, but there are still issues of quality, format, metadata, crowdsourcing, linked data and cloud storage.

She discussed three projects, the first of which she had coordinated. The Europeana Space project[56] involved creatively (re-)using pre-existing digitised content (including from Europeana) to develop new tools / products through six pilots covering TV, Photography, Dance, Games, Museums and Open and Hybrid Publishing. The pilots created apps to improve a museum visitor's experience, to build digital collections and stories, reinvented the book, created casual games and heritage trails using digitised cultural images, and creatively (re-)used archived video footage. These tools were then tested and validated, and made available to attendees of a series of participatory hackathons. These events were designed to engage young people and professionals from across Europe in a weekend of collaboration and experimentation, with new ideas for creative (re-)use generated and shared. Several teams, whose ideas were judged to be the best by a panel of experts were then supported to try and develop them into cultural heritage related businesses.

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56 Coventry University had coordinated the successful Europeana Space project, URL: https://www.europeana-space.eu/, accessed summer 2020.

The project's outcomes included the development of tools, resources and prototype ideas demonstrating the value of (re-)mixing, (re-)imagining, and (re-)using digital cultural content to increase access to cultural content, to stimulate economic growth and to promote the role that creative and cultural industries play in cultural health of Europe.

Culture Moves[57], a user-oriented project, built on Europeana Space and (re-)use of content by considering how dance is linked to the idea of place, with digital collections built to aid this recognition and enrich the image of the place, education and the tourist experience. Stakeholders were consulted to understand their requirements of the tools and knowledge of Europeana, as part of the process to develop the Moves Scrapbook[58], as a place to collect stories and tag materials, the Moves Annotator that allows dance to be analysed and video mapping, to record the history of place.

Wholodance[59] digitally mapped four traditional dances, Contemporary, Ballet, Flamenco and Greek Folk Dance, to build a library that can raise awareness of cultural practices and aid teaching and retention of traditions. There was great interest in the Greek Folk Dance, as this has never been mapped before, as it is usually danced by amateurs in public locations. The transformation of these dances into 3D models also led to questions of ethics and how the dancer's rights were protected in the context of (re-)use. The project created authenticity through participation of genuine dancers, but asked a new question of authenticity in any potential (re-)use.

Maria Ralli (NTUA, Athens, Greece)
WITH / E-Space Portal Federated Search Functionality for (Re-)Use of Cultural Content. CrowdHeritage: CrowdSourcing platform for enriching cultural heritage assets
Maria Ralli is a graduate of the School of Electrical and Computer Engineering of National Technical University of Athens (NTUA). In the last three years, she has been working as a software architect and developer for the Intelligent Systems, Content & Interaction Lab of NTUA.

Ralli also discussed three projects, starting again with Europeana Space, within which NTUA had been the lead technical partner that had developed the E-Space or WITH portal[60], an open source platform that draws upon many international sources, including Europeana, the Digital Public Library of America, the Rijksmuseum, Netherlands, the British Library, Historypin and many more, to provide federated search tools. Through the portal, it is possible to create new digital CH collections, upload items and add or edit descriptive text, (including details of rights for (re-)use) and build and share exhibitions.

CrowdHeritage[61] is a crowdsourcing platform that can be used to manage campaigns and harness experiences of crowds. Targeted users are encouraged to add and validate specific annotations without changing the original item, and other people can either agree and or make their own changes. This participatory process can be used for crowdsourcing music and fashion, geo-tagging and matching place and images on maps. People are able to add their own customisable crowdsourcing campaigns.

57 CultureMoves, URL: https://www.culturemoves.eu/, accessed autumn 2020.
58 Europeana pro, Moves Scrapbook, URL: https://pro.europeana.eu/data/movesscrapbook, accessed summer 2020.
59 Wholodance, URL: http://www.wholodance.eu/, accessed summer 2020.
60 WITH, URL: http://withculture.eu/, accessed summer 2020.
61 CrowdHeritage, URL: https://crowdheritage.eu/en, accessed summer 2020.

CultureLabs uses both of these projects to target CH institutions, civil society, public administrations and community immigrants. Information and Communications Technologies (ICT) mediates participatory approaches enabling collaborative design through tools for community members to interact.

Charlotte Waelde (COVUNI, Coventry, United Kingdom)
Heritage Sensitive Intellectual Property Strategies for Intangible Cultural Heritage
The focus of Charlotte Waelde's work lies at the interface between intellectual property law (particularly copyright) and changing technologies, the changes in the law wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities.

For any digitised (re-)use, it is important to consider copyright issues and this is what was covered by Waelde. She also began with reflection of the Europeana Space project, as she had been the project's lead for Intellectual Property (IP) and copyright, and the creation of a user toolkit designed to support people creatively (re-)using digitised CH content[62]. Topics include valuing intellectual property, accessing (re-)usable content, clearing copyright, labelling and attributing content, understanding licensing, taking (re-)use ethics into account, and carrying out risk assessments in a start-up business.

For the main part of her presentation, Waelde discussed the Heritage-sensitive Intellectual Property & Marketing HIPAMS project[63] in India, describing her work with the Baul singers, Chau dancers, and the Patachitra who sing to their scrolls. It is a project designed to celebrate local stewardship in a global market, consider community heritage and intellectual property protection and sustainable development in India.

She clarified that dance is recognised as intangible heritage, but it becomes tangible when presented in an image. Waelde asked, where does Intellectual Property lie? This is a pertinent question for any (re-)use. IP cannot protect intangible CH, as it may be based on longstanding community traditions and have no single author. However, by establishing the intrinsic or economic value of heritage, communities can be empowered both socially and economically. They can use IP and linked marketing strategies to safeguard and sustain their own heritage. It is possible to protect items such as masks and provide geo-indicators or have Bollywood routines acknowledge the community source of the dance.

With a note of caution, she highlighted issues that could arise: authenticity; integrity; (over)commercialisation; (mis)appropriation; inter-disciplinary understandings and implications in practice. She stressed that intangible cultural heritage can be seen as a tool for integration; economic / intrinsic value; localism / pan-nationalism. The key attributes of intangible CH are sustainable development goals, participatory processes and innovation, using IP (and marketing) to support the communities in their initiatives.

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62 Europeana Space, Content Space, URL: https://www.europeana-space.eu/content-space/, accessed summer 2020.
63 Heritage-sensitive Intellectual Property & Marketing, URL: http://hipamsindia.org/, accessed summer 2020.

Daniel Ockeleon (Noterik, Amsterdam, Netherlands)

Demonstration of the Pop-up Museum and QANDR

Daniel Ockeleon is the Chief Technology Officer at Noterik. His role is to plan different WebTV services to form core products. He has been involved with the Dutch part of the Internet since the late 80s and he was previously the Chief Technology Officer of the Dutch television broadcaster VPRO.

Figure 8: Daniel Ockeleon demonstrating the Pop-up Museum

Ockeleon demonstrated QANDR, an interactive tool for audience participation to ask questions of attendees, followed by MuPop[64] / the pop-up museum and showed how it has the potential to enhance a museum visitor's experience and interaction via a mobile device.

The QANDR app is a tool designed for interaction between one 'director' and other mobile device users in the same room. Once all participants (e.g. classroom or guided tour group) access a dedicated QANDR-link, they can participate in the interactive session. The teacher / guide, taking the role of the director, presents slides with information, for example including a poll. The students can participate via their mobile device. Alternatively, they can choose a position with a coloured cursor on an image or statistics curve to state an opinion or preference, or sprawl words into a word cloud.

The pop-up museum makes it easy to build an interactive exhibition that can be placed anywhere. It is designed to offer engaging digital cultural experiences to visitors at museums and art galleries, but can also be used in locations such as waiting rooms, entrance halls, offices and classrooms. A pop-up museum can transform a small space to provide a cultural experience for visitors or passers-by who can interact with it using their mobile phones or tablets to bring the screen to life, with audio description provided directly to the individual. It is an innovative, emotionally engaging way to repurpose cultural content, providing a personalised experience to users.

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64 MuPop, URL: https://www.mupop.net/, accessed summer 2020.

Graham Black (Nottingham Trent University, Nottingham, United Kingdom)
Museums in the 'Age of Participation'

Graham Black is currently celebrating 45 years of working in and with museums. Today he combines his role as Professor of Museums Management and Interpretation at Nottingham Trent University with consultancy. This combines his commitments to visitor participation and inclusivity with his belief in the need for academic rigour.

The museum theme was considered in a more traditional way, as Black described the deliberations of institutions considering how to attract modern audiences. He noted the evolution of museums from telling the story of scholars to their more modern responsibility to engage the public and help them to understand their place in the world.

In the past great exhibitions and museums collected elite views, to reinforce to the masses the stories of great men, overlooking the role of women or the servants / staff behind them. This began to change in the 1950s and by the 1990s, manual jobs had reduced and instead, a more professional, globalised society emerged, influenced by travel, TV and the internet. The economy and demographics have changed and museums have had to respond to a media savvy, more educated population that expects a more personalised, immersive experience. In the space of no time, smartphones and social media have changed the world and led to a culture of sharing.

Museums, that had been symbols of cultural continuity, were turned inside out and often lacked the money and skills to keep up, even though they realised that they had to change or die.

Professional audiences do not go to museums to learn, as in the past; instead they go as a social outing. They no longer expect a passive exhibition, but instead a warmer and welcoming participatory experience. It is therefore the mission of the museum to encourage people to come again and so they must create the right environment inside and out, with appropriate facilities and social event spaces. In 2009, institutions complained when people took photographs and visitors were not sure why. Now they ask people to send in photographs and share them to raise the profile of the experience. Museum trails, especially geared towards children with reward badges for completing tasks, are an important and interesting way for children and adults to engage with the exhibitions. It is important to stimulate people to reflect on their experiences at different levels.

In spite of the changes of approach, museums still hold an important social role as an inclusive memory store and community meeting place. As different groups of people feel disengaged from society, museum still have an important role to play.

Institutions used to receive funding from governments for short-term projects, but with financial cuts meaning that budgets have been reduced by 30% since 2010, they now need to find new income streams. One method is clearly to encourage visitors to return, with a welcoming and interesting offer; another is to form a range of partnerships with other organisations, schools / universities and community groups.

Sally Hartshorne (University of Leicester, Leicester, United Kingdom)
Discovering the Stories of Leicester's Cultural Quarter

Sally Hartshorne is in the final year of her PhD at the Centre for Urban History at the University of Leicester. Her research investigates heritage and urban development in Leicester since the Second World War.

Hartshorne related the work of several projects that had each influenced the transformation of the St George's area of Leicester[65] and described how places and spaces could be creatively (re-)used and their past highlighted to inform both residents and visitors.

The St George's area of Leicester was once a busy former textile and hosiery area that went into decline during the 1960s, as factories closed. By the late 1990s it was largely abandoned and it was recognised that something needed to be done to give the area a new purpose. Fortunately, National Lottery funding became available in 1994 designed to support the arts and good causes and this was the unprecedented opportunity that was used, over the next few years, to transform the St George's area into a new cultural quarter for Leicester.

With a view to preserving heritage, buildings were repurposed rather than demolished, with the bus depot becoming the business depot and the new theatre created in the previously derelict space. Other buildings have been regenerated as office or residential blocks. For a project of this scale, it needed to have a top down rather than a bottom up approach, as current users did not know the area and would not have had the capacity to make such a large change.

The St George's area is now seen as a case study for both academic and non-academic partners, with multiple funding streams used and with different funder outputs required, but all with the requirement to consider the area's history and heritage, mapping its rise, fall and re-invention. Specific cases have looked at the Grade 2 listed Alexandra house, built in 1890, that was the largest bootlace factory in the world, and other former warehouses that hosted the oldest knitting framework building in Midlands. These had once been very prosperous, but use had changed over time. Research into their histories, through newspaper archives and planning records, has been an important part of the repurposing process to help people to understand the history of the place where they are living and working and Leicester's history.

Technology was used within this process: it helped people to contribute and appeals were made for stories of the area, with local groups and networks approached. The Digital Histories project[66] collected sounds of areas that have changed over time to create an archive. This allowed people to walk around the area with their mobile phones to hear stories relating to the place that they were standing. Unfortunately, due to an upgrade of the Apple operating system, this functionality has ceased to work, although the archive can still be found on the website. Following this lesson, the City Council has reverted to information panels, with over 112 erected in the city telling the story of Leicester. The panels are colour coded to signify different eras of history and inform visitors and residents about local history.

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65 Leicester, St George, Cultural Quarter, URL: https://www.leicester.gov.uk/leisure-and-culture/arts-and-culture/cultural-quarter and https://www.visitleicester.info/explore/neighbourhoods/st-georges-cultural-quarter, both accessed summer 2020.
66 Affective Digital Histories, URL: http://affectivedigitalhistories.org.uk/, accessed summer 2020.

Richard Tomlins (COVUNI, Coventry, United Kingdom)
Sprinting the Creative Economy
Richard Tomlins is an Assistant Professor at the International Centre for Transformational Entrepreneurship, Coventry University. His work involves creative economy, social value and entrepreneurial innovation, community cohesion, regeneration, equalities and social inclusion as well as driving business and social gains through commissioning, procurement and social impact measurement.

Tomlins provided an energetic demonstration of sprinting the creative economy and how he had worked with different groups to disrupt their thinking and challenge them to consider new approaches and solutions.

The COVUNI Disruptive Media Learning Lab had created a sprint methodology that has been used in a number of locations (and translated into Portuguese following success in Brazil.) A sprint is a "disruptive" business planning experience that leads to big picture testing of new ideas to rapidly solve problems. The disruption involves no laptops / devices and the generation of ideas within a group using different approaches. For instance, drawing is easy, it involves a different mental process that evokes emotion in a different way than when using the written word.

The five components of the sprint are:
- identifying the key challenge and opportunity for a creative entrepreneur
- clearly identifying the target market
- generating ideas for how the target market can be reached
- storyboarding how the best idea can be put into practice
- developing the idea so that it can be market tested as part of (or away from) the sprint.

The sprint methodology is participatory, innovative, creative, entrepreneurial and easy to implement.

Dom Breadmore (Ludic Rooms[67], Coventry, United Kingdom)
Open Citizens: Postdigital participation through play
The next speaker was Dom Breadmore who showcased the activity of his small organisation within the CH sector. He is the Creative Director of Ludic Rooms and has spent nearly 20 years using technology to help uncover the stories behind people and places through digital artworks, media installations, interactive and new media. He has worked extensively with galleries, museums, festivals and local authorities, and more than 100 schools and communities.

Having originally taken work that followed commissions around the country to work with museums, schools and local authorities, in the infancy of Ludic Rooms, the organisation's team decided to change tack, as they wanted to base their business around meaningful interaction. Although there is demand for screen-based tools and audio / oral histories to be created, Ludic Rooms is agnostic with technology and never sees it as the starting point. The first thing is to find out what people actually need. This is a post-digital practice, and by not starting with technology, different things emerge.

Ludic Rooms has been involved with Coventry 2021, United Kingdom City of Culture[68] planning and worked with the local authority in the development of the cultural and digital strategies, which were retrospectively aligned.

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67 Ludic Rooms, URL: http://ludicrooms.com/, accessed summer 2020.
68 Coventry, City of Culture 2021, URL: https://coventry2021.co.uk/, accessed summer 2020.

Breadmore's view was that Smart Infrastructures, e.g. bins and parking space monitors, are more top down models for efficiency rather than for people's convenience. Cities such as Bristol have incorporated greater aspects of play, based on demands of real people, in response to activism. The role of citizenship has the potential to make the world better.

He described the Open Citizens[69] project that involved speculative and iterative design, that was not technology driven, but instead involved meeting people to identify challenges and designing new methodology. After assessing locations, IT capability and the desired human experience, 150 visual plans and models were developed, and from those, several installations were created and installed in Coventry to break down barriers, initiate discussions and to help people to take ownership of their public spaces, neighbourhoods and city. These included rubbish bins that laughed when filled, electric scooters with speed defined by the loudness of the user's scream, and a buddy bench that encouraged people to sit next to and talk to a stranger and receive a massage as a reward. Over 6,500 people from Coventry communities participated in these activities.

Antonella Fresa (Promoter, Peccioli, Italy)
DigitalMeetsCulture: the online cultural heritage magazine
The final presenter within this entrepreneurial themed session was Antonella Fresa who described the important role that DigitalMeetsCulture[70], the online CH magazine, plays within the heritage sector for sharing news, raising awareness and building partnerships.

Fresa, ICT expert, Director of Design and General Manager at Promoter SRL, has been working on European cooperation projects since the nineties, in the domains of digital cultural heritage, creativity and co-creation, citizen science, smart cities, digital preservation and e-Infrastructures and has also been an advisor to the Italian Ministry of Cultural Heritage and Activities.

A need was identified in 2010 to create an online magazine, with two sections, one for digital heritage, the other for digital arts. It is a place where projects, interest groups and experts could share news and stories. English was chosen as a language that was accessible to most people and articles have been published based upon submission, with no editorial policy. Even with no advertising, the website receives approximately 25,000 visitors a month, reaching researchers / scholars, teachers / students, cultural / creative sectors and art / culture lovers, as well as the European Commission.

With a view to its long-term sustainability, the magazine has been registered and is now recognised by Italian law. A director, a professional editor and teacher, has been appointed to work with non-professionals and illustrate the scope of their work, but the request for participatory contributions will remain in place.

The site is an online communication instrument that helps to build networks and relationships. It can capture science, arts, humanities where stakeholders come together to share information, meet and promote initiatives. The articles are short, as people are busy and only need highlights, but links are provided to the original source material, and authors contacted to inform them of the post. In this way, regular posts keep the site visible for online search tools.

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69 Ludic Rooms, Open Citizens, URL: http://ludicrooms.com/opencitizens/, accessed summer 2020.
70 DigitalMeetsCulture, URL: https://www.digitalmeetsculture.net/, accessed summer 2020.

DigitalMeetsCulture has been successful as a magazine and a portal for resources providing the opportunity to showcase and disseminate project activities and results.

Group Discussion

All attendees came together to join a group discussion, chaired by Neil Forbes, to consider the presentations made, issues raised and also wider participatory CH issues.

Figure 9: Neil Forbes chairing the workshop group discussion

One overarching theme was identified immediately, the institutional top down approach compared with bottom up community initiatives. This was referenced with themes of social action, social imperative, copyright, marginalised communities and how this differs from the museums of the past that considered only great men and great events. There are now different ways to tell stories.

The impact of the award to Coventry of the City of Culture 2021 and associated cultural strategy has driven social value and led to reinvention through a creative lens. Apparently, BBC news had reported that for every £1 invested, there is a return of £9 of value.

Coventry Historic Trust is using private / lottery funds to restore physical buildings. It is interesting to note how far Leicester is ahead of Coventry in that respect. Coventry has been slow to value its tangible CH, instead placing more emphasis on intangible community heritage.

During his presentation, Breadmore had said that Ludic Rooms no longer chases funding, but instead takes a more considered approach to the projects that it becomes involved with. This led to discussion on a wider question: how can funders be convinced not to be prescriptive to the point of stifling innovation and creative solutions? There is a difference between interaction and participation. The importance is to bring people together for citizenship, although the benefits of this are not immediately obvious.

Having had a presentation that demonstrated user centred technologies and another that chose not to use them, a debate was inevitable. Technology can be an enabler of what can be done, with a 10-year infrastructure in place. Sometimes an Application Programming Interface (API)[71] or platform developed, in a top down manner, is necessary to facilitate participatory activity.

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71 An API is used to share data / information between platforms, in this case, it would make content available to potential users.

How are technologies sustained? They can also change or become obsolete, as in Leicester, so there is benefit in physical resources. As with a performance, many projects or initiatives die after they have ended: this is a reality, although now there is often a YouTube record. Sometimes a user community will create technical solutions to keep things alive outside of the funding period.

There was discussion of oral history projects. They capture real lives and experiences of people that make the world work. Such projects need a clear plan, to ask the right questions. Then there is the ethical responsibility of such interactive research. What is the commitment that participants are making? What happens if someone wants to change or withdraw their oral history? Usually, this is only considered within the lifetime of the project, but what about in the longer term?

Participant reward was considered and whether this is a good thing. If someone delivers social value to the community, is it right that they come away with nothing? The other view is that the participatory supplicant is rewarded for being well behaved.

3.2.6 RESULTS

The wide-ranging group debate at the end of the day provided many perspectives and made the extended scope of content and the need for their joint inter-sector discussion evident. These rich insights can be considered within other project activities.

The example provided by Sally Hartshorne of the deindustrialised area of Leicester changing over time and through community resilience, to ultimately be transformed into a cultural quarter is a useful example of resilience for the REACH project. In many senses this is mirrored by Graham Black's description of how museums have to continue to reinvent themselves, but remain an important social and community hub.

Dom Breadmore's concept that funders should not predetermine a project's outcomes at the start was an interesting note. Projects need to start from the perspective of people (and not technology) to see which direction they organically move towards.

The subject of ethics was considered twice, with the rights of a person to reclaim their oral history and also for the use of (3D) images of dancers, the latter also having the added dimension of authenticity to consider as part of its work.

Within a project that explores participatory approaches within CH through its four pilots (Rural Heritage, Minority Heritage, Small Towns' Heritage and Institutional Heritage), it is easy to forget about other types of participations. This workshop provided a reminder of the importance of digital (re-)use and participation both for communication, but also to enhance experiences and to share heritage.

It also introduced to the project the need to consider themes of Intellectual Property (IP) and copyright when considering (re-)use, both digitally and in the case of protecting intangible heritage from exploitation. Both copyright and online participation are two areas that are not otherwise covered within REACH project activity and add an important dimension to the considerations and conclusions that the project might ultimately draw.

Due to these diverse contributions and the multi-layered and interconnected aspects discussed, it was not possible to extract a single topic for the development of a paper from the workshop, as anticipated within D4.1 – *Workshops criteria and planning*.

3.2.7 FOLLOW-UP

The reaction from workshop participants on the day had been positive. There were comments that some of the presentations were not relevant to them, but this was always likely to be the case with such a broad theme that was covered from different angles. All presentations were considered useful by different members of the audience. There were verbal confirmations that speakers would be contacted to undertake further discussions based upon their presentations.

Immediately after the event an email was sent to attendees that contained a link to a feedback questionnaire. Despite a few reminders, only four people responded, albeit positively about the event. Below are the answers provided to four questions, not everyone answered each question.

Were your thematic concerns dealt with during the workshop?
- A great opportunity to network and learn
- The use of heritage
- Strong themes of creativity and innovation - maybe more scope to add in on entrepreneurship?
- The agenda of the workshop was well organised, with interesting presentations and time available for discussion.

Which aspect / example was of particular interest to you?
- I found Dom Breadmore's presentation to be of most use, interest, and most engaging
- Graham Black's work on museums and Dom Breadmore's work around Coventry
- I found very relevant the intervention about IPR [intellectual property rights] issues connected with creative use and re-use of contents. Maybe, the recent directive about copyright would be an interesting topic for a next appointment.

Did you gain new insights and ideas for your work as a result of your participation in the event?
- Another viewpoint with which to analyse current and future ideas, contacts for ventures
- Engaging people with heritage
- The experience of Leicester's Cultural Quarter provided new concrete perspectives for participation in CH

Having attended this event, will you contact any of the speaker(s) going forward?
- Yes, to discuss items further that may be of interest to both parties
- I have passed on details of the IT [information technology] based presentations to a colleague and I may contact Graham and Dom in future

In addition, a couple of speakers took the time to email after the event:

Maria Ralli:

Once again, I congratulate you for organizing such an interesting workshop, and being a great host! It was a perfect mix of topics and people with many very interesting presentations! Thank you for inviting me and for giving me the opportunity to talk about NTUA's digital cultural tools and participatory projects.

Richard Tomlins:

It was great to join you, and to participate.

3.2.8 LINKS TO OTHER REACH PROJECT TASKS

There was interest in the case that Sally Hartshorne had discussed, where an audio tour around Leicester had ceased to function following an upgrade to the operating system that it had been designed to work on. This was a case study that could be developed further for the task that considers best and well intentioned, but ultimately unsuccessful practices, as well as participatory activity that remembers a city's history. It was explored further and ultimately was one of the featured best practice case studies included in D6.4 - *Resilience and social innovation in cultural heritage: a collection of best practices.*[72]

As D3.1 – *Participatory models* - was written iteratively, over a period of time, the discussion of this workshop was considered for the section that provided CH contextualisation, from project activities and events. The theoretical section had already discussed top down and bottom up participatory models and therefore the examples from this workshop were able to readjust the project's perspective on such approaches. This was not the only consideration for this section of D3.1, as elements such as not prescribing restrictive outcomes for projects was noted, and changes of perspective over a period of time and the discussion of the use of technology were also incorporated.

3.3 GRANADA WORKSHOP (PRESERVATION OF CULTURAL HERITAGE)

3.3.1 WORKSHOP OVERVIEW

The third REACH workshop was organised by the University of Granada (UGR) and held on 26 November 2019 at the University's Office for International Projects, Granada.[73]

The decision was taken to use the title indicated within the DoA: *Workshop on participatory approaches for territorial cohesion.*

The scope of this international workshop was to investigate the value of participatory preservation of CH in terms of research advancement and social innovation.

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72 REACH, Deliverable D6.4 – *Resilience and social innovation in cultural heritage: a collection of best practices*, URL: https://www.reach-culture.eu/wp-content/uploads/2017/11/REACH-D6.4-Resilience-and-social-innovation-in-cultural-heritage-v2.pdf, accessed in autumn 2020.

73 The Granada workshop is featured on the REACH project website, URL: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-territorial-cohesion, accessed autumn 2020.

3.3.2 PARTICIPANTS

UGR has a strong regional, national and international presence when working with rural heritage-based initiatives and projects, including having led the successful MEMOLA[74] project under the European Commission's FP7 Research and Innovation programme. It was through these strong connections that invitations were issued to speakers from Salvemos La Vega, Intervegas, and the ICCA Consortium, with whom UGR had previously worked. In addition, Paola Nella Branduini, the international representative on the panel, had become familiar to the REACH project, having spoken at both the REACH Budapest conference and also the first of the project's workshops in Berlin.

The workshop was ultimately attended by 20 people, who were all present to hear the presentations, although some were not able to stay for all of the discussion phase.

The programme involved three female and two male speakers, with a male host / chair of the event. The attendance was split evenly with ten women and ten men present. The majority of speakers were Spanish, with one Italian speaker included in the programme. Nevertheless, due to both the activities presented and the international make-up of the REACH project team, the discussion was able to include multi-national perspectives.

3.3.3 PREPARATION

Unlike other REACH workshops, the number of speakers was restricted to five, all of whom would make their presentations during the morning session and take questions immediately afterwards. The session was designed to start with specific local cases and then to step back to consider wider, national and international debates.

The programme of speakers was as follows:
- Jesús Fernández Fernández (La Ponte Ecomuseum): La Ponte Ecomuseum: A project between heritage sciences and rural communities
- Paola Nella Branduini (TU Milano): Raising Awareness About Historic Agrarian Landscape: A thirty-year experience of Ticino Park
- Sergio Couto González (ICCA Consortium and Iniciativa Comunales): Re-thinking the Commons: Collective governance as heritage for facing global challenges
- Manuela Martínez (Salvemos la Vega and InterVegas Federation): Salvemos La Vega: A social platform experience in the defense of the Granada's historic agrarian territory
- Carolina Yacamán Ochoa (Universidad Complutense de Madrid, Agrarian park of Fuenlabrada, Intervegas Federation): Initiatives or the Protection and Dynamization of the Agricultural Space: Agrarian park of Fuenlabrada and Intervegas Federation

The session after lunch was reserved for a detailed discussion, entitled *A Participatory Methodology for Rural Areas*. The intention was to prepare a paper based on its conclusions.

A series of abstracts were prepared in advance, and shared with participants at the beginning of the workshop, providing an introduction to the topics of each speaker.

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74 UGR coordinated the successful Mediterranean Mountainous Landscapes: an historical approach to cultural heritage based on traditional agro-systems (MEMOLA) project, URL: https://memolaproject.eu/, accessed summer 2020.

3.3.4 OPERATION

The workshop almost followed the programme. However, as Paola Branduini's flight had been delayed, Manuela Martínez and Carolina Yacamán Ochoa were moved forward and spoke in the second and third slots. Paola Nella Branduini was able to speak at the end of the session.

José María Martín Civantos, hosted the morning session and chaired the afternoon discussion. He was assisted throughout the day by Teresa Bonet García, who had been involved in the planning and organisation of the event.[75]

3.3.5 CONTENTS / DISCUSSIONS

José María Martín Civantos (UGR, Granada, Spain)

As host of this workshop, José María Martín Civantos gave a brief introduction to the workshop, explaining that it had been designed to illustrate different perspectives, administrative processes, and types of participatory approaches (including bottom-up). He painted a picture of the need to defend territory, create a new social and cultural discourse, coupled with new processes, as issues of great importance for both rural and metropolitan areas.

Jesús Fernández Fernández (La Ponte Ecomuseum[76], Villanueva de Santo Adriano, Spain)
La Ponte Ecomuseum: A project between heritage sciences and rural communities
Jesús Fernández Fernández is a social entrepreneur and director of La Ponte Ecomuseum. His work focuses on cultural landscapes and social innovation in cultural heritage.

Fernández Fernández began by comparing a more traditional museum that is defined by its collection, building and visiting public, with an ecomuseum that is more about natural heritage, territory and community. An ecomuseum does not have a central building, but is a distributed community territory, often in a rural area, that has been managed and preserved by a local community for many years.
As a heritage hub, it provides a focus for cultural activities, recording and preserving oral histories and intangible CH. It is a laboratory for thinking, acting, socialising, researching and participating, to generate social, cultural and economic activity.[77]

La Ponte Ecomuseum is located in the small municipality of Villanueva de Santo Adriano of 248 people, with 30% of its residents over the age of 65. It is situated in Asturias, a mountainous region in northern Spain that covers 22.6KM² and has 127 tourist places of interest. It is a community-owned and led heritage resource centre that runs heritage tours, maintains historic buildings and sites, and promotes the tangible and intangible CH of the region. A consortium of local people runs La Ponte Ecomuseum, with a panel of advisors and supporters. The association is a non-profit entity, with all revenues re-invested into the ecomuseum.

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75 Details of the workshop, including the abstracts of the presentations, are available on the REACH project website, URL: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-territorial-cohesion, accessed summer 2020.
76 La Ponte Ecomuseum, URL: https://laponte.org/, accessed summer 2020.
77 To promote its endeavours and, in general, the idea of ecomuseum, La Ponte Ecomuseum provided an explanatory video, URL: https://www.youtube.com/watch?v=7s_b65S-f8E&feature=youtu.be, accessed summer 2020.

Figure 10: The advertising campaign that was unpopular with the people of Asturias

Regional advertising promotes the Asturias area as a 'natural paradise', but local people see this as aggressive propaganda designed for private businesses to make money, to the detriment of the area. Residents are resistant, defending their local identity, as they do not agree with the tourism strategy. The ecomuseum therefore adopts a bottom-up approach, using its own action community heritage development tools: social (activism, justice and equality), economic (production of culture, knowledge and services) and scientific (research). Their mission is to provide alternative information for tourists about the culture and nature of the landscape that local people, and their ancestors, have cultivated.

Models made 'from below' contribute to placing communities' interests at the forefront and stopping the gentrification of tourism as a monoculture. There is greater identification of different types of rare, forgotten, minor and problematic heritage, as well as social, cultural and community development thinking, all based on knowledge of the area: this also promotes new models of local decision making and governance.

The establishment of the ecomuseum has been an act of social innovation. The impact of this radical experiment can contribute to change. There have been on-going problems, such as municipal ownership of land and caves, although local people are puzzled as to how they can claim it. There is a perception that administrative staff has a closed view of CH policies that is not the same as that of local people - they only look at tangible, and not social, heritage.

This has been a significant community initiative to create a self-managing village. The first stage has involved conflict with the municipality; the next stage is to consider long-term sustainability. An important factor has been public support, including the concept of establishing an association. Despite all of the difficulties, the La Ponte Ecomuseum won the 'Leading Culture Destinations Awards 2016: Best Soft Power Cultural District Award'.

Manuela Martínez and Sara Cuéllar (Salvemos la Vega[78] and InterVegas Federation[79], Spain)
Salvemos La Vega: A social platform experience in the defense of the Granada's historic agrarian territory
Manuela Martínez is president of the platform Salvemos la Vega.

Martínez explained that *vega* is agricultural land, most of which is private, although some is publicly owned. InterVegas is a national network of 47 municipalities. One of these is Granada; it is 50 km east to west with an approximate area of 1,500 Km^2. Traditionally, it had been the socio-economic and environmental engine and source of welfare for local people, looked after by different civilisations over many years.

During the 1990s, the traditional systems were broken, as a result of urban speculation and the large concentration of people, leading to significant impacts in the agro-ecosystem. In 2005, the Manifesto Salvemos la Vega was founded to defend the agro-ecosystem, with the period from 2007-2012 seeing the mobilisation of people through marches and demonstrations. The development of the interdisciplinary and intergenerational VegaEduca project in 2008 proved to be a significant turning point, as schools, teachers and universities became involved in defending the *vega*. Ultimately, the two organisations merged in 2014.

The growing urban development had been difficult to stop, as a lot of money was being spent on construction, but this was at a cost to the environment. Water is especially important in the south of Spain and it was being used for urban development rather than rural purposes. Groups started to react with some forming collectives, one example being the cooperatives of farmers.

The objectives of manifesto, that is shared by all entities, groups and peoples, is to protect territory and local people and to enable the *vega* to be source of employment and wealth. However, the social movement was faced with abandoned farmland and no state law to protect soils against speculative practices. Work was required at national level in three ways: 1) unions represented the various collectives, 2) pacts were signed as a guiding framework to outline objectives and to measure achievements and compliance with 3) education raising for social awareness. This was carried out by a participatory movement through conferences, concerts and technical roundtable discussions.

The Salvemos La Vega social platform / network is a tool for local communities, involving main stakeholders such as farmers, young people, students and teachers. Its main areas of success have been to increase social awareness.

It has been important to gain social and political agreement, and more importantly, commitment. The constitutions of the Andalusian Parliament pact and federation is an important acknowledgement of the preservation of the *vega* for communities. Global climate change is a further issue, as air quality is a serious problem in Granada; this is one of many things still to be dealt with, but the priority is to recover the landscape.

78 Salvemos la Vega – VegaEduca, Facebook, URL: https://www.facebook.com/SalvemosLVEduca/, accessed summer 2020.
79 InterVegas, URL: https://intervegas.org/, accessed summer 2020.

Carolina Yacamán Ochoa (Agrarian Park of Fuenlabrada[80], InterVegas Federation, Spain)
Initiatives or the Protection and Dynamization of the Agricultural Space: Agrarian park of Fuenlabrada and InterVegas Federation

Carolina Yacamán Ochoa is director of the Parque Agrario Fuenlabrada. This agrarian park took part in the foundation of the InterVegas Federation that gathered agents interested in sustainable agriculture, nature protection and social cohesion. She is a member of the Faculty of Geography and History at the University Complutense of Madrid. Her fields of interest are sustainable agriculture, regional planning and social networks.

Yacamán Ochoa's presentation took up the topics presented by Manuela, from the viewpoint of the InterVegas Federation, before describing the work of an agrarian park. She described the crisis that agriculture faces due to urban sprawl, agricultural regression, and intensive agricultural models that have no geographical connection, and no link between production and consumption. To address this, it is essential to protect the fertile soils, so that the agriculture can survive and production thus be embedded in the territory.

She discussed the legislative proposal that was presented in Parliament, only for an election to prevent further discussion. There is a need for regional governments to implement their own laws to protect soil and build on national law so that the agriculture can survive and ensure territorial production that supplies both urban and rural populations with fresh and local foods.

She described a model featuring territorial governance, planning and management, suggesting that the first priority was to protect the land, stop urban development and the loss of soil and agricultural opportunities, and use urban markets to sell fresh products. The second is to manage and develop agricultural areas, reducing depopulation and abandonment of agricultural activity. The third priority is the promotion of participation and governance for different stakeholders, including decision-making channels for farmers, organisations and cooperatives, and measures to guarantee the inclusion of young people and women in agricultural activity. Sustainability is seen as the overlap of social, environmental and economic factors.

Changing tack, Yacamán Ochoa went on to describe the role of Parque Agrario de Fuenlabrada that was established in 2012 to stimulate and support the local agricultural sector and restore the link between the countryside and the city. The management and strategic plan outlines participatory approaches for the historical reconstruction of the agricultural landscape, with the aim of territorialising the local agri-food system. This bottom-up approach has developed very quickly, now involving more than 200,000 people. The reconstruction involves use of pictures and books for schools, so that children can understand how their area used to look. This has also been incorporated into a local photography exhibition that has a focus on history rather than the environment, in an attempt to develop an agrarian identity of the space. Further projects with schools promote local production, food security and nutrition, including the creation of a label to identify products as local. This, in turn, supports the local economy and helps farmers to promote local produce, food safety and nutrition. It is also a way of engaging young people with agriculture, as this has become an unattractive career path in recent times.

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80 Parque Agrario de Fuenlabrada, URL: https://parqueagrariofuenlabrada.es/, accessed summer 2020.

The next step is for the development of a strategic plan, with an agreed budget and a governance entity that involves different stakeholders and local citizens, and retains the bottom-up participatory approach. The changes will always be of viability, including maintaining political support, as this can change after every election. An on-going challenge is to retain this model and stress the importance of the rural landscape, as it is obvious that more money would be made if the land were to be urbanised.
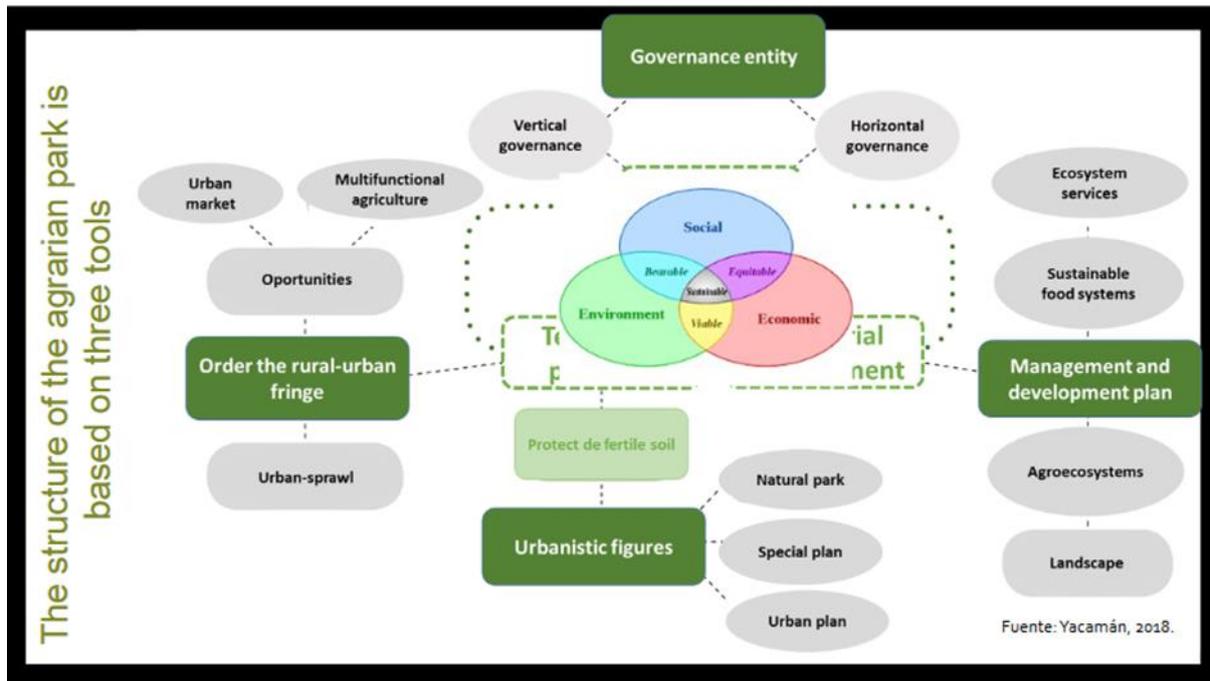

Figure 11: Agrarian Park structure, presented by Carolina Yacamán Ochoa

Sergio Couto González (ICCA Consortium[81] and Iniciativa Comunales[82], Spain)
Re-thinking the Commons: Collective governance as heritage for facing global challenges
Sergio Couto González is biologist. He works as a consultant for European environmental projects and as the coordinator for Europe of the ICCA Consortium.

Couto González also gave a presentation from a dual perspective, describing his experience of the commons in Spain, as well as the international situation and the ICCA. His clear message was that communities want more say in making decisions on rural areas.

Common (community) governance of natural resources is widespread around the world, despite the growing pressures promoting privatisation and state control. In Spain, the commons (the common property of the community) are widely geographical distribution and are strongly represented in the main natural resources management sectors (e.g. fisheries, grazing, forestry, farming and hunting, etc.). Additionally, the commons play a very important role, mostly in rural areas, from the economic, environmental and social points of view.

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81 Indigenous and Conserved Communities Association (ICCA), URL: https://www.iccaconsortium.org/, accessed summer 2020.
82 Iniciativa Comunales, URL: http://www.icomunales.org/, accessed summer 2020.

Commons cover public property and common land, and in Spain, laws protect commons, via indivisible embargoes that will never expire. They involve lots of common grasslands and shared areas, so even the Spanish state does not know how much territory is covered. It is also the case that little is known about them by the general public or in the spheres of policy making, media and education, and those that do have some knowledge, consider them to be an outdated remnant from the past with no current value. There is, however, a need to rethink the commons collective governance, as heritage faces globalism.

Where a close association is found between a specific indigenous people or local community and a specific territory, area or body of natural resources, combined with effective local governance and conservation of nature, it is described as an ICCA. This is an abbreviation for 'territories and areas conserved by indigenous peoples and local communities' or 'territories of life'.

A report on the ICCA global concept demonstrated a strong link with community, with areas registered with the UN, even if their own countries did not recognise the collectives. An empowerment mapping exercise that studied 20 countries, including Spain, showed that none of the individual commons had heard of each other and were waging their own battles against municipalities and companies and had no shared knowledge or governance. After looking more closely, greater aspects of very rich and diverse local CH were identified.

Following the report's recommendations, different commons, e.g. fisheries and forestry etc., joined together in 2001. Work has taken place to build consensus and to promote networking and common governance systems in Spain, with a strong focus on preserving and enhancing the social, environmental and economic values of these systems. Some of the main goals were to make these systems visible for society, increase their support and recognition, and improve their management and governance. A regular complaint is that others talk on their behalves, e.g. researchers, NGOs and companies, and so an important stand was that communities have their own voice.

There are now more than 60 association members and the numbers continue to grow. The General Assembly meets twice a year, with a voting system designed so that community voices are heard, with additional thematic events held to build capacity. There is no budget, other than membership fees, but there is the opportunity for communities to raise issues (often about day-to day and local issues), provide trust and support, and collaborate in many projects and decision-making processes.

Paola Nella Branduini (TU Milano, Milan, Italy)
Raising Awareness About Historic Agrarian Landscape: A thirty-year experience of Ticino Park[83]
Paola Nella Branduini presented in Granada a further facet of her comprehensive work on resilient CH and communities facing disruptive development and events.[84]

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83 Ticino Park, URL: http://www.parcoticino.it/, accessed summer 2020.
84 Cf. this deliverable p. 20.

Figure 12: Paola Nella Branduini raising awareness of historic agrarian landscapes

Branduini described how water has drawn the landscape of the Lombardy plain, over the centuries, coming down from the Alps, through a dense irrigation network, spreading over the fields and, through the underground layers before returning to rivers having given life to the area. However, this traditional system is under threat both from climate change, and also human intervention; this was illustrated with an example of the *marcita* meadow (water meadow) at Ticino Park.

A *marcita* meadow retains underground water and therefore the grass does not freeze and there is no snow, meaning that growth continues during the winter. This is important for the ecosystem of springs and canals and provides a high value of bio-diversity. Cows can continue to eat and produce fresh milk (very yellow milk / cheese), similar to mountain milk that contains many nutrients. The meadow is submerged between November and February, but is ready to use in March, much earlier than in other places. This is an example of both tangible and intangible heritage of the Lombardy area. However, there is a need to defend the landscape.

Ticino Park, a regional park in the Ticino Valley was established in 1983, but since the end of the 1990s has initiated actions for the protection of *marcita* meadows in recognition of its unique value. The main problems in the water management and the preservation of the historical landscape are due to the changes in: methods of feeding animals and crops cultivation, irrigation systems and attempts to change the timing of the natural cycle.

Another significant factor has been the plan to construct a highway to (Milan) Malpensa airport, cutting through this landscape, which has been under discussion and dispute for 30 years. The idea was conceived in 1990, with some renovation of land taking place, and by 2008 petitions had been submitted to the EU and UNESCO. In 2015 a locally agreed alternative route was rejected and it was only in 2019 that a plan was agreed. Despite all of the challenges and rulings, the land is still in danger.

One of the main objectives of Ticino Park is defending, protecting and enhancing the quality of the agrarian landscape. In order to achieve that, it has established a series of active participatory tools for use in primary schools (30 schools to date), with university students (100 so far joining digging workshops) and farmers (15 participating in water management courses). A more passive approach has involved conferences and walking tours, supported by a travelling exhibition, brochures and videos (history, food products, environment and people), used to raise public awareness and share ancient knowledge. These initiatives have highlighted issues of resilience, tangible and intangible heritage, by connecting people at a local level and promoting an alternative economic model.

Building general awareness has been a success, but more work is needed to improve water management and implement a farmer association that would ideally be recognised by the ministries of culture and agriculture. In many respects, this is still a top-down approach with institutions involving citizens, rather than citizens organising themselves, but the engagement is needed now to save heritage. However, an effort is needed to shift this balance further, to achieve objectives and protect the landscape through more bottom-up initiatives.

Group Discussion

All attendees came together to join a group discussion, chaired by José María Martín Civantos, to consider both the presentations of the day and also the wider participatory CH issues of rural communities.

The speakers were asked about their own roles in the initiatives that they had presented and whether they added a top-down dimension. Jesús Fernández Fernández has a hybrid role that is both part of the community and also as a researcher. He did not see a conflict. Carolina Yacamán Ochoa is also a researcher, but runs the agrarian park; she did not believe that this led to a top-down influence, instead considering that the important factor is the relationship with other stakeholders, in diverse and dynamic communities. Operating as a teacher can be seen as top-down, but this is not the same as sharing ideas, knowledge, skills or expertise. It is important to connect with any other communities and situations to broaden collective understanding; the most difficult task is to mobilise groups, especially farmers.

When the topic of participation was raised, Fernández Fernández believed that it was not relevant and that self-perception is more important. Participation is not a concept that local people would use. Previously they did things through obligation. Self-governance is a more relatable term, as this has lasting effects. Projects appear, contribute resources or expertise, but then disappear when funding ends, they often have restricted actions and can therefore not change direction to meet actual requirements. There needs to be a longer-term method of supporting local communities, such as the creation of tools and provision for rural stakeholders to address what they consider to be their CH and related issues, through cooperation, collaboration and effective governance systems.

As described throughout the presentations, education is seen as the only way to create awareness. If it is left to local people, there is no guarantee of action, as they put their immediate needs first. When considering the current situation, it is almost a colonial top-down perspective. People are living in communities, there is so much that they do not know in terms of the natural world and environment, that they can be taught that is in their best interests. There is an uncomfortable contradiction that requires a mediatory approach rather than talking down as a problem solver. It is important to engage stakeholders and not impose activities on them.

Figure 13: José María Martín Civantos (right) and Sergio Couto González participating in group discussion.

Given the breadth of the rural topic, it has been important to decide what should be prioritised and promoted when lobbying for preservation. The decision was made to choose soil rather than water, as this provides a more integrated vision. After all, water is implicit with soil. There needs to continue to be careful consideration and planning of what can be influenced in the future.

There was also discussion about power and perception. If the global markets decide prices, is there any local control? In terms of governance, are there aspects of landscape that are protected, but no longer in use? Is there protection of memory of what was, and also the space around Granada? It is important to separate these two concepts. Assumptions are made about people's lives, but is it based on tradition or on what they want today? How do farmers want to use heritage and how should that be adapted? These are all relevant questions about tangible and intangible heritage.

In Asturias, people wanted roads built for them to access remote areas. Initially, access was seen as a good thing, but this changed in the face of increased (gentrified) tourism, with the risk of destroying the landscape, millennia-old agrarian practices and local communities. An approach that could be taken is to promote the recommendations of the commons; however, it is acknowledged that some traditions are awful and not worth protecting.

People are driven by their values and answer to their society. However, changes of expectation can lead some acceptable practices to be seen as negative when reviewed 50 years later. That is not to exclude the past, as there is a need to draw on prior experiences to help solve today's problems. It is important to decide which are the best, most resilient practices to (re-)use, and to disregard what is no longer relevant. Records and practices should be preserved for future generations to learn from.

Sometimes a watershed, such as the economic crisis of 2009, is needed to highlight the change that is required. Although, there is no solution that instantly makes everything right, it is possible to identify what is wrong and contribute positively to the debate.

Another question raised was: What is a modern and efficient approach to water management? It would be possible to make it efficient and supply a more consistent service, with wider benefits, but due to compartmentalisation, no one sees the bigger picture. 150 years ago, there were two harvests a year, but this is no longer the case, as the natural cycle has been replaced by economic interest and the constant need to export.

Furthermore, some traditional systems and place names are based on local languages, does this lead to conflict with modern practices? What about local laws and customary laws, there are contradictions between public, private and commons. Often, there is no need for legal formalisation, as it does not fit; instead, there needs to be recognition of existing practices. If everything was based on a legal framework, it would not be possible to set-up an ecomuseum, due to its restrictions.

Before the Second World War, most property was owned by a few people. In Italy, Mussolini gave land to farmers, who were able to pass or sell it on. This can now be seen as a point where traditional links with the land were lost, as there was no awareness of CH or local values; the same is true with modern touristification.

Sometimes people recover old practices, in case of societal collapse, e.g. during and after the fall of the communist era in Eastern Europe. This is the idea of resilience and resistance, to preserve and reinstate an idea. Industrial heritage is worth keeping, but it can be seen to have destroyed land and communities.

There is the resilient role of rural heritage following a disaster. Often the rural areas are less damaged and can play an important role in recovery, even if part of a town has been destroyed. Houses and churches may be damaged, but there is permanence of land that can continue to be cultivated.

3.3.6 RESULTS

As with the prior workshops, there had been the intention to develop a paper outlining workshop conclusions, as anticipated within REACH Deliverable D4.1 – *Workshops criteria and planning*. José María Martín Civantos had structured the event to especially allow time for this to happen, but again, the scope of content meant that there was no single topic that could be developed. Instead the wide-ranging group discussion, described above, provided many perspectives that can be considered within other project activities. This section will therefore identify workshop themes that resonate with prior project discussion and models.

The workshop discussion also considered that acceptable practices can be seen as negative when reviewed many years later. The presentations throughout the day all highlighted this point. Up until the 1990s, urban development was seen as positive, providing houses for the middle classes and tourist attractions with scenic views, and as a method of generating wealth and prosperity. However, during that decade, voices of opposition started to be heard that grew into larger movements, considering that this was no longer acceptable and, wherever possible, had to be stopped, as longer standing traditions and links with the soil and with nature had been broken.

The case to change direction took time to establish itself and was made in many different ways by different stakeholder groups who fought to have their own voices and viewpoints heard. Manifestos were launched, collectives became involved, but the most successful approach had been through the use of education to transmit knowledge and practices. Interdisciplinary approaches and intergenerational learning were used, targeting schools, student and farmers, conferences and articles to raise awareness within the general public, to change mindsets, to make people realise that agricultural practices and production cycles are not outdated, but had endured for centuries for a reason and abandoning them was to the detriment of society.

Many local initiatives were formed to recognise the importance of tangible and intangible heritage and for communities to rebuild the link between production and consumption, between cities and the countryside. This has led to disputes and frustration that community voices were not listened to, that municipalities did not recognise their (historical) claims to land and value of their local knowledge, and the resultant battles to achieve self-governance and long-term sustainability.

There is a need to challenge the traditional concept that cultural heritage is about abandoned monuments; it is also about living resilient places, the relationship with the land and protection of the soil and commons. The rural knowledge base must be rebuilt and people brought back into the sector, which can be done through networking between communities and commons.

An interlocution role is needed with municipalities to provide greater recognition and to agree legally recognised sustainable governance frameworks. This is unlikely to be achieved through short-term projects that do not always address the needs of local communities, but through collaboration, cooperation and effective governance. It will take time and may initially need to be directed in a more top-down manner, with the desire for bottom-up initiatives to build strength, knowledge and expertise, to be able to lead this challenge in the future.

3.3.7 FOLLOW-UP
The atmosphere within the workshop was positive and led to a valuable exchange of ideas. All attendees believed that it had been a constructive experience, with new things learned and much to consider.

The team at UGR have very strong working relationships with the speakers from the workshop, collaborating in different areas for the promotion of rural heritage. This workshop provided an opportunity for all to meet together and share ideas and practices, which has strengthened links for future and ongoing activity.

3.3.8 LINKS TO OTHER REACH PROJECT TASKS
As the REACH project sought to identify a number of best practice cases, it identified the La Ponte Ecomuseum as an interesting case study to explore in greater depth. Fernández Fernández was contacted and issues were identified that illustrated both successes and lessons that could be learned. The case featured in REACH Deliverable D6.4 – *Resilience and social innovation in cultural heritage: a collection of best practices*.

The Ticino Park case study was also one of interest to the project. Again, Paola Nella Branduini was contacted to develop it further, for inclusion in REACH Deliverable D5.4 – *Rural heritage pilot results*.

It was also discussed by Paola at the Prague workshop, detailed in the next chapter, as part of a wider comparative analysis of resilient rural and urban CH.

As the REACH project has examined participatory approaches within different aspects of cultural heritage, the discussions in the workshop on top-down and bottom-up approaches have been of great interest and will add into the D3.3 – *Project evaluation report*[85] - that will draw together the REACH project's conclusions.

3.4 PRAGUE WORKSHOP (RESILIENT CULTURAL HERITAGE)

3.4.1 WORKSHOP OVERVIEW
The final REACH workshop was organised by CUNI's Faculty of Arts and held on 5 and 6 March 2020 at the Charles University, Faculty of Arts, Jana Palacha Square 2, Prague.[86]

The decision was taken to slightly amend the title indicated within the DoA (Workshop on Resilient Cultural Heritage) to become *Resilience for European Cultural Heritage.*

This workshop addressed the project theme of resilience. It had the important role of collecting cases and evidence of CH related resilience, from within and outside of the project that would subsequently be analysed and contribute towards the *REACH proposal for resilient European Cultural Heritage.*

3.4.2 PARTICIPANTS
In preparation, CUNI organised, on 14-16 November 2018, a workshop entitled *Resilience of Heritage in Resilient Cities*[87]. The discussion that stemmed from this both influenced the organisation of the March 2020 event and also fed into wider project discourse on resilience.

A call for papers for the March workshop was launched on 7 November 2019 to identify workshop speakers; the text is presented here:

"We invite authors of both theoretical and empirical research studies, stakeholders and associate partners of the REACH project to join us at an international workshop devoted to the concept of resilience connected to European CH, both tangible and intangible. We will particularly welcome contributions related to rural heritage, heritage institutions, minority culture, and heritage recognized in small towns.

Resilience is a term that is now frequently used in heritage studies. It came to the discourse on heritage from environmental sciences, where it described the capacity to overcome natural or man-made catastrophes, such as earthquakes, floods, and war destructions. In heritage studies, however, the concept acquired much broader meaning. We propose to discuss resilience as a dynamic category, and as achieved quality, which may be linked to sustainability, as well as to resistance. We welcome focus on how communities or individuals use their creativity and how adaptive they can be in their effort to achieve resilience of CH. We invite partners in the REACH project to share their experience with efforts to enhance resilience of various forms of CH.

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85 REACH, Deliverable D3.3 – *Project evaluation report*, URL: https://www.reach-culture.eu/project/public-deliverables, to be published in winter 2020 / 2021.

86 The Prague workshop is featured on the REACH project website, URL: https://www.reach-culture.eu/events/workshops/workshop-on-resilient-cultural-heritage, accessed autumn 2020.

87 REACH, workshop *Resilience of Heritage in Resilient Cities*, URL: https://www.reach-culture.eu/workshop-resilience-of-heritage-in-resilient-cities, accessed summer 2020.

The language of the workshop will be English. Please send your name, professional affiliation and a title and short abstract of your contribution to Resilience-WSP@ff.cuni.cz by 20th December 2019. The organizers will announce the selection of contributors and the final programme on 20th January 2020."

Some papers received were from participants of the earlier workshop, alongside others that offered new perspectives. The CUNI team carried out a review of submissions ahead of structuring the programme.

The intention was to hold an event with approximately 30-35 attendees. It is likely that this number would have been exceeded, if people had not had travel restricted due to the spread of coronavirus. Physical attendance (seen from the sign-in sheet) was 31, four more joined to (co-)present via Skype, with a further two speakers declining the online invitation. Not everyone present attended all sessions of the workshop.

3.4.3 PREPARATION

Using submissions in response to the call for papers, Lud'a Klusáková and her Charles University colleagues developed the programme in mid to late January. The plan was for a full day to be held on 5 March that would give the floor to invited speakers, which would be split into four sessions, each containing three speakers and a discussion, culminating in the presentation of a keynote speaker. The second day would allow the four REACH project pilots to present their work and discuss resilient CH. The final discussion would provide the opportunity to draw conclusions on the topic.

Thursday 5 March
Understanding resilience of heritage

- Paola Spinozzi (Ferrara University): Resilience of Heritage, Heritage as Resilience: William Morris's Legacy
- Hana Cervinkova (Maynooth University): Unpacking Resilience in the Context of Jewish Urban Material Heritage in Contemporary Poland
- Alexandra Bitušíková (Matej Bel University; KREAS): Strengthening Community Resilience to Extremism: Can heritage help?

REACH research experience

- Paola Nella Branduini and Fabio Carnelli (TU Milano): Rural Landscape as Heritage: A tool for building resilience in the context of disturbances affecting small towns.
- Jan Krajíček (CUNI): Resilience of De-militarized Borderland: Iron Curtain heritage in Aš region
- Zdeněk Uherek (CUNI): Research Experience from the Perspective of Urban Anthropology

Difficult heritage

- Maciej Falski (University of Warsaw): Heritage as a Source of Problems. The case of Croatian fortress-cities of Osijek and Karlovac
- Mirela Tase (Aleksandër Moisiu University): The Public Perception of Communist Heritage in Post-communist Albania
- Natalia Linitskaya (Historical Archives; CUNI): Protecting the Tractormakers' Neighbourhood in Minsk: Civil activism with lack of civil rights

Institutions and heritage / Resilience representation

- Eva Špačková (VŠB-TU Ostrava): University Museum as a Source for Creative Interactions in Arts, Science and Technology (case of Iowa University Museum)
- Tammy S. Gordon (North Carolina State University): Local History and State Policy: History's functions in three communities in North Carolina (US)

Keynote lecture

- Thorsten Ludwig (Interpret Europe): Engaging Citizens with Europe's Cultural Heritage, with Special Emphasis on UNESCO's Values and Learning Principles.

Friday 6 March

REACH project pilots

- José María Martín Civantos (UGR): Rural heritage pilot: Rural landscape heritage
- Eszter György and Gábor Oláh (Eötvös Loránd University, Budapest, Hungary): Minority heritage pilot: The creation of resilient Roma cultural heritage
- Alexandra Bitušíková (Matej Bel University), Jiřa Janáč and Jaroslav Ira (both CUNI): Small towns´ heritage pilot: Heritage, resilience and small towns
- Friederike Berlekamp (SPK): Institutional heritage pilot: Institutional heritages – potentials and needs
- Neil Forbes (COVUNI): Final Discussion: The "REACH proposal for resilient European Cultural Heritage"

3.4.4 OPERATION

A week before the event, Tammy Gordon had to withdraw, she was replaced by

- Richard Biegel (CUNI): University´s Cultural Heritage.

During the week before the workshop, it was becoming apparent that coronavirus had reached Europe and in particular northern Italy. By the preceding weekend, all flights from Italy were cancelled and, as a result, conversations were held with speakers. All were asked whether they would like to participate via Skype; both Paola Spinozzi and Maciej Falski declined and withdrew from the event. Hana Cervinkova, Paola Nella Branduini, Fabio Carnelli and Eszter György all chose to make their contributions online. No replacement speakers were sought at such a late stage.

Due to illness, Lud'a Klusáková was unable to attend the workshop and therefore her CUNI colleagues Jiřa Janáč, Jaroslav Ira and Ondřej Daniel stood in to chair each session.

Given the changes to the programme, there was a degree of improvisation in the running of the event. The second day ended at lunchtime to enable attendees to leave earlier than scheduled, given the news of travel restrictions being considered. In spite of this, the workshop ran smoothly, involved valuable discussion and was widely appreciated.

3.4.5 CONTENTS / DISCUSSIONS
Neil Forbes (COVUNI, Coventry, United Kingdom)
As REACH project coordinator, Neil Forbes gave a brief introduction, setting out the project's position that it does not seek to define CH, as it is multi-faceted; rather, it explores enjoyment, engagement, (re-)use, and taking a people centred, whole society approach to CH. In a similar way, the workshop would not seek to define resilience too closely, instead considering interdisciplinary perspectives that place it in different social contexts.

Understanding resilience of heritage
Hana Cervinkova (Maynooth University, Dublin, Republic of Ireland)
Unpacking Resilience in the Context of Jewish Urban Material Heritage in Contemporary Poland
Hana Cervinkova is Professor and Head of the Department of Anthropology at the Maynooth University. Her work highlights issues of nationalism, citizenship, (politics of) memory and belonging. Her urban-based research is focused on Eastern and Central Europe.

Cervinkova outlined theories linked to the concept of resilience, describing results from her ongoing collaborative work of 13 years, that seeks to reclaim / uncover the hidden, silent history of minorities in Central Europe (mostly Poland) in both small towns and big cities. Her mission was to discover and bring to light histories that have been forgotten and are not talked about by today's populations.

Breslau / Wrocław was a city that had been German, but is now Polish. Previously there had been a Jewish minority, but after the Second World War, the Polish state did not welcome them back. In this sense, resilience is linked to minority heritage and the marginal physical history of their presence. Even in towns that comprised 70% Jewish people before war, there is now no memory as current residents do not see it as their heritage and so there is no commemoration.

Cemeteries are not just architectural monuments; they are part of the course of history and memory work. Cervinkova's work includes the 'place-based ethics of care,' linked to CH and urban resilience.

Community history is harmed by destruction and displacement, especially due to ongoing cleansing of cities. During the 1980s, a Jewish cemetery, that no one was interested in, was saved. Through physical and intellectual work, 4,000 tombstones were cleaned and therefore history, heritage and memory were restored. Now that they are visible, tours are arranged that enable discussions, which would not normally take place. Following the restoration, people are now able to locate family graves. Resilience is not just based on a single event, but is longer term. By making visible stories of the past, injustices and damage can be repaired.

When looking for concepts to understand work differently, unlike some methods, resilience incorporates strength and positives as a basis for research, rather than suffering and vulnerabilities.

Alexandra Bitušíková (Matej Bel University, Banská Bystrica, Slovakia; KREAS[88])
Strengthening Community Resilience to Extremism: Heritage as a resilience tool

Alexandra Bitušíková is Professor of Anthropology at the University of Matej Bel and research fellow at the Faculty of Arts of Charles University in Prague, where she participates in the KREAS project. Her research interests concern urban studies, post-socialist transformation in Central Europe, social movements, diversity, identity, cultural heritage and gender. As a social anthropologist, Bitušíková sees (intangible) heritage as a tool to build stronger local communities.

Figure 14: Alexandra Bitušíková, together with workshop host Jaroslav Ira and Jiřa Janáč

At the 2013 regional election in Banská Bystrica, Slovakia, Marian Kotleba, a neo-Nazi, was elected as regional governor. He was known to hate Roma and was anti both the EU and NATO. During his time in office, he embargoed festivals and theatres, banned several mixed race and LGBT events, only allowing 'traditional activities' to take place. The resultant shock and despair mobilised activist to meet to safeguard the future by trying to make people more tolerant. Since 2014, the Schools for Democracy programme, with assistance of Matej Bel University, has promoted human rights, challenged discrimination, and supported vulnerable groups such as LGBT, immigrants and refugees. The 'Not in our town' movement is now in 32 schools and interest is growing.

As part of the *Living books* initiative, schools invite representatives from different communities to come to class to share oral histories and build local memory. This is especially important today, as it has been in the past, as this is an unwritten aspect of intangible heritage. The interaction is emotional for both sides, building awareness that leads to further questions, with children encouraged to disseminate to families and communities. Personal values are measured before and after the programme and highlight the effectiveness of the method of education for young people.

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88 KREAS. Creativity and Adaptability as conditions for the success of Europe in an interrelated world, URL: https://kreas.ff.cuni.cz/en/, accessed summer 2020.

The resilience of local Banská Bystrica communities to the result of the election was one of solidarity, prudence, preparation and planning, to raise awareness and build stronger cohesion between groups of people that may not previously have interacted.

Before the recent parliamentary election, populists used CH for their own purposes, referencing folk law and Christian values to exclude others and divide society. This is seen as awful by those people who value heritage but who do not have extremist views. Their message is, 'Don't steal heritage from us'.

Discussion

If CH opens up opportunities to express monoculture, are there responsibilities to present multi-cultural and multi-faceted approaches, with strategies that we are sensitive to these issues? There needs to be awareness of a perception bubble and that this might not represent the opinion of (sections of) the general public and may be open to attack. However, it is necessary to think about heritage and related practices as a way of reclaiming politics for the public, away from populist discourse.

Resilience has a different meaning in different places. Does it support the *status quo* e.g. bounce back to what was there before? The two presentations see resilience as empowerment, but who are the gatekeepers / enablers? What is the role of academia?

Hana Cervinkova wrote a recent article on Breslau cemeteries in *Urbanities Journal*, which was intended to break the silence, to gain a foothold against the official narrative of the nationalist project. There is a need to network with multiple actors, activists, churches and academics to represent Jewish and Roma communities etc., working with municipalities.

How is it possible to link global and cultural changes, given that a conservative concept of resilience is to not change anything? The challenge is to provide an alternative interpretation, to maintain important traditions in the face of loss of popular memory, due to new political official lines. Academics already share stories, but these need to be more visible in the popular media.

REACH research experience
Paola Nella Branduini and Fabio Carnelli (TU Milano, Milan, Italy)
Rural Landscape as Heritage: A tool for building resilience in the context of disturbances affecting small towns
Paola Nella Branduini presented in Prague their further developed work on resilient CH.[89] Here she was supported by her colleague Fabio Carnelli. He is sociologist and cultural anthropologist of risk and disaster. His scientific interest concerns environmental issues, emergency and post-disaster management with special focus on the region of Milano, Lombardy, Italy.

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89 Cf. this deliverable pp. 20, 54-56.

Branduini built on her prior REACH workshop contributions. In Granada she had detailed the *marcita* Water Meadow Landscape System at Ticino Park. The Park is located between Milan and its airport, and was endangered by the plan to build a new access road. This case featured once again, together with a new study, introduced by Fabio of the town of Norcia, again in Italy, that was recovering from an earthquake. For these cases, resilience is defined as the capacity to deal with disturbances or changes without altering the 'essential' characteristics of social-ecological systems.

For Ticino Park, the proposed highway was a potential environmental disaster; the rural landscape, and local heritage, was under attack. Resilience is enhanced by transmitting shared values and local knowledge that promote sustainability and raise awareness of alternative options for urban regeneration, by building stronger local networks as well as economic and social systems.

On 30 October 2016, a magnitude 6.5 earthquake struck the central Apennine area of Italy, leading the city of Norcia to suffer great damage, with all of its churches and the Castelluccio di Norcia[90] almost entirely destroyed. With almost 50,000 people displaced, the Department of Civil Protection proposed several temporary housing solutions. However, after three years, the number of accepted applications for the reconstruction of private homes is only 3.5% of the 79,454 expected.

There is a conflict of values, between the local economy and heritage: between the touristification of rural landscape, as heritage, and local needs in post-earthquake restoration. In the period following the earthquake, festivals and traditions have returned. Without symbolical buildings, such as churches, folklore practices / feasts have enhanced the sense of belonging. The landscape can therefore enhance resilience, especially during an emergency and its recovery phases, as it is less affected by damage and can therefore act as a point of continuity and reassurance. As intangible heritage, it helps recovery through a collective common rural memory and identity.

In terms of reacting to a disturbance, the rural landscape has proven not only to be 'the surroundings area', but also a resource of resilience for local people, if it is understood and evaluated in terms of local knowledge, as a part of the historical and social system. It can also connect (and visualise) social-ecological systems, therefore promoting sustainable urban regeneration and raising local knowledge and awareness, working as a source and place of alternative economic models, turning the rural landscape, as heritage, into an active element of continuity between the past and future.

Jan Krajíček (Charles University, Prague, Czech Republic)
Resilience of De-militarised Borderland: Iron Curtain heritage in Aš region (Czech Republic)
Jan Krajíček is Ph.D. candidate at the Institute of World History, Faculty of Arts at Charles University (Prague). His research focuses on the uses of cultural heritage in revitalisation strategies of peripheral regions in Poland, Slovakia and Czech Republic. He has been member of CUNI team in REACH project.

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90 Castelluccio di Norcia, URL: https://www.castelucciodinorcia.it/, accessed summer 2020.

Figure 15: Jan Krajíček presenting Iron Curtain heritage

Krajíček introduced the Mista Zblizka project[91] that remembers Iron Curtain heritage, specifically in Aš, located in the north-east of the Czech Republic. His presentation also illustrated the resilience of the area as its socio-political environment changed throughout the mid-20th century.

This is a region that has a controversial industrial past. Bohemia was a productive region especially for mining, had strong trade links to Bavaria and was one of the biggest Austro-Hungarian industrial producers. Between the wars, lots of factories sprang up (many German speaking), but the depression of the 1930s hit the area hard. Following the Munich Treaty, many Czechs were expelled, this changed again following the liberation in 1945 and only a minority of the original local population was allowed to stay. This was an area that was strongly affected by the global international situation.

In 1950 the Czechoslovakian borderline zone was fenced off; buildings were demolished along its route and people expelled. Life was strictly controlled, mine fields were laid and people needed special permissions to move, including farmers, they could not stray without armed guards. Next to controlled zones, six border guard bases were built, which had the by-product of improving communication and electrification infrastructure in the surrounding areas. Militarisation was seen throughout local life, as traditional festivities and commemorations were replaced by military festivals.

The guard bases are now demilitarised relics and the military compounds have either been privatised or demolished as part of regeneration initiatives. The Forbidden Zones had been starkly defined through the use of herbicides, although the land is gradually recovering from this (supported by EU protection funds). Amateurs interested in local history have explored ways to (re-)use the Iron Curtain Zone, establishing an open museum and a cycle trail, as well as holding a series of round table meetings for locals to build community interactions. This is unwanted military heritage, but it is of interest to local people.

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91 Mista Zblizka, Facebook, URL: https://www.facebook.com/MistaZblizka/, accessed summer 2020.

Zdeněk Uherek (Charles University, Prague, Czech Republic)
Research experience from the perspective of urban anthropology

Zdeněk Uherek is director of the Institute of Sociological Studies, Faculty of Social Sciences at Charles University (Prague). His research interest is focused on urban anthropology, anthropology of migrations, anthropology of Europe, Romani studies, nationalism and Czechs abroad. He has been member of CUNI team in REACH project.

In his lecture, Uherek looked at different anthropological approaches in the Czech Republic and central Europe. Some groups no longer live in these areas and their history is not remembered by the people now living there. Resilience here is the question of remembrance and saving the heritage of one group from another.

Uherek referenced Karolina Koziura who considers colonial factors on a city centre, specifically Chernivsti, Ukraine, a place with many nationalities, histories and dominations. Both Sovietisation and westernisation are factors that have shaped the public areas.

Peter Salner has written about the transformation of Bratislava from 1939 to 1993.[92] He considers that there are 'winners' and inner-city dwellers. Winners write history and this is discontinuous, changing from Nazi to Soviet. Residents unofficially defend and maintain their own traditional history in private, with a hope that it may be revitalised later. An example of this is Jews having to convert to Christianity during the Second World War; this changes the legacy.

Anthropology focuses on poor marginalised groups, while resilience refers to CH that the majority of society wants to eliminate. Sven B. Ek tells in *Nöden i Lund* (1982)[93] the story of a working class, and later, poor neighbourhood that was destined to be demolished, even though saturated with history and memories. Ultimately, the district was not demolished, but instead revitalised. However, the publication itself preceded the story rather than reflecting it.

Uherek illustrated the case of Český Krunlov, a UNESCO listed town that is overcrowded with tourists. People have to live outside of the town, as tourists fill the centre and therefore maintenance of heritage actually becomes problematic for local people.

He concluded that, from an anthropological point of view, everyone has their own history and heritage and strives to protect it. Resilience in this case is related to the ability to maintain its own integrity in various environments, the ability to adapt and incorporate its past, present and future into the environment of a changing world. Sometimes it can be a challenge to stability and sometimes a challenge to a dynamic transformation.

Discussion

In terms of Iron Curtain heritage, from the 1960s / 70s, former border guards were told not to speak to some revisionists. This is not due to false nostalgia. They have memories and knowledge of events but they are equally critical of their time serving there. They had been ignored in the past, but now enough time has passed for their views to be heard. This has helped to fill in gaps of actions and places, as maps of the time were confidential.

92 Salner, Peter. *Premeny Bratislavy 1939-1993 (Etnologický pohľad na dynamiku sociálnych procesov)*. Bratislava: Veda. 1998.
93 Ek, Sven B. *Nöden i Lund: En etnologisk stadsstudie*. Lund: LiberFörlag. 1982.

The earthquake case considered that politicians have used heritage to legitimise the reconstruction of the community to meet their own agendas, maximising tourism through the production and marketing of local foods. This is not a real recovery of the area, as only 3.5% of houses are being reconstructed and there has been no rebuilding of churches. In contrast, new structures are available for tourists and food areas. This priority has led to the eviction of local people from their own town. Does ecotourism prevent development, in a way that is useful for others, rather than for local people?

Finally, resilience can be a challenge to both stability and to dynamic transformation. This applies to all areas where preservation is concerned. There is the significant question: can and should you preserve everything?

Difficult heritage
Mirela Tase (Aleksandër Moisiu University, Durrës, Albania)
The public perception of Communist heritage in post-communist Albania
Mirela Tase is lecturer at the Department of Tourism of the Faculty of Business of the Aleksandër Moisiu University.

Tase provided an overview of her research in Tirana, Albania, that considers built heritage from the communist era, to show the different meanings that it may have, rather than it just being labelled as 'unwanted heritage'.

Albania was the strongest communist regime in Europe, isolated from the rest of the world between 1945 and 1990. This can be seen in the physical environment, as all buildings followed socialist principles, with religious structures demolished or repurposed to create an atheist state. Buildings were sometimes decorated with mosaics with socialist realist motives that were optimistic, heroic and glorified the lives of peasants and workers as well as their struggle towards socialist progress. The "Enver Hoxha" Museum was built as a culmination of the myth of the extinct dictator. The building was named 'the Pyramid' by most local people and this title has endured.[94]

Recent debate in Albania concerns the value of built heritage from the communist period, how it shapes contemporary society and if and how it should be protected for the future. The Pyramid, although now in decline, could be preserved with the purpose of reminding people of the past without honouring it. This view divides opinion, as people over 60 years old want it to remain, to be preserved for future generations as a symbol of the communism system. However, during 2010, the government, under Prime Minister Sali Berisha, decided to demolish the Pyramid to move on from a difficult past and build for the future, although ultimately, this did not happen.

The questions raised by this study ask:
- How is the tangible heritage of communism regarded and valued by heritage professionals in Albania today? What are the reasons to preserve or not to preserve communist heritage?
- Is the communist heritage an unwanted heritage in Albania today?

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94   Cf. Walker, Shaun. The House that Hoxha built: Dictator's villa to become public space. In *The Guardian*, June 28, 2019. URL: https://www.theguardian.com/world/2019/jun/28/the-house-that-hoxha-built-dictators-villa-to-become-public-space-albania, accessed summer 2020.

All of the interviewees said that they would like to see more buildings from the communist period, including the Pyramid, recognised as heritage sites, and thus preserved and protected. Heritage from the period is seen as one way to keep memories alive to remind people of the suffering and to prevent the same mistakes being made again. Heritage from the communist past has been lost and will continue to be lost, but because of the rising debate and because of the Pyramid case, which has intensified the debate and engaged many Tirana citizens, much of it might be protected and preserved for the future.

Natalia Linitskaya (Historical Archives Minsk, Minsk, Belarus)
Protecting the Tractormakers' Neighbourhood in Minsk: Civil activism with lack of civil rights
Natalia Linitskaya is Ph.D. candidate at the Institute of World History at the Faculty of Arts of Charles University. Her research is focused on the tractor plant housing estate in Minsk as space of identity-construction of Belarusians in the late Stalinist and post-Stalinist era.

Linitskaya described the character of Belarus, which was changed in 1946, as part of one of the USSR's Five-Year Plans, by the arrival of the tractor and automobile plants in Minsk employing 65,000 people. Although there were few qualified or specialist in the country, it was the establishment of assembly shops that truly made the USSR an industrialised country. This led to the look of the city being transformed from an agrarian to an industrialised society. The population changed and cities grew.

There was a need for mass housing, following a socialist rather than capitalist method, based upon community sharing. This approach to housing for the masses included: standard layout, areas of greenery, collectivised services, nurseries, hospital, public baths, facility workers and sporting clubs. Blocks were built on the edge of cities with a symmetrical layout and including areas of private space and decorated public boulevards promoting the success of socialism, this was presented as luxurious and a model for the future, designed for people.

Khrushchev changed the planning, wishing to build more cheaply, as such, many of the houses and statues were built from poor materials did not last. Remembrance of these towns and their statues now generates nostalgia for some people.

Unfortunately, there are few examples of this architecture still available. There is a debate in Minsk about the value of retaining structures. In 2014 there were plans to demolish several small houses, the argument being that their historical value had been exaggerated. People are ashamed, as they are not on good terms with the Soviet past and prefer to knock buildings down. There is no general perception of any wider value to society and demolition is legal and undertaken for commercial gain, although activism is growing to defend local heritage, and remember the Soviet era.

Discussion
In Albania, younger people have greater anger towards the communist era than the older generation who lived through it. For older people it was part of their lives, the opinions of younger people are second hand. Albania still needs to explore its ways of life. There needs to be preservation to show how grandparents suffered, but there needs to be greater depth to education, as most young people have no real understanding.

In Minsk there has been some rethinking and acknowledgement that the Soviet era is the past. However, the Square of Independence, still has Lenin's statue in place and the commemoration day on 7 November is still observed.

In the Czech Republic there is also a generational divide, with nostalgia for the 60s-80s generation, that grew up in the same socialist houses. Younger generations do not remember this and just perceive the repressive system. Heritage for communism is often recalled in torture museums and camps. There is still a hatred of communism in the country, as it is linked to Russian influence in Czech politics. A further consideration is that of the army officer Marshal Ivan Konev, who led the liberation of Prague during the Second World War, but also later led the repression of the Budapest Uprising in 1956. There has been fierce debate as to whether his statue should remain in Prague or be removed? *(It was removed a month after the workshop took place.)*

Should communist era buildings be used as tourist attractions, if they have a difficult history? This could be an issue for local people and lead to resentment. Making money in this way is not ideal. The question is how to show and remember places without making them into theme parks.

There is the issue of focus and the kind of approach used, as well as social and symbolic significance. In Spain, General Franco's grave has recently been moved. There is a debate about what to do with this symbolic place. This is more an issue of significance. Should it be preserved, but without the fascist symbols? Who is visiting? A nostalgic fascist visitor would have a different opinion about the use of the site when compared with someone with a more moderate view. Ultimately, all visitors look for different things in a heritage site.

Institutions and heritage / Resilience representation
Richard Biegel (Charles University, Prague, Czech Republic)
University´s Cultural Heritage
Having spoken previously at the workshop in Berlin, Richard Biegel showed here another facet of engagement with CH in Prague[95] by providing an illustrative history of 170 years of the CUNI institute, charting all the directors that had been in post, highlighting continuity and differences. He cited the changes that had taken place over the years and indeed the different regimes such as pre-war, Nazi occupation, communism and post 1989 as well as the social upheavals and institutional discontinuity. In addition to institutional resilience, individuals could have taught during the first half of 20th century or indeed post war until the present day, having to adapt to socio-political regime changes. It is necessary to study and reflect on eras to understand their CH.

Eva Špačková (VŠB-TU Ostrava, Ostrava, Czech Republic)
Museum as a Source for Creative Interactions in Arts, Science and Technology (case of Iowa University Museum)
Eva Špačková is Professor of architecture and works at the Faculty of Architecture of the VŠB-TU Ostrava. She is also engaged architect and member of Society of Petr Parléř, one of REACH associated partners, that cares about architecture as a public issue. As a visiting scholar, she spent 9 months at Iowa State University (USA).

95   Cf. this deliverable, pp. 21 / 22.

Špačková introduced the Iowa State University Museums[96] and role of public art on university campuses[97]. Although there are many collections, there are no university museums in Europe.

Iowa State University Museums have 30,000 pieces in their collections. How well an artefact is communicated depends on visual literacy, on what is it meant to mean and how others define it. Art is available throughout the campus in different styles and qualities and students are encouraged to describe, interpret and evaluate, to learn how to read an object and how to wait and understand before making a decision. People see things differently and bring an informal understanding to their perceptions.

This process is now beginning to be replicated in Ostrava; a growing collection now has 35 pieces of art, including one that had been hidden during prior modernisation of the building, that has now been restored.

Discussion

Collections are usually slanted by the missions of organisations that include slogans and meaning. There is recognition that some pieces have dubious origins, or were created / purchased using funding from sources that are frowned on today.

Keynote lecture
Thorsten Ludwig (Interpret Europe)
Engaging Citizens with Europe's Cultural Heritage, with Special Emphasis on UNESCO's Values and Learning Principles

Thorsten Ludwig is managing director of Interpret Europe[98]. Interpret Europe is a European Network for Heritage Interpretation. It is a platform for cooperation and exchange, especially about research and education that aims to protect and promote heritage based on first-hand experiences. It oversees houses, institutions and 70 major historical castles.

What does heritage interpretation mean today? The *European Year of Cultural Heritage*[99] wrote a study about engaging with CH that covers a range of topics. Thorsten showed an image of Glacier Point Trailside Museum in United States: there is no building, but it is still considered to be a museum. So, what is a museum? It is considered that as the objects are there, this description can bring people and heritage together to view and interpret them.

It is important for people to rely on first-hand experience. Technology can be used, but it is better as a means to enhance an experience rather than replace it. The goal is to help people to experience in a deeper way, to increase resonance and participation on many different levels. Building pathways to deeper meaning is central to this approach of stewardship and encouraging participation. How can heritage be made meaningful for people? Something might be of interest to one person, but not another. Interpret Europe tends to work more with knowledge and skills rather than with values in education.

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96   Iowa State University, University Museums, URL: https://www.museums.iastate.edu/, accessed summer 2020.
97   Iowa State University, University Museums, Art on Campus Collection, URL: https://www.museums.iastate.edu/visit/art-on-campus-collection/, accessed summer 2020.
98   Interpret Europe. European Association for Heritage Interpretation, URL: http://www.interpret-europe.net/feet/home/, accessed summer 2020.
99   European Year of Cultural Heritage 2018, URL: https://europa.eu/cultural-heritage/european-year-cultural-heritage_en.html, accessed summer 2020.

Figure 16: Key-note speaker Thorsten Ludwig

What stories should be told about heritage sites? Traditionally, these have been about significant figures in history. Today, these are filtered through UNESCO values, to try and make messages interesting for people, by not concentrating on power and achievements, but instead on universalism. Can heritage impact upon the rise in nationalism, Euroscepticism and populism? Tradition and security for heritage sites need to move towards universalism. If people are told that their ideas are inflexible or bad, they respond in kind; they can read stories, but they do not accept them nor change their opinions. The importance is therefore about framing the content for heritage sites and the stories that they tell and turning them into learning environments that reflect human values.

Ludwig referred to the Common Cause Foundation that provides surveys and reports as well as briefings and toolkits concerning this issue.[100]

Discussion

The Hadrian's Wall Museum in the United Kingdom is all about Romans and does not mention local people (and as with many others overlooks the role of women). Rather than reflect every facet, so many heritage sites have a military orientation. There might be an intention to want to promote liberal values, but often heritage sites show war and slavery, with the message of 'get what you can.'

The right wing is not happy with how the press behaves saying that they represent the elite. If information panels at heritage sites are not aligned with these populist views, will there be a backlash? It is therefore important to talk about everyday stories and not just about emperors e.g. how did they cook etc.? There is the need to make it more real and consider what common people were doing.

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100   Common Cause Foundation, Research and Resources, URL: https://valuesandframes.org/downloads, accessed summer 2020.

Where does heritage start and where does it end? In a sense, anything from the past could be interpreted as heritage, and therefore choices can be made from using 17th century recipes to preserving community festivals, rather than only listening to institutions and experts. Interpret Europe has created 18 case studies based on this grassroots approach that will be ready shortly.

Helping people to build a personal relationship with heritage is important, as conversation is better than only providing a panel of text or limited interactive technology. This is not to try and influence, just provide facts. However, if there is a strong belief that peace is better than war, then that needs to be said. The objective is to use first-hand experiences to give CH deeper meaning.

People are going to Dubrovnik, for example, because television programme *Game of Thrones* was filmed there, not because they are interested in heritage. The flip side of the coin is that *Game of Thrones* has a deeper meaning for visitors rather than dead historical figures; that is their interpretation of heritage.

REACH project pilots
José María Martín Civantos (University of Granada, Granada, Spain)
Rural heritage pilot: Rural landscape heritage
José María Martín Civantos is an Associate Professor at Universidad de Granada, with expertise in Islamic archaeology, landscape and hydraulic archaeology. He has worked on a number of related research projects across Europe, leading several, including the FP-7 *MEMOLA project: An historical Approach to Cultural Heritage based on Traditional Agro-systems*, and has now brought his expertise to the REACH project.

Martín Civantos reflected on governance of cultural landscapes in a period of global change, considering how heritage can be (re-)used. He began by showing a couple of animated videos that detail how traditional irrigation systems are an example of how human beings have changed and adapted to their natural environment. Their operation is linked to the complex local ecological knowledge of the populations that have traditionally maintained them. This includes knowledge of plants, soil, water management and adaptability to climate change, all of which are important to sustainable development and form cultural identity.[101]

Resilience is about rights and obligations, as water is owned by the land and not by people, and it has to be common for the system to function. The second aspect is governance that supports communities, shares ecological knowledge and provides conflict solution. Conflict is an important part of the system.

Resilience is about adaptation versus resistance. Systems have existed in the Granada area of southern Spain for more than 1,000-years, adapting to social, economic and political changes, changes in climate and crops, and surviving successfully within the extremes of the annual Mediterranean climate. The alternative is resistance, by maintaining autonomy to avoid dependence and indebtedness there is the potential for extreme reactions, complaints or even violence, as rival communities fight for water. Are they permanently in crisis, revision or conflict? Is this tension part of resilience? A community without tension and conflict is a dead community.

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101   MEMOLA, *Why are traditional irrigation system important?*, URL: https://www.youtube.com/watch?v=-IfiDn8TUCI&feature=youtu.be, accessed summer 2020.

The current crisis can be dated back to 19th century liberal policies that led to traditional ecological and husbandry knowledge and practices being lost through water legislation, the peasant proletarianisation and attack on commons. It has also been impacted by globalisation, the green revolution, industrialisation, global markets, efficiencies, cultural changes and urban consumption. There has been a lack of acknowledgement of traditional practices and no function for conflict resolution, as it was believed that they were no longer needed.

Recommendations for the future are the recognition of the multi-functionality of agriculture, the need to focus on ecosystem and cultural landscapes, changes to the market chain and responsibilities to consume, represented by a strong community voice. These are underpinned through education and promotion of rural culture, the need for some sort of reward / payment (non-financial model) to move forward within the 21st Century and not return to the 19th century.

Discussion

In the face of demand for food, how is it possible to cope with habitat lost and still restock areas? Anthropogenic landscapes try not to damage soil, but mono-cropping damages soil fertility. How is it balanced?

Most food production in the world is from a small group. This system provides two to three crops per year and has done for 1,000 years. The biggest danger for society is losing its link with soil, animals and insects; they cannot be separated. Lifestyles have consequences for nature, even if not directly in the area, there is still a knock-on effect for other places. There has to be a model for living together with nature and bio-diversity.

As they are not academics, scientists, engineers or from large companies, farmers and their practices are often overlooked, and have no voice. Due to the need for global value change, European farmers have taken strike action.

Ecomuseums are part of the strategy, to provide education. This means that it is always from the community, with a bottom-up approach to social, cultural and economic terms. Heritage is not just about monuments, but landscapes, which might incidentally include an old watermill. It is a museum; it has cultural values and is a place to preserve both tangible and intangible heritage.

Gábor Oláh and Eszter György (Eötvös Loránd University, Budapest, Hungary)
Minority / Roma heritage pilot: The creation of resilient Roma cultural heritage
Gábor Oláh's Ph.D. research focuses on the concept of resilient urban community in a historical context. His main fields of interest are the role of cultural heritage in place attachment and the participative approaches in sustainable urban development. He has been able to apply this knowledge in the REACH project.
Eszter György's Ph.D. thesis discussed the identity of the so-called "8th", relating to the 8th district in Budapest and its Roma inhabitants. Her recent research focus, including as part of the REACH project, has been on Roma cultural heritage and the history of Roma cultural movements in Hungary.

Figure 17: Gábor Oláh and Eszter György (insert top right) presenting the REACH Minority heritage pilot

Oláh introduced the REACH Minority heritage pilot's work.[102] The Roma community is Europe's largest transnational ethnic minority, and one that has no established political and cultural representation. Despite contributions to history and culture, Roma identities are unknown and unrecognised.

The first area of the pilot activity took place at the Roma Country House in Hodász, a deprived area in the north-east of Hungary. Founded in 2001, the house represents living conditions, traditions and practices of Roma communities, but also acts as a community hub, providing artistic, professional and educational activities. The meeting provided a unique opportunity for organisations to meet, including Roma institutions, CH management experts and creative sectors, at a location that they would not ordinarily have visited.[103]

The pilot's urban dimension was hampered by the weakness of civil society and Hungarian anti-civil registration. The original partners, based in the 8th district of Budapest, ceased to function and therefore, a research seminar was co-organised with students and key Roma stakeholders. The main conclusions were around the questions of visibility and invisibility of urban Roma memory and CH. Roma-related local history, cultural traditions and productions of the 8th district are extremely rich and varied; they include musicians, cultural institutions, with the memory of places that are still detectable highlighted through oral history. However, the majority of these cultural elements and dedicated places of the urban space are now inactive and invisible.

102   REACH, *Minority heritage pilot*, URL: https://www.reach-culture.eu/pilots-and-best-practices/minority-heritage-3; its findings are published in Deliverable D5.2 – *Minority heritage pilot results*, URL: https://www.reach-culture.eu/wp-content/uploads/2020/03/REACH-D5.2-Minority-heritage-pilot-results.pdf, both accessed summer 2020.
103   REACH, Local Encounter: *Preservation, re-use and management of Roma cultural heritage*, URL: https://www.digitalmeetsculture.net/article/reach-project-local-encounter-preservation-re-use-and-management-of-roma-cultural-heritage/, accessed summer 2020.

The 3rd strand explored the concept of intangible Roma heritage. It was hosted at the Gandhi Secondary School that is committed to Roma CH and includes language and cultural education. Three Roma heritage-related organisations were invited, that are recognised for their educational and traditional dance programmes. The discussion concerned pertinent issues, such as the position of the communities, their activity and their involvement in Roma culture, where poverty and disadvantageous social status challenges participation in cultural activities.[104]

The resilience model seems appropriate to this pilot and its work with intangible heritage, cultural diversity and rights. It includes reflection on how it considers the bottom-up perspective, with management by local communities. Resilience asks how identity is preserved, and takes into account the understanding and management of adaptability to change.

The role of key individuals is important in a resilient community, but is this the main factor? The Roma Country House in Hodász has significant, experienced and knowledgeable leadership, but for the urban partners in Budapest, this was not the case. By fostering heritage practices, it is possible to have reserves for social cohesion and integration. However, this is a longer-term continuous process that requires the preservation of identities over a period of time.

Discussion
Galleries want to keep Roma arts for themselves, and often Roma are discriminated against - they have no voice and are not able to reclaim their heritage. Ideally, a hybrid model would exist where Roma heritage is represented in both public institutions, as well as within Roma communities.

It is clear that there is a need for more institutional representation. The Roma Country House in Hodász is creating an NGO to be able to access funds and be recognised as CH institution.

There has clearly been impact due to the political climate. The Glove Factory was represented early on in the project, as an urban partner, but due to political factors, it chose not to be involved. Now that the opposition has won the local election in Budapest, they are enthusiastic again. It is difficult to consider the position of Roma without including the political dimension. If the pilot was only beginning now, local Government would have provided support and this would have led to a different methodology.

Alexandra Bitušíková (Matej Bel University, Banská Bystrica, Slovakia; KREAS), Jiřa Janáč and Jaroslav Ira (both Charles University, Prague, Czech Republic)
Small towns' heritage pilot: Heritage, resilience and small towns
Alexandra Bitušíková, who had spoken earlier in the workshop, was joined by Jiřa Janáč, who had previously presented at the workshop in Berlin, and Jaroslav Ira.
Jaroslav Ira is an Assistant Professor at the Seminar of General and Comparative History (The Institute of World History, Faculty of Arts, CUNI). He has participated in several national and international research projects and specialises in modern comparative history of Europe, with focus on urban history and identities in the 19th and early 20th century; for the REACH project his focus is on heritage in small towns.

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104   REACH, Local Encounter: *Intangible Roma cultural heritage in Hungary – Communities and participation*, URL: https://www.digitalmeetsculture.net/article/reach-local-encounter-intangible-roma-cultural-heritage-in-hungary-communities-and-participation/, accessed summer 2020.

This pilot focused on the challenges and perspectives of small towns. Recent geographical studies define a small town as one that has a population of about 20,000 people, although there are sometimes also economic criteria, depending upon their location. Towns are often in the vicinity of a city, usually in countryside and so have both urban and rural influences. Nevertheless, they often have more greenery and a different rhythm to a city. Traditionally, the challenges for small towns include trends towards urban populations, unemployment, young people moving to cities and neglect of the countryside and historic sites. This has led to a degree of stagnation.

In contrast, there has been a recent positive growth, as a small town offers a sense of belonging, identity, community and activism. There has been a degree of immigration, as educated young professionals are returning from abroad after several years away, wanting a healthy lifestyle and less consumerism, which draws them to smaller places. This also has the benefit of bringing both new ideas and skills, as well as the return to traditional skills such as roofing.

There are three considerations of perspectives of resilience of heritage and resilient communities:
- Resilience of heritage in small towns (prevention from decay, destruction and oblivion of memory)
- Heritage as a means of achieving resilience of a small-town community (cohesive, inclusive, competitive and pro-adaptive)
- Resilience of heritage-related policy, actions and strategies (sustainable, adaptable actions, strategies and knowledge generation, supported by the community)

There is a lack of communication between institutions and residents. Who is consulted, who chooses to take part and is there an understanding of what local people want? EU funding is available and can be used for regeneration, but it has short-term objectives and long-term planning is missing.

The town of Brtnice won an award as the Historical Town of the Year.[105] The importance of sustained communication between local stakeholders and municipality is acknowledged, but even then, it has led to criticism via a satirical poem that notes the increase in traffic, a monument that counts for nothing, all for the municipality to immortalise themselves. The town of Stříbro also renovated its main square with the aim of solving traffic / parking, raising ambience, introducing greenery, highlighting history and reviving sociability. In return, residents commented that it was 'a waste of money', 'concrete and plain', ugly and unfitting' and a 'swimming pool for gypsies', none of which has added to the social cohesion of the town.

There is an assumption that heritage and identity lead to a sense of community. However, it appears that heritage is not as important as economic factors. For historic towns, tourism and the town's own self-image is a positive factor, especially in rural areas, although some towns, that are nearer to cities, have redefined themselves several times. This makes resilience and CH a complicated issue.

Discussion

Is not the renewal of self-image an aspect of resilience? As cities adapt to the fast pace of change to move forward, the nearby small towns need to move on to prevent themselves from being rendered anonymous. As place making is a new concept, CH and economics should not be considered separately.

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105 Cf. REACH, *Brtnice town, REACH associate partner, winner of the Historical Town of the Year competition*, URL: https://www.digitalmeetsculture.net/article/brtnice-town-reach-associate-partner-winner-the-historical-town-of-the-year-competition/, accessed summer 2020.

It is difficult to identify all factors for one small town, as they are influenced by their region, satellite towns and cities.

Although not a small town, Coventry, a city in the United Kingdom, has forgotten its clock / watch making, weaving, silk and bicycle heritage. Now, as the UK City of Culture for 2021, it has been remembered as part of regional place making.

Small towns have been affected by gentrification, property and the church, and this has influenced urban planning. Small towns have turned into commuter towns, the original inhabitants have moved out, the agrarian base has been abandoned as it is no longer profitable and its heritage has gone with it. The mission now is to create a new alternative to gain greater prominence.

Friederike Berlekamp (SPK, The Prussian Cultural Heritage Foundation, Berlin, Germany)
Institutional heritage pilot: Institutional heritages – potentials and needs
Friederike Berlekamp works as a research assistant at the Institut für Museumsforschung (Institute for Museum Research), SMB-PK. She holds a Ph.D. in Cultural Anthropology (Ancient American Studies) and her focus of interest is on knowledge exchange and cultural change in situations of intercultural encounters, especially under the conditions of colonisation and missionization. She has implemented this REACH Institutional heritage pilot focussing on museums.

Berlekamp believed that the pilot was timely, given that the International Council of Museums (ICOM) is currently seeking a new museum definition, assessing what society wants a 21st century museum to be and who it should serve.[106] Institutions have multiple stakeholders and thus perform multiple roles and face multiple expectations. Museums' activity includes research, communication and collection management, all of which has community impact.

The *Institutional heritage pilot* has visited three different types of historico-cultural museums, representing very diverse features. The cases include the Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen), Bitterfeld-Wolfen, Haus der Geschichte (House of History), Wittenberg[107] and Museum für Islamische Kunst (Museum for Islamic Art), Berlin.

It is important to consider objects within their original contexts, but also in new (non-museum) contexts. How do they integrate with everyday life and address current issues? Who is the audience and what does it need / want? Museums work with different stakeholder communities, with diverse expectations and needs that can be interrelated. People do not visit museums to just look at the objects, they also want to interact with them, the ideas and narratives behind them, and with other people. Museums recognise and want to meet multiple demands and to develop their procedures, mission and vision. In addition, politicians and funders also have an impact on museums´ development, as do users and the community.

Especially in museums, the procedure of attributing meaning to and of presenting cultural assets and skills is under discussion. It is no longer acceptable just to show an item. Rather, there is a need to engage and interact.

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106 ICOM, *Museum Definition. Creating a new museum definition – the backbone of ICOM*, URL: https://icom.museum/en/resources/standards-guidelines/museum-definition/, accessed summer 2020.
107 Haus der Geschichte, Wittenberg, URL: http://www.pflug-ev.de/index.htm, accessed summer 2020.

Figure 18: Friederike Berlekamp presenting the REACH Institutional heritage pilot

As a result, dedicated spaces need to be available to enable encounter, discussion and creation. This includes processes between diverse stakeholders of exchange and action and requires mutual awareness, interest and acknowledgment of social and cultural competencies as well as a manifold access to the CH. For institutions this is difficult. It requires a new type of activity, new partners and a different work-flow. Social issues are becoming ever more important and it is not always possible to facilitate discussion. There is a need to build networks, gain acceptance from communities, have political support and recognition by society. This is no longer just an institutional decision, but one that is much bigger.

Resilience is a difficult concept because it involves both the possibility of adapting to something and of resisting it, both in the sense of balance within the community and in the sense of isolation and discrimination. In addition, nationalist movements interpret resilience in their own ways and for their purposes. As a result, there is ambiguity, when talking of culture and resilience.

The role of a museum is to build a bridge from the past into the present and onto the future, and between diverse societal groups.

Discussion

Some museums have to be resilient due to lack of money; this is certainly the case in Italy. They exist in an environment of threat and need strategies to be able to continue.

The pilot showed that museums founded by associations, dealing with their particular culture / history can provide specific approaches to these issues to the audience, and develop and implement their special, maybe more focused, agenda. For the pilot's Wolfen case study, the original mission was to bring people back to explore the photographic collection and provide information, but now the social aspect has become more important. It has helped to evoke strong identification with the region and its history as well as with the museum.

The Museum für Islamische Kunst includes many programmes for integration for people to overcome exclusion from the museum. Ethical considerations influence its framing and wording, e.g. not to use the term refugee or newcomer. Additionally, the tours are not explanatory, but designed for exchange of ideas; this is more important than the mere provision of facts. The important role of museums is to facilitate exchange, to build familiarity and to reduce objection within society. However, this is a high cost activity that takes time to build, even if it is a worthwhile investment for the community.

Thus, talking about resilience has to focus (also) on the aspects of relevance and sustainability, as well as communication and cooperation. Attention should be focused more on its (non-linear) process and less on its consideration as a state.

3.4.6 RESULTS

When considering the presentations given, there is a clear theme of temporality that can be seen through the various descriptions of resilient CH. There is scope for reappraisal of an event or era after a period of time has passed. Jan Krajíček discussed this with the Aš community's recent interest in unwanted communist built heritage, after years of reluctance. Natalie Linitskaya considered that for some people, communist towns in Minsk are still tainted and claims of their heritage value is exaggerated, even if there is some degree of personal nostalgia. Mirela Tase noted an age differential in Albania; interestingly, the younger generation is angrier about the communist period and wants symbols of it removed, even though the older generation, that had lived within the regime, thought that a monument was still needed to maintain the memory.

Adaptation to regime change was mentioned by Richard Biegel, in terms of CUNI having to adapt from pre-war to Nazi occupation, the communist era and into a post-1989 world; the University's resilience was in spite of this discontinuity and social upheaval. Zdeněk Uherek considered that resilience is about saving one group's heritage from another. Due to regime changes, practices and traditions were replaced, some of which have remained, with others gone, with new ones imposed or original beliefs reinstated. Hana Cervinkova had opened the workshop by stressing the importance of remembering heritage forgotten by a town's current population, through restoration of Jewish cemeteries, the silence can be broken and difficult conversations held.

Gábor Oláh provided a history of Roma tradition that can be found in many parts of Budapest, but is now inactive, overlooked and unvalued. This was echoed in a different context by José María Martín Civantos who spoke of the rural knowledge and practice lost due to the social, political and economic progress that is now recognised as a mistake. In both cases, the community voice was weak, not listened to and there was little power to intervene. However, bottom-up resilient initiatives are now trying to challenge the status quo.

Alexandra Bitušíková related the resilient reaction of a community to the election of a neo-Nazi and the importance of reclaiming the interpretation of memory and heritage from populists. By bringing communities together, to build memory and understanding, perspectives could be changed. Similarly, Thorsten Ludwig introduced the importance of framing the debate through bringing people and heritage together to build a deeper understanding and increase resonance. A further example was provided by Friederike Berlekamp describing the work of the Museum für Islamische Kunst as 'enhanced community' rather than 'prevent extremism'.

Berlekamp also described the transformation of museums, given the changes in audience expectations. The process is not easy, as it initially needs to be ascertained who the audience is and what demand is to be met; this is no longer solely a museum decision, as there are now so many community and political stakeholders involved. Alexandra Bitušíková, Jaroslav Ira and Jiřa Janáč also discussed the need for small towns to find new identities to avoid stagnation. Are local people happy with redevelopments, did they have the chance to participate or was there a level of apathy when participatory decisions could have been made? Again, the involvement of a range of stakeholders led to the question of whether economic factors are more significant than resilient heritage. Within their presentation that considered the rebuilding of Norcia after the earthquake, Fabio Carnelli and Paola Nella Branduini felt sure that politicians were maximising heritage for tourism rather than rebuilding for the benefit of local people.

3.4.7 FOLLOW-UP

The reaction from workshop participants on both days of the workshop was positive. In addition, attendees were asked throughout the day to complete the feedback questionnaire that could be accessed via a link from the project's website; it was also emailed to participants shortly afterwards. All eight people that responded were again positive about the workshop. Below are the answers provided to five questions, not everyone answered each question.

Were your thematic concerns dealt with during the workshop?
- I enjoyed a concept of a broad perspective on resilience, which is more open and positive, leading to empowerment of communities
- In my opinion the questions regarding heritage and resilience were very well addressed during this workshop.
- During the workshop we touch all the thematic concerns and we had a cooperation with all the participants
- As a student attending such workshop for the first time, it has met my expectations.
- Resilience is understood better as well as interpretation of heritage
- I am interested in broadly understood culture, and CH is an integral part of it, especially if we are talking about Resilience in this context.
- My interests are in what 'resilience' means and all aspects of urban heritage and resilience, though usually in archaeological and historical contexts.

Which aspect / example was of particular interest to you?
- The concept of memory work and place-based ethics of care (Polish case); the challenge of politicisation of heritage, unwanted heritage of communism
- The physical aspect of heritage when discussing sustainable approaches for cultural resilience
- Communism heritage and small town
- Overall comparison of various forms of resilience based on heritage
- Minority resilience
- Nature versus culture, shown in the speech by José María Martín Civantos in "Rural landscape heritage"

- All aspects of 'resilience', in theory & the multiple meanings and uses in different studies. I also learned a lot from discussions of urban areas, and sites / monuments of previous regimes, and their social significance and changing meanings. Learning about communist monuments in Albania was interesting and led to a good discussion of the significance of Franco's tomb complex in Spain. I'm also coming from a 'heritage' perspective, so all of that was of interest. I very much enjoyed Thorsten's lecture too.

Did you gain new insights and ideas for your work as a result of your participation in the event?
- It was a very enriching experience to listen from other professionals their own experiences from working with different types of heritage addressing cultural and social resilience
- I got lot information and ideas for my work
- I have decided to write a piece about certain examples I have in my hometown
- Possible approaches to resilience of heritage from the perspective of other subjects than history (sociology, anthropology, tourism management ...)
- The aspect of interwoven memory and memorabilia of Jewish culture with regard to Wrocław's CH (by Hana Cervinkova) was very inspiring
- It's hard to say, specifically. I think the ideas will 'bed in' and come out in later work.

How would you define the concept of resilience within the field of CH?
- A process of and capacity of communities to deal with and adapt to change, and to continue to develop - in relation to CH
- It is the ability of a society to use its CH --traditions, buildings, artefacts, etc.-- as foundation roots to remain strong when facing threats
- I define cultural resilience as the capability of a cultural system (consisting of cultural processes in relevant communities) to absorb adversity, deal with change and continue to develop
- Resilience in terms of "positive resistance" to negative changes, processes and challenges can be very well based on heritage, in other words social participation on heritage can make the community resilient
- The force to stand strong against external factors
- It is the ability to correlate to the needs of a given age taking into the self-historical value.
- I'd say that it includes the idea of preservation of 'archaic' heritage (e.g. tangible and intangible) and enduring sites, landscapes, and traditions coping through challenges and difficulties. This is not necessarily my definition, but these are the areas I think people focus on in particular. I don't think resilience is always a positive thing, if assumed to be 'better' than 'change'.

Having attended this event, will you contact any of the speaker(s) going forward?
- Seven attendees confirmed that they intended to contact speakers.

We welcome your comments around the content of the event:
- Good atmosphere, good papers - I only feel sorry for the organisers that many speakers could not come due to coronavirus
- I believe built heritage could have been more present
- Besides interesting topics, nice discussion and meeting some familiar / some new people, I appreciate the pleasant room of the event with the sensational lookout

- RESILIENCE FOR EUROPEAN CULTURAL HERITAGE - the 2020 edition was very informative. The organizers invited competent speakers who presented the discussed issues in a very interesting light. CH is worth getting to know it from different sides. This event was an important contribution to science
- I think the workshop was a very interesting event, that was a good continuation of the first workshop. The sessions were all relevant but also diverse. I am glad I was able to attend.

3.4.8 LINKS TO OTHER REACH PROJECT TASKS

The varied topics and issues presented during the workshop clearly demonstrate the value of the work that has taken place, the fight to retain memory and to discuss how this is retained within society so that knowledge is not lost, even in periods of social, economic and political change. All of this will be considered within the remaining tasks of the REACH project.

That the workshop was about resilience and CH was important, as it was held at the time that project partners were discussing these issues, following the completion of the four thematic pilots (with results shared during this workshop). The conclusions will be built into D7.1 - *REACH proposal for resilient European Cultural Heritage*, one of the project's primary outputs.

As detailed for the prior workshops, a further task of the project has been to compile a series of case studies of best practices that consider resilience and social innovation within CH, some of the initiatives described during the workshop will be explored further. Of particular interest from this workshop was the examples provided by Hana Cervinkova's of work in restoring Jewish cemeteries. Unfortunately, it was not possible to gather further information from Cervinkova and therefore, the case could be developed no further.

As with the Ticino Park case study, presented at the Granada workshop, the second case outlined by Branduini and Carnelli, concerning the rebuilding of the small community in Norcia, will also feature in REACH Deliverable D5.4 – *Rural heritage pilot results*.

4. RESULTS AND IMPACT

This deliverable provides twofold results. Firstly, it will assess the REACH workshops themselves, their procedures, contents and outcomes. Secondly, based on the information from very diverse sectors and milieux, it will offer a comprehensive characterisation of participation that will support a better understanding of current participatory activities, methods and approaches, as well as the impacts of involvement and engagement around CH, and contribute to REACH's activities and conclusions.

4.1 MEASURES OF SUCCESS

REACH Deliverable D4.1 – *Workshop criteria and planning* – outlined a set of criteria that would be used to measure activity.
"The workshops will be successful if:
- a variety of (cross-cutting) aspects of CH are dealt with from different perspectives
- the diversity of the participants (in terms of gender, field of activities, organisational structures, origin, etc.) has been accomplished
- area-specific or / and general possibilities, problems, limits and gaps of participatory activities are identified
- information is discussed that broadly considers different perspectives
- research approaches and methods will be reviewed and developed
- advocacy papers are discussed and adopted in agreement (over the following weeks)
- experience and gathering best practice are shared for the social platform www.open-heritage.eu
- interaction during the events (exchange between the participants) is vivid and constructive, with people / institutions having been introduced to and having a broader and / or deeper understanding of other ongoing activities."

All of these workshops were very different and particular as concerns the content itself (addressing the REACH project's themes of the management, (re-)use and preservation of cultural heritage, as well as resilient CH), the participants addressed, and their implementation. Contributions from different European countries were involved to explain and discuss topics related to forms of governance, social and local cohesion as well as digital (re-)use of CH content and resilience of identity and memory.

At first glance, it might be difficult to identify areas of commonality but on closer inspection, a series of cross-cutting topics emerge. Thus, issues such as needs and benefits of cross-sectorial collaboration, the close relationship between (formal and informal) education and participation, the societal benefits of involvement and engagement, the ambiguity of culture and heritage, institutional / institutionalised background / support, approaches (bottom-up vs. top-down[108]), the importance and possibilities of intergenerational interaction and exchange, intangible heritage and its maintenance, protection and development, as well as structural interdependencies emerged on various occasions. The interrelationship between the thematic foci became clear during the process of REACH. The fact that some speakers presented their work at multiple workshops also proves this synergy. This was very beneficial for the whole project discussion.

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108 REACH deliverable D3.1 – *Participatory models*, 2019, chapter 3, URL: https://www.reach-culture.eu/wp-content/uploads/2019/12/REACH-D3.1-Participatory-Models.pdf, accessed autumn 2020.

At the planning stage, each workshop organiser was asked to pay attention to having a gender balance and range of differing activities and organisations represented amongst the lists of speakers. In practice, this was never a challenge, as the identification of the best profile of speakers for the event automatically produced a relatively even split. This is also true of other attendees who were able to add a further dimension to the event through their incisive questions and comments. Indeed, each workshop welcomed a great diversity of speakers and attendees from across Europe. The broad network that each partner could contribute to REACH, and the invitations beyond these circles, enabled the inclusion of diverse experiences, approaches and framework conditions.

Figure 19 Coventry workshop organisers Tim Hammerton and Rosa Cisneros in discussion

Each organiser was able to achieve balance in multi-perspectival discussion groups, although it should be noted that most participants came from academic and / or project communities. The workshops realised at universities (in Coventry, Granada and Prague) also enabled students to participate at the workshops. In this way, a younger generation of academics and (potential) practitioners, at the beginning of their career, could be involved in the reflections and discussions around cultural heritage and participatory approaches. This is particularly important because the question of sustainability is always central to all areas. Intergenerational exchange is to be seen as an important instrument here.

It is important to note that the workshops were not open to the general public, as the project had always intended the discussions to involve invited stakeholders. It remains important to consider to what extent and in what way greater citizen participation in such exchanges would be mutually useful for the presenters, individual scholars and practitioners and research projects such as REACH. It is clear that such involvement would require greater efforts and resources for the preparation and implementation of such events.

The workshops provided a forum for the presentation and discussion of participatory approaches and initiatives. Particular features were addressed that fed the debates during the workshops and among the REACH team and enabled reflections on a meta-level on the nature of participation and the possibilities of improvements and supports. In section 4.2, common issues are summarised concerning participation and the realisation of participatory approaches and initiatives. Nevertheless, each milieu addressed topics of more particular importance and urgency.

Although simplistic summaries, the Berlin workshop included, in particular, the current discussion on the societal role and relevance of institutions and their stock and activities as well as the development of GLAM institutions in the 21st century. The Coventry workshop put special emphasis on themes like intellectual property, ethics, entrepreneurship and digitisation. The Granada workshop underlined rather the interconnectedness between cultural (intangible) and natural heritage in relation with ecological and economic development and changes. Finally, the Prague workshop discussed, among other issues, heritage as a (individual, communal and societal) gift, but also as a potential burden. Besides this, it became clear that every country and region, as well as each milieu, provides their own particular framework conditions that are administratively, theoretically, discursively, behaviourally and historically determined. They strongly influence local and national developments, thought processes and room for manoeuvre. Thus, participatory processes around CH appear very diverse, fragmented and heterogenous.

The aspects set out in each workshop reflected the awareness of the organisers concerning the multi-layered facets of each topic. Due to the broad and thoughtful theme settings and the great spectrum of people invited, the topics were comprehensively discussed in their complexity and diversity. By repeatedly inviting a number of speakers to various workshops, it was possible to consider their projects and reflections in different lights and among various groups of practitioners from different backgrounds.

The workshops focused on the exchange of approaches and practical experiences concerning citizens' involvement. It was also possible to include research perspectives and approaches in these events since many speakers had an academic background and were thus able to combine theoretical considerations and practical experiences in their work and contribute these to the discussions. In this way, concepts of participation and further theoretical reflections on participation formed an integral part of the overall discussions. It became evident that such combination and cross-sectorial collaboration between practitioners and researchers, respectively, enrich, improve and strengthen the implementation of participatory activities. Within the workshops, it was not possible to pursue this research perspective comprehensively.

As described in the introduction, there was one item from the list of workshop success criteria that was not possible to fulfil and that was the development of post-workshop advocacy papers. Section 2.3 explains that there had been the hope to initiate discussion ahead of the workshops, which would then allow time on the day to consider themes for a paper. With the loss of this prior interaction, time was more limited during the workshop, this was compounded as the plan of breaking into small groups was not favoured by attendees, who preferred open and flowing dialogue (between up to 25 people), and as a result, notes were not made and collected for later use. The other factor, which is clear from the previous chapter, is that because each workshop covered such diverse themes, and speakers provided differing viewpoints, a one-day event was not sufficient to draw the necessary conclusions to develop a structured and focussed advocacy paper. In hindsight, the proposal seems to have been optimistic, but this does not detract from the fact that the workshops were a great success, as new relationships were developed, ideas were shared that genuinely inspired others and the REACH project was able to gather insightful information.

The workshops provided very rich and diverse impact for REACH that goes beyond the gathering of data concerning examples of good and successful participatory activities for Open-Heritage, as will be shown in section 4.3.

4.2 EVALUATION OF THE RESULTS OF THE REACH WORKSHOPS

The previous chapter has illustrated how each of the workshops included a range of informative speakers who initiated vibrant and valuable discussion amongst both vested stakeholders, members of the REACH project team exploring participatory themes, and other interested invited guests. Each workshop alone provided diverse and multi-layered content and gave deep insights into activities and thoughts for participants to reflect on. Collecting the key findings together in this deliverable provides the opportunity to assess areas of difference and similarity and to gain a broad picture of citizens' involvement and engagement around CH. This section provides ten points of commonality that have arisen from these discussions.

Participatory activities build bridges
Participatory activities provide all parties involved with opportunities to enter into previously unfamiliar and unknown spaces by becoming engaged with new issues, people and circumstances. This refers to both the present, the execution of a project concerning specific objectives / goals / topics, but also to the past and thus personal or other histories. Participatory activities offer experiences that can form cross-sector, intergenerational, cross-departmental and (supra-)local connections and cohesion. At the same time, they make complexities and diversities on various levels more evident and accessible. Through the exchange of ideas and experiences, and joint interaction, they can also enhance understanding and acceptance. Due to the complex nature of cultural manifestations – that are tangible as well as intangible - there is a huge variety of possibilities to interact with CH which may affect participants on physical, mental, intellectual and emotional levels. Safe spaces need to be available to ensure the further development of such encounters and actions in the present and also for the future.

Participation is based on openness, mutual trust and respect
Successful participation can only be achieved if all participants are engaged and interested in mutual exchange and joint learning. Here, it is crucial that diversity of expertise and its equal validity is perceived as valuable and beneficial not just for the joint process, but also for those people involved. Accessibility - physical access, but also concerning information - is a prerequisite that facilitates free participation with and around cultural assets.

Participation is an open-ended process with its own dynamics
Successes and failures are not calculable from the outset. Each party must be able / enabled to flexibly shape the course of the processes. All groups involved also have to be able to accept that control of the process and decisions are to be negotiated and shared, and sometimes even surrendered. However, jointly discussed frameworks are indispensable for creating joint processes that consider the needs and wishes of each party involved.

Participation provides innovation and enables further development.

The implementation of participatory initiatives enables encounters between people with diverse (cultural, social-economic, age, and gender) backgrounds, as well as the exchange of ideas and concepts, and the development of new knowledge and agency. New relationships can emerge that can include changes of mutual perception and understanding, as well as attitude. As a tool for facing current challenges, participation has to be responsive to the changing situation regarding local and global circumstances and also the direct milieu's particular environment. In consequence, it is necessary that a broad range of social groups is appealed to and the approaches, procedures and aims are reconsidered again and again.

Every participation project is special and unique.

Each initiative must consider thoroughly the factors which make participation possible, the concrete achievable goal, that people targeted (or not) and the appropriate approaches and methods, as well as the limits of participatory possibilities. Due to diverse circumstances and framework structures, it is not possible to develop a single catch-all participatory approach and copy it for diverse projects. Nevertheless, experiences undergone during such initiatives form a valuable basis for their further development. These factors have to be available for all those interested in the realisation of participatory activities.

Figure 20: Levels of participation described by Franziska Mucha at the Berlin workshop

Participation is about relationship building and networking.

Joint interactions enable encounters, mutual acquaintance and awareness, and foster relationship building that can lead to cohesion. The consideration of a broad spectrum of stakeholders and their diversity is therefore necessary. This includes those people directly involved and also the indirect beneficiaries in the communities, as well as professionals, administration, politicians and further (potential) stakeholders. In joint ventures, such networks can develop a broader basis of activities for the common good. A collaboration with partners from different sectors is therefore not only useful and enriching, but necessary. In this way, a great array of possibilities can be generated.

Diverse requirements, expectations, wishes and visions are inherent in such processes. In consequence, adequate social skills and competences are crucial for their implementation, e.g. in the field of moderation and conflict resolution.

Educational techniques enable participation.

Participation *per se* is education in various ways. Involvement and engagement in joint actions offers experiences with persons, issues, facts, situations and circumstances that are often not considered, commonplace, customary and / or familiar beforehand. Only encounters and interactions create awareness and connections, and enable the parties involved to learn, take a stand, assume and / or question points of view, negotiate and create relevance. This is not only about new intellectual knowledge as, beyond that, the social and emotional component is highly important. Those social interactions are often very intensive and sensitive since they include moments of reflection on roles and positions as well as of discussing and negotiating them (within the initiatives and beyond). This concerns all parties involved; it directly and strongly affects the development of the perceptions about how to act with each other. Thus, participatory activities are, to a high degree, social work that can impact the behaviours, attitudes and habits of all participants. Participatory activities correspond with educational and pedagogical as well as democratic ideals and can help to fulfil and develop these -by involving a wide range of milieux. The recognition and acceptance of different perspectives, conducts and needs are indispensable here. Knowledge and experience gained can change the mental, emotional and physical 'room for manoeuvre' of all parties involved.

Participation starts with the necessary frame of mind.

As could be shown, interactions with and around cultural assets / people can produce comprehensive individual and collective development. A crucial condition for the realisation of and also for the engagement in participatory activities is a real interest in expanding one's own horizon and in the wish for joint or collaborative experiences. This positive position, and a mutual and common interest, must be anchored in all parties directly involved. Nevertheless, stakeholders who are also indirectly involved - e.g. in the administration, among the staff, etc. -, must also be included in these considerations since a successful implementation depends on a broad understanding of and consent to, or at the very least an acceptance of, participatory work.

Participation is a long-term endeavour

This is true in three ways: Firstly, participatory approaches aim to build long lasting and sustainable contacts and interactions in order to achieve common goals. Basic conditions for joint endeavours are mutual understanding and responsibility. These are characteristics that need time to grow. Therefore, secondly, even the preparation of joint activities needs a lot of time and effort: to promote and discuss projects, to awaken a wider interest, to find partners, to implement the initiative, etc. Thirdly, to maintain such relations and partnerships, an engagement for participatory work itself needs consistency, trust, reliability: features also based on long lasting and intensive effort.

Participation needs comprehensive and suitable framework conditions.

Flexible room for manoeuvre is needed to face, and respond to, unforeseeable and / or emerging necessities. Further training and the development of new activity areas and approaches are sometimes necessary for this. Structural organisation must be adapted to match any special needs that may often be cross-sector issues. If sustainability is regarded as an integral goal, long-term planning, both financial and personnel, is necessary.

4.3 WORKSHOP RESULTS LINKED TO FUTURE ACTIVITIES

As detailed in chapter 3, the workshops were all well received by attendees, many of whom left with new ideas to contemplate and details of contacts with whom to arrange further conversations.

Following the Berlin workshop, Graham Black wanted to speak to five other presenters, potentially to suggest future collaboration. Based on the follow-up work undertaken by SPK, it was clear that this multi-faceted exchange had been important and that further involvement was needed that provides more time to discuss experiences and ideas, potentially broadening the base of attendance. An interesting lesson was not to assume that institutions are aware of the on-going range of activity; this was especially highlighted when the two presenters from Karlsruhe revealed that it was the first time that they had heard of each other's work.

The Coventry workshop's agenda incorporated a broad scope of subjects, including intangible heritage, intellectual property rights, digital (re-)use of CH, museums, repurposing of (public) areas to enable the rediscovery of forgotten heritage, entrepreneurship, and community, it was therefore gratifying that analysis of feedback showed that each presenter's topic had been the preferred subject for at least one respondent. There was a feeling that viewpoints had been broadened and that there was an intention to contact speakers.

The Granada workshop included a close-knit group of presenters, some of whom had established working relationships. Even so, not everyone had met and all gained from their interaction. This was especially the case during the afternoon discussion session that enabled all workshop participants to contribute to a wide ranging and in-depth exploration of experiences, practices and opportunities, that laid the groundwork for future activity.

The Prague workshop also received very strong feedback from participants, mostly as a result of attendees appreciating the broad perspective of CH related resilience thematic concerns. Discussing ideas of (lost) memory, place and unwanted heritage certainly resonated with attendees, as did the presentations of the work of the four REACH pilots. All respondents confirmed that they intended to make contact with at least one workshop speaker.

In addition to the obvious benefits of the workshops to stakeholders and academics, a further objective was to fulfil the requirements of the REACH project, to gather information to shape and test models, form ideas and draw conclusions. The final sub-section for each workshop in the previous chapter considered the specific aspects that were followed up. These contributions are summarised here:

The Berlin and Coventry workshops took place during the period where the REACH project was collecting information on participatory activities and practices from a wide range of projects within and outside of Europe, the content of these workshops fed into the development of D3.1 – *Participatory models* – which was a seminal document, as it provided the baseline for subsequent REACH project activity. The information and examples derived from the subsequent Granada and Prague workshops therefore had the role of testing to either validate the models or provide additional areas to consider as part of the on-going refinement process.

The four REACH participatory pilots that ran in parallel to the workshops also benefitted from the presentations made. In Berlin, relationships with the Industry and Film Museum Wolfen and the Museum for Islamic Art were strengthened and this led to more in-depth interaction and the development of featured case studies that were presented in the final deliverable D5.3 – *Institutional heritage pilot results*. Similarly, the presentations from Milan Polytechnic that featured across three workshops, was also explored further, leading to contributions to D5.4 – *Rural heritage pilot results*.

A number of projects or initiatives presented at workshops were also included as good practice examples in the database of the social platform *Open-Heritage*, including TAMAM (Museum for Islamic Art), City Lab (Historical Museum Frankfurt) and Berlin City Stories (Berlin Central and Regional Library) from the Berlin workshop, the Europeana Space project that was described in multiple presentations in Coventry and the restoration of Jewish cemeteries in Poland that was introduced in Prague.

In addition, the Museum for Islamic Art provided participatory examples that were further developed into a best practice case study and included in D6.4 – *Resilience and social innovation in cultural heritage: a collection of best practices.* This was joined by the Coventry Workshop presentation on Leicester's cultural quarter and the Granada workshop's example of the La Ponte Ecomuseum. Speakers were contacted for further discussion to explore topics in greater depth. Of particular interest from the Prague workshop was the example of restoring Jewish cemeteries: unfortunately, it was not possible to gather further information and it was ultimately not included as a detailed case study.

As the REACH project has examined participatory approaches within different aspects of CH, the discussions in the workshop on top-down and bottom-up approaches have been of great interest and, together with the ten points listed in section 4.2 on participatory practices, will feed into D3.3 – *Project evaluation report* – that will draw together the REACH project's conclusions, as well as D7.1 – *REACH proposal for resilient European Cultural Heritage*.

5. CONCLUSION

The REACH project had the remit to hold four workshops that would invite a range of speakers and attendees with different experiences and perspectives to discuss the potential, as well as the limits and gaps, of civic engagement with CH. These workshops would address the project's key themes of the management, (re-)use and preservation of cultural heritage, as well as resilient CH, with each workshop having its own overarching topic. Addressing the four participatory dimensions respectively, Berlin's institution-focussed *Daring participation!* workshop, Coventry's Creativity and entrepreneurship workshop, Granada's Territorial cohesion workshop and Prague's Resilience workshop were all successful events in their own right, generating rich discussion, sharing ideas and potentially initiating new areas of collaboration. However, the REACH project had a further level of enquiry: how would participatory approaches and theories compare between workshops? Would there be similar elements and calls for action or would they each have their own particular concerns, that although important, might not contribute to wider participatory discourse? This deliverable has brought together the discussions of the four workshops and can conclude that there are indeed similar worries, hopes and objectives.

In many respects, the very first speaker, Graham Black (at the Berlin workshop), set the tone for subsequent analysis when he talked of societal change and challenges, and expectations for new opportunities and approaches. He considered that the concepts of the present will not solve the problems of the future in the 'Age of Participation', and that strategic decisions are needed to either implement minor changes, to be able to keep up, or large-scale changes to reshape approaches. One of the final speakers, José Maria Martín Civantos (in Prague) discussed resilience as the equation of adaptation versus resistance; an adaptation to social, economic and political change versus maintaining autonomy, to avoid dependence and indebtedness. Black was, of course, discussing the museum and institutional sector, whereas Martín Civantos's presentation was about rural heritage.

The final speaker across the four workshops, Friederike Berlekamp (Prague) built on Black's point, discussing the ongoing International Council of Museums process to officially re-define the scope of the institution museum and various other factors, including stakeholder involvement, societal relevance and public expectations that are rapidly reshaping practice. The workshops had witnessed new approaches, including Johannes Bernhardt (Berlin) who outlined a new museum model involving a digital orientated membership (engaging many young people that would not normally attend a museum). Daniel Ockeleon (Coventry) had in turn demonstrated the Pop-up museum, and the creation of a digital collection that could easily be installed in any exhibition area, classroom or waiting room, that could be accessed via a mobile phone.

Across the workshops, there was discussion about the use of technology in enhancing the participatory experience. When Black (Berlin) talked about public expectations, accessibility via technology was certainly an aspect. Maria Ralli (Coventry) demonstrated the versatility of its use through the WITH platform that provides federated search capacity to be able to draw down digital CH images from open collections around the world, including Europeana, as well as the Crowd Heritage site that enabled members of the public to validate and add depth to CH items shown on maps.

The Coventry workshop generated a strong debate on the use of technology, with Dom Breadmore (Coventry) sceptical, expressing the view that 'people rather than technology has to be the starting point' for CH participatory activity, with Ockeleon (Coventry) maintaining that it can provide a valuable enabling resource. Interestingly earlier in the day, Sally Hartshorne (Coventry) had demonstrated a case study in Leicester that had created a city audio tour that became unviable due to a systems upgrade. A further perspective was provided by Thorsten Ludwig (Prague) who, when asked the direct question, replied 'that people need first hand experiences, technology can enhance this, but not replace it'.

Other presentations also described activities that involved technologies, used to build communities and shared history, identity and belonging. Michael Götze (Berlin) described a collection day that had been held, where Berliners brought memory objects and stories into the library for them to be digitally recorded and added to the 'Berlin City Stories' platform. The following speaker, Franziska Mucha (Berlin), provided details of the City Lab Digital which encourages citizens of Frankfurt to co-create a platform that is not just about them and their city, but involves their ideas and perspectives. Sarah Whatley (Coventry) outlined the results of the CultureMoves project that used the medium of dance to strengthen the link to place, digitally collecting stories that aid recognition of areas that can be used to enhance tourism and education. All have used technology purposefully to build community and networking.

When describing the Wholodance project, Whatley (Coventry) raised an important dimension, that of ethics; as a traditional Greek Folk dance had been 3D mapped, what are the dancers' rights to that model and how can the data be (re-)used authentically? The later presentation from Charlotte Waelde (Coventry) pushed this debate a step further. The activity of dance is intangible heritage, but once it is photographed, it becomes tangible heritage. What are the intellectual property rights of creative (re-)use in these instances?

There were other examples of community building illustrated that had not drawn on technology to the same extent. Alexandra Bitušíková (Prague) described the reaction in Banská Bystrica to the election of a neo-Nazi as Regional Governor and the way that 'despair led to activism' as the community pulled together gathering local memory through oral histories and school projects to reclaim their heritage. Carolina Yacamán Ochoa (Granada) also showed the importance of teaching young people about the history of their area and the role that it had played for the rural infrastructure of Spain. An interesting example of building a community was provided by Uwe Holz (Berlin) who had initially planned to only bring people together to gather information about old photographs. As a by-product, a community of former workers was strengthened, who not only reminisced, but also documented the history of the factory, that led to a reappraisal of their own past and local history.

Non-formal education is a strand that has arisen on many occasions throughout the series of presentations. Werner Hanak (Berlin) described the outreach programmes provided on behalf of the Jewish Museum in Frankfurt that used analogue and digital techniques and pop-up facilities to foster public awareness, including working with schools that were able to deepen relationships and understanding. Roman Singendonk (Berlin) also expressed the value of cultural exchanges both inside and outside of the Museum for Islamic Art and how an educational programme can help the integration and inclusion of marginalised and minority groups.

Eszter György and Gábor Oláh (Prague) were able to illustrate how guided tours that highlight Roma heritage are of significant benefit, as are promotion of language and cultural education, including dance. In addition to Yacamán Ochoa, Manuela Martinez and Paola Nella Branduini (both Granada) also stressed the need to provide education through schools, universities, unions and directly to communities to highlight the important role that rural heritage plays and how the traditional systems that have been in place for centuries are endangered by modernisation and urban overdevelopment.

Whereas the activity described in some presentations looked to highlight place and raise the profile of an area, there were also instances where increased tourism had not been welcomed by local communities. Jesús Fernández Fernández (Granada) was very clear on the anger generated in Asturias. The municipality had promoted the area in northern Spain as a 'natural paradise' and travel companies were making money from increasing visitor numbers. Local people were frustrated by both the portrayal of the area and damaged caused by increased footfall. The development of the ecomuseum was part of their response to provide an alternative perspective. Branduini and Fabio Carnelli (Prague) also shared the opinion of local people regarding the redevelopment of the Norcia area in Italy that had been devastated by an earthquake; they believed that the redevelopment of tourism had been put before the rebuilding of houses, churches and other essential services. Zdeněk Uherek (Prague) cited the case of Český Krunlov, a UNESCO listed town, that receives so many visitors that it is no longer possible for local people to live there; the promotion of CH has been detrimental to the local population.

Bitušíková, Jaroslav Ira and Jiří Janáč (Prague), described the gentrification of small towns in central and Eastern Europe, how local areas are changing, losing contact with their rural roots and having to redefine their heritage. Similarly, Yacamán Ochoa (Granada) described the devastating affect that depopulation of rural areas was having, with young people moving to cities and abandoning traditional agricultural methods that have sustained ecosystems for centuries. With only an older generation remaining, there is a chance that skills and knowledge will soon be lost. There may however, be a glint of light, as Bitušíková, Ira and Janáč noted that in their study, the trend had begun to reverse, as some people had returned, having lived in the city, but now, once again wanting a healthier lifestyle.

The loss of people from an area leads to traditional heritage being forgotten. Hana Cervinkova (Prague) illustrated a project that reclaimed hidden, silent history relating to Jewish graves in Poland. Before the Second World War, a community had lived in Breslau, but after the war, now Wrocław, other residents had moved in. The history of the place was forgotten, a message that Uherek (Prague) reiterated, continuing to conclude that a function of resilience is to protect the memory of one group from another, as different political regimes have each left a legacy that has shaped a place. György and Oláh (Prague), who had worked with community groups to highlight Roma heritage in Hungary, noted questions of visibility of urban Roma memory. There is a great deal of history and tradition in the 8th District of Budapest that has been orally described, but it is now inactive or invisible.

Martín Civantos (Granada) stressed the importance of defending territory. Fernández Fernández (Granada) was clear that rural communities needed their own voice. For too long they had not been heard, sometimes their opinions would be transmitted by a well-meaning NGO or university, but this was not enough; a view equally presented by György and Oláh (Prague) when describing the minority heritage of the Roma. The next step for Fernández Fernández is self-governance, for groups to have a voice that will bring them into direct contact with municipalities and decision makers.

Sergio Couto González (Granada) believed that the commons were a route towards achieving this, through different rural interest groups pooling their knowledge and expertise to strengthen their respective negotiating positions. This also aligns with the Intellectual Property rights presentation deliverable by Waelde (Coventry), where she showed that groups can protect their intangible heritage / long term traditions, their symbols and practices, to have them acknowledged by others, providing community empowerment, recognition and possibly economic benefit.

As Uherek (Prague) had discussed above, towns and cities have developed as a result of many influences, including regime changes in Eastern Europe. Richard Biegel (Prague) illustrated this by describing how institutions and the people working within them had to adapt. There were distinct periods of time during the 20th century when this occurred: pre-First World War, the subsequent redrawing of the map of Europe, the Nazi occupation, the Soviet occupation and finally the post-1989 upheavals. Jan Krajíček (Prague) described how traditional festivals and celebrations were cancelled and replaced by new event to recognise the new regime.

Even during the post-Soviet period, there have also been a series of phases, as people adapt, initially not wanting to reflect, but ultimately, as Krajíček suggests reaching a stage of reappraisal (a factor that Holz (Berlin) had also outlined.) Part of this issue is what happens to monuments and buildings that represent this era? Mirela Tase (Prague) considered how these continue to shape society asking whether unwanted heritage be removed, such as the 'Pyramid' in Tirana or if it should be retained so that the era is not forgotten? She noted an interesting generational divide, as younger people, who learned about communism as history are angry, wanting symbols to be removed, whereas the older generations, that had witnessed it first-hand, believe that they should be retained. This became a wider group discussion, including debate over the removal of the Marshal Konev statue in Prague, as well as the relocation of General Franco's body in Spain, all of which are legacy issues of prior regimes, but that still generate very strong feelings.

This conclusion began by comparing the considerations of Black (Berlin) and Martín Civantos (Prague) regarding societal change and expectation from the wider population. However, there are different interpretations of this. Black described how museums had to adapt in order to survive, whereas Martín Civantos was concerned that important traditions and methods could be lost as a result of modernisation. Black highlighted the difference of approaches as either implementing incremental change, to keep up with societal expectations, or taking a more significant step forward to anticipate future requirements. However, he was concerned that the status of change is often initiated through or measured by funded projects that are 'small scale, episodic and unsustainable'. Breadmore (Coventry) questioned the prescriptive nature of projects that stifle innovation, questioning how their outcomes can possibly be defined before they begin, instead stating that meaningful interaction was of greater value. Fernández Fernández (Granada) was also sceptical, considering that projects come and go and are always restricted to goals rather than community needs, he believed that tools and mechanisms for self-governance were more important. Three speakers from different perspectives, at different workshops, identified the need for longer-term initiatives that begin with the needs of stakeholders and incorporate their opinions. This is an important consideration when addressing expectations of societal change, especially from a participatory perspective.

When exploring participatory activities, the REACH project has been interested to consider how much they adhere to the traditional top-down model or whether there is a greater community impetus for their (bottom-up) implementation. From the presentations made at the respective project workshops, it can be concluded that the picture is rather mixed. Some initiatives are still led by institutions or projects, even if they open the doors for people to participate and drive the process forward. There is also frustration that some groups want a greater voice to be able to set the agenda, but do not as yet have the authority to do so.

The various presentations have painted many pictures, of both positive and negative scenarios, but all have provided interesting lessons from which to learn. The four thematic workshops offered an international forum for interchange of ideas and experiences concerning participatory approaches with and around CH in various European regions. From these workshops, it has been possible to illustrate connections between local and international perspectives and debates, as well as refer to cross-cutting issues and features. The REACH project would therefore like to thank all speakers, workshop participants and organisers for their valuable contributions that undoubtedly made all the workshops such a success.

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APPENDIX: ATTRIBUTION OF PHOTOGRAPHS AND IMAGES

Figure 1 – Antonella Fresa

Figure 2 – Raluca Maria Polodeanu, Reelmaster Production

Figure 3 – Historisches Museum Frankfurt (from the presentation of Franziska Mucha)

Figure 4 – Badisches Landesmuseum (from the presentation of Johannes Bernhardt)

Figure 5 – Antonella Fresa

Figure 6 – Raluca Maria Polodeanu, Reelmaster Production

Figure 7 – Raluca Maria Polodeanu, Reelmaster Production

Figure 8 – Raluca Maria Polodeanu, Reelmaster Production

Figure 9 – Raluca Maria Polodeanu, Reelmaster Production

Figure 10 – Regional Advertising (from the presentation of Jesús Fernández Fernández)

Figure 11 – Agrarian Park of Fuenlabrada (from the presentation of Carolina Yacamán Ochoa)

Figure 12 – Antonella Fresa

Figure 13 – Antonella Fresa

Figure 14 – Tim Hammerton

Figure 15 – Tim Hammerton

Figure 16 – Tim Hammerton

Figure 17 – Tim Hammerton

Figure 18 – Tim Hammerton

Figure 19 – Raluca Maria Polodeanu, Reelmaster Production

Figure 20 – Historisches Museum Frankfurt (from the presentation of Franziska Mucha)

All presentations listed here are available on the REACH project website.

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APPENDIX: DEFINITIONS OF TERMS AND ABBREVIATIONS

API – Application Programming Interface

CH – cultural heritage

COVUNI – Coventry University

CUNI – Univerzita Karlova (Charles University)

DDB – Deutsche Digitale Bibliothek (German Digital Library)

DoA – Description of Action

E-Space – Europeana Space

EYCH – European Year of Cultural Heritage

HIPAMS – Heritage-sensitive Intellectual Property & Marketing

HMF – Historisches Museum Frankfurt (Historical Museum Frankfurt)

ICCA – Indigenous and Conserved Communities Association

ICE – Institute for Creative Enterprise, Coventry

ICOM – International Council of Museums

ICT – Information and Communications Technologies

IFM – Industrie- und Filmmuseum Wolfen (Industry and Film Museum Wolfen)

IP – intellectual property

IPR – intellectual property rights

ISL – Museum für Islamische Kunst (Museum for Islamic Art)

IT – information technology

JMF – Jüdisches Museum Frankfurt (Jewish Museum Frankfurt)

LGBT – Lesbian, Gay, Bisexual, and Transgender

MEMOLA – Mediterranean Mountainous Landscapes: an historical approach to cultural heritage based on traditional agro-systems

MWK – Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg (Ministry for Science, Research and Art Baden-Württemberg)

NGO – Non-Governmental Organisation

SMB-PK – Staatliche Museen zu Berlin-Preußischer Kulturbesitz

SME – Small and Medium-Sized Enterprise

SPK – Stiftung Preußischer Kulturbesitz (Foundation for Prussian Cultural Heritage)

UN – United Nations

UGR – Universidad de Granada (University of Granada)

WP – work package

ZKM – Zentrum für Kultur und Medien Karlsruhe (Centre for Art and Media Karlsruhe)

ZLB – Zentral- und Landesbibliothek Berlin (Berlin Central and Regional library)