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

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1. EXECUTIVE SUMMARY

The REACH project is based on the proposition that Cultural Heritage (CH) plays an important role in contributing to social integration in Europe, and that a fuller and more detailed picture of the range, type and impact of research and participatory research methodologies, current and future, associated with these subjects will further enhance their potential for social good. At this time of increasing xenophobia and extremist nationalism on the one hand, and globalism on the other, the involvement and participation throughout Europe of local communities in their cultural heritage(s) seems more necessary and urgent than ever. The need for an effective model of participatory heritage practices therefore seems crucial. REACH, as a social platform, has brought together relevant heritage stakeholders' representatives from research communities, heritage practitioners from public or private cultural institutions (heritage sites, libraries, archives, museums, and other public or private collections) and organisations (NGOs, associations), as well as policy-makers at European, national, regional or local levels. In addition, 'based on a focused, critical mapping of existing research and practice, the objective of the social platform [was] to develop an understanding of the challenges and opportunities for research and innovation in the participatory preservation, (re-)use and management of cultural heritage.'[1]

The REACH project established four participatory pilots that were each diverse in nature and working with diverse communities and stakeholders, in different socio-economic situations and political climates. The remit of each pilot was to undertake participatory activities with specifically identified stakeholder groups in order to consider which participatory approaches are most effective and which can raise the profile of Cultural Heritage (CH) in, and on behalf of, their communities. These four participatory pilots, each seeking to enhance forms of social, cultural and economic integration, were:

- Minority heritage, working with Roma communities in Hungary
- Institutional heritage, working with different types and sizes of museums in Germany
- Rural heritage, principally working with agricultural and irrigator communities in Spain (with additional case studies from Italy's Apennine region)
- Small towns' heritage, working with small towns across Europe.

Each pilot has trialled and considered participatory approaches within its communities to work towards building models of good practices for participatory preservation, (re-)use, and management of cultural heritage. At the start of each pilot, associate partners and other relevant stakeholders were identified and approached through a series of **local encounters**, a name that the REACH project has used for local events bringing together different groups for open and honest discussion about participation in CH. These local encounters were highly important as they served as a first testing-ground for ideas and participatory models that were then trialled throughout the pilot activity.

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[1] D1.1 *Quality plan*, p. 6 https://reach-culture.eu/repository/Deliverables/REACH%20D1.1%20-%20Quality%20Plan.pdf

The various pilot activities elaborated and tested participatory models, which together with the mapping of further participatory activities and good practices through the online good practices database, would serve towards a reflection on the REACH project findings relative to a resilient European cultural heritage[2] and recommendations for a toolkit of participation.

This deliverable is an evaluation of the project results, testing each of the pilots in turn against the participatory frameworks as outlined in D3.1 *Participatory models*[3]. It includes outcomes of local encounters, pilot activities and REACH events, aggregating the requirements that have emerged from participating users, examining successes as well as determining key factors in barriers to participation and how to overcome these, in order to inform and develop future policy frameworks for participatory preservation, management and (re-)use of cultural heritage. By discussing the findings from these varied project activities, this deliverable also offers a comparative analysis of the participatory approaches used. It considers the broader themes that emerge from the pilots and from the four REACH workshops and conference - ranging from sliding scales of 'top-down' and 'bottom-up' approaches to participation to forms of self-governance; from knowledge exchange and education to ethical questions of participation and ownership; from tourism and the economy to ecology; and from forgotten, unwanted or endangered cultural heritage to adaptation and resilience, a theme that is especially pertinent given the challenges of the global COVID-19 pandemic that marked the closing nine months of the REACH project. Finally, this deliverable offers a section dedicated to evidencing the project's initial impact and looking forward to projected longer-term impact, considering how participatory activities are often overlooked, but have intrinsic, economic and societal benefits. As such, they must be promoted as an asset, not a liability, and as an investment rather than a cost.

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[2] cf. https://www.reach-culture.eu/repository/Deliverables/REACH%20D7.1%20-%20REACH%20findings%20on%20resilient%20European%20Cultural%20Heritage.pdf
[3] https://www.reach-culture.eu/wp-content/uploads/2019/12/REACH-D3.1-Participatory-Models.pdf

2. INTRODUCTION

From the outset, the REACH project had the task of considering current and already completed participatory projects to understand good practices for participation. Through the work of D3.2 - *Selection of projects and mapping of clustered research findings*[4] - and D6.2 - *Good practices of social participation in cultural heritage*[5] - which evaluated the results and lessons that could be drawn from prior projects, as well as REACH project networking and workshop events, the project began to build a detailed picture of how a participatory model, or set of models for the preservation, management and (re-)use of CH might be defined and evaluated. To test any such model, it was decided that four participatory pilots would be established – **Minority heritage**, working with Roma communities in Hungary; **Institutional heritage**, working with different types and sizes of museums in Germany; **Rural heritage**, principally working with agricultural and irrigator communities in Spain (with additional case studies from Italy's Apennine region); and **Small towns' heritage**, working with small towns across Europe. As can be seen from the range of the four pilots, they were working with a variety of different types of communities and stakeholders in very different political and socio-economic climates across Europe. The diversity of the pilots means that models for participatory approaches to the preservation, management and (re-)use of CH could be assessed in very different circumstances in order to establish rigorous and robust measures.

As stated in the Executive Summary above, this deliverable is an evaluation of the project results, testing each of the pilots in turn against the participatory frameworks as outlined in D3.1 - *Participatory models*. It includes outcomes of local encounters and pilot activities, as well as REACH workshop/conference events, aggregating the requirements that have emerged from participating users, examining successes as well as determining key factors in barriers to participation and how to overcome these, in order to inform and develop future policy frameworks for participatory preservation, management and (re-)use of cultural heritage. By discussing each pilot in turn, and reviewing findings from the pilots' various project activities, this deliverable then offers a comparative analysis of the participatory approaches used. It considers the broader themes that emerge from both the pilots and the REACH project workshops - ranging from sliding scales of 'top-down' and 'bottom-up' approaches to participation to forms self-governance; from knowledge exchange and education to ethical questions of participation and ownership; from tourism and the economy to ecology; from forgotten, unwanted or endangered cultural heritage to adaptation and resilience, a theme that is especially pertinent given the challenges of the global COVID-19 pandemic that marked the closing nine months of the REACH project. The deliverable also considers how participatory activities are often overlooked, but have intrinsic, economic and societal benefits and must be promoted as an asset, not a liability, and as an investment rather than a cost. Finally, it offers a sub-chapter dedicated to considering the initial impact of the project and looking forward to projected longer-term impact.

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[4] https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D3.2-Selection-of-projects-and-mapping-of-clustered-research-findings.pdf
[5] https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D6.2-Good-practices-of-social-participation-in-cultural-heritage.pdf

2.1 BACKGROUND

REACH deliverable D1.1 - *Quality Plan*[6] (p.6) reproduced the text of the European Commission's related call for the REACH project, outlining that in order to improve the excellence of European heritage management and related policy-making, one of the central aims of the REACH social platform was to pay particular attention to the sustainability dimensions of new participatory approaches to cultural heritage in the mapping and sharing of European and extra-European best practices around the preservation, (re-)use and management of cultural heritage. A primary objective was that these actions would then form the basis for new institutional and participatory strategies 'to engage new audiences and communities and to combine culture, informal culture and cultural heritage demonstration and preservation with innovative ways of cultural transmission and creative reuse' (D1.1, p. 6). Project findings from the four participatory pilots would give guidance and recommendations as to how to further democratise access to European cultural heritage in ways that enable mutual and intercultural understanding. A key responsibility of the work carried out through the four participatory pilots was to test innovative participatory research methodologies, generating opportunities for cultural heritage knowledge exchange, community-building and stakeholder cooperation, in order to offer new pathways for a wider participatory engagement with the management, preservation and (re-)use of cultural heritage, as well as to consolidate social cohesion. In the context of the radical social, political and economic change taking place at global levels, further intensified by the climate crisis and by the global COVID-19 pandemic, the REACH project aims to respond to one of Europe's most serious challenges: the need for its citizens to live together in peace, tolerance and mutual respect and to value and enjoy the diversity of cultures, which they bring to their respective societies.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

As an evaluation taking place towards the end of the project's funding period, this deliverable uses the foundational thinking and recommendations from D3.1 - *Participatory models* (WP3) - as a benchmark against which to test the four participatory pilots. It looks to WPs 4, 5 and 7 to analyse and evaluate the results of each of the participatory pilots, paying close attention to D5.2 - *Minority heritage pilot results*[7]; D5.3 - *Institutional heritage pilot results*[8]; D5.4 - *Rural heritage pilot results*[9]; and D5.5 - *Small towns' heritage pilot results*[10], as well as D4.2 - *Workshop results and lessons learnt[11],* D7.1 - *REACH findings on resilient European Cultural Heritage* – and D7.2 - *Sustainability plan[12]*.

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[6] https://reach-culture.eu/repository/Deliverables/REACH%20D1.1%20-%20Quality%20Plan.pdf
[7] https://www.reach-culture.eu/wp-content/uploads/2020/03/REACH-D5.2-Minority-heritage-pilot-results.pdf
[8] https://www.reach-culture.eu/wp-content/uploads/2017/11/REACH-D5.3-Institutional-heritage-pilot-results-revised.pdf
[9] https://www.reach-culture.eu/repository/Deliverables/REACH%20D5.4%20Rural%20heritage%20pilot%20results.pdf
[10] https://www.reach-culture.eu/project/public-deliverables
[11] https://www.reach-culture.eu/repository/Deliverables/REACH%20D4.2-Workshops-results-and-lessons-learnt.pdf
[12] https://www.reach-culture.eu/wp-content/uploads/2020/12/REACH-D7.2-Sustainability-plan.pdf

This document provides an evaluation of project results, testing each of the pilots against the participatory frameworks and models outlined in D3.1 - *Participatory models*. Building on theoretical notions of 'heritage from below' (Robertson, 2012: 7); 'community heritage' (Waterton and Smith, 2010) and 'participatory heritage', the four REACH participatory pilots and their related activities were underpinned by methodological frameworks such as Participatory Action Research (PAR) and the Plan-Do-Check-Act (PDCA) Management Cycle. Each pilot has trialled and considered these participatory frameworks and approaches within its local communities to work towards building models of good practices for participatory preservation, (re-)use and management of cultural heritage. This deliverable looks at the results and findings from each pilot, as well as from project workshops, in order to offer a comparative analysis and evaluation of the participatory models utilised. It evaluates the pilots against REACH's framework of six themed CH participatory models (as developed in D3.1 *Participatory models*):

- Intergenerational - sharing of traditions, skills, stories, memory, and oral histories
- Community - workshops, demonstration, role-play, non-formal education to both share and challenge perceptions
- Revitalise/Rebuild an area or building - question of authenticity, related to the new purpose
- Reappraisal - of an area, era or methodology after a period of time
- Institutions - evolving to reflect the changing nature of society
- Online – exhibitions, new interactive technologies and social media.

Furthermore, this deliverable offers a reconsideration of participatory characteristics with a comparison of the various top-down and bottom-up approaches (or combinations of both) that can be seen from the pilots' activity. D3.1 - *Participatory models* (pp.38-39) offered a guide to participatory characteristics, loosely grouping the pilots into two pairings with, on the one hand, Minority heritage and Rural heritage which involve complex community relationships, built on trust, with a desire for a bottom up approach; and on the other, the Institutional heritage pilot and the Small towns' pilot, which, although innovating, are based on a more traditional, restricted approach, with activities still requiring top-down initiation. By discussing findings from each pilot's activities, this deliverable will evaluate similarities and differences between the pilots' experiences, to reassess whether the pairings offered in D3.1 are valid, or whether a more nuanced model might be needed.

In addition, this deliverable also considers the initial impact of the project and looks forward to projected longer-term impact. Its findings and conclusions point to significant overarching themes that mark participatory approaches. These themes include: community empowerment and meaning-making; material heritage and Intangible Cultural Heritage (ICH), forgotten heritage; unwanted heritage; ownership, ethics and Intellectual Property (IP); education and knowledge exchange, including intergenerational and cross-cultural dialogue and transmission; responses to societal change and expectation; resilience and adaptation; digital approaches; and a reappraisal of top-down and bottom up approaches, moving towards capacity building and self-governance. These common themes also indicate important considerations for the REACH project to bear in mind when drawing conclusions relating to resilient Cultural Heritage and participatory activities.

2.3 APPROACH

The approach to the evaluation of the REACH project's work has run in parallel with all other activities throughout the project's lifetime. A first internal draft of D3.1 - *Participatory models* - was shared with partners in Month 6 of the project, just ahead of the first conference in Budapest. During the Project Board meeting the following day, participatory models were discussed by all partners for the first time, with the presentations and group discussions from the conference fresh in everyone's minds. Carenza Lewis's keynote speech was of particular importance in shaping the next iteration of D3.1.

As COVUNI was always due to write this evaluation deliverable, work was undertaken following the November 2018 workshop in Berlin, and its successor in Coventry in March 2019. Contributions from speakers were analysed and the initial models refined to ultimately become close to those outlined in the initial chapters of this deliverable. The full list of CH participatory cross-cutting themes was first presented to partners at the Granada Project Board meeting in November 2019, where they were debated and assessed. Feedback from partners, as well as from the adjoining workshop were taken into account, and wording updated and incorporated into the final version of D3.1 that would then be compared with the findings of each of the four pilots and at the remaining workshop in Prague in March 2020.

The approach to defining the project's criteria to test its wider activity, the results of which are presented in this deliverable, was therefore planned from the beginning. The process has been one of careful analysis of every contribution made to the project either at a project event or within pilot teams' interactions with stakeholders. It is for that reason that the REACH project is able to provide thorough and detailed analysis of its work in the forthcoming chapters.

For its comparative analysis, as well as in its consolidation and consideration of key themes and recommendations for the future design and implementation of a participatory toolkit of approaches to cultural heritage management, preservation and (re-)use, this deliverable aligns its thinking with that outlined in D7.1 - *REACH findings on resilient European Cultural Heritage.*

As a concluding deliverable of the project, many of the deliverables already submitted have been revisited, with some text directly reproduced and other content summarised here. Acknowledgement is hereby made to the authors of those deliverables and their contributions.

For this deliverable, a decision has been taken to not include links within footnotes to the many initiatives that are briefly referenced (especially those presented at REACH workshops.) The prior deliverables that this one has drawn on are signposted, therefore the discussion of these initiatives can be found there in greater detail, together with links to any source materials.

2.4 STRUCTURE OF THIS DOCUMENT

Following this Introduction, Chapter 3 offers some methodological background and contextualisation of participatory frameworks and a review of REACH's theoretical models, with a focus on Participatory Action Research and the Plan-Do-Check-Action management cycle.

Chapter 4, *The REACH Participatory Pilots*, first provides an in-depth evaluation of each of the pilots in turn, testing them against the REACH participatory frameworks and models reviewed in Chapter 3.

Chapter 5 introduces the events of the REACH project that played an important role in shaping evaluation criteria.

Chapter 6, *Results and Impact*, then offers a comparative analysis of the participatory approaches used. It considers the broader themes that emerge from the workshops and pilots - ranging from sliding scales of 'top-down' and 'bottom-up' approaches to participation to forms self-governance; from knowledge exchange and education to ethical questions of participation and ownership; from tourism and the economy to ecology; from forgotten, unwanted or endangered cultural heritage to adaptation and resilience. This chapter also looks to impact and issues of sustainability.

Chapter 7 then outlines a conclusion, offering some future thinking and guidelines as to how participatory approaches might best be designed and implemented for the management, preservation and (re-)use of cultural heritage.

3. BACKGROUND AND CONTEXTUALISATION

3.1 PARTICIPATORY FRAMEWORKS: AN INTRODUCTION

3.1.1 FROM PASSIVE CONSUMER TO ACTIVE PRODUCER

In May 2018, archaeologist and television presenter Professor Carenza Lewis was a keynote speaker at the REACH opening conference in Budapest (Hungary).[13] While commenting specifically on publicly engaged archaeology and its wider benefits to society, Lewis' (2018) arguments were key for the REACH project in beginning to understand and analyse participatory models. Lewis drew attention to the need to shift a view of the public from consumers to producers of knowledge about heritage. In the UK context, Lewis spoke of how participatory approaches in heritage are often considered as non-essential add-ons, and so once heritage funding is cut, they are the first activities to go. She commented how this approach is short-sighted, since participatory activities can have intrinsic, economic and societal benefits. There is a need for a new paradigm for engaging the public in heritage to benefit society as well as to generate new knowledge.

Figure 1: Carenza Lewis speaking at the REACH Budapest conference, May 2018

Furthermore, Lewis spoke of the mutual benefits for heritage research and the public: for enriching, up-skilling, informing and inspiring; for broadening individual, personal, societal and research horizons; for connecting people, places, history, memory and identity; and for therefore strengthening community resilience. she underlined the economic value and intrinsic value of heritage and the wider societal potential of CH; heritage sources should be seen as an economic asset, rather than a liability, and an investment rather than a cost.

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[13] Video available at https://www.reach-culture.eu/events/opening-conference-in-budapest/programme
https://www.reach-culture.eu/wp-content/uploads/2017/11/REACH-D4.4-Opening-conference.pdf

As pointed out in D3.1 (p. 35), this central message of Lewis' opening keynote echoes several CH related policies especially the Namur Declaration/Strategy 21[14]. As such, it serves as an important foundation of any REACH CH participatory model recommendation.

3.1.2 REACH'S THEORETICAL MODELS: TOP-DOWN TO BOTTOM-UP

Lewis' opening clarion call for a long-overdue and necessary shift in vision of the general public as active producers rather than passive consumers of heritage knowledge laid the ground for the REACH project's overall conception of participatory models for the preservation, management and (re-)use of CH. At this juncture, it is worth reconsidering some of the theoretical frameworks explored in D3.1 - *Participatory models.* As D3.1 (p.11) points out, over recent years, community participation in heritage discourse is both emerging and gaining traction, reflecting a clear paradigm shift from 'top-down' to 'bottom-up' approaches, as users and producers of CH become ever more interchangeable (cf. Sacco, 2011:17) and/or as they become co-creators of initiatives to preserve and transmit CH. In particular, chapter 3 of D3.1 explains strongly interwoven foundational concepts such as 'heritage from below' (Robertson, 2012: 7); 'community heritage' (Waterton and Smith, 2010); CH management changes from government to governance and emphasising 'participatory heritage'. These all reflect a parallel shift from patronising (what Sacco [2011] would name as Culture 1.0) to participatory and engaged (Culture 3.0) relationships between citizens and their cultural heritage. No longer conforming to a hegemonic, top-down and authoritative narrative, heritage discourse now implies community engagement and clearly makes a case for acknowledging 'the often conflicted and contested appearances of heritage representation' (D3.1: p. 12).

It acts as a counterhegemonic expression (Robertson, 2012:1) that resists canonisation, and calls for the critical rethinking of national narratives and ethnic, class, racial or gender aspects, giving space for previously oppressed or only partially visible histories and voices. In addition, heritage 'from below' involves communities as active agents of their own histories, and therefore of their own identities. As D3.1 is quick to point out

> Such [a] heterogeneous community-based view of CH (in contrast with previously assumed more homogeneous cultural environments) is more appropriate and effective for achieving successful local development outcomes.[15]

In addition, the shift in the consideration of communities from cultural consumers to cultural producers is echoed in a parallel shift from government to governance as models of heritage management. This is an important dynamic shift, especially in those countries where grass-roots movements have been suppressed by a politically dominant regime. Here, it is especially important to question who are the 'traditional' gatekeepers of cultural heritage knowledge, and to find new ways for the co-creation and exchange of this knowledge.

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[14] https://www.coe.int/en/web/culture-and-heritage/strategy-21
[15] D3.1: p. 13

D3.1 also provides a useful discussion of various 'ladders' of participation (Arnstein 1969; Wilcox 1994). Participatory governance may be 'top-down' (a more 'authoritative' model e.g. traditional cultural heritage institutions release power and empower various social actors) or 'bottom-up' (communities start initiatives, responsibilities are shared, and decisions taken by communities rather than individuals). On the other hand, 'participatory heritage' can be considered more of a hybrid model, with individuals and communities defining their own heritage independently, while co-creating and engaging in cultural activity in collaboration with traditional institutions. As such, it can be considered as a bottom-up perspective, while challenging CH institutions to make changes in their governance models and so featuring elements of top-down approaches.

The previous paragraphs show the wide range of theoretical frameworks for participatory methods and practices across Europe, but it is essential to note that these frameworks require 'actual participation, rather than simply paying lip service to the rhetoric of participation, which can happen in numerous ways without actually empowering the participants' (D3.1, p. 48). These developments within the CH sector are also emphasised by the trend towards Community-Based Participatory Research[16]. This empowers participants to be active co-researchers of their own heritage. A further useful model examined by REACH, particularly in terms of institutional CH, include Nina Simon's (2010) framework for the 'participatory museum' where she outlines a scale of contributory projects (where the audience has a minor contribution to an institutionally-led process), collaborative projects (where the audience is a partner in an institutionally-led process), co-creative projects (where audience and institution have shared joint control of the process) and hosted projects (where the audience is in full control of the process within an institutional context).[17]

Such trends in research not only reflect the parallel developments in cultural evolution and CH management, but also a similar shift in cultural policy. Since 2005, many strategies have been introduced to enhance CH across the world. Perhaps most significant of these for the REACH project is the 2005 Faro convention which, in turn, strongly influenced policy documents including the Namur Declaration, or Strategy 21, introduced in 2015. This policy lays the emphasis on CH as 'a meeting place *and* as vehicle for intercultural dialogue, peace and tolerance; encourages citizen participation practices and procedures; proposes new participatory heritage identification programmes; and stimulates the development of collaborative platforms' (D3.1, p. 22, emphasis added). Such a definition was key to the REACH project's initial understanding of participatory theory.

In summary, every participatory framework process (in which participation refers to a shared responsibility for cultural heritage) must be both dynamic and flexible. For REACH, in each local case of creating participatory heritage approaches, an appropriate framework of collaboration between diverse stakeholders was needed in order to enhance individual and group capabilities, to build stronger community connection and to make the case for the significant social cohesion aspect of CH.

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[16] https://ahrc.ukri.org/documents/project-reports-and-reviews/connected-communities/community-based-participatory-research-ethical-challenges/
[17] See further, http://www.participatorymuseum.org/chapter5/ and D3.1, pp. 16-17

Key issues to consider included the recognition of both community and culture as permeable and flexible concepts; the need to pay attention to existing power dynamics within communities (especially with regard to minority or marginalised groups where there may be additional effort required to enhance partnership, democracy and equality amongst all involved) and, at every stage of the participatory process, the active involvement of relevant stakeholders (those diverse participants - ranging from public authorities to individuals, civil society organisations, NGOs and volunteers - who participate in decision-making, planning, implementation, monitoring and evaluation of participatory CH activities and policies). Furthermore, any participatory models that the project recommends to the wider CH sector must necessarily sit within the context of the wider policy environment.

3.2 A REVIEW OF PROPOSED PARTICIPATORY MODELS FOR THE REACH PILOTS

The rich theoretical participatory frameworks, models and policy-making outlined in the previous sections offer many options for the CH sector to develop participatory activities with relevant stakeholders from specific communities and in relation to specific heritage. However, what is needed – and what the REACH project aimed to address – is specific practical knowledge and recommendations for *how* to implement such models in practice. Again, any model/toolkit to be recommended by the REACH project needed to be dynamic, flexible and resilient, adaptable to social, cultural and economic change. As is clearly evidenced in D3.1, informed by the theoretical frameworks, many models were evaluated with two central concepts identified as potential underlying methodologies for the four REACH pilots. These methodologies were:

- Participatory Action Research
- Plan-Do-Check-Act (PDCA) Management Cycle.

The strength of these two methodologies is their flexibility: they are easily adaptable to different contexts of CH preservation, (re-)use and management (aspects that may be given different weight in each of the four pilots), as well as to different levels of participation. As it was impossible to select one single model as a neat fit that all four pilots could use (given their diversity), it was also acknowledged at the outset of the REACH project that pilots would likely introduce and test their own methodologies as well.

3.2.1 PARTICIPATORY ACTION RESEARCH

Participatory Action Research (PAR)[18] is a qualitative methodology that seeks to develop collaborations between stakeholders through using applied research methods. As a 'bottom-up' methodology, this is a 'learning-by-doing' process that must be undertaken *with* people, not about or for them. It appealed to the REACH project's requirements because it is a dynamic cycle of learning combining practice and research, that drives processes of change, improves collaboration and fosters a sense of knowledge/research 'ownership' in participants. It also aims to create direct connection within the community, allowing all participant-stakeholders to be viewed as holders of knowledge. Finally, it is a democratic process co-led by all participants.

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[18] For more on Participatory Action Research as a 'learning-by-doing' process that is bottom-up because it is conducted 'with' people, not 'about' them, see Heron & Reason, 2008: 366.

Importantly, Participatory Action Research includes the establishment of Participatory Project Groups (PPG), which decide and manage participatory activities according to the participant and project needs. In each pilot, the PPG might consist of very different actors and take different forms. At the outset of the REACH project, it was supposed that, due to the proposed nature of the participatory activities in the Small towns and Institutional heritage pilots, their PPGs would involve local stakeholders, authorities, and also representatives of both public and private institutions. However, in the case of the Rural and Minority heritage pilots, the PPGs would potentially have more members from the local community. As a final consideration, Participatory Action Research also makes use of the second framework, the Plan-Do-Check-Act (PDCA) management cycle.

3.2.2 PLAN-DO-CHECK-ACT (PDCA) MANAGEMENT CYCLE

Established by W. Edward Deming in 1993, the PDCA management cycle[19] is an iterative process, consisting of four steps:
- PLAN: social assessment via stakeholder analysis, ethical and gender-specific considerations, followed by participatory design in conjunction with key stakeholders
- DO: participatory frameworks, methodologies and techniques
- CHECK: monitoring and evaluation
- ACT: review and revision of underlying assumption, re-planning.
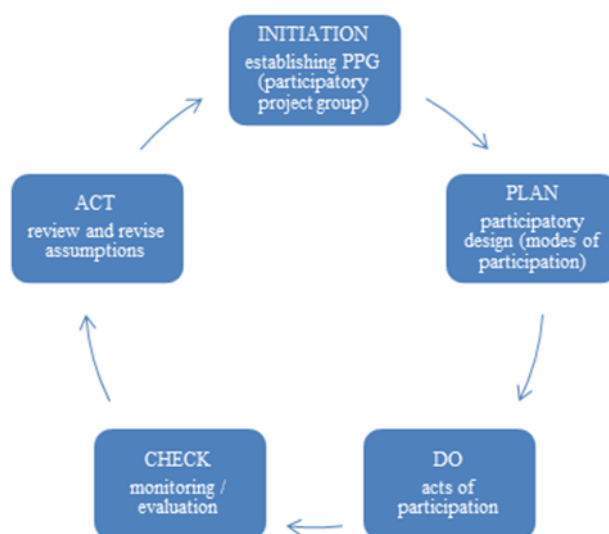
Figure 2: PDCA Management cycle

Both Participatory Action Research and the PDCA management cycle, especially when implemented in conjunction with each other, offer flexible approaches that can be adapted and tailored to different situations and contexts. This is again in line with the wider developments of citizen participation in CH management and policy-making. The iterative nature of the PDCA management cycle allows for on-going and light-touch adjustments to be made through a project's lifetime, optimising its reach, engagement and visibility.

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[19] https://deming.org/explore/pdsa/

3.2.3 THE REACH PARTICIPATORY FRAMEWORK

The model of setting up a Participatory Project Group and using the PDCA management cycle thus provided a flexible base from whence each of the four REACH pilots could move forward. The cyclical and iterative quality of both models offered pilots the possibility to keep correcting, re-interpreting, improving and adapting their projects at any moment during the project lifetime. It was also envisaged that the iterative quality of reflection and analysis also pointed to on-going and future possibilities of stakeholder co-creation and co-operation well beyond the project end, in order to enable these important participatory approaches to be more sustainable in the longer-term. In addition, using Participatory Action Research and the PDCA cycle as a methodological underpinning enabled the development of the REACH Participatory Framework (for further details and for the Framework template, see D3.1, p. 42ff). This Framework was initially envisaged for work within the project to capture details of activities but, being flexible, adaptable and resilient, it has scope for wider application for other projects within the CH sector. The adaptable nature of the Framework suited the need of each pilot to adapt their local activities to the specific needs of the heritage under investigation, the stakeholders and associated partners. In addition, the Framework, as an iterative process encouraged iterative analysis and reflection (for example, the PPG was encouraged to work with the template questions, before and after each 'local encounter' and pilot activity). It also aimed to establish further connections across the different pilots, by identifying opportunities for cooperation, cross-collaboration and knowledge exchange.

As the pilots prepared to get underway, D3.1 also looked at results from previous projects, as well as overarching themes emerging from REACH conference and workshop events, to draw several 'working' conclusions/recommendations. One of the roles of the four pilots would be to test these conclusions/recommendations, to determine how applicable they might be in the four very different fields of cultural heritage. These conclusions were:

- CH participatory activities are often overlooked, but have intrinsic social and economic benefits.
- heritage must be promoted as an asset, rather than a liability; as an investment, not a cost.
- participatory activities can boost individuals' confidence, as well as build transferable, soft and work-related skills, leading to positive attitudes.
- for activities to become transformative, both short- and long-term plans/strategies are needed to embed change.
- participants must be involved in planning and decision making to maximise the benefits (the so-called 'bottom-up' approach)
- strategies need to be implemented to preserve and safeguard both tangible and intangible cultural heritage (e.g. engagement of younger population, intergenerational knowledge exchange).
- attention is needed to redress historical gender imbalance and empower women, who have traditionally been strong transmitters of heritage knowledge, yet who are often overlooked.
- the scope of activity should not be restricted from the start, it is important to let it develop organically, to find its own pathway and conclusions.

Chapters 4-6 of this document offer an appraisal of each of the projects' findings, from both pilots and events, in relation to these recommendations, to see how they might be validated, questioned and challenged, and also to evaluate any further gaps and areas needing addressing.

As D3.1 (p. 50) also makes clear, at the start of the REACH project, it was expected that the primary participatory model would be one taking a bottom-up approach. This deliverable will make the case whether this is predominantly the case, or whether contextualised results rather demonstrate that this expectation may, in reality, be more nuanced than first anticipated. For example, in some cases, such as in the Institutional heritage pilot, top-down initiatives are needed for a project to get started: what can be described as a participatory heritage model. Only once a certain infrastructure is established, can more bottom-up community-driven initiatives begin to take place. It was also hypothesised in D3.1 (pp. 38-39) that the four pilots loosely fall into two pairings:

- Small towns' and Institutional heritage pilots – these represent a more 'traditional' top-down approach, with an institutional context required to successfully implement participatory activity.
- Rural and Minority heritage pilots – these are arguably more inclined towards 'bottom-up' approaches, as they are more dependent on closer and complex relationships with local communities and more marginalized social groups. However, there is not always sufficient authority to implement such approaches, particularly in the longer term.

The following chapter will look at each of the pilots in turn – and then together, through comparative analysis in Chapter 6 (*Results and Impact*) – to determine if these pairings are correct, or if, indeed, a slightly more nuanced approach is needed.

4. THE REACH PARTICIPATORY PILOTS

4.1 INTRODUCTION

The four REACH participatory pilots – Minority heritage, Institutional heritage, Rural heritage and Small towns' heritage – are each very different in terms of their geographical location, in their approach to their local communities, and in the specific participatory methods that they have used, although some of these are of course very similar to those models outlined in the previous chapter. The pilots have undertaken experimental participatory activities with a range of local communities, institutions and stakeholders, in their local languages:

- The Minority heritage pilot (Hungary) has supported social cohesion within the Roma community, both working with people in rural areas to maintain and preserve CH traditions (e.g. working with a school that teaches Romani language and other Roma intangible cultural heritage [ICH] traditions such as dance), and in urban areas to organise and coordinate interventions such as heritage days and museum nights.

- The Institutional heritage pilot (Germany) has worked with a range of different museums, from the smaller to larger scale, looking at a range of participatory activities and structures for participation, in order to understand wider issues related to strategic planning, decision-making and sharing of institutional and tangible heritage knowledge.

- The Rural heritage pilot, working mainly with irrigator communities in Spain (with additional case studies from Italy, related to endangered rural heritage - either due to civic infrastructure planning or environmental disaster), aimed to organise and empower its local communities, by first raising awareness of intangible cultural heritage related to agricultural, rural and food traditions, and then supporting communities in having stronger representation at policy-making level, in order to both better preserve rural heritage and also for the wider promotion of its increased social and economic benefits.

- The Small towns' heritage pilot (Czech Republic, Poland and Slovakia) has worked with towns across Europe, each operating within a different legislative and geographical environment. It aimed to understand the towns' perception of themselves, as well as the perceptions of others, taking into consideration tangible heritage such as monuments and the negative and positive effects of tourism.

Before any pilot activity was undertaken, one of the first tasks of the REACH project was to identify participatory activities within prior projects that were examples of good practice or activities from which lessons could be learned. This resulted in a number of cases examined and ultimately added to the database of good practices that is available on the project's Open Heritage website[20]. Through this work, a series of cultural heritage related participatory models were identified that consider the benefits of participatory activities not only for those people directly involved, but also for wider society.

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[20] https://www.open-heritage.eu/best-practices is a REACH database that includes 128 cases of good CH practices.

This area of work also evaluated the transition from the traditional direction of heritage from above, to the empowerment of community groups that sought to establish heritage from below, once again considering concepts such as participatory heritage and governance, laying the foundation for pilot activity.

This chapter will now look to each of the pilots in turn, drawing out key successes and challenges related to the participatory approaches undertaken and then testing these results against the participatory frameworks and models outlined in the previous chapter.

4.2 MINORITY HERITAGE PILOT

The Minority heritage pilot, coordinated by Eötvös Loránd University (ELTE [Hungary]), has undertaken important political work embracing rural and urban heritage related to the Roma community in Hungary. Roma are the largest transnational minority in Europe and the largest minority group in Hungary; in addition, a consideration of Roma culture and heritage in Hungary is somewhat understudied, with the REACH Minority heritage pilot being the very first European-funded project to explore Roma cultural heritage in Hungary. Using participatory approaches seemed an apposite way to both recognise and give voice to Roma heritage, which is highly resilient, both in Roma communities themselves and within wider society. Through a series of local encounters, interviews and participatory observation, the pilot looked at the importance of social aspects of cultural activity, such as social innovation and cohesion, often - but not exclusively - realised through education. The pilot has also been concerned with cultural rights, looking at participatory approaches and community engagement through the lens of how it might support the Roma community in gaining equal rights in terms of cultural recognition in a society that has traditionally been hostile. Pilot activity intended to bring different stakeholders together to challenge stereotypes, to offer a positive identity to a long-stigmatised community, and thus to break the glass ceiling of a traditional, top-down (and, arguably, white European) approach to culture and heritage. The aim was therefore to give greater visibility and recognition to a community previously rendered only partially visible by history, and to allow the Hungarian Roma community opportunities to (re-)appropriate their cultural heritage. Indeed, the hosting of the Roma panel of the opening REACH conference at the Hungarian National Museum was an important moment, with Roma heritage being given recognition at a national and international level.

It must be acknowledged that the socio-political environment in Hungary was extremely challenging[21], with several proposed partners forced to withdraw throughout the pilot, but the pilot successfully managed to bring together various stakeholders, not only in Budapest but also in deprived rural areas of Hungary; in doing so, the pilot managed to reduce social isolation and increase the profile of Roma heritage.

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[21] According to REACH D5.2 - *Minority heritage pilot results*, 'The socio-political context of the pilot is that Roma heritage is under-represented and in general, civil society is frightened and oppressed in Hungary, meaning that the ELTE team often faced difficult situations where the political climate and top-down decision making influenced cultural practices and the survival of certain institutions, including a pilot associate partner' (p. 43).

New participatory partnerships were brokered, forming a foundation for future collaborations. The pilot aimed to show how the rediscovery, (re-)familiarisation and potential 'canonisation' of a mostly ignored culture can also result in the socio-economic revival of these communities, establishing Roma minority heritage as a step towards social cohesion and the creation of a more tolerant, diverse society (one of the REACH project's principal aims). Even when faced with the difficult socio-political situation, by highlighting different dimensions such as gender and vulnerable groups, the pilot also enabled existing norms and assumptions to be questioned, as well as attempting to gain a clearer understanding of the resilience of Roma community heritage.

Various pilot activities, the local encounters in particular, demonstrated the potential for future cross-collaboration and cooperation between stakeholders. Participants of the local encounters were often isolated from each other, geographically, socially and professionally, and so the REACH project effectively increased their knowledge and visibility of each other. The pilot used multiple methods to bring associated partners together. Successes include contacts made between prestigious public institutions such as the Budapest City Archives, the Metropolitan Ervin Szabó Library and the Újpest Roma collection. That important national collections have become aware of the existence and the importance of Roma cultural heritage is a long-term result that reaches well beyond the scope of the REACH project, with the prospect of future archival exchanges and, potentially, the organisation of collaborative educational programmes and research projects. Non-traditional approaches were also used; for example, holding the local encounter at Hodász, at the Roma Country House, in a deprived rural area in the north-west of Hungary, rather than in central Budapest. The very location of the encounter enlivened the debate and led to a discussion of the House being potentially included as one of the European Roma Cultural Routes. This demonstrates the clear potential longer-term impact of the pilot's work.

The pilot chose to use the Participatory Action Research methodology to underpin its activities, as outlined in D3.1 - *Participatory models*. The flexibility of this framework enabled the ELTE team to respond to changing conditions and challenges, the loss of associate partners especially[22]. As per the Participatory Action Research methodology, several diverse Participatory Project Groups (PPGs) were created, in cooperation with associate partners, to plan, analyse and evaluate local encounters and other participatory approaches[23]. This method enabled the production of knowledge and results that may not have been available through more traditional methods: for example, the closure of two urban partners and on-going assessment of local options led to the creation of the research seminar involving ELTE students working with Roma stakeholders.

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[22] A loss of partners also meant a loss of proposed activity in Budapest's 8th district. At the time of writing, however, following a change in local government, with a more liberal mayor, various arts and heritage activities are able to resume in the 8th district. This underlines how significant local government can be for enabling participatory activities to take place or not.

[23] Over the 18-month period of the pilot's activity, approximately 30 meetings were held with a wide-range of stakeholders, leading to a number of good practice cases being identified. In addition to the initial associate partners (MOME EcoLab - Cloudfactory project, Roma Country House in Hodász, Kesztyűgyár Community House, Gallery 8), close collaboration was established with many institutions (Újpest Roma Local History Collection, Gandhi Secondary School, UCCU Roma Informal Educational Foundation and Independent Theatre). These institutions not only supported the ELTE team to develop the pilot activities and the REACH social platform, but their activities also contributed to other areas of the REACH work programme.

The reflective, adaptable model also enabled the ELTE team to recognise early on that, given the anti-civil policy and the challenging circumstances of the socio-political environment in which they were working, they would need a much more proactive role than first anticipated in the design of the pilot's activities. This changed the anticipated observer/researcher role into a multi-faceted role of researcher/facilitator/organiser. In this role, ELTE had an opportunity through the local encounters to connect organisations that otherwise would never have come into contact, having previously been isolated and even unaware of each other. In such a way, the pilot leaves behind it a much more proactive, connected and confident group of stakeholders.

Figure 3: A mini-conference organised by ELTE students, working with Roma stakeholders, February 2019
Photograph: Márk Túróczi

While a number of elements important within the Minority heritage pilot have been previously identified – such as the intergenerational transmission of traditions, stories, memories and oral histories; the use of community-based activities to share heritage; the use of social media to promote Roma heritage; and the need for a reappraisal of Roma communities and challenging stereotypes – the pilot has also provided a new approach stemming from the more formal educational project undertaken by ELTE's students: the creation of meeting-points with the Roma community for the active co-participation in the promotion of Roma cultural heritage. In terms of participatory characteristics, an important learning-point here has been the reconsideration of top-down and bottom-up approaches. As outlined above (p. 9 of this deliverable), an assumption was that the Minority heritage pilot would comprise '*complex community relationships, built on trust, with a desire for a bottom-up approach, but not always [with] the authority to do this*'. The pilot's work has confirmed this definition, especially in Hungary, given the socio-political situation.

However, the ELTE student-led local encounter confirms that there is possibly a less distinct Participatory Heritage model, sitting somewhere between top-down and bottom-up, where conditions are put in place from above – at an institutional level - to enable activity from below to emerge, develop and thrive.[24]

Concerning the working conclusions as outlined in D3.1, all points were certainly present in the Minority heritage pilot, especially the intrinsic social and economic benefits of CH participatory activities, and the fact that they must be promoted as an asset, not a liability; and as a benefit, not a cost. Several examples from the pilot demonstrate how participatory activities can produce stronger impact in terms of community building, social innovation and cohesion. One factor to consider is the longer-term sustainability of participatory practices, endangered by the lack of 'official' recognition. However, as one of the pilot's primary objectives has been to strive for more visibility and recognition of Minority heritage through participatory practices, despite the very difficult conditions under which it has been working, there is a sense of potential longer-term sustainability emerging, in addition to a clear need for this type of activity to continue, in order to make examples of good participatory practice more visible both in Hungary and within Europe.

4.3 INSTITUTIONAL HERITAGE PILOT

Co-ordinated by the Stiftung Preußischer Kulturbesitz (SPK, [Germany]) and assigned to the Institut für Museumsforschung (Institute for Museum Research), the Institutional heritage pilot worked with three German museums in very different societal and environmental contexts – the Industrie-und Filmmuseum (Industry- and Film Museum [IFM]) in Wolfen, the Haus der Geschichte (House of History [HdG]) in Wittenberg and the Museum für Islamische Kunst (Museum for Islamic Art [ISL]) in Berlin – looking at these institutions' participatory approaches, paying special attention to their impact and sustainability. As D5.3 - *Institutional heritage pilot results* - points out:

> The [...] pilot has explored the management of heritage collections, the preservation and sharing of tangible and intangible culture and, through the changing nature of institutions to become more collaborative spaces (in line with the revised ICOM definition[25]), the innovative (re-)use of museums for the benefit of stakeholders and society (p. 105).

The pilot aimed not simply to focus on the current state of the art of participation in museums, but rather to consider what changes arise for the museum, for its activities and for its institutional frameworks, through the implementation of different participatory approaches. In addition, the pilot looked at how different forms of involvement and engagement in museum activities can change citizens' perceptions of, and attitudes towards, both the institutions themselves and the cultural heritage that they oversee. Given heritage's relationship with identity building, this, in turn, has a ripple effect onto the wider community and society more broadly.

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[24] Cf. D5.2, p. 45.

[25] *Creating a new museum definition – the backbone of ICOM*, 2019, URL: https://icom.museum/en/resources/standards-guidelines/museum-definition/, accessed winter 2020.

From the outset, this pilot continually reflected on what participation in an institutional heritage context might mean in terms of its social significance and aimed to shed light on the highly complex and diverse structures of participatory activities in museums. Historical and cultural collections can be used as starting-points for diverse interactions on current social issues; however, the ambiguity of institutional cultural heritage work must also be acknowledged, as must the need for sensitivity and awareness, as working with CH can also sometimes (even if unintentionally) lead to further dissociation and exclusion. Reflections on how and why participatory activities can promote discussion about, and interaction and negotiation with, cultural heritage collections were intrinsic to this pilot; as was thinking about how institutions themselves can better encourage and support such collaborative, collective knowledge exchange and therefore experience further development themselves. The pilot's clear focus was on interpersonal encounters and exchange, an important one given the REACH project's objective of social cohesion. The pilot has demonstrated that the extent to which participatory activities can support mutual understanding between people, museums and cultural heritage collections should not be underestimated.

Figure 4: Participants of a guided tour of the project "Multaka" in the Deutsches Historisches Museum
© Staatliche Museen Berlin, Museum für Islamische Kunst,
Photograph: Milena Schlösser.

In addition to those theoretical frameworks explored in D3.1, the pilot looked towards Piontek's (2017) definition of 'ideal participation', especially in terms of her notions of collectivity, reciprocity and 'equivalence', which focuses on the equality and mutual support between diverse participants. In the context of the management of CH, of particular importance for Piontek is the notion of power asymmetry (or 'asymmetrical power relations') and the need for self-critical reflection: this is very true for museums, since they have traditionally considered themselves as institutions of great authority, the storehouses of collective history, memory and culture. However, it is essential to consider the museum's multi-perspectival pluralities, including museum and project staff as Simon (2010) does.

This is of particular concern if participatory approaches and activities are to be seen as a way to address and challenge traditional power imbalances. Here, as for the REACH project more broadly, gender is a key issue: the importance of women as transmitters and producers of CH knowledge must be acknowledged. Although the Institutional heritage pilot projects were not explicitly directed at women, they show how women are a key cultural stakeholder group. In the projects at the ISL, a clear sensitivity towards this issue was evident, as with the example of the 'Stadtteilmütter' who were consulted as experts at various moments of the activity. Gender awareness was multi-faceted and inter-sectional, with a consideration of addressing structural, institutional and societal inequality in terms of religious and ethnic as well as gender discrimination. D5.3 points to a note of caution: taking into account gender and vulnerable groups as particular 'target' groups for a museum's participatory activities is a potentially difficult approach. It must be proven how this kind of 'positive discrimination' might reduce inequality or bring about further differentiation and segregation. Such activity must be more than box ticking, or simply paying lip service to participation, without fully empowering participant communities.

Aside from the exhibition revision approach at the ISL[26] which is still marked by an arguably top-down (albeit critical and revisionist) approach, all the pilot's activities include forms of 'history from below', foregrounding micro-historical perspectives as valuable contributions to the museum's traditional repository of knowledge, history and culture, 'giving space to previously oppressed voices' (D3.1, p. 12). The IFM and the HdG can be especially characterised as 'heritage from below' as they were founded in the 1990s as the result of civic engagement expressly aiming to preserve the regions' culture and history. Furthermore, this pilot also demonstrated that both the IFM and the HdG have accomplished an important step in terms of participation by including the expertise of their communities – that 'heritage from below' – in their collections and data repositories respectively. As such, 'heritage from below' can quite clearly be seen to be entering the institution. Institutional cultural heritage knowledge may not perhaps always be so top-down, after all.

While the case of the ISL is rather different, and on first glance, it is difficult to perceive a close relationship between participants, public and the collection (which represents 'high' culture from 'distant' regions in the Middle East), the ISL's participatory projects can in fact be defined as a type of 'community heritage' activity, as they underline the importance of the collection as living heritage for both those people coming from these regions and now living elsewhere (such as the migrant communities involved in the Multaka guided tours), as well as for those from other areas (the local Berlin public). The museum can reconnect its collections with its current public, allowing visitors to interact freely with the collection in the present, reflecting upon the past while looking towards the future. The pilot therefore showed how museums might be useful in the transfer of 'community heritage' into new environments. For the Institutional heritage pilot, the concept of 'participatory heritage' proved somewhat difficult. In a discussion of GLAM[27] institutions, the term continues to reveal the potential imbalances underlying participation, with the approach still appearing somewhat one-sided. Rather, the focus should perhaps be, as proposed by Piontek (2017), on emphasising reciprocity, collaboration and collectivity. Furthermore, this discussion alone reveals how it is clear that this pilot's activities cannot be neatly categorised into only one theoretical framework.

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[26] Cf. D5.3, p. 64ff
[27] GLAM - Galleries, Libraries, Archives and Museums

Through the diversity of its three diverse central case studies, the pilot also recognised the multiple factors (such as the broad range of different stakeholders potentially involved and the wide spectrum of potential activities) that need to be taken into consideration when looking at participatory approaches towards institutional CH. The participatory activities undertaken also demonstrate further complexities as regards their impact on institutions, collections, museum staff, participants and the wider community and society. Again, it is clear that every case study, every institution, every encounter, is unique, with its own particular conditions and framework. As D5.3 proposes, it is therefore 'difficult to generalize […] Rather, an openness towards looking at the *specificity* of each institution and interaction is to be encouraged' (p. 109, emphasis added). The remit of participatory approaches in each of the pilot case studies was different.

Looking towards the REACH project's wider aims, the Institutional heritage pilot demonstrates that institutions are an especially significant feature, as they are often linked to other CH milieux, such as minority or rural communities, small towns, etc. They therefore occupy a central place in brokering connections across different CH sectors, and supporting cross-sector activities. In spite of their perhaps traditionally elitist and exclusive image – which museums themselves are currently calling into question, as they find themselves at a significant moment of self-critique[28] - museums have 'the potential to become reliable and responsive partners and interlocutors, as well as reference points for their communities and societies' (D5.3, p. 109). This pilot has shown their huge potential as spaces for dialogue and encounter. In terms of the museum's own institutional development, at the time at which the pilot took place (pre-COVID-19 pandemic), societal situations were characterised by deep needs for social meeting, exchange and collaboration. Here the museum could offer itself as a physical place for such encounters, with the multi-layered perspectives of its staff and collections as starting-points for these encounters. Although traditionally marked by a top-down approach, through such participatory exchanges and encounters in the museum, mutual acknowledgement and respect between diverse stakeholders can emerge and grow, and this can, in turn, redress structural power imbalance (Piontek's 'power asymetries'). However, real and lasting change takes time, trust, energy and effort. Sustainability and commitment are key:

> […] Transformation is required from project-related activism (with its limited possibilities for long- term action and impact) into such thinking being part of ongoing, consistent and integral part of a museum's programming and offering, as actions that do not fizzle out on completion but have a long-term influence on the museum's work (D5.3, p. 92)[29]

A key focus of this pilot was therefore to address the sustainability of such participatory activities, and of the three-fold impact on institution, participant and community. Here it must be acknowledged that a central challenge is that many participatory approaches are currently carried out within a short fixed-term framework, and aimed at 'presentable' (e.g. easily quantifiable) outcomes such as exhibitions, publications, guided tours etc. This can somewhat hinder the development of longer, more sustained engagement where the focus might be on the development of qualities such as Piontek's 'equivalence', which is not so easily quantifiable.

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[28] See again ICOM's new proposed definition of a museum. See above, p. 24 fn 25

[29] The pilot offers several essential features to consider in order to achieve this: Collections (and their relationship to the past, present and future); Structure (the integration of activities into the institution); Diversification; Extension; Transparency; and Network cf. D5.3, p. 93

In addition, participatory activities can only be implemented and consolidated if all involved (museums, communities, wider society, policy-makers) work together to promote and develop them. This calls for longer-term commitment and dedicated resources. Furthermore, building on the notion of 'participatory heritage' is the idea of participatory governance. None of the pilot's projects, or the museums it has worked with, has yet reached a level of clear participatory governance, although the ISL is planning to establish a citizen advisory council to include more diverse perspectives and expertise in its work. It is likely that the pilot's participatory activities can, if sustained, lead to more inclusive and collaborative forms of governance, but as yet no structural step-change is evident. Only longer-term commitment will reveal if this is possible.

Finally, relating to the conclusions of D3.1 - *Participatory models*, it is possible to identify several themes that feature in the Institutional heritage pilot, including that CH participatory activities are often overlooked, but have intrinsic economic and societal benefits; that they must be promoted as an asset, rather than a liability, and as an investment, rather than a cost. The pilot has shown how museums are at a point of self-critical reflection, investing time and effort in changing the traditional, top-down model of the museum to a space of dialogue. This shift is not always easy to navigate and requires a flexibility of thinking in order to establish changes of approach internally and externally. Furthermore, the pilot has clearly shown that CH participatory activities can boost confidence and up-skill participants; that short and long-term strategies are needed to embed participatory activity on a more sustainable basis; and that local people should be actively involved in planning and decision-making. In so doing, they are able to demonstrate more critical reflection and enhanced interpersonal skills. However, the pilot's three case studies highlight the disadvantage of having time-restricted roles, as potential cannot be fully developed and opportunities are lost. Furthermore, the scope of activity should not be restricted but allowed to develop to find its own pathway. While it is somewhat difficult for institutions not to be restricted, given the nature of funding and time restrictions, what is clear is that collaborative interaction and dialogue can in fact open up new and unexpected pathways that develop beyond initially defined objectives.

It has been seen that D3.1 loosely grouped the REACH pilots into pairs, with Institutions having a more traditional, top-down approach (due to institutional regulations, etc.) to enabling participatory activities to begin. However, the examples drawn from the pilot itself have shown that this is not necessarily the case. Firstly, institutions can be active in diverse milieux and have wider connections. For example, HdG and IFM were both founded by associations, showing how even community engagement can become institutionalised. Secondly, while D3.1 also characterised participatory frameworks in terms of top-down and bottom-up approaches, institutional situations are not always so clear-cut. As D5.3 reveals:

> In the ISL examples, the framework was designed by the museum in correspondence with the funding programmes and the implementation was a mostly collaborative work where decisions were made together, primarily in correspondence with the needs of the participants. However, for IFM and HdG, participants are not currently interested in participating in management or other decision-making processes. Since everyone has their own objectives, interaction is a lot more complex than a simple comparison of bottom-up or top-down methodologies (p. 107).

Here, the REACH definition of participatory heritage, while somewhat challenging for the Institutional heritage pilot (in terms of Piontek's [2017] power asymmetries), takes on a greater significance, with the initiation and shaping of activities taking place from below, but not independent from the institution helping to initiate and support activities.

4.4 RURAL HERITAGE PILOT

The Rural heritage pilot, co-ordinated by the University of Granada (UGR [Spain]), explored participative mediation processes involving a range of local stakeholders: farmers and communities on the one hand, and administrative and institutional bodies on the other. The central issues are related to water and soil management and the use of other natural resources in order to preserve and safeguard the rural CH milieu. Co-governance and territorial safekeeping have been promoted to protect tangible and intangible agrarian heritage and rural landscapes. The pilot has focussed mainly on approaches in cultural and environmentally protected areas as a means of resolving conflicts between preservation, (re-)use and economic activities (such as tourism). The pilot focussed on five central case studies, including work with irrigation communities in the Sierra Nevada, community archaeology in Mojácar la Vieja and transversal participatory activities via the University of Granada's MEMOLab, all in Spain, and the *marcita* meadow and highway project at Ticino Park and post-earthquake recovery actions in Norcia, both in Italy. The pilot considered themes of communal resources, resilience and empowerment, heritage awareness of agrarian culture, transmitting and benefitting from the past and the context of global and environmental change.

Above all, the pilot has been interested in acquiring knowledge of mechanisms for generating the sustainability and resilience of many traditional socio-ecosystems, and for understanding the local systems of governance, management, participation, conflict resolution and strategies that have rendered this possible. Its general objectives were defined as follows:

- to trial participative mediation processes between local stakeholders, farmers, local communities and local/regional administration and institutions involved in the cultural, territorial and environmental management
- to discuss the creation of a co-governance initiative for the territorial safe-keeping as the best way to protect agrarian heritage (tangible and intangible) and rural landscapes
- to promote a more resilient rural CH improving local engagement and public participation in policy making, economic, cultural and social initiatives and territorial and environmental management.

The Rural heritage case studies demonstrate that participatory approaches must be recognised as essential tools to socially mobilise people in rural areas. Very often, in rural communities, a lack of opportunities and urban cultural models imposed from mass media, the internet and consumer society, has contributed to depopulation of rural areas, leaving behind an ageing group of people to maintain systems and traditional approaches. Rural cultural heritage is often abandoned, fossilised or under pressure to be substituted by something more 'modern' and 'efficient' (especially in so far as competitive new elements related to intensive agrarian production is concerned). This directly affects the traditional practices, cultural expressions and landscapes that are linked to rural culture. However, participation can be a powerful social and political tool to preserve rural heritage.

More importantly, new alternatives can arise from participatory approaches, supporting a community to be able to re-appropriate and re-interpret their own (tangible and intangible) cultural heritage. For example, farming practices are often overlooked and farming communities feel that they have no voice. The pilot's agrarian activity in Mojácar has become more than an archaeological excavation: it is about a community's perception of their heritage. Similarly, the work in Andalusia has built on creating and sustaining relationships with the various irrigation communities encountered throughout the pilot, empowering these communities through working with them on several local community agrarian and environmental policies, supporting them through meetings with rural federations, policy makers and lobbying both academics and administrators to ensure that rural areas are given a higher political focus and status. Despite there being several layers to contend with – local, national and regional, with federations and local communities managing resources communally – the principal success so far has been a proposal for soil and historical agrarian areas protecting soils and fertility that has been discussed in the Spanish National Parliament.

Figure 5: Annual cleaning of the Jerez del Marquesado historic irrigation channel, 2018
Photograph: Lara Delgado Anés

The Rural heritage pilot has also demonstrated the importance of heritage resilience; given its engagement with issues of water and soil heritage and biodiversity, its resilience as regards the context of the current climate crisis is an important issue. By examining resilience through the lens of heritage scholar Leticia Leitao's (2020) concept of resilience thinking (e.g. resilience is about adaptation rather than resistance), it can be seen how this pilot calls for adaptive management. Joint action and innovative solutions are both ways to approach the role of heritage in empowering communities' resilience and capacity towards the great changes that are being faced both now and in the future. Furthermore, it is important to develop good public policy to drive just transitions where change is needed, that builds on local traditions and skills and that does not replace these but rather energises them. Bottom-up approaches are needed when working together at ground level to co-develop what 'good' looks like.

Both the Spanish and Italian case studies reveal the potential of rural landscapes to be considered as both heritage and a tool to enhance resilience when faced with disruptive events such as earthquakes or changing infrastructure. In terms of reacting to a disruption, the rural landscape system can be 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. Furthermore, it can embody and transmit tangible and intangible aspects that potentially encapsulate a sense of identity and place: these feelings are essential to recover from disruption. Rural heritage can therefore connect people at a local level. It can also connect and visualise social-ecological systems, thus promoting sustainable regeneration and raising local knowledge and awareness. It can also work as a resource and place of alternative economic models, turning rural landscape as heritage into an active element of continuity between past and future. It is clear that each of the pilot's case studies has resulted in communities developing a deeper sense of the belonging to and ownership of the landscape. This has led to social monitoring to prevent pillage and deterioration of rural heritage landscapes, and the development of strategies by local and regional administrations to continue investigating, conserving and valuing rural heritage sites.

In developing a series of participatory approaches that can be identified as drawing on a mix of both top-down and bottom-up frameworks, this pilot has revealed several key themes to consider:

- **Education and awareness-raising**: one of the Italian case studies, Ticino Park, 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 traditional knowledge. These initiatives have highlighted issues of resilience for both tangible and intangible heritage, by connecting people, at local level, and promoting alternative economic models. In addition, this pilot has used interdisciplinary approaches and intergenerational learning in order to change mind-sets and make people realise that agricultural practices and production cycles are not out-dated, but have endured for centuries for clear ecological and socio-economic reasons. However, in such educational programmes, what is required is a mediatory (rather than a 'talking-down' problem-solving) approach that engages stakeholders in knowledge exchange rather than imposing activities on them from outside. Rather than maintaining a top-down driven approach, building activities to become *fora* for equal knowledge exchange between local citizens (e.g. farmers) and researchers, and less towards formal, top-down education models, might be a first step towards finding a model that falls somewhere between top-down and bottom-up, meeting in the middle.

- **Viability**: The lack of a community voice can be a barrier for participation. Funding for participatory activity is often made available via specific projects. However, especially with farming communities, there is often the question of their incentive to take part, given that there is usually no financial return for their involvement. In addition, the project will have specific expectations/requirements to fulfil, but equally, local communities will have their own agendas and it can be frustrating for both parties if these do not match. A solution to this problem is to offer increased visibility of communities' own issues.

Participatory projects can therefore support through interlocution, providing a more powerful encouragement and co-ordination role between the community, (the university) and the municipality. The key is for all parties to work together to find common solutions for safeguarding rural heritage.

- **Mediation**: there is not always harmony within communities, but conflict; conflict resolution is necessary, as it can further cement a sense of community. What is needed in terms of sustaining bottom-up participatory approaches toward rural heritage is intervention and mediation as an important focus to overcome social conflicts, to lead to social empowerment and sustainable economic development and cultural/social acknowledgement. Models of participation need to incorporate mediation, including proposals for solutions e.g. collaborative approaches, ways of coordinating communities to defend their rights and ecological knowledge. The key is to support communities to self-organise and exchange knowledge.

- **Dependency**: A challenge identified (at least as far as concerns the Spanish case studies) is one of dependency on the University of Granada as an initiator for projects, as this brings with it the danger of creating expectations that cannot be fulfilled. Next steps would involve capacity building, to create autonomy for local leaders in terms of developing co-governance strategies and to reduce dependency upon the University/research projects. While an institution can provide support and broker connections, eventually, rural communities need to defend their own rights with legislators. The pilot has shown that there is also a growing frustration amongst the communities themselves that others are speaking on their behalf (municipalities, universities, and NGOs) and that they want their own voices and views to be heard. Empowering communities towards recognising their own autonomy, capacity and responsibility is then a key issue. This capacity building also feeds into themes of adaptation and resilience. The more communities see capacity building as a success, the more they want to be involved, and the more resilient the community and rural cultural heritage becomes.

The Rural heritage pilot has again brought into focus issues of connection with communities (in terms of top-down approaches), and the sharing of skills, knowledge and expertise in building towards a broadening of 'collective understanding' (Yacamán Ochoa, 2019). Interestingly, participation is not a concept that many local stakeholders would use: self-governance might be a more appropriate term. As in the other pilots, there needs to be some much longer-term strategising in order to support local communities: currently, many projects are short-term and dissolve once funding finishes. Some longer-term strategies might include the creation of tools and provision for rural actors to address what they consider to be their cultural heritage and related issues, through cooperation, collaboration and effective governance systems. However, in terms of governance, certain contradictions must be taken into account and certain assumptions challenged (Fernández Fernández, 2019).

As can be seen several key themes featuring in the Rural heritage pilot respond to the conclusions of D3.1:
- Cultural heritage participatory activities are often overlooked, but have intrinsic, economic and societal benefits; rural heritage must be promoted as an asset rather than a liability, and as an investment instead of a cost.
  It is even more important that a strong case is made for the preservation of rural heritage.

It is clear from years of decline due to policy-making, modernisation, rural depopulation and climate change, along with other factors, that knowledge of rural heritage and biodiversity is gradually being lost. However, as the cases studies have shown, there are certainly intrinsic, economic and societal benefits from preventing the disappearance of traditional methods and approaches. Local communities understand this better that politicians, who might consider them to be outdated, but these communities have often lacked a voice and the ability to self-govern local resources. This is the agenda that is currently being fought for, through the protection of soil and the optimum use of water, as this could prevent significant issues for society in the future.

- Cultural heritage participatory activities can boost confidence, build transferable, soft and work-related skills, leading to positive attitudes
- For activities to become transformative, both short- and longer-term plans/strategies are needed to embed activities
- Local people must be at the heart of planning and decision-making phases to maximise benefits.
  Participation is clearly at the heart of the pilot's actions and therefore theoretical and methodological tools such as Participatory Action Research can become very useful when applied to agrarian heritage preservation, providing tools to work with local communities, particularly farmers, but also with other social groups and stakeholders. Conceptualisation of traditional ecological knowledge and governance systems enable knowledge-based exchange to take place that leads to further opportunities to transform dialogue into action, to defend, protect and recover Cultural Heritage.
- There is a clear need to engage young people to maintain traditions and to safeguard (in)tangible heritage.
  It is clear that the abandonment of rural areas with people leaving for towns and cities has to stop, if rural heritage is to be reclaimed and maximised. It is therefore important to share traditions with young people, highlighting the importance of the connection between urban and rural society. The Spanish case studies, in particular, stress the importance of education through schools, VegaEduca, university activities, integrating histories of local areas with awareness of their function and how, for the good of society, they need to be maintained.

Significantly, the Rural heritage pilot raises a further dimension that must be considered here: that is, the participatory model of building a community voice, initially acting as an interlocutor, but then helping communities to take a step further to be heard directly and not through an intermediary (however well-intentioned). In many respects, the current approach is still top-down, with institutions involving citizens, rather than citizens organising themselves, but the engagement is needed now to save rural heritage. The work of the Rural heritage pilot and its multiple stakeholders, who have started to organise themselves to overcome challenges, is beginning to shift this balance, to enable the protection and management of the landscape through more bottom-up initiatives. A significant change has also been perceived among local administrations themselves: this is reflected in their sensitivity towards and development of new strategies for safeguarding rural heritage. However, it is more difficult to determine whether this will result in an enduring change beyond completion of the REACH project. Again, this last issue of longer-term sustainability is a fundamental one and concerns what is left behind when interventions and projects end, how future research will continue and which lasting social dynamics the project has been able to put into place.

4.5 SMALL TOWNS' HERITAGE

The Small towns' heritage pilot, coordinated by Charles University (CUNI [Czech Republic]), has focused on the uses of cultural heritage in small towns,[30] mapping how cultural heritage is defined and presented in this context. Through implementing participatory approaches, the pilot has also explored the complex issue of CH and small-town resilience, especially in socio-economically disadvantaged areas. A primary objective was to recognise the potentials and challenges of the preservation, management and (re-)use of heritage in this context, finding best practice models for enhancing small town resilience. The pilot focused in particular on the Czech Republic and small towns in the Vysočina region, with further examples drawn from Poland and Slovakia. It has attempted to understand the common patterns and diversity in how cultural heritage is used as an asset in small towns, by whom and for what purposes.

The pilot was designed and implemented in collaboration with key associate partners, stakeholders and participants, with regard to the participatory models outlined in D3.1, especially Participatory Action Research. Especially valuable was the establishing of a Participatory Project Group, which enabled a broad representation of stakeholders. Furthermore, the reflections outlined in D3.1 on community and on 'heritage from below', 'community heritage' and 'participatory heritage' (pp. 12-16), were important in considering the design and implementation of this pilot's activities, especially in terms of their potential for resilience-building. For the Small towns' pilot, from the outset, there was a clear understanding of the need for a broad and diverse community of stakeholders (including citizens, corporations, associations, NGOs, institutions, administrations, politicians, UNESCO representatives), given the diversity and complexity of networks involved in negotiations concerning small town CH, and the necessity to consider the issues from multiple perspectives.

As such, exchange, participation and collaboration were key features of the pilot's work. In the context of discussions about small town CH, direct contact and exchange was needed to appreciate the spectrum of perceptions, desires and needs of the broad range of stakeholders, and thereby to gain an accurate and comprehensive picture of how CH can be best managed, preserved and (re-)used in order to support the sustainable and resilient development of a small town and its surrounding area. Throughout the pilot, discussion took place with key stakeholders from various institutions, that ranged from transnational networks, such as ECOVAST, to nation-based agencies (CzechTourism, National Heritage Institute), to regionally based institutions (Region Vysočina, representatives of towns) and expert institutions (ProPamátky, Anthropictures, Petr Parléř society), all of whom have helped to identify some of the challenges and needs in building small town resilience. These local encounters also served to explore the potential of participatory approaches in cultural heritage research. The small towns that have engaged with the pilot have often demonstrated robust networks of engaged individuals and institutions. Examples include innovative approaches and beyond-standard efforts in heritage representation and cultural activity, yet stronger financial and brokering support is needed to maintain and further develop this socio-cultural capital.

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[30] The pilot's working definition of a small town, following recent geographical studies, defines a small town as one with a population of c. 20,000 or under, although there may be additional economic criteria, dependent on location. Towns can be considered to have both rural and urban influences.

Figure 6: The small town of Počátky

The pilot was rooted in recent theory on social community and place-based resilience and combined this with the REACH participatory frameworks outlined in D3.1, in order to develop a tri-partite community resilience model composed of:

- community resources and their development
- resource engagement and strategic action
- engaged agents, networks, infrastructures and governance.

Questions explored throughout the pilot included objectives of heritage (re-)use (e.g. to increase tourism; to build stronger local knowledge of, and attachment to, CH; to maintain built heritage); what might be considered as heritage; how promotion and identity are intertwined; and what role UNESCO labels might play. The detailed mapping of local heritage actors and activities aimed to come to a better understanding of how heritage is formed and presented in small towns. The pilot has revealed certain challenges in this that include:

- under- and over-tourism
- discrepancies between small town stakeholders' values and needs, and CH policies
- low sustainability of CH events and institutions in small towns
- a bias toward built heritage.

The pilot has found that while cultural heritage is widely used in the promotion of small towns, and a range of media are often available to instantly represent it, images and stories often remain biased towards tangible, monumental, and old heritage, with little effort made to address issues such as a town or region's difficult past and its contemporary problems. Reference might be made here to forgotten, and indeed unwanted, heritage. The bias towards material heritage is an important matter, as it means that intangible heritage (small town customs, festivals, food, arts practices) is more at risk in small towns.

The pilot's example of Vysočina has confirmed the growing popularity and relevance in representations of intangible heritage, typically when it takes the form of events that provide space for participation, such as historical festivals and processions.

The pilot has also concluded that, in an ideal scenario, while management and preservation of heritage might serve a town's desired development, at the same time as increasing its resilience, reality can show something else. While its use may lead to clear benefits e.g. in economic terms or spatial improvement, it may not foster resilience in the sense of innovation or flexibility to change. Furthermore, even if management, (re-)use and preservation of cultural heritage do foster small-town resilience, there may be negative effects, such as the prioritisation of certain goals and perspectives that are used for the benefit of some, while excluding others e.g. an over-reliance on tourism, which may destroy the place for its residents, who find that they can no longer live there. Some of these issues surfaced quite clearly during the local encounters with stakeholders, often in relation to specific uses of heritage, such as tourism, promotion of cultural life, and social intervention programmes, or in the context of heritage protection measures or labelling of places by brands such as UNESCO. For example, on the one hand, the pilot heard stories of small towns, where a lack of tourism is felt to be a problem and more tourism is desired – here the issue is how to attract tourists to the town (tourist and heritage offering, image, etc.) and how to get them there (infrastructure). On the other hand, other small towns are experiencing over-tourism and its negative impacts. Some small towns such as the UNESCO site of Český Krumlov are already at the limit of sustainable tourism with the culture and heritage as presented to the tourists often unauthentic, with a strong environmental footprint, with a local population removed from the historic centre and the historic houses bought by outsiders, with the sole purpose of making a profit out of them. The case of Český Krumlov evidences how, when mass tourism overwhelms local infrastructure capacities, even though a town has protected heritage status, the local community can still be negatively affected, e.g. in terms of depopulation and the resultant stagnation of its cultural and social life.

An opposite issue to depopulation is the potential danger of people spending more time in, or returning to small towns from cities, in search of a better work-life balance (cf. Hunt 2020).[31] This is a trend that has been seen recently, for example, as a result of a change in peoples' working patterns due to the COVID-19 pandemic. Writing in *The Guardian* newspaper, Hunt suggests that towns could benefit from a multiplier effect, with people using local shops and services, but she also warns of gentrification that could lead to increases in prices and longer-term residents being pushed out. The return of movement of people from cities may not necessarily mean that traditional values are upheld and/or rediscovered, but the opposite. This ties into some of the concerns raised in this pilot about the protection and resilience of heritage of those who have left a place from current and incoming residents. A resilience perspective requires thinking beyond narrow horizons of immediate economic profit and day-to-day renovation projects, and points to the need to find ways of preserving, managing and using cultural heritage in order to cultivate long-term social, cultural and political skills of small-town communities and support them to develop a stronger voice.

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[31] https://www.theguardian.com/cities/2020/oct/26/the-great-rebalancing-working-from-home-fuels-rise-of-the-secondary-city

Once again, the themes of D3.1 apply to the Small towns' heritage pilot:

- Reappraisal.

  Small towns seem to constantly be in a process of reappraisal, as they hold a dual role. They sit between the local communities on whose behalf they make decisions and the regional municipalities that hold the purse strings, often having to make decisions and steer a pathway between the conflicting priorities of each group. Small towns are usually in the orbit of a city, and yet located in the countryside, and therefore have to weigh up their strategies, which often also fall between cultural heritage needs and promotion, and economic pressures. For people living in towns, there is always the attraction of the big city, that has more resources, facilities, jobs and cultural heritage options to be enjoyed. This often leads to young people moving away, into the cities rather than staying in the place where they had grown up, especially if they have left to study.

- Revitalise/Rebuild

  Small towns feel that they have to take action to attract or keep residents. Options include developing a strong local-based tourism branding, establishing a tourist portfolio combining local cultural and natural attributes e.g. a local castle town or a place of historic interest. Although regional planning processes only tend to acknowledge heritage centred around tangible monuments, intangible cultural heritage also has a major role to play. However, heritage and economic factors could also come into play here, as the drive to attract tourists, could lead to inauthentically rebuilt or repackaged heritage site, to meet the idealised expectations of tourists rather than to provide an accurate experience. Another option is the renovation/modernisation of the town centre, to make it easily accessible, with spaces for events to take place, but even this approach is not universally welcomed.

- For activities to become transformative, both short- and longer-term plans/strategies are needed to embed activities/local people must be at the heart of planning and decision-making phases to maximise benefits.

  Where activity is top-down, from the local/regional authority, without having the approval of local residents, there is always likely to be criticism, as seen in several of the small towns that the pilot has worked with that have updated their public spaces. The REACH model has seen the need to involve local people in decision-making, both in the short- and longer-terms, albeit the opportunity could have been offered to residents and not taken up, still leading to dissent. In these instances, there is a need to introduce processes slowly, to build trust, potentially appointing someone or a small group of trustees in an interlocution role. Community activities are therefore to integrate people into decision making processes, through events and informal *fora* to gradually build dialogue and closer cooperation.

- Community – workshops and demonstration

  At the level of small towns' communities, encouraging local people to use their local heritage occurs in two steps: at first, events are organised that arouse communal interest and identify with local heritage (e.g. public exhibition, excursion and/or students' discussion). Once communal interest is initiated, the second step is for local people to be supported to carry out the activities by themselves (via local interested societies, NGOs, clubs etc.). This support usually comprises passing on know-how and methods of how to run heritage-based activities and events (legislative, management of events, financial policy, PR and communication strategy).

This chapter has reviewed each of the four REACH participatory pilots in turn, testing and evaluating their activities and findings against the REACH models for participatory practice as outlined in D3.1. The next chapter will now provide an overview of REACH project events/workshops, before offering a comparative analysis of findings from these events and the four pilots, drawing out core themes and key considerations, in Chapter 6.

5. REACH PROJECT EVENTS

Alongside the pilots, REACH project events have also played a significant role in shaping the participatory themes and models under investigation, specifically the four thematic workshops. The first major event of the REACH project was the conference held in Budapest on 10th and 11th May 2018, entitled *Resilient cultural heritage and communities in Europe.* Each day featured a keynote speaker (with Professor Carenza Lewis's contribution seminal to the project, as outlined on p. 10 of this deliverable) and time was allocated for each of the project's pilots to discuss, together with expert associate partners, key themes of their work. The conference concluded with a world café, that addressed two topics: *Social cohesion and social inequality*, and *Resilience in practice/interconnectedness*. The conference content was a valuable source of information that provided the foundation upon which thematic CH models could be built[32].

The first two workshops in Berlin (November 2018) and Coventry (March 2019) took place during the time when the REACH project was collating information on participatory activities and practices from a wide range of projects within and outside of Europe and so directly contributed towards the development of the thematic CH participatory models, feeding into D3.1 - *Participatory models* - that, as can be seen from Chapter 3 of this deliverable, provided the clear baseline for the REACH pilots' activity. The second two workshops in Granada (November 2019) and Prague (March 2020) therefore had the role of testing the project's findings to validate and confirm the models, or to put forward additional areas to consider as part of the iterative evaluation process.[33]

5.1 REACH BERLIN WORKSHOP

The first workshop took place in Berlin on 20th and 21st November 2018 and considered the management of cultural heritage. Entitled *Daring Participation!* The workshop invited experts from different institutions (museums, archives, ministries, libraries and associations) to present their participatory activities and to discuss their experiences and the value of participatory management of cultural heritage.

The first session began with a keynote lecture addressing museums in the 'Age of Participation' imagined how museums would look and the role that they would need to play in 2030, importantly considering that the traditional label of 'visitor' would be replaced with that of 'stakeholder'.

Co-creation was discussed by the next two speakers, the first describing Berlin City Stories/User-generated content in a public library that had been built using contributions from members of the public. This was followed by a presentation on the Citylab Digital/Participatory Memory Practices that enables the collection of diverse user-generated-content about the Frankfurt and provides a forum for the contemporary city and its future.

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[32] Details of the conference and these specific elements are available on both the project website: https://www.reach-culture.eu/events/opening-conference-in-budapest and in D4.4: https://www.reach-culture.eu/wp-content/uploads/2017/11/REACH-D4.4-Opening-conference.pdf

[33] Details of the presentations made during the workshops, including links to their sources, can be found in D4.2: https://www.reach-culture.eu/repository/Deliverables/REACH%20D4.2-Workshops-results-and-lessons-learnt.pdf

Three presentations considered the topic of *participation and civic engagement in Europe*. The first, *Cultural Heritage in Danger, People Engagement as a Resource*, asking the significant question: 'Does the idea of preservation held by (different) institutions correspond with that of the general population?' The second was how the Finnish Heritage Agency had used participatory feedback about its Picture Collection to refine its strategy: 'We are successful when, operating and interacting with us, is considered positive and valuable.' The third considered *The Old Prague Society and Its Unique Experience of the Civic Association for Monument Preservation Between 1900 and 2018.*

The next topic was *participation in exhibition planning and as concept for the whole institution* and again introduced three speakers. How can a museum maintain its role when it is closed for renovation? This was the situation that faced the Jewish Museum Frankfurt. The solution was a combination of activities, including analogue and digital strands, pop-up facilities and outreach projects in the neighbourhoods. In contrast, the updated facilities at the Badisches Landesmuseum Karlsruhe offered a new approach, including digital membership, to a younger than traditional clientele who could gain access through a range of devices to games and challenges to support and extend interaction with the museum's collection. This was a very different experience to that described in the final contribution, as small museums in small towns have old fashioned approaches, in aging buildings, with less than engaging collections.

The penultimate session explored *participation in research and preservation. Participation in the Historical Archives of Cologne* '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.' This was followed by the pilot case study at the Industrie- und Filmmuseum Wolfen and the 'Bilderschau' (Picture Show). Its collection has over 20,000 photographs taken by factory photographers, showing mainly everyday moments of work and life. In the "Bilderschau", former employees help to identify the location, circumstance and those featured in the pictures.

The final session was entitled *Participation in education and outreach*, which again featured a pilot case study, this time the Museum für Islamische Kunst, SMB-PK that discussed new approaches and new audiences that encouraged communities to collaboratively develop educational materials to promote cultural education. This was followed by *Inclusive Education with/for People with Visual Impairments*, as the gallery seeks to include blind or visually impaired people in cultural life. Its entire programme follows dialogical, participatory and collaborative approaches.

In this lively and enriching exchange, it became clear that the implementation of participatory initiatives concerns different areas of work and that the social dimension of this work gains importance through the involvement of citizens (through new mutual perceptions and new forms of relationships resulting from social/mental changes and technological developments.) This leads to new desires, needs and possibilities/opportunities of interactions such as participation, involvement and engagement, or at least facilitates them. These developments have the potential to change both the concept of the cultural heritage institution and of cultural heritage itself. Participation should therefore be seen as an integral part of the institution's concept and should provide a structural framework that can be tailored to the specific needs of different participatory projects and approaches. All staff in the institutions must be involved in such processes and receive comprehensive training.

5.2 REACH COVENTRY WORKSHOP

The second workshop took place in Coventry on 12th March 2019, organised by Coventry University and entitled *Participatory approaches for creativity and entrepreneurship*. This workshop had a wide-ranging brief that, in addition to considering the REACH theme of participatory approaches, also incorporated thinking about the creative and entrepreneurial (re)-use of cultural and heritage.

A programme of speakers was developed to cover the themes of the workshop from a number of perspectives. The morning session included an overview of Intangible Cultural Heritage and EU projects within the context of participatory and creative (re-)use, an outline of the E-Space Portal/WITH's federated search functionality that would enable the (re-)use of digitised cultural content, as well as Crowd Heritage via the Crowdsourcing Platform for enriching Cultural Heritage assets. For any digitised (re-)use, it is important to consider copyright issues and this is what was covered in the presentation of heritage sensitive intellectual property strategies for intangible cultural heritage.

The following session started with a demonstration of Qandr, an interactive tool for audience participation to ask questions of attendees and directly involve them in discussions. This was followed by MuPop/the pop-up museum, which is designed to enhance a museum visitor's experience and interaction, with pre-recorded information available via a mobile device and, as its name suggests, the ability to be easily set-up in a public space. The museum theme was considered in a more traditional way, as a warning was given to institutions to design collections and interact with users in this age of participation to attract modern audiences. The final presentation of the morning included stories of Leicester's Cultural Quarter and described how places and spaces could be creatively (re)-used and their past highlighted to inform both residents and visitors.

Figure 7: Group discussion at the Coventry workshop, March 2019
Photograph: Reelmaster Production – Raluca Maria Polodeanu

The afternoon began with an energetic demonstration of how to sprint the creative economy and how to work with different groups to disrupt their thinking and challenge them to consider new approaches and solutions. Next was a showcase of the work of a small organisation within the cultural heritage sector (including links to Coventry: UK City of Culture 2021) that discussed post digital participation through play. The final presentation within this entrepreneurial themed session described the important role that *DigitalMeetsCulture: the online cultural heritage magazine* plays within the heritage sector for sharing news, raising awareness and building partnerships.

The day had covered themes of (re-)use, creativity, entrepreneurship and participation presented in a number of ways, each providing the REACH project with further areas to evaluate. As this was a workshop that was not as closely aligned to the work of the pilots as the others were, important themes were raised that were important for the REACH project that had not arisen to the same extent within other activities. Ethics within (digital) (re-)use is an important consideration, and related to it the copyright and Intellectual property dimensions, especially in connection with intangible cultural heritage. This was also an event that generated passionate discussion on the role that new technologies can play in participatory activities, with alternative viewpoints presented.

5.3 REACH GRANADA WORKSHOP

The third REACH workshop took place on 26th November, hosted by the University of Granada, and entitled *Participatory Approaches for Territorial Cohesion*. The aim of the event was to investigate the value of participatory preservation of CH in terms of research advancement and social innovation.

Drawing on knowledge and experiences gained during the MEMOLA project[34], the workshop focused on the recovery of Traditional Agrosystems, with the object of discussion to pinpoint best practices for involving local communities in the care and preservation of the rural areas by instilling awareness of cultural and environmental values and promoting responsible behaviours and civil engagement. To introduce topics, several international professionals presented their own work and experiences, sharing reflections and details of their research.

The first topic introduced the concept of Ecomuseum and related case studies, specifically focussing on the Ecomuseo La Ponte, in northern Spain, that had fought to establish its own identity in response to the mass tourism overwhelming the Asturias area. The next speaker provided background information on a case study of La Vega and the action of preservation of Granada's Historic Agrarian Territory, including the mobilisation of communities to demand a stop to the loss of rural landscapes. The third presentation went into detail over the response that had been made, including the legislative proposal for protection of soils, as well as detailing the work of the Parc of Fuenlabrada that is working with local communities to rebuild the links between urban and rural communities to prevent the further loss of heritage.

The next speaker also had a dual perspective, representing both the Spanish Iniciativas Comunales, that oversees common governance, bringing together different community groups to share expertise.

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[34] https://memolaproject.eu/

The second perspective covered the ICCA Consortium which addresses collective international governance, to enable heritage to address global challenges.

The final speaker addressed a specific case study that has featured a 30-year battle to save the *marcita* meadow, an area of high agro-ecological value and of soils of agricultural interest, at Ticino Park, which has been under threat as a result of plans to build a highway to the airport near Milan in Italy (one of the Rural heritage pilot's Italian case studies).

There were many synergies between presentations, leading to positive debate, that enabled participants to understand different perspectives of rural heritage and the issues challenging its conservation, preservation and sustainability. From a wider project perspective, several participatory themes from earlier workshops had once again come to the fore, even if in a very different setting. This both re-enforced and amended the participatory modelling conclusions that were being formed.

5.4 REACH PRAGUE WORKSHOP

The Resilience for Cultural Heritage workshop, organised and hosted by Charles University, took place in Prague on 5th and 6th March 2020. In addition to continuing the project's participatory themes, this workshop considered different interpretations of the concept of resilience within the fields of culture and heritage, involving a series of varied and fascinating presentations and vibrant debate.

The first session *understanding resilience of heritage* described the importance of preservation of Jewish graveyards in Polish cities, where their heritage would otherwise have been forgotten and also the reaction of local communities to the shock election of a Neo-Nazi as regional governor in Banska Bystrica, Slovakia, and how the community came together to stand-up for its values and reclaim their cultural heritage from populists.

The next session began with a presentation defining rural landscape as heritage, especially in the context of disturbances, and specifically how (the Rural heritage pilot case study of) Norcia recovered from the devastation of an earthquake. Described next was *unwanted heritage* and how the remnants of the Iron Curtain's infrastructure that had once divided and changed communities is now undergoing a period of re-evaluation. The session ended by returning to earlier themes such as communities no longer living in their traditional areas, and their history not being remembered by the current residents. Resilience was hereby defined as saving the heritage of one group from another. This could be as a result of living through regime change, maintaining heritage, but also assimilating direct or indirect influences on beliefs and infrastructure.

The penultimate session on *difficult heritage* began with a presented on the public perception of communist heritage in post-communist Albania which considered the built heritage that remains in Tirana and the ongoing debate of what should be done with it; 'should society move on from its past or should the buildings stand, so that people do not forget?' This was followed by an explanation of the Soviet tractor making neighbourhood in Minsk which presented plans and images of the socialist districts that were built for workers when the factories were opened, considering current perceptions and legacy. The subsequent discussion talked about the legacy of places and the recent re-location of the body of General Franco in Spain.

The final session of the day examined *resilience within the scope of institutions and heritage*. The first example described the progression of Charles University's own CH, illustrating that institutions would have had to have been resilient to operate, in spite of multiple socio-political regime changes, during the 20th Century. The day concluded with a presentation and discussion on engaging citizens with Europe's cultural heritage, with a special emphasis placed on UNESCO's values and learning principles, exploring the values and messages that heritage sites can share and the best ways that narratives can be framed.

Figure 8: Prague workshop presentation on engaging citizens with Europe's cultural heritage
Photograph: Tim Hammerton

5.5 SUMMARY ANALYSIS OF REACH WORKSHOPS' PARTICIPATORY FINDINGS

Workshop discussions exploring participatory themes were vibrant exchanges that revealed certain points of commonality for shaping participatory models. D4.2 - *Workshops results and lesson learnt* (pp. 88-90) defines these points as follows:

- participatory activities build bridges - they offer opportunities for cross-sector, intergenerational and interdisciplinary connections and cohesion
- participation is based on openness, mutual trust and respect - successful participation is only possible if all participants are engaged and committed to mutual knowledge exchange
- participation is an open-ended process with its own dynamics and must be flexible - all groups involved have to accept that control of the processes/decision-making must be negotiated, shared, and sometimes relinquished. Jointly discussed frameworks are necessary for joint processes that consider the needs and desires of all parties involved
- participation provides innovation and enables further development through its opportunities for new encounters and relationships: these can result in changes of perspective and attitude. In addition, participation has to be responsive to changing situations and circumstances - it is therefore a reflexive and iterative process

- every participatory approach and activity is unique - there is no 'one size fits all' approach. The specificity of every project and situation - its framework and its limitations - must be taken into account
- participation is about networking and relationship building - it can foster social cohesion through opportunities for dialogue, exchange and encounter. As broad a spectrum of stakeholders must be involved in order for a wide range of collaborations and partnerships to emerge
- educational techniques enable participation - participation is itself a form of education
- participation starts with the necessary frame of mind - in order for participatory activities to be successful, it is crucial that all stakeholders, including those directly and indirectly involved, have a real and engaged interest in expanding their own horizons through collaborative experiences
- participation is a long-term endeavour - developing, implementing and sustaining participatory activities need time and effort to properly emerge, flourish and grow, especially to become properly embedded into the CH landscape, and to be more than a box-ticking exercise, paying lip-service to participation without actually being fully participatory
- participation needs suitable and comprehensive framework conditions - participatory approaches therefore need to be resilient themselves, adaptive to changing circumstances with 'flexible room for manoeuvre [...] to respond to unforeseeable and/or emerging necessities' (D4.2 p.90).

The four workshops therefore demonstrate that the wide range of participatory approaches considered by the REACH project and its four pilots share common objectives, hopes and concerns. This thinking from the workshops fed into general overarching themes to be borne in mind when developing and implementing participatory frameworks. These themes will be further explored and refined in the following chapter.

6.RESULTS AND IMPACT

6.1 A COMPARATIVE ANALYSIS OF THE REACH PARTICIPATORY PILOTS' APPROACHES TO DIFFERENT CH RELATED MODELS

A remit of this deliverable is to evaluate the testing and validation of the different types of cultural heritage related models outlined in D3.1, following the activities of the four pilots. The following section will begin to draw out overarching themes that have marked the REACH project's exploration of different participatory approaches to cultural heritage. It considers the broader themes that emerge from the pilots - ranging from sliding scales of top-down and bottom-up approaches to participation to forms of self-governance; from knowledge exchange and education to ethical questions of participation and ownership; from tourism and the economy to ecology; from forgotten, unwanted or endangered cultural heritage to adaptation and resilience, a theme that has been especially pertinent given the challenges of the global COVID-19 pandemic that has marked the closing months of the REACH project.

Three types of cultural heritage related models can be seen in the Minority heritage pilot. These are **intergenerational** (the sharing of traditions, stories, memory, oral histories, other forms of ICH [e.g. dance, music] between different generations) which have been seen during both local encounters at Hodász Roma Community House and also at the Gandhi Secondary School in Pécs; **community** (workshops, formal and less formal education), which are again prevalent at the Roma Country House, but also demonstrated by the guided tours provided by UCCU in Budapest, Pécs and other locations; and with some aspects of the **digital/online** (specifically social media). The first two themes are particularly important to the Roma communities, as an oppressed group, with no formal institutional/museum to represent and sustain their culture, maintaining language, traditions and heritage is fundamental to maintaining identity and presence, to be able to be heard and sustain their way of life. Activities have therefore to be organised and shared; the Minority heritage pilot has been able to provide greater visibility and bring stakeholders together to support this process.

The Institutional heritage pilot shares these same three models, with the additional **institutional** model (in light of ICOM's emerging definition, with the intention of being much more engaging). Again, the intergenerational model looks to the exchange of stories and memories; in the case of the Institutional heritage pilot, such intergenerational knowledge exchange and transmission is also cross-cultural, as the Multaka scheme has shown. The Institutional heritage pilot also used the community model, through workshops, demonstration, role-play, and non-formal education to both share and challenge perceptions. The online/digital aspect was also used through exhibitions and social media, although in all three case studies, there was a less formal approach. There was a recognition that a move away from traditional presentations and approaches in order to use collections as inspirational starting points can help to reach broader and more diverse audiences and engage with them. Although interaction and participation with the means of digital tools are not a significant focus of this work, the analysis of web presence and social media has produced interesting results. However, despite the successful efforts of institutions to become more inclusive and to engage with ever-broader sectors of the population, such endeavours are not always reflected in their digital footprints.

It should be remembered that very often a lack of engagement with digital and social media on the part of the institution is due to an ongoing and steep learning curve for them and also a lack of resources, specific training and knowledge as to how museums can use these platforms most effectively.

The Rural heritage pilot reflects four of D3.1's types of cultural heritage model: again, **intergenerational** and **community**, but also the **revitalise/rebuild** (questions of authenticity) and **reappraisal** (of an area or era, after time passes). The Rural heritage pilot has adopted multiple approaches to pass on memory and traditions, working closely with its local communities. Workshops such as '*Do you want to be an archaeologist for a day?*', '*the traditional roles of women*' and '*participatory map making*' are all ways in which messages were transmitted in Mojácar. Similarly, in Ticino Park, digging workshops and water management courses were also proactive approaches. The earthquake case in Norcia (Italy) fits with the rebuilding of an area and the question of authenticity, asking whether the tourism and gentrification of the area has been placed above the needs of the people that have lost their homes, significant buildings and ways of life.

Figure 9: Participants weaving at the *esparto* workshop, Mojácar, July 2019

Finally, **reappraisal** of a mind-set as time passes is significant for this pilot. As recently as the 1970s, some areas in Spain did not have domestic running water: the subsequent drive for modernisation, that had begun 20 years earlier, propelled the country to become a modern developed European country by the early 1990s, demonstrated in 1992 by Barcelona hosting the Olympics, Madrid's status as European Capital of Culture and the significant Expo'92 event taking place in Seville (where countries from around the world displayed the best of their industry, technology and culture). Although this would have been viewed with pride at the time, as demonstrated in this pilot, opinions have now changed and the development has been seen as too great: as a consequence of it, traditional systems have been, and continue to be, lost, at a great cost for society, hence the need for careful preservation, management, and re(use) of this type of rural cultural heritage.

These models of **revitalise/rebuild** and **reappraisal** are also present in the Small towns' pilot. This pilot has revealed some of more negative examples related to the preservation of cultural heritage, especially as pertains to mass tourism and the challenges faced by some small towns that have been overwhelmed with tourists, as a result of carrying the UNESCO heritage label. A further tourism related point is one of authenticity, as towns market an idealised heritage building or location in order to sell a story that is not always an accurate recreation of a place or an event. This pilot simultaneously calls for the use of heritage in **revitalising** small towns, both socially and economically, so that they can become more resilient, while at the same time, sounding a warning note that this must be in moderation. When considering the return or movement of people to small towns from cities, it is necessary to recognise that this does not necessarily mean that traditional values will be upheld. It may not mean, as in the Rural heritage pilot, that rural practices can always be rediscovered; it could in fact have the opposite effect, eradicating certain traditional practices even further. In response to such concerns, the Small towns' pilot also draws attention to the need for the **reappraisal** of difficult, forgotten and/or unwanted heritage.

6.2 OVERARCHING THEMES

It can be seen that all four pilots have evidenced and validated REACH's proposed participatory practices and models.[35] They have also demonstrated how different levels of community participation can produce stronger impact in terms of valuable responses to social issues, such as employment opportunities in the cultural, creative and tourism industries. In the case of the Rural and Minority heritage pilots, the establishment of stronger social ties between communities and the strengthening of local identity has received a strong emphasis, while all pilots have had a positive impact on involving best practices for informal (and in some cases, more formal) education and knowledge exchange. This section will now outline nine core overarching themes identified in all four pilots and through discussions at REACH workshops and that are important elements of a participatory toolkit:

- community empowerment and meaning-making
- tangible heritage and intangible cultural heritage
- forgotten heritage and unwanted heritage
- ownership, ethics and Intellectual Property (IP)
- education and knowledge exchange – cross-cultural, intergenerational and interdisciplinary
- responding to societal change: changing populations (depopulations, aging population), ecological crisis, climate breakdown, the effects of the global COVID-19 pandemic
- resilience: adaptation rather than resistance to change
- using new technologies: digital approaches
- top-down and bottom-up approaches – moving towards self-governance.

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[35] This is true across all pilots, regardless of geographical location, despite the initial disparity observed in *D3.2 - Selection of projects and mapping of clustered research findings* which noted that Central and Eastern Europe is behind Western Europe when it comes to participatory activities, as there has been no tradition, especially during the communist era, and that there is effectively a 20-year difference in experience in participatory initiatives and approaches.

6.2.1 COMMUNITY EMPOWERMENT AND MEANING-MAKING

Following their various participatory approaches, all four pilots stress the importance of community involvement and engagement at each stage of activity. Community is at the heart of each of the pilots and their projects, as is building and fostering a stronger sense of community to encourage meaning making and to connect different community groups. For the Minority heritage pilot, there was a recognition of how heritage can lead to economic and social revival, engendering social cohesion and building greater tolerance within communities, in particular, enabling the de-stigmatisation of the Roma community within wider society. The Institutional heritage pilot has demonstrated how communities' stories of their own past heritage are linked to their present and to their future; institutions, collections and participatory activities become community meeting-points for dialogue, encounter and exchange. The Rural heritage pilot has also stressed the need for participatory approaches to support a community to be able to re-appropriate and re-interpret their own (tangible and intangible) cultural heritage. The Small towns' heritage pilot has looked at the importance of a community's self-perception and of the outward image that it presents of itself, including of its heritage both tangible and intangible. All the pilots have keenly identified that there is a need for recognition of the plurality of how 'community' is defined. There is no one fixed definition of community. Each and every community is diverse and unique and so there must be an openness, adaptability and flexibility towards the specific needs of the communities in question in order to be able to empower those communities in the management, preservation and (re-)use of their cultural heritage.

REACH workshop discussions have also revealed important examples of community building. For example, discussion in Prague included 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. In Granada, there was demonstration of the importance of teaching young people about the history of their area and the role that it has played for the rural infrastructure of Spain.

In a wider project context, the activity of community building has always been a priority of the REACH social platform, to form a strong and sustainable network. In part, this has been achieved by the work of the four pilots. The REACH network brings together relevant heritage stakeholders from a wide range of communities and contexts: universities and research communities; public and private cultural institutions; cultural and creative SMEs; local associations and groups of citizens; policy-makers at European, national, regional and local levels. This stresses how, when approaching participatory activity, **connections need to be built between individuals and groups facing similar challenges, to enable interdisciplinary knowledge exchange and strengthen communities' voices**.

6.2.2 TANGIBLE HERITAGE AND INTANGIBLE HERITAGE

It is important to acknowledge the different challenges between managing, preserving and (re-)using tangible and intangible cultural heritage. The Small towns' and Rural heritage pilots in particular have pointed to the potentially challenging effects of a bias towards built heritage (e.g. buildings, monuments), but all the pilots have shown that it is equally important to consider the various forms of ICH – arts, oral traditions, memory, food, landscape, traditional rural and agricultural practices, etc. In fact, one common finding of all four pilots is the preservation of intangible heritage through participatory practices.

From this perspective, it can be seen that intangible heritage – considered in its various expressions e.g. personal stories connected to collections as a way to engage museum visitors; the recovery and restoration of ancient irrigation systems in the Sierra Nevada; the witness of people living in small towns (their memories, histories, 'heritage from below') as well as the memories of their ancestors – is a foundation for preserving and valuing cultural heritage. Therefore, there must be **a clear recognition of the importance of both tangible and intangible heritage**, as it is linked to community identity, as decisions based purely on economic factors (e.g. new development and infrastructure, intensive agricultural practices) could provoke their loss.
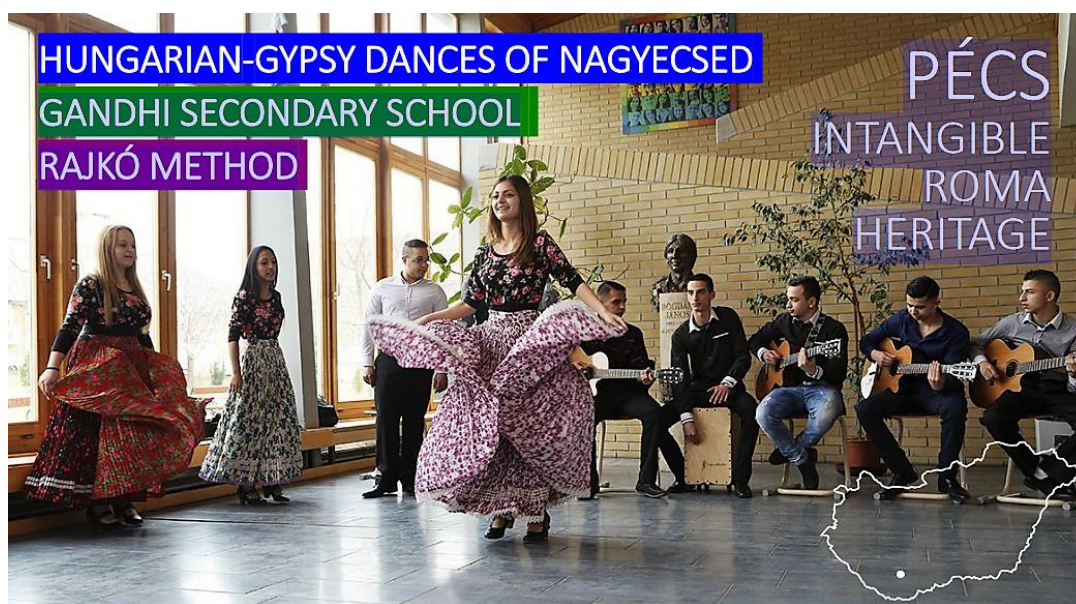

Figure 10: Intangible Roma heritage at the Gandhi Secondary School, May 2019

6.2.3 FORGOTTEN HERITAGE AND UNWANTED HERITAGE

The REACH frameworks for participatory heritage practices are firmly rooted in theories of 'history from below', and of the rediscovery and re-appropriation of culture and history of those minority voices and people that have previously been forgotten, or indeed deliberately erased (through structural and endemic discrimination and inequalities e.g. ethnic minority groups, women). In order to redress injustices and bring out this 'history from below', the pilots have shown that **diversity, equality and minorities policies and practices need to be inclusive to raise awareness and provide guidelines to address inequalities.** For example, the Minority heritage pilot has been concerned with cultural rights, looking at participatory approaches and community engagement through the lens of how it might support the Roma community in gaining equal rights in terms of cultural recognition in a society that has traditionally been hostile. Pilot activity has given greater visibility and recognition to this community previously rendered only partially visible by history, and allowed the Hungarian Roma community opportunities to (re-)appropriate their cultural heritage. Furthermore, all the pilots have shown that gender balance is often missing from strategic planning, and there must be a reconsideration of women's role in the management, preservation and (re-)use of cultural heritage, given that they are often strong transmitters of cultural traditions (as in particularly evident from some of the Rural heritage Spanish case studies, such as the women of Mojácar).

Gender policies and practices need to both address inequalities and also recognise the historic contribution that women have made to cultural heritage, as well as encourage further empowerment.[36] In addition to highlighting what we might term this previously invisible, or only partially visible, 'history from below', forgotten heritage can also comprise **the need to generate initiatives to protect the memory and heritage of former communities and residents, following periods of societal and institutional discontinuity and adaptation to new regimes, policies and practices.**

There is also the question of difficult or unwanted heritage, as the Small towns' heritage pilot has pointed out. Contributions at both the Berlin and Prague workshops suggested that when faced with unwanted heritage, there are a series of phases apparent in communities' reactions following societal change - at first, not wanting to reflect, but then, after a period of time (possibility even as long as 25 years) beginning to confront and reappraise difficult histories. There is then the significant question of how to deal with buildings and monuments that represent these difficult eras and histories. At the Prague workshop, discussion of how Soviet era monuments continue to shape society asked whether such unwanted heritage (such as the 'Pyramid' in Tirana) should be removed or if it should be retained so that the era is not forgotten. It highlighted 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. Unwanted heritage is increasingly a thorny issue in Western, as well as in Central Europe, especially given the statue-toppling of colonial figures and slave-traders that occurred across the United Kingdom and Belgium in the early summer of 2020, in the wake of global Black Lives Matter protests sparked by the killing of an unarmed black man, George Floyd, by a police officer in Minneapolis (USA) on 25th May 2020. In turn, this has had an effect on Institutional heritage, with museums interrogating how they might decolonise their collections. A salient point for the future is how **community and public consultation is needed to debate approaches to unwanted heritage buildings and monuments, as well as to new heritage developments; public involvement in both short- and longer-term decision making provides empowerment and enhances social cohesion**.

6.2.4 OWNERSHIP, ETHICS AND INTELLECTUAL PROPERTY

All four pilots, but arguably most strongly the Rural and Minority heritage pilots in particular, have pointed out the intention for communities to take ownership of their culture and history. They may be supported in this activity through capacity-building and awareness-raising supported from above, but ultimately, the aim is that communities have clear ownership of their cultural heritage. This, in turn, leads to certain ethical considerations that must be taken into account, especially as concerns ICH, such as dance. An example at the Coventry workshop, citing the Wholodance project, was the consequence of a traditional Greek folk-dance being 3D mapped to become data. What are the dancer's rights to the movements of their avatar? How can this data be (re-)used authentically and ethically? Furthermore, intellectual property (IP) cannot protect intangible CH (such as traditional dance practices), as it may be based on longstanding community traditions and have no single author.

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[36] REACH D6.2 - *Good practices of social participation in cultural heritage* also stressed the need to highlight good practices for including women as an empowerment strategy.

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.

6.2.5 EDUCATION AND KNOWLEDGE EXCHANGE

The project has confirmed that education and knowledge exchange in its various forms is key to successful participatory approaches. **Education and training initiatives should be interpreted in their widest forms, including investment to develop research networks and dissemination activities, and informal community activities, including workshops, demonstrations, arts, dance, language and performance.** Both formal and less-formal education opportunities can be powerful ways of engaging communities with their heritage and, perhaps more importantly, of creating *fora* for debate, discussion and exchange, challenging received perceptions of history and heritage and giving space to new voices. The REACH pilots have been witness to a variety of formal and less formal approaches from workshops to demonstrations. Significantly, while education might tend to be a top-down driven approach, building participatory activities to become *fora* for equal knowledge exchange between local citizens and researchers, that tend towards less towards formal, top-down education models, might be an important first step towards finding an education and knowledge exchange model that falls somewhere between top-down and bottom-up, meeting in the middle.

Furthermore, the pilots have shown the importance of intergenerational knowledge exchange, demonstrating how **vital and valuable intergenerational activities are in order to pass on and protect memory, as well as those traditional skills and knowledge that are in danger of being lost.** Given the importance of preserving traditions and community heritage, it is no surprise to see the number of intergenerational models in place in the different pilot activities. Remembrance, capturing memory, storytelling, recording oral histories and the tradition of other ICH practices (agricultural, arts) are several of the ways in which this can be done. The Minority heritage pilot results demonstrate how the promotion of Roma ICH, such as language and cultural education (including dance) are of significant benefit. Findings from the Rural heritage pilot stress the need for CH education through schools, universities, unions and directly to communities in order to highlight the important role that rural heritage plays and how traditional systems and practices are endangered due to modernisation and urban (over)development.

An observation at the Berlin workshop was that community traditions and values ought to be transmitted to younger generations to keep memory alive and community heritage relevant. For example, the outreach programmes provided on behalf of the Jewish Museum in Frankfurt that used both analogue and digital techniques and pop-up facilities to foster public awareness and engagement, including working with schools that were able to deepen relationships and understanding. While there is the reality that young people are perhaps not always interested in their traditions and heritage (and, indeed, many volunteers supporting the CH sector tend to be from older generations), and often choose to move away to seek new opportunities, intergenerational knowledge exchange activities are a means of creating dialogue and vital for cultural heritage resilience into the future.

The Institutional heritage pilot has shown that cross-cultural knowledge exchange opportunities are equally valuable for the resilience of communities, and of heritage, and for social cohesion: as the Museum for Islamic Art, (ISL) case study has demonstrated, museums and other GLAM institutions can become meeting-places for such cross-cultural dialogue and encounter. The Institutional heritage pilot example of the value of intercultural exchange also points to how the ISL's educational and outreach programme can aid the inclusion and integration of minority and marginalised groups. As such, thought needs to be given as to how **museums can become even more accessible hubs for communities' cultural engagement and spaces of debate, inspiration, collaboration and exchange.**

6.2.5 RESPONDING TO SOCIETAL CHANGE

One of the REACH project's key concerns is cultural heritage's resilience in terms of how it responds and adapts to societal change. Examples of societal change highlighted by the four participatory pilots include: changing populations (depopulation, or an aging population), climate breakdown and the ecological crisis and, of course, the recent effects of the global COVID-19 pandemic which will have socio-economic ramifications on cultural heritage for many years to come. One interesting point to consider that has been drawn out by the Small towns' pilot and the Institutional heritage pilot in particular is that, sometimes, a time-lapse is needed for societal perceptions to change. This can be seen in terms of both de-industrialisation and a reappraisal of the communist era. In the first instance, abandoned former industrialised areas and buildings are (re-)used, and new life is breathed into them as cultural districts and/or community hubs. As regards the Institutional heritage pilot's participatory activities at the Industry-and Film Museum (IFM), which was formerly an abandoned factory in a de-industrialised area, former workers were brought back together to remember and to reminisce, and through this dialogue and encounter, a clearer picture of social history developed. These activities are supplemented by oral histories entering the historical and institutional archives; however, in this example, top-down initiation of the participatory process is required before individuals and communities can take the reins.

Figure 11: Industrie- und Filmmuseum Wolfen:
A formerly abandoned factory that has become a museum with an important social role
© Industrie- und Filmmuseum Wolfen

As regards the example of revival of certain urban areas, the Small towns' pilot has provided some negative examples of cultural heritage (re-)use due to the over-tourism it may engender. Similar concerns about over-tourism were also raised in discussions at the Granada workshop, especially the anger that has been generated in Asturias (northern Spain) by the municipality billing the area as a 'natural paradise' and then by travel companies making money from increasing visitor numbers. The local community has been frustrated both by the portrayal of the area and by the damage caused by increased footfall. The development of an ecomuseum has been part of the community's response to provide an alternative perspective. There is a sense that counter to this challenge of over-tourism, a solution might be the promotion of more sustainable tourism strategies, such as **community-led cultural tourism, or even 'creative tourism'** (Richards and Raymond, 2000; Richards and Marques, 2012) involving the performing arts and storytelling, for example, to enable **greater cultural visibility and awareness, based on authentic local knowledge and shared values, to stimulate interest and to make cultural heritage relevant.** This could equally be a solution for areas suffering from under-tourism.

Acknowledging changes in perspective is also present within the environmental and rural debate, as the Rural heritage pilot has shown. For many years, building and economic concerns were seen to demonstrate progress, but over time this has led to overly commercial, intensive agriculture methods and removed the connection between production and consumption. The Rural heritage pilot has clearly demonstrated that, for the past 10-15 years, there has been a growing participatory movement and a change in perception about what is important. Traditional practices need to be reconsidered and reinstated, to once again build a bridge between communities and their local CH.

6.2.7 RESILIENCE: ADAPTATION RATHER THAN RESISTANCE TO CHANGE

The four pilots and the workshop discussions have underlined the importance of heritage resilience. They have revealed how aspects of resilience include persistence, adaptability and transformability. Whereas some heritage conservation approaches tend to be based mainly on a past frame of reference aimed at maintaining heritage resources as unchanged as possible, in fact, change occurs constantly and change is inherent to heritage. Thus, heritage scholar Leticia Leitao (2020) argues for resilience thinking; she refers here to 'a conceptual framework for understanding how complex systems change, adapt and evolve across scales of time and space.'[37] Heritage then calls for adaptive management – heritage sites are not static, but are constantly evolving and that evolution can be slow or fast, as well as predictable or unexpected. The project can therefore be seen to call for new heritage management strategies that recognise this and that shift the focus to processes of adaptation, and practices and models of the adaptive preservation and (re-)use of CH. As has been argued by each of the pilots, and by this deliverable, thinking needs to go beyond standardised models and practices. There is no 'one size fits all' approach – the approach itself must be open, adaptive and resilient, attuned to the specificity of the site/context/community in question, informed by other best practices and early in its invention, but still flexible and open enough to allow further creativity and potential to emerge.

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[37] Leticia Leitao speaking at 'Heritage and Resilience: Building a Symbiotic Relationship', ICCROM webinar, 4th June 2020

6.2.8 USING NEW TECHNOLOGIES: DIGITAL APPROACHES

Given recent technological advances, societal expectations have changed in terms of how people wish to access their cultural heritage and so the role of digitisation in support of CH must be considered. Participatory models have previously been developed based upon digitisation of heritage via digital exhibitions, as well as via augmented reality and gaming experiences. These initiatives can be underpinned by the power of social media to increase communication and to bring groups together to maintain and/or regenerate their traditional heritage. The REACH workshops witnessed a plethora of approaches using new technologies including the new museum model at the Badisches Landesmuseum Karlsruhe involving a digital membership (and engaging a younger demographic who might not usually attend a 'traditional' exhibition) in Berlin and the Pop-up museum, the creation of a digital collection, accessible by mobile phone, that could be easily set-up in a range of non-standard locations (such as a classroom or a waiting room) demonstrated in Coventry. Additionally, other presentations at the workshops made the case for involving technologies to build communities and, therefore, a sense of shared history, identity and belonging. For example, at the Berlin workshop, a collection day where Berliners had brought memory objects and stories into the library to be digitally recorded and added to the 'Berlin City Stories' platform was outlined, as well as the City Lab Digital project which encourages citizens of Frankfurt to co-create a platform not only about their city, but also about themselves, their own stories and perspectives. In these examples, technology can be seen to be used purposefully to foster a sense of connection and to build community.

The consideration of the role of digitisation of heritage has gained in currency and in urgency during the global COVID-19 pandemic, especially in terms of institutional heritage, as museums across Europe sought to find innovative ways to engage their audiences while their doors were shut to the public and their galleries remained closed.[38]Although the Institutional heritage pilot had concluded by that stage, ongoing discussions with its partnering organisations and institutions have revealed that the backdrop of COVID-19 continues to strongly influence the work and activity of museums, as it has comprehensively shifted the ways in which museums interact with, and relate to, their visitors and communities. A major difficulty has been that, because of the long periods of closure, a key feature of museums – that they are *physical* spaces for encounter and dialogue, and thus spaces of connection and community building around cultural heritage collections – was suddenly, seemingly, no longer 'relevant.' Simultaneously, as their own resilience has been tested, museums have been urgently and critically reconsidering the potentiality of digitalisation. Despite the initial response of accelerating online engagement, it has also become apparent that physical presence and exchange is in fact a necessity for museums and for their being a participatory, community space. Digital solutions can provide useful support (this was especially true during the first wave of lockdowns across Europe in Spring 2020), but they cannot replace interpersonal encounters in the physical meeting-place of the museum. This confirmed an observation made at the REACH Coventry workshop in 2019, a year pre-pandemic, that technology, while clearly continually changing the communication landscape, cannot be a starting-point for participatory activities. A priority must be to understand the needs of individuals and communities and the role that technology might, or might not, be able to play in a specific project or stakeholder group.

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[38] For a plethora of examples and discussion of how museums and galleries reached out to visitors at home during the lockdown periods, see further REACH D6.4 - *Resilience and social innovation in cultural heritage*, pp. 36-39

Top-down support may be required to establish IT infrastructure (platforms, APIs and storage etc.) to make things more efficient and convenient, although it should be remembered that supportive technologies can themselves quickly become obsolete. The issue of digital poverty must also be considered, so that digital approaches do not, albeit unintentionally, end up excluding certain communities (and their 'history from below') and therefore place these communities' culture and heritage at further risk. What is necessary for a resilient cultural heritage then, **is a person-centric approach, which may be enhanced, but not be restricted, by the use of new technologies and digital and social media.**

At this juncture, it is perhaps worth noting that, during its three-year lifetime, the REACH project has itself designed a rich programme of activities, combining online and on-site events that have contributed towards developing a sustainable social platform. The social platform combines a physical dimension with online services and it is worth briefly outlining the latter here to underline the increasing importance of the digitisation of cultural heritage, alongside and in tandem with physical events and activities. Two online services have been designed to support the continuation of the REACH social platform in the digital sphere beyond the project's funded delivery period. The first is the open-heritage.eu digital platform and the second is the REACH digital gallery. Open-heritage.eu is the main digital legacy of the project: it is a permanent, independent online platform designed to link research and innovation projects in the field of CH and provides a dedicated repository and channel for the gathering and dissemination of good practices, knowledge, expertise and results obtained from European initiatives.[39] The REACH digital gallery (audio-visual materials, posters, other digital media etc.) was initially conceived of as a way to collate contributions from attendees of the REACH final conference, originally planned for June 2020, but cancelled due to the COVID-19 pandemic. Due to the pandemic, the digital gallery was transformed into an opportunity for participation for CH actors to present project results and examples of innovative activities focussed on participatory approaches. As such, in its own way, it is itself 'an excellent example of a resilient European CH, able to survive and adapt to social change and cultural transformation' (Melani, 2020[40]); an example of a digital approach that is both resilient and participatory, and that will hopefully inspire the wider CH community to develop more physical and digital (and perhaps even hybrid) participatory approaches.

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[39] To date, the platform contains more than 128 records on good practices related to social participation in CH and it gives free access to papers, articles and other related dissemination materials.

[40] Francesca Melani presenting on behalf of the REACH project, '*The REACH Project Contribution to Protecting, Preserving and Valuing Tangible and Intangible Heritage through Participation*', 2020 EUROMED online conference, 5th November 2020 https://www.youtube.com/watch?v=Zg2ll4LBPns&feature=youtu.be

Figure 12 - Mosaic of the REACH Digital Gallery

6.2.9 TOP-DOWN AND BOTTOM-UP APPROACHES

From the outset, the REACH project frameworks and its participatory pilots have considered the importance of the so-called bottom-up approach to participation, developing out of theories of history and heritage 'from below', aiming to give voice to those histories previously rendered invisible, or only partially visible, by a received notion of 'History'. This is especially important in terms of allowing for the (re-)appropriation of minority heritage, or any heritage that has been lost, misappropriated or even erased due to structural discrimination and inequality (e.g. women's history). As such, bottom-up approaches redressing the balance are preferable to a top-down approach, imposed from above. However, the experience of the REACH pilots has shown that a bottom-up approach, while desirable, cannot always be the case. Here, the model of Participatory Heritage[41] is relevant, featuring models that require an initial top-down element, but in order to be sustainable, can ultimately give way to a more bottom-up model when the circumstances are right. No matter the initial model, it is true that there are a number of methods to bring communities into the heart of the decision-making process which, as has been consistently proved by the REACH pilots, is vital for the success of participatory activity. Co-creation and co-management methods, as well as crowdsourcing, collaborative mapping and the use of collaborative media, have all been used to bring together different stakeholders with diverse needs, perspectives and priorities to design, implement and sustain successful participatory activities to foster more resilient communities and more resilient heritage.

D3.1 - *Participatory models* - made the case for loosely grouping the REACH pilots into two pairings, based upon the top-down/bottom-up distinction, with on the one hand, Minority and Rural heritage (both having complex community relationships, built on trust, with a desire for a bottom-up approach) and, on the other, Institutional and Small Towns' heritage (which, although innovating, maintain a more traditional, restricted approach, and activities may need top-down initiation). These loose pairings were not designed to be a rigid distinction, but a guide; even so, the pilots have challenged this assumption on several levels.

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[41] See D3.1, p15-16

For example, this original model of putting Institutional heritage together with Small towns' heritage, where regulatory processes bind both and limit their flexibility, is not quite right. Small towns, in fact, can be seen to fall somewhere in the middle, above local populations but below neighbouring cities and regions (who manage regional budgets). The Institutional heritage pilot also showed this, as it too had to answer to a range of stakeholders, although not to the same extent as the Small towns' pilot. The Institutional heritage pilot also showed how some participatory approaches have brought more 'history from below' *into* the museum collection to amplify and challenge the status quo, revealing an openness to bottom-up approaches to heritage, rather than a reliance on a traditional, institutional vision of history, imposed from above.

The Minority heritage pilot student-led local encounter confirms that there is possibly also a less distinct Participatory Heritage model, sitting somewhere between top-down and bottom-up, where conditions are put in place from above – at an institutional level - to enable activity from below to emerge, develop and thrive. The Rural heritage pilot shows this to some extent as well, with bottom-up approaches a driver and an ambition - in terms of models of self-governance and future capacity-building for the communities in question, but with the academy acting first as a broker to support this. Collaborative working and co-governance structures are necessary to enable meaningful participation, but support and training is needed first to enable communities to first develop their capacity to contribute, and then the autonomy to be able to influence economic, social, cultural, territorial and environmental policy decision making. Significantly, the Rural heritage pilot raises the further dimension of a participatory model of building a community voice, initially acting as an interlocutor, but then helping communities to take a step further to be heard directly and not through an intermediary (however well-intentioned). The work of the Rural heritage pilot and its multiple stakeholders, that have started to organise themselves to overcome challenges, is beginning to enable the protection and management of the landscape through more bottom-up initiatives. In the case of rural heritage, as pointed out at the REACH Granada workshop, one way to self-governance may be through rethinking the commons (the common property of the community), through different rural interest groups pooling their knowledge and expertise to strengthen their respective negotiating positions. In turn, this aligns with the consideration of IP/ethics at the Coventry workshop and the central point that groups can protect their intangible heritage and long-term traditions, symbols and practices, in order to have them acknowledged by others, providing community empowerment, recognition and even economic benefits.

In summary, in terms of participatory characteristics, an important learning-point overall has been a reconsideration of top-down and bottom-up approaches. Based on REACH workshop discussions and the pilot findings, it can be concluded that the top-down versus bottom-up distinction is not as simple as first appears. There needs to be a more nuanced model, allowing for the possibility of a less clear-cut Participatory Heritage model, situated somewhere between top-down and bottom-up, where conditions and support are put in place from above to enable activity from below to emerge, grow and flourish, so that participating communities can eventually reach a point of autonomy and self-governance.

6.3 IMPACT AND SUSTAINABILITY

In terms of successful participatory approaches for the preservation, management and (re-)use of cultural heritage, the impact that each of the REACH project pilots has had on its key stakeholders, the communities that it has worked with, and the wider CH sector, is already evident. In the wake of each of the pilots, changes in attitudes and in practice have been evidenced[42]. The Minority heritage pilot, as the very first European-funded project to explore Roma cultural heritage in Hungary, has undertaken important social and political work. The pilot successfully managed to bring together various stakeholders, not only in Budapest but also in deprived rural areas of Hungary; in doing so, the pilot managed to reduce social isolation and increase the profile of Roma heritage. New participatory partnerships were brokered, forming a foundation for future collaborations. Successes include contacts made between prestigious public institutions such as the Budapest City Archives, the Metropolitan Ervin Szabó Library and the Újpest Roma collection. That important national collections have now become aware of the existence and the importance of Roma cultural heritage is a long-term result that reaches well beyond the scope of the REACH project, with the prospect of future archival exchanges and, potentially, the organisation of collaborative educational programmes and research projects. For example, during the local encounter at the Roma Country House in Hodász, the discussion of the House being potentially included as one of the European Roma Cultural Routes, demonstrates the clear potential longer-term impact of the pilot's work. Furthermore, even when faced with the difficult socio-political situation in Hungary, by highlighting different dimensions such as gender and vulnerable groups, the pilot also enabled existing norms and assumptions to be questioned, as well as attempting to gain a clearer understanding of the resilience of Roma community heritage. Indeed, the hosting of the Roma panel of the opening REACH conference at the Hungarian National Museum was an important moment, with Roma heritage being given recognition at a national and international level. As Melinda Rézműves made clear during the Roma panel,

> [a][…] reason that it is particularly important that we are here is that in the Roma context and mostly in Hungary, we generally talk about Roma as a problem or a situation or a challenge. And culture is a domain which gives us a particular chance to talk about Roma in a positive context, as a source or a resource. So, it is especially good to do this here, in the building of the Hungarian National Museum, while us, Hungarian Roma have been struggling to establish our own museum for decades. We have to appreciate these moments […]

The Institutional heritage pilot took place at a time when museums were actively self-critiquing their role and activity (as can be seen from the new ICOM definition referenced above, on p. 12 of this deliverable). Museums were actively moving away from the traditional image of monolithic storehouses of collective 'Memory' and 'History' (while often excluding minority perspectives) to vibrant meeting-places for intergenerational, cross-cultural dialogues and encounters about collective memories and histories. This soul-searching has been further accelerated and deepened due to moves to decolonise institutions and collections, following the global Black Lives Matter protests. Emphasis is turning to the plurality of history, to seeking out 'histories from below' to enter the collection, as a marker of a more equal and tolerant society that is not afraid to confront and to learn from difficult histories.

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[42] Text within this section is drawn from REACH deliverable D7.2 - *Sustainability Plan*. https://www.reach-culture.eu/wp-content/uploads/2020/12/REACH-D7.2-Sustainability-plan.pdf

All of the Institutional heritage pilot's activities included forms of 'history from below', foregrounding micro-historical perspectives as valuable contributions to the museum's traditional repository of knowledge, history and culture, 'giving space to previously oppressed voices' (D3.1, p. 12). The Industry and Film Museum (IFM) and the House of History (HdG) can be especially characterised as 'heritage from below' as they were founded in the 1990s as the result of civic engagement expressly aiming to preserve the regions' culture and history. Furthermore, this pilot also demonstrated that both the IFM and HdG have accomplished an important step in terms of participation by including the expertise of their communities – that 'heritage from below' – in their collections and data repositories respectively. As such, 'heritage from below' can quite clearly be seen to be entering the institution. This evidences some important initial impact on the institutions involved in the Institutional heritage pilot. While it is hard to define at this point how much the REACH pilot has influenced, and will continue to influence further practice, it is clear that the interpersonal exchanges between stakeholders, as well as the external critical analysis and discussion, has given valuable support to museum practitioners. In the case of the IFM, participation in the REACH pilot encouraged new ideas such as utilising participatory approaches in the making a new exhibition, with participatory work becoming a tool for co-creation, or indeed, co-curation. Feedback from the institutions/Berlin REACH workshop participants bear witness to the impact that the wider project, and the pilot, has had on their ways on working with participatory approaches, demonstrating in the majority that they have learned lessons from exchanges during the REACH project that have either changed, or consolidated their own faith in, their own approaches:

- 'I knew in which direction to move, but I didn't have any idea [as] to how to handle it. Now I have got some new tools and a more precise idea as to how to start the work'
- 'Learning about the work of our colleagues and the good examples they have encourages to proceed with our own approach that we have here and strengthens our professional self-confidence'
- 'I believe that I can see more clearly the barriers and possibilities to participation practices and I have certain tools to develop such kind of good practices in my institution'

Even where colleagues from institutions admitted to less direct impact in terms of changing their current participatory approaches (e.g. they felt such approaches/good practices were already embedded in their work), a shift is still visible in terms of the impact on their confidence in this type of activity:

- 'It gave [me] more confidence that it's important and we are doing the right things.'
- '[It gave me] courage, to involve the public even more.'

This feedback clearly demonstrates the level of impact that the REACH pilot has had on a key group player in institutional heritage.

A further impact of the REACH Berlin workshop is that several of the speakers, who met for the first time during the event, have kept in touch with each other, and further still have collaborated in writing a new book that features some of the examples given during the workshop.

The Rural heritage pilot demonstrates some very evident impact in terms of policy-making. Pilot activities in Spain oriented towards the irrigator communities and the traditional irrigation systems have resulted in an increase of acknowledgment and awareness of their importance from a cultural, environmental, social and agronomic point of view.

Changes in attitudes of those responsible for hydrological planning in the Guadalquivir valley and the Andalusian Mediterranean basin can be perceived, as they have called UGR team and the Andalusian Association of Traditional Irrigators Communities to participate in the new planning programme 2021-2027. Some innovations can be also detected in the regional administration for agriculture that, in 2019, for the very first time announced a new measure supporting traditional irrigation after one of their meetings. At the time of writing, the measure had not yet been approved due to political changes in the regional government, but the new administration has announced the call will be published in late 2020. As part of the Rural heritage pilot, the UGR team has also supported the revitalisation of the Association of Traditional and Historical Irrigator Communities of Andalusia, promoting participation and empowerment for these communities. Meetings and the association's Annual General Assembly have provided a good opportunity to work together co-creating common arguments to defend traditional irrigation and the community's heritage values. UGR has also accompanied the association to several meetings with local/regional administration. As such, UGR has been witness to the positive evolution of the association and the irrigator communities' learning and capacities.

The work in Andalusia has built on creating and sustaining relationships with the various irrigation communities encountered throughout the pilot, empowering these communities through working with them on several local community agrarian and environmental policies, supporting them through meetings with rural federations, policy makers and lobbying both academics and administrators to ensure that rural areas are given a higher political focus and status. Despite there being several layers to contend with – local, national and regional, with federations and local communities managing resources communally – the principal success so far has been a proposal for soil and historical agrarian areas protecting soils and fertility that has been discussed in the Spanish National Parliament. This is an excellent example of the pilot's ongoing impact.

UGR's community archaeology strategy has also had a positive effect in the local population and beyond. In Mojácar (Almería), people's perception has changed dramatically as a result of the open excavation and the participatory activities developed. The community's attitudes towards the archaeological site and the research team have been transformed into enthusiastic support and a very high level of interest and participation. Local people have also been very critical of the local institutions responsible for heritage and landscape protection and have requested more cultural activities related to their past history, their memory and their identitary places. At a wider level, the strategy has had a very interesting impact due to social networks and press coverage. This impact translated several proposals from local authorities and the regional government to replicate the research and participatory activity in several archaeological sites in provinces throughout Almería and Granada. From an academic point of view, UGR has also noted an increase of interest from colleagues towards this kind of approach, and Mojácar has been transformed into a model for new projects and for students as an important case study in promoting participatory approaches towards rural cultural heritage.

The Small towns' pilot is already evidencing demonstrable impact - and projects further impact - in the field of CH research and formal education. For example, its results will be further developed within the KREAS *Creativity and Adaptability as Conditions for the Success of Europe in an Interrelated World* project[43] that runs until December 2022. In particular, the pilot results will feed into the KREAS project's research strand on cultural heritage as an adaptation strategy, and will partially contribute to KREAS deliverables including a policy brief on CH policies and a new handbook for CH experts, *Heritage Analysis and Heritage Interpretation: From Local to Global: UNESCO and EHL* (working title). Furthermore, KREAS research will also consider the results of the REACH Small towns' pilot in its creation of an online database with an interactive map of resilient places in Central Europe. This, in turn, will feed into Higher Education programmes, as it is designed to be used as a digital tool for exercises and a repository of case studies for both B.A. and M.A. courses in TEMA+ and Erasmus academic programmes. As such, the REACH pilot's impact on curriculum development is clearly evident.

It is hoped that the REACH pilots will continue to have lasting and sustainable impact into the future. However, in terms of projected impact, at the time of writing, it is more difficult to determine if the impact already evidenced will translate into an enduring change beyond completion of the REACH project. This issue of longer-term sustainability is a fundamental one and concerns what is left behind when interventions and projects end, how future research will continue and which lasting social dynamics the project has been able to put into place. The project has evidenced that for activities to be truly impactful and transformative in the long term, there needs to be both short- and longer-term participatory processes. A key issue that stakeholders have repeatedly alluded to throughout the REACH project is the necessity for longer-term strategising, implementation and sustainability of participatory work in order to achieve lasting societal impact[44]. According to the Faro Convention (cf. chapter 4), heritage is a resource for the future and in order for cultural heritage to be protected and resilient in the long-term, sustainability of participatory activity must be guaranteed. Ways in which the REACH project aims to enable sustainability of its findings and best practices after the project's funded period has ended is through the Open-heritage.eu platform and the REACH digital gallery, as well as through the establishing of permanent coordination structure for cultural heritage research.[45]

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[43] KREAS is a European Regional Development Fund project based at the Faculty of Arts, Charles University: https://kreas.ff.cuni.cz/en/

[44] The frustration with short term projects has been the point made by REACH stakeholders more than any other, beginning with Melinda Rézműves at the Budapest conference, and followed by Graham Black at the Berlin workshop, Dom Breadmore at the Coventry event, Jesús Fernández Fernández in Granada, as well as in the local encounters of the Institutional heritage and Small towns' heritage pilots. On each occasion, individuals have raised the subject themselves and noted better ways in which funding could be allocated and project activities defined.

[45] REACH D7.2 - *Sustainability Plan* - https://www.reach-culture.eu/wp-content/uploads/2020/12/REACH-D7.2-Sustainability-plan.pdf
This deliverable describes how the REACH project has initiated dialogue with a broad range of CH stakeholders to bring them together, initially for a Symposium in March 2019 and again for a Stakeholder meeting in November 2020, to discuss ways in which the sector can work together and strengthen its voice. An option through which to do this is the creation of a permanent coordination structure and therefore, discussion will continue beyond the end of the funding period of REACH. This aspect of the project's work has the potential to be one of the most significant areas of impact achieved by REACH.

7. CONCLUSION

The REACH project's main goal has been to develop an understanding of the challenges and opportunities for research and innovation in the participatory preservation, (re-)use and management of CH. The project first identified a series of theoretical participatory models and then tested them in practice through four thematic pilots – Minority heritage; Institutional heritage; Rural heritage; and Small towns' heritage - to identify transversal characteristics across the CH sector. This deliverable has evaluated the results to draw conclusions relating to these participatory frameworks and models.

The Minority heritage pilot demonstrated how the institutionalisation of Roma re-appropriated CH is able to foster social and economic revival and reinforce social inclusion, contributing to the creation of more tolerant societies in central Europe. The Institutional heritage pilot involved museums of different sizes based in Germany. It demonstrated how real participation might only be achieved if all parties – museum, policy-makers, politicians, and wider society – cooperate together. For this purpose, the pilot mapped common requirements for collaborative approaches to be successful. The Rural heritage pilot case studies promoted participation in cultural and environmental preservation of natural landscapes, as a way to solve conflicts between the preservation of historical sites and the exploitation of touristic and economic activities. The case studies focussed on two geographical areas recognised by UNESCO as biosphere reserves – the Sierra Nevada in Spain, and the Ticino Park in northern Italy. The engagement of local communities in the project implemented a concept of self-governance in territorial safekeeping that demonstrated to be the best way to protect agrarian landscapes and promote a more resilient rural heritage. The Small towns' heritage pilot was implemented in collaboration with a variety of associate partners in the Czech Republic, Poland and Slovakia. It analysed the representation and image of tangible and intangible heritage owned by small towns; and the connections between heritage objects, local histories, natural and social landscapes.

Through these four experimental pilots that were diverse in nature, working with different types of communities and stakeholders in different contexts, situations and political climates, participatory models have been assessed with regards to their capacity to be dynamic, resilient, and adaptable to social, cultural and economic changes. The pilots aimed to advocate the socio-economic value of civic participation in preservation, (re-)use and management of CH. Their implementation also aimed to gather communities together to discuss best practices for the development of resilient policies in community building, education and knowledge exchange.

Resilience has been investigated in the REACH project from the perspective of the capacity of tangible and intangible cultural heritage (and its constituent communities) to survive and continually re-adapt to political, social, historical and economic changes. The pilots have demonstrated that the identification of good practices of participation is mainly (but not exclusively) based on a bottom-up approach that can foster this capacity, as 'it facilitate[s] the resilience of communities and the resilience of heritage because it takes into account the needs of local population and the complex interactions between people and places' (Melani, 2020). While bottom-up approaches towards participation have been a goal and driver for all four pilots (developing in part from methodologies such as Participatory Action Research and the PDCA cycle), in terms of participatory characteristics, an important learning-point overall has been a reconsideration of these top-down and bottom-up approaches.

Based on pilot findings, it is more often the case that there is room for the possibility of a less clear-cut Participatory Heritage model, situated somewhere between top-down and bottom-up, where conditions and support are put in place from above to enable activity from below to emerge, grow and flourish, so that participating communities can eventually reach a point of autonomy and self-governance. This means that, in reality, participatory approaches across various types of cultural heritage operate on a sliding scale, with top-down initiation and support often required to start participatory activities in order for bottom-up approaches to freely emerge and develop. Any approach, model or framework must itself be adaptive, flexible, open and resilient, responding to the specific needs of the activity and community in question: there is not a 'one size fits all' approach.

REACH workshop discussions explored participatory themes and revealed certain points of commonality for shaping participatory models such as the vital bridge-building role of participation - between generations, sectors and disciplines; the dynamic, flexible, openness of participatory approaches; their reflexivity and uniqueness; and the need for suitable framework conditions in order for such participatory work to be fully sustainable in the long term. These points of commonality not only shaped the thinking for the pilot activity but have also fed into the overarching themes significant to an evaluation of 'successful' participatory activity that have been outlined in Chapter 6 of this deliverable.

The remit of this deliverable has therefore included an evaluation of these communalities, as well as the six themed CH participatory models (as developed in D3.1 - *Participatory models*):
- Intergenerational - sharing of traditions, skills, stories, memory, and oral histories
- Community - workshops, demonstration, role-play, non-formal education to both share and challenge perceptions
- Revitalise/Rebuild an area or building - question of authenticity, related to the new purpose
- Reappraisal - of an area, era or methodology after a period of time
- Institutions - evolving to reflect the changing nature of society
- Online – exhibitions, new interactive technologies and social media.

In terms of the Minority heritage pilot, three types of cultural heritage related models seem to fit. These are **intergenerational** and **community** with some aspects of the **digital/online** (specifically social media). The Institutional heritage pilot shares these same three models, with the additional **institutional** model (in light of ICOM's emerging definition, with the intention of being much more engaging) The Rural heritage pilot also reflects four of D3.1's types of cultural heritage model: again, **intergenerational** and **community**, but also **revitalise/rebuild** and **reappraisal**. Models of **revitalise/rebuild** and **reappraisal** also present in the Small towns' pilot.

Finally, D3.1 - *Participatory models* - also looked at results from previous projects, as well as overarching themes emerging from REACH conference and workshop events, to draw several 'working' conclusions/recommendations for the development and implementation of participatory approaches to cultural heritage (see above, p. 18). One of the roles of the four pilots was then to test these conclusions/recommendations, to determine how applicable they might be in the four very different fields of cultural heritage. This deliverable has demonstrated how these recommendations have been corroborated and refined through the various pilots' activities.

An individual analysis and evaluation of each of the four pilots presented in this deliverable, and then a comparative analysis looking at similarities and differences between them, has revealed a number of overarching themes that must be taken into consideration when developing participatory frameworks, strategies and approaches for the successful preservation, management and (re-)use of a resilient cultural heritage. These themes include:

- community empowerment and meaning-making
- tangible and intangible cultural heritage
- forgotten heritage and unwanted heritage
- ownership, ethics and Intellectual Property (IP)
- education and knowledge exchange (including cross-cultural, intergenerational and interdisciplinary)
- responding to societal change
- resilience: adaptation rather than resistance to change
- using new technologies: digital approaches
- and the afore-mentioned top-down and bottom-up approaches.

These themes have, in turn, opened up a number of important lessons learned and considerations to be borne in mind when designing participatory approaches for a resilient cultural heritage developing social cohesion.

These considerations (aligned with the recommendations outlined in D7.1 - *REACH findings on resilient European Cultural Heritage*) can be summarised as follows:

- Connections need to be built between individuals and groups facing similar challenges, to enable interdisciplinary knowledge exchange and strengthen communities' voices
- There must be a clear recognition of the importance of both tangible and intangible heritage
- As regards diversity, equality and minorities, policies and practices need to be inclusive to raise awareness and provide guidelines to address inequalities
- Gender policies and practices need to recognise the historic contribution that women have made to cultural heritage, as well as encourage further empowerment
- There is a need to generate initiatives to protect the memory and heritage of former communities and residents, following periods of societal and institutional discontinuity and adaptation to new regimes, policies and practices
- Community and public consultation is needed to debate approaches to unwanted heritage buildings and monuments, as well as to new heritage developments; public involvement in both short- and longer-term decision-making provides empowerment and enhances social cohesion
- There must be both short and longer-term plans/strategies – for a participatory project to be fully successful and impactful, it is essential to incorporate long-term strategies that involve participants in planning and decision-making
- Education and training initiatives should be interpreted in their widest forms, including investment to develop research networks and dissemination activities, and informal community activities, including workshops, demonstrations, arts, dance, language and performance. There must be a recognition of how valuable intergenerational and cross-cultural activities are in order to pass on and protect memory, as well as those traditional skills and knowledge that are in danger of being lost

- Institutions such as museums must become even more accessible community-hubs for communities' cultural engagement and spaces of collaboration, dialogue and exchange. This point will be yet more pertinent once museum doors open fully again, post COVID-19 and post-trauma, although the potentially devastating long-term effects of the pandemic on the GLAM sector as yet remains to be seen
- In terms of the challenges of cultural heritage and over- and under-tourism, community-led cultural tourism, or even 'creative tourism' (Richards and Marquez, 2012) can enable greater cultural visibility and awareness, based on authentic local knowledge and shared values, stimulating interest and making cultural heritage relevant
- Heritage calls for adaptive management. There should be sufficient flexibility within activities to enable them to develop organically and not have to follow a prescriptive, and potentially restrictive, initial plan
- New technologies and digital and social media can enhance, but not replace, interpersonal and physical encounters with cultural heritage
- CH participatory activities are often overlooked, but have intrinsic, economic and societal benefits; as such, they must promote them as an asset, not a liability, and a benefit, rather than a cost.

Finally, this deliverable has outlined the impact of the REACH participatory pilots in highlighting the central role of participatory approaches in the preservation, management and (re-)use of cultural heritage, clearly showing how such approaches can both contribute to, and support, heritage's dynamism and resilience. The project has gathered together a wide range of participatory approaches and practices, and identified a resilient European cultural heritage that is able to survive social changes and cultural transformation; one that can, at the same time, contribute to social cohesion and the creation of a more tolerant, diverse society. At the time of writing, in the context of the on-going COVID-19 pandemic, the discoveries and recommendations that form this participatory toolkit, drawn from the REACH pilots, workshops and events, seem to be more necessary than ever, as Europe seeks a way to come together to face this on-going challenge.

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APPENDIX: DEFINITIONS OF TERMS AND ABBREVIATIONS

BA	Bachelor of Arts
CBPR	Community Based Participatory Research
CH	Cultural Heritage
COVUNI	Coventry University
CUNI	Charles University (Univerzita Karlova)
ECOVAST	The European Council for the Village and Small Town
ELTE	Eötvös Loránd Tudomanyegyetem University
HdG	Haus der Geschichte House of History
GLAM	Galleries, Libraries and Museums
ICOM	International Council of Museums
ICH	Intangible Cultural Heritage
IFM	Industry- and Film Museum (Industrie-und Filmmuseum)
ISL	Museum for Islamic Art (Museum für Islamische Kunst)
IP	Intellectual Property
KREAS	Kreativita a adaptabilita jako předpoklad úspěchu Evropy v propojeném světě (Creativity and adaptability as conditions for the success of Europe in an interrelated world)
MA	Master of Arts
NGO	Non-Governmental Organisation
PAR	Participatory Action Research
PDCA	Plan-Do-Check-Act
PPG	Participatory Project Group
SPK	Stiftung Preußischer Kulturbesitz
TEMA+	Part of the Erasmus Mundus programme
UCCU	Roma Informal Educational Foundation
UGR	University of Granada (Universidad de Granada)
UNESCO	United Nations Educational, Scientific and Cultural Organization
UK	United Kingdom