RE-designing Access to Cultural Heritage

for a wider participation in preservation, (re-)use and management of European Culture

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Project Coordinator:

Coventry University

Professor Neil Forbes

Priority Street, Coventry CV1 5FB, United Kingdom

+44(0)797 498 4084

E-mail: n.forbes@coventry.ac.uk

Project website address: http://www.reach-culture.eu

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1. EXECUTIVE SUMMARY

In the conceptual framework of the REACH project, resilience is pivotal. This deliverable reflects on the intertwined concepts of resilience and social innovation, as they are debated in academic literature, and presents a focused collection of seven best practice cases illustrating projects and activities that have contributed to enhancing resilience or have experimented with socially innovative ideas in the cultural heritage field, in different European countries.

The practice cases discussed in this document concern several types of heritage (rural, urban, institutional and minority heritage) and revolve around topics with far-reaching implications: cultural representations and stereotypes; education and training; post-disaster recovery; rural development; migration and museums; culture-led urban regeneration; gender and art.

Both community resilience and the resilience of heritage are represented in this selection, which shows the importance of bottom-up approaches that take into account the needs of local populations and are alert to the complex interactions between people and places. Culture is a vital dimension of the adaptive cycle, and a crucial asset for individuals and communities, not only because it is a repository of traditions, but also because it provides fertile soil for imagining change, as the initiatives reviewed in this document testify.

While bottom-up approaches are undoubtedly crucial to effect change, the selected best practices reviewed in this document also demonstrate the relevance of top-down, institutional initiatives that have been undertaken bearing in mind the specific needs of marginalised groups, or the relative invisibility of underappreciated types of heritage. Changing the cultural policies of heritage institutions is a complex process, but much can be done through public engagement strategies sensitive to the demand for inclusion and recognition of a diverse set of 'others'.

As this deliverable was in preparation, the Covid-19 pandemic brought the globalised world to a crashing halt. The economic tail of the shutdown is heavy and keenly felt in the cultural heritage sector. In this context of uncertainty, the notion of resilience has acquired fresh resonance. The REACH project, therefore, decided to add an additional section that directs attention to some of the initiatives emerging in response to the Covid-19 situation of crisis, as it affects the cultural sector and the work of individual artists, practitioners and creatives.

The lockdown has functioned as a trigger for both institutions and individuals to respond creatively and generously to the unfolding emergency. Culture has never felt more urgent and socially valuable than during the confinement phase, with museums and arts organisations reaching out to new (and old) audiences via digital channels, and the sentiment of solidarity finding expression in concrete actions to help people affected by the pandemic. While it is impossible *now* to foresee whether these responses will effectively contribute to supporting the resilience of the sector, it is not too early to appreciate the sentiment of solidarity and the collaborative spirit fuelling these cultural interventions.

2. INTRODUCTION

2.1 BACKGROUND

The year 2020 will be remembered the world over as a time of pandemic. 'Covid is a sad story', writes Susie Orbach (2020), 'It is also a story of resilience'. How countries and societies will manage not only to bounce back but to bounce forward still remains to be seen. In the meantime, the notion of resilience is being tested, at various levels, with increased urgency. In the conceptual framework of the REACH project[1], resilience is pivotal. Pilot activities[2] have gathered evidence about the resilience of communities, and the role of cultural heritage in strengthening responses to disasters, abrupt change, or disruptions.[3] This deliverable reflects on the intertwined concepts of resilience and social innovation, as they are debated in academic literature, and presents a focused collection of best practices illustrating projects and initiatives that have contributed to enhancing resilience or have experimented with socially innovative ideas in the cultural heritage field in different contexts (rural, urban, institutional) and countries. This selected sample of cases is drawn from the larger archive of good practices compiled by the REACH project and now hosted on the Open-Heritage platform.[4] The emphasis on participatory approaches is a feature of both.

All knowledge is situated. The knowledge about resilience produced today cannot but be affected by the social, economic, political and cultural context of the present moment, overdetermined by the experience of the pandemic and the lockdown measures adopted by most countries in Europe and worldwide. That is why the REACH project decided to enlarge the scope of this deliverable by adding an additional section that directs attention to initiatives emerging in response to the Covid-19 situation of crisis, as it affects more specifically the cultural heritage sector and the work of individual artists, practitioners and creative people. Charting the responses of institutions, associations, and individuals to the hardships faced during lockdown allows for reflection on how resilience is being fostered in times of extreme precariousness, almost universally shared. This subset of projects and initiatives has no pretence of exhaustivity, nor of wide-ranging geographic coverage. Nonetheless, it illustrates the resourcefulness, creativity and spirit of solidarity manifested in the face of adversity by organisations as well as individuals in the cultural heritage field.

2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

The activities reported in this deliverable are connected directly with the ongoing task of collecting good practices related to social participation in the heritage field. While the REACH repository of good practices is now a searchable archive on the Open-heritage platform, to

[1] See the REACH deliverable D3.2 https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D3.2-Selection-of-projects-and-mapping-of-clustered-research-findings.pdf Verified 19/6/2020
[2] The REACH project has conducted four pilots covering diverse areas of cultural heritage: Minority heritage, Institutional heritage, Rural heritage and Small Towns' heritage. See https://www.reach-culture.eu/pilots-and-best-practices Verified 19/6/2020
[3] See the REACH deliverable D5.2. https://www.reach-culture.eu/wp-content/uploads/2020/03/REACH-D5.2-Minority-heritage-pilot-results.pdf Verified 19/6/2020
[4] See https://www.open-heritage.eu/ Verified 19/6/2020

which the public can contribute with suggestions about additional projects, the smaller sample of best practices under review in this document is meant to offer more detailed analyses of initiatives that exemplify resilience and social innovation in relation to various types of heritage. These analyses build on D3.2 - *Selection of projects and mapping of clustered research findings* - which set the conceptual framework for the project, and on D6.2 - *Good practices of social participation in cultural heritage*[5] - which presented the REACH repository of good practices.

The workshops organised by the REACH project that considered the project's themes of management, preservation and (re-)use of cultural heritage and resilience[6] have also provided important inputs for the selection of cases and, more generally, for contextualising the concepts of resilience and social innovation. Similarly, pilot activities have contributed with suggestions and information to the task of bringing into sharper focus how heritage communities become resilient and innovative ideas respond to unmet social needs.

D6.4 was a new deliverable added into the REACH list following the amendment to the Grant Agreement, its designated title was *Best practices of social participation in cultural heritage*. However, when work commenced, it was considered that this deliverable had already been written, with analysis undertaken and results provided in D6.2. To fit with the flow of the REACH project's work and findings, the remit was amended slightly, together with a new title - *Resilience and social innovation in cultural heritage: a collection of best practices*. The cases discussed in this deliverable, and its related conclusions, will inform both the final evaluation of project activities and also the development of the *REACH proposal for resilient European cultural heritage*.

2.3 APPROACH

During the first year of the project's life, an internal working group (composed of one representative from each project partner) was established to carry out the specific task of collecting good practices in social participation. The resulting repository of over 100 good practices is now hosted on the Open Heritage platform. The same working group has collaborated to perform a different but inter-related task: selecting a smaller sample of practice cases on the subject of resilience and social innovation in the cultural heritage field, using as starting point the REACH repository of good practices.

The approach adopted was also informed by the activities and experiences accumulated during the implementation of the project, namely: pilot activities, local encounters[7] and workshops which provided many valuable inputs as regards initiatives and projects that could potentially be included in the selection. Guidelines were circulated among the members of the internal working group to facilitate the selection of best practices, according to a simple set of criteria.

[5] See REACH deliverable D6.2. https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D6.2-Good-practices-of-social-participation-in-cultural-heritage.pdf Verified 19/6/2020
[6] See details of REACH workshops. https://www.reach-culture.eu/events Verified 19/6/2020
[7] A local encounter is the name used by the REACH project to describe local events that bring together different pilot stakeholder groups for open and honest discussions and to test participatory methodology.

The guidelines included:

- working definitions of the concepts of resilience and social innovation;
- standards to evaluate the pertinence and relevance of selected cases;
- suggestions on how to find more information on the chosen practices (for example, via desktop research; interviews or contacts with the initiators, local stakeholders and collaborators).

A template (reproduced below) was designed to standardise the format of submissions and organise information. The submitted forms were collected and reviewed by COVUNI.

Template: best practices in social innovation and/or resilience

TITLE	
WHERE (country, locality)	
INITIATORS/ ORGANISERS and PROJECT (if relevant)	*Contact information of the organisers. If the activity under review is part of a larger project, provide basic information about the project (title, acronym, etc.)*
WHEN	
BENEFICIARIES/ TARGET AUDIENCES	
TYPE OF HERITAGE (institutional, rural, minority-indigenous)	
DESCRIPTION	*Describe the activity as accurately as possible, providing information on the background (context, motivations), the objectives (preservation, use and re-use, management), and participatory approaches.*
SOCIAL INNOVATION (evidence)	*Highlight factors and processes leading to social innovation (new solutions, types of social needs the activity has met, new forms of collaborations); any element that helps demonstrate why this particular activity is a best practice in terms of social innovation.*

RESILIENCE (evidence)	*Highlight factors and processes leading to increased resilience (adaptive capacities and strategies; participatory interventions that have led to strengthening the community's ability to absorb disturbances and reorganize). Provide details about the effectiveness of the activity and its up-scaling potential.*
LESSONS LEARNT/ RECOMMENDATIONS	
LINK TO WEBSITE and PUBLICATIONS	*Any material (print or online) that you have consulted to compile the entry.*

The position taken by the REACH project regarding the appellation 'good' vs 'best' practice, as explained in D6.2 - *Good practices of social participation in cultural heritage* - underscored the fact that claims of 'best' are always difficult to substantiate, especially in the absence of exact indicators. The more restricted collection of practices presented in this document is to be understood as a subset of the larger repository, characterised by a higher level of detail. Put differently, 'best' qualifies the more in-depth assessment of selected practice cases, often the result of direct contacts and dialogues with the initiators of a given activity, who were in a position to provide an insider's understanding of the situation. There are no clear guidelines about measuring resilience in reliable quantitative terms, despite its primacy in the policy arena. Therefore, the claim put forward in this document is not that the practices here presented are the 'best' in comparative terms, but, less grandly, that they are telling examples of activities, experiments and projects which illustrate, in some detail, how resilience and social innovation are interpreted and fostered in the cultural heritage field.

In selecting the practices discussed in this document, the internal working group opted for examples that are specific to the types of heritage covered by the REACH project (minority, rural, institutional and small towns' heritage), the management, preservation and (re-)use of cultural heritage and, at the same time, revolve around thematic concerns with far-reaching implications, such as: cultural representations and stereotypes (Independent Theatre); education and training (UCCU); post-disaster recovery (EVA); rural development (La Ponte); migration and museums (Multaka); culture-led urban regeneration (Leicester); gender and art (Advancing Women Artists). Each record focuses on strategies implemented to achieve the hoped-for results, while not neglecting reflection on factors that prevented the full realisation of a project, unforeseen circumstances that compelled a change of direction or obstacles that could not be eliminated in a short period of time. Below is a chart that visually sums up the thematic orientation of this focused collection.

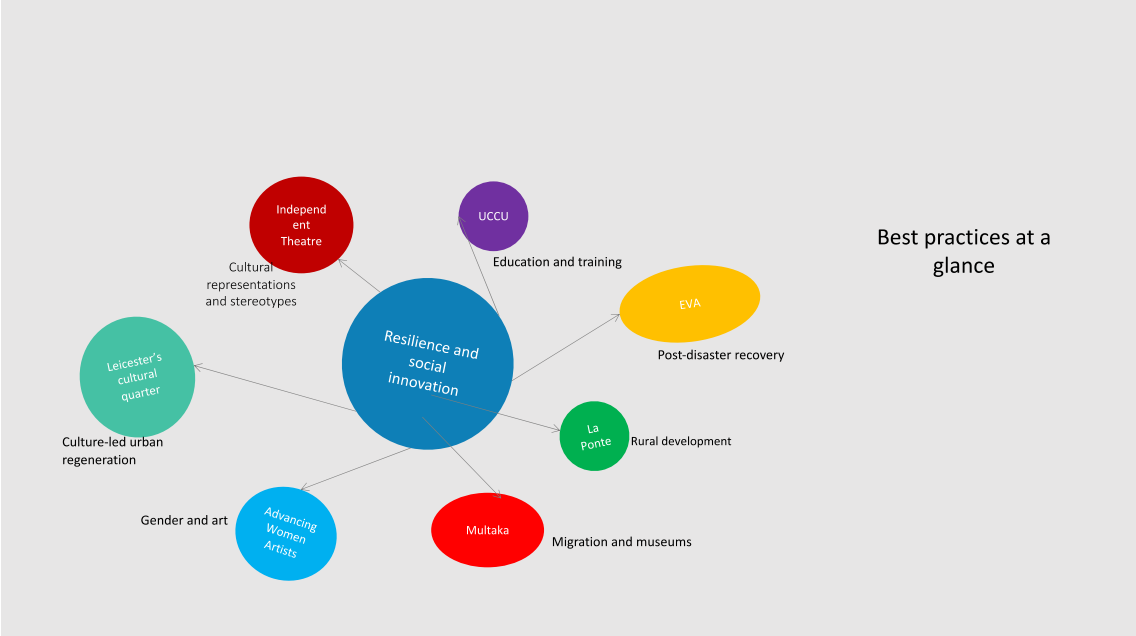

Fig. 1 Best practices at a glance (source: S. Colella)

Culture and cultural heritage do not exist in a separate bubble, as the Covid-19 outbreak has dramatically shown. Countries all over the world have opted for severe lockdown measures, which have brought to a halt nearly all activities in the arts and culture sector, alongside other economic sectors, with severe financial consequences. This public health disaster, which some claim was not entirely unpredictable, has given new spur to the idea of resilience, which is being tested now, in specific contexts, with an urgency unimaginable up until a few months ago. For this reason, in March 2020, the REACH Project Board decided to expand the scope of this deliverable and include some considerations on responses to the Covid-19 situation of crisis in the field of culture, heritage and the arts. The aim of this addendum is threefold: 1) to map some initiatives that show tentative resilience in action; 2) to highlight the resourcefulness and creativity exhibited in conditions of high uncertainty; 3) to problematise the conception of resilience that hinges on the transference of responsibilities to the individual.

2.4 STRUCTURE OF THE DOCUMENT

The document is structured around three main chapters and a conclusion.

- Chapter Three provides a concise overview of academic debates around the notions of resilience and social innovation, both defined quite often as 'quasi-concepts', 'fuzzy' or ambiguous. Subsection 3.1 focuses on resilience in general, and cultural resilience more specifically. Subsection 3.2 tackles the concept of social innovation, as it is being defined both in practice and in theory, paying attention to the relationship between social innovation and cultural heritage. The aim of this overview is to clarify the intellectual background which has informed the collection of best practices presented in this document.
- Chapter Four presents and discusses the collection of best practices. Seven case studies will be analysed in detail, to highlight elements related to resilience building via cultural activities and socially innovative solutions. Located in different countries in Europe and focusing on various types of heritage (minority, rural and institutional etc.), these examples

illuminate how participatory activities and initiatives, in the cultural heritage field, contribute to creating more resilient communities. Lessons learned include reflections on hurdles encountered and partial failures.

- Chapter Five charts a series of recent initiatives that have been organised, over a period of four months (March-June 2020), in response to the Covid-19 pandemic and the adoption of lockdown measures. Three types of interventions will be considered: 1) outreach activities by museums, galleries and institutions, aiming to reach the wider public via online exhibitions and such like, during lockdown; 2) funding opportunities and subsidy schemes for artists and creative people, severely hit financially by the lockdown; 3) artists' own interventions either in support of disadvantaged groups of citizens, the health sector etc., or to reach out to the public in ways hitherto unexplored.
- Chapter Six summarises the analyses and draws a conclusion.

3. RESILIENCE AND SOCIAL INOVATION IN CULTURAL HERITAGE

This section provides a brief overview of the concepts of resilience and social innovation as they have been debated in academic literature over the recent past. Both notions have generated a vast array of discussions, in several disciplinary fields.[8] The aim of this overview is not to provide an extensive coverage of these discussions. Rather, it focuses on some dimensions that help to understand resilience and social innovation in relation to cultural heritage.

3.1 RESILIENCE: SOME APPROACHES

Scholars agree that the meaning of the term 'resilience' is still in flux, despite its centrality in policy-making discourse, especially after the 2008 financial crisis, and the promotion of resilience as a quality or an attitude that individuals as well as communities ought to develop. However, short-hand definitions of resilience are not lacking. The European Commission (2012), for example, describes resilience as the 'ability to prepare for, withstand and recover from shocks and stresses.' An oft-quoted definition is the following: 'the capacity of a system to absorb disturbance and re-organise while undergoing change so as to still retain essentially the same function, structure, identity, and feedback' (Walker et al. 2004). Resilience is a multidimensional concept: providing a stringent definition is perhaps less relevant than identifying the features most frequently associated with it, and what approaches to resilience are being discussed in recent literature.

Brown (2016) recognises three key dimensions of resilience: 1) bouncing back, retaining stability after a shock; 2) adapting to variability and uncertainty; 3) positive transformation, requiring structural change. Depending on the ambit or sector referred to – humanitarian aid, climate change, development, or disaster risk reduction – one or more of these dimensions will prevail. Joseph (2018) speaks of 'varieties of resilience', placing emphasis on the contexts in which resilience operates and its relation to governmentality. According to Joseph, the prevailing Anglo-Saxon model of resilience is characterised by what he calls 'governance from a distance' which entails the devolution of responsibility to individuals and communities, solicited to learn to help themselves in a world in which 'the only certainty is uncertainty' (Pede 2020: 17). Bouchard (2013) identifies three types of approaches: 1) resilience as opposition to or resistance to shocks which results in the return to a former state (conservative approach); 2) resilience as adaptation, involving negotiations, adjustments, and compromise (moderate conservationism); 3) creative responses to challenges and crises, understood as opportunities, involving both adaptations and innovations (transformative approach). Finally, scholars also discuss 'positive' vs 'critical' views of resilience. The former places emphasis on the notion of empowerment or enhancing human capacity: i.e. the empowerment of individuals and communities who become resilient in the face of adversities by learning to help themselves via new forms of self-governance. The latter view is critical of the language of empowerment, which can be used to shift responsibility from the State or government onto individuals and communities; it encourages 'self-regulation and adaptive behaviour rather than significantly confronting the most important structural aspects of global challenges' (Joseph & McGregor 2020: 122).

[8] The topics of resilience and social innovation were discussed within the world café, held during the REACH conference in Budapest in May 2018. The manifestos produced to reflect these discussions are available at https://www.reach-culture.eu/events/opening-conference-in-budapest Verified 19/6/2020

While it is important to understand crises as opportunities and to value the skills and capacities of individuals and communities in developing adaptive and transformative behaviours, it is equally crucial to recognise the ideological component of some discourses of resilience, especially those that promote resilience as a 'regulatory ideal' (Gill & Orgad 2018: 479) in the context of austerity and worsening inequalities.

In the cultural heritage context, more specifically, resilience discourse has been articulated along two main axes: 1) heritage protection in relation to disaster risk reduction strategies (G7 Academies 2017); 2) cultural heritage, or culture more broadly, as a driver of resilience. Put differently, on the one hand resilience is invoked in the framework of conservationist approaches that aim to protect heritage from various forms of hazards (natural or human-induced); on the other hand, heritage and culture are viewed as resources for the resilience of individuals and communities. Of course, these are two sides of the same coin: by minimising the loss of heritage (tangible and intangible), one can maximise the contribution heritage can make to building the resilience of communities: 'In the same way that biological diversity increases the resilience of natural systems, cultural diversity has the capacity to increase the resilience of social systems…Cultural heritage, as a key component of cultural diversity, is a critical consideration for any strategy to build the resilience of communities' (UNDRR 2013: 21).

The notion of 'cultural resilience' also crops up in discussions of heritage. In some cases, it refers to resilient behaviour enacted through cultural activities, against a backdrop of changes or disruptions, with an emphasis on bottom-up forms of interventions (Beel 2017). In other cases, cultural resilience is interpreted as the 'resilience of distinctness' (Bousquet & Matheyet 2019), or the capacity of a community or cultural system to retain its distinctness while absorbing disturbances and reorganising in response to change. Holtorf (2018) advances a comprehensive definition of cultural resilience as 'the capability of a cultural system (consisting of cultural processes in relevant communities) to absorb adversity, deal with change and continue to develop. Cultural resilience thus implies both continuity and change: disturbances that can be absorbed are not an enemy to be avoided but a partner in the dance of cultural sustainability' (639). Holtorf's approach follows a recent development in critical heritage studies that considers loss as 'potentially generative and emancipatory, facilitating the emergence of new values, attachments and forms of significance' (De Silvey & Harrison 2019:3). The sustainability of cultural heritage, so the argument goes, depends not only on preserving and protecting but also on an increased ability to accept loss and transformation. In Holtorf's words, 'Cultural heritage should not be seen as a token of the past, now threatened, but as a way of facilitating changes that improve people's lives under new circumstances and thus enhance cultural sustainability' (647).

The small sample of cases discussed in this deliverable highlight to what extent building resilience is contingent on enhancing the ability of a group or a community to manage change and develop adaptive capacities that tap into the available cultural resources, often using the legacy of the past (traditions and local knowledge) to overcome adversities or to ensure continuity.

3.2 SOCIAL INNOVATION: A QUASI-CONCEPT AND AN ENDURING PRACTICE

Among the factors contributing to enhancing the resilience of a system, social innovation is one of the most relevant. It is a crucial component of the dynamic adaptive cycle especially as regards the engagement of vulnerable communities (Westley 2008). Although some scholars view social innovation as a 'quasi-concept', due to the fluidity of its meanings and attendant discourses (Jenson 2015, 14), the very polysemy of this term renders it particularly flexible and adaptable to a variety of contexts or situations. Furthermore, social innovation was a practice before it came to be defined as the object of academic studies in the late 1980s and early 1990s. Since then, it has gained the attention of policy makers, for innovations that meet neglected social needs can be regarded as alternative solutions to the ones offered by conventional market capitalism, involving a higher degree of bottom-up and grassroots participation.

Over the last decade, a substantial body of literature on social innovation has emerged mostly in response to the perceived limitations of a technological understanding of innovation both in research and policy. Like the concept of resilience, social innovation has also come to the fore in debates that tackle 'wicked problems', global crises or complex societal challenges for which conventional solutions appear inadequate. Since social innovation is primarily a practice-led field, existing definitions are contingent on fields of actions, sectors involved, and cultural specificities. They vary according to several factors. However, some common themes can be identified: satisfaction of a need; innovative solution; change in social structure and relationships, and the society's increased capacity to act (Portales 2019: 5). The definition of social innovation provided by the Young Foundation, within the framework of the EU-funded TEPSIE project,[9] concisely sums up these dimensions:

> '*Social innovations are new solutions (products, services, models, markets, processes etc.) that simultaneously meet a social need (more effectively than existing solutions) and lead to new or improved capabilities and relationships and better use of assets and resources. In other words, social innovations are both good for society and enhance society's capacity to act'* (The Young Foundation 2012: 18).

The element of novelty is obviously crucial but it does not entail absolute originality or uniqueness – effective innovations can also be achieved by applying existing solutions to different fields and sectors or by a recombination of elements (*bricolage*) (Westley 2008: 7). Unmet social needs vary according to context; foregrounding a needs-based approach (rather than a problem-based one) allows the human and personal factor to be addressed more directly and to integrate citizen engagement in the implementation of innovative solutions: 'Citizens have first-hand experience and tacit knowledge that is critical to the social innovation process' (Kim et al. 2015: 173).

[9] See http://www.tepsie.eu Verified 19/6/2020

As regards not the outcome of social innovation but the process whereby it is achieved, a fundamental element is the creation of new roles and relationships or changes in social relations that often have to do with adopting participatory forms of governance involving the active contribution of marginalised groups, vulnerable communities and under-represented constituencies of citizens: 'in this sense, social innovation involves changes in power relations, and increasing the socio-political capabilities and access to resources of beneficiaries – thereby enabling them to better meet their needs' (The Young Foundation 2012: 20). The re-engagement of vulnerable populations, as Westly argues, 'can have a positive impact on our capacity for innovation and can add to the resilience of the whole' (Westley 2008: 8).

In the field of cultural heritage, there is a growing recognition that heritage is a dynamic force driving social, cultural and economic change. Although cultural heritage is undoubtedly a potential source of innovation, the relationship between social innovation and heritage has not yet garnered much attention. However, in the European context two initiatives can be singled out that focus specifically on social innovation: 1) the Dublin Platform on Cultural Heritage and Social Innovation, and 2) the Heritage and Social Innovation Observatory (HESIOD).

1. Conceived within the European Framework for Action on Cultural Heritage,[10] the former initiative has directed attention to three domains 'of special relevance in the global agenda of social innovation' (EENCA 2019: 6): revitalising rural communities; crowdsourcing of smart solutions for societal challenges and the promotion of peace around the world. In all these cases, key lessons learned emphasise the importance of people's engagement and participatory actions, of fostering collaborations at community and regional levels and investing in education related to cultural heritage (EENCA 2019: 27-28).
2. The latter initiative, HESIOD,[11] is a platform that aims to map and disseminate socially innovative experiences in the field of cultural heritage, building a community of innovators whose ideas and local activities need to be rendered more visible. The HESIOD Observatory has defined three factors that characterise social innovations in cultural heritage: new solutions that help improve outcomes related to the conservation, management and enhancement of cultural heritage; meeting social needs such as access to education and culture, social inclusion, integration and gender equality; creating new types of relationships that facilitate the active engagement of citizens in the process of innovation.

This overview has clarified some of the features or dimensions often associated with the intertwined concepts of resilience and social innovation. In Chapter 4, the best practice cases collected by the REACH project will be introduced and analysed. It is important to acknowledge that this selection is meant to illustrate the processes whereby, in specific contexts and in different countries, participatory activities have led to increased resilience often via socially innovative solutions. The analysis provides a qualitative assessment of the potential for positive change of any given form of intervention, not an appraisal based on quantitative indicators, as there are no clear guidelines on how to measure resilience reliably and credibly.

[10] See http://openarchive.icomos.org/2317/1/NC0319331ENN.en.pdf Verified 19/6/2020
[11] See http://hesiod.eu/en/ Verified 19/6/2020

4. BEST PRACTICE CASES

The REACH selection of best practice cases consists of seven examples that cover a variety of heritage types (minority, rural, urban, and institutional) and a series of initiatives ranging from theatrical productions to the creation of an ecovillage, from culture-led urban regeneration to the organisation of an ecomuseum. Each has a different thematic focus, thus illuminating several facets of resilience or social innovation in relation to heritage management, preservation and (re-)use. The records reported below describe each activity with reference to the context of implementation, discuss innovative strategies, approaches and methods, and provide information on complications and impediments (if present) that have led to changes and, in one case, to discontinue the experiment. It would be unrealistic, or utopian, to expect the qualifier 'best' to refer only to undiluted successes. In the view of the REACH project, 'best' is synonymous with great project ideas, rendered practicable through concerted efforts and participative modalities, that have reached a measure of success, but have also encountered, or are still encountering, impediments – financial, administrative or otherwise. Much as one might need utopian perspectives in order to imagine a better future, realistic assessments of what is actually being done to promote a more inclusive, more resilient, more innovative idea of heritage serve the purpose of identifying paths that others might follow and perhaps improve upon.

4.1 CONTESTING STEREOTYPES: BUILDING THE RESILIENCE OF ROMA HERITAGE

One of the distinguishing features of the REACH project is its unique focus on Roma heritage.[12] The two activities presented here – **Independent Theatre** and **UCCU Roma Informal Educational Foundation** – have a distinct educational orientation and are both committed to ensuring the preservation and dissemination of Roma heritage, while effectively counteracting anti-Roma prejudice and negative stereotypes. It is difficult to underestimate the importance of initiatives that work against the grain of entrenched discriminatory practices, embedded in national cultures. As the Council of Europe anti-rumours strategy suggests, 'to promote critical thinking and raise awareness of the negative effects of stereotypes, prejudices and false rumours' (de Torres Barderi 2018: 7) innovative, participative actions are needed. The examples here selected move in that direction.

[12] Although there have been minor studies, most initiatives have addresses Roma welfare. REACH is the first significant research study undertaken from the perspective of Roma cultural heritage in Hungary. See the REACH deliverable D5.2. https://www.reach-culture.eu/wp-content/uploads/2020/03/REACH-D5.2-Minority-heritage-pilot-results.pdf Verified 19/6/2020

Independent Theatre[13]
Initiator: Rodrigó Balogh
Where: Hungary, Budapest
When: Since 2007 ongoing

Fig. 2 Roma Heroes Poster (source: Independent Theatre)

The Independent Theatre is one of the few Roma/Gypsy theatres in Hungary. Since its foundation in 2007, the Theatre has organised its events in various places all around Hungary (such as alternative theatres, community houses, school classrooms, hostels and colleges for advanced studies). Besides engaging in pioneering cultural work by producing plays related to the socio-cultural context of Hungarian Roma, the Independent Theatre collected and published the first international Roma drama collection, entitled *Roma Heroes – Five European Monodramas*. Moreover, in 2017, they created the Roma Heroes educational methodology, the first of its kind, which consists of educational material dealing with Roma drama in an international context. The methodology is applied in workshops that are organised in secondary or higher education institutions, always with the direction of a peer-trainer. The Independent Theatre is also the initiator and organiser, since 2017, of the Roma Storytelling Festival that takes place in Budapest. Their work is deeply embedded in an international context as they are in close cooperation with other European Roma theatres (from Ukraine, Romania, Italy, Spain, Austria and Great Britain). Their funding is also ensured by international/foreign supporters and grants (EEG, EU, Visegrad Fund, etc).

Participatory approaches are an integral part of the Independent Theatre's methodology as the initiators and organisers are in constant interaction with Roma and non-Roma pupils and university students during workshops, festivals and other communal events. Thus, the Roma theatrical heritage is not only presented and preserved but continually (re-)used and (re-) interpreted via the active participation and involvement of the public. The whole concept of 'Roma Heroes' aims to convert traditional, stereotypical roles attributed to Roma people in the mainstream cultural canon into novel ways in which Roma protagonists are empowered and have the agency to create change.

The element of social innovation pertains to the transformation of traditional (elitist) theatre-structure and management into a progressive approach focused on disadvantaged communities, which ensures that theatrical productions reach segments of the public otherwise excluded from this type of cultural practice. The creation of a special educational methodology provides stronger ties with the community as well as a different type of collaboration: it ensures that Roma and non-Roma groups meet and share cultural experiences with each other. This kind of active participation and cooperation is an effective tool to tackle social discrimination, by fostering a more empathic approach to the issue of integration.

[13] See http://independenttheater.blogspot.hu/ Verified 22/6/2020

As regards the preservation of Roma heritage, the complex and innovative work of the Independent Theatre re-writes the cultural canon and places Roma drama in the mainstream of European heritage.

> "*Numerous plays and operas could be written based on our stories, we just need a place to play, recognition, and support from those who owe us. We need places and theatres that are available for us, where the Roma people can play, work and show the world their still unknown stories. Many people don't know the real 'Roma' people, they just believe to know them based on the distorted and false idea they have in their minds. Let's make a theatre that includes people who respect each other, where high-quality stories are told, a theatre that our descendants are delighted about, too. Let's become an example for the next generation so that they can learn from us. Don't let them live in an art world that is full of clichés and racism*"
>
> [Simonida Selimovič, artistic director of the Romano Svato Theatre Company in Vienna]

Working as an 'independent' theatre, the organisation needs to be resilient and capable of adapting to various financial, political and cultural regimes. Adaptivity also lies in the creation of an international network: the Independent Theatre is about to establish a European Roma/Gypsy Theatre Association, together with partners from Austria, Romania, Ukraine, and other countries. The Association plans to create an online repository of European Roma dramas (including not only scripts but also posters and photographs, etc.) by 2022. Resilience may also be found in the practical functioning of the theatre: instead of owning a physical space (a building) and running a large team, the Theatre operates in a flexible way, spending more money and energy on participatory activities during the workshops than on directing expensive shows. They are constantly looking for trainees and peer-trainers and are applying for various grants. The Independent Theatre functions as the theatre of a 'nationality' or 'ethnic community'. This label, on the one hand, might seem to increase their isolation and exclusion from the Hungarian national cultural canon and theatrical scene, but, on the other hand, it ensures for them a place in the network of other European Roma theatres. In this way, their bottom-up approach and participatory activities are embedded in a transnational context where Roma dramas can be presented and analysed (during the educational workshops) mutually in different European countries, with various Roma communities.

UCCU Roma Informal Educational Foundation[14]
Initiator: Szilvia Szénási
Where: Hungary, Budapest
When: Since 2010, ongoing

Established in 2010, UCCU Roma Informal Educational Foundation pursues a twofold aim: to create a platform for meeting and dialogue between Roma and non-Roma youngsters, and to reduce the negative

Fig. 3 UCCU logo

[14] See https://www.uccusetak.hu/en/ Verified 22/6/2020

impact of stereotypes and prejudices against Roma people. It involves young Roma people who volunteer as moderators and, through informal educational methods, facilitate workshops related to Roma identity and culture in primary and secondary schools throughout the country. Negative prejudices are still very much alive in Hungarian society. According to sociological and psychological literature, adolescence is the age when these negative attitudes crystallise and anti-Roma prejudices become more insistent. It seems, therefore, logical to focus on this age-group (Váradi 2014). UCCU organises interactive classes around the topic of Roma culture and identity in five different modules: *Roma identity* (about the diversity of Roma society and tackling stereotypes); *Roma identity in pictures* (photo exhibition about the life of ordinary Roma families); *Dilemma café* (discussion about controversial topics); *Class in Fair* (several occasions in order to get to know Roma cultures step by step); *8th District Walk Tour* (going outside the classroom, pupils get to know the Roma heritage sites in the 8th district of Budapest). Amongst these modules, the 8th District Walk Tour was the most popular, and was later developed into a social entrepreneurship initiative[15]. Due to its popularity, the organisers developed more walking tours, conducted both in Hungarian and in English, not only for school pupils but also for national and international companies, embassies and foreign groups. They also established a similar tour in the city of Pécs, in which several Roma heritage-related institutions and sites are located (Gandhi Secondary School, Kóstolda Romani Home Restaurant, etc).

Social innovation is explicitly recognised and awarded in the case of UCCU as in 2019 UCCU won the SozialMarie prize for social innovation.[16] The foundation participated in the Erste Seeds Incubator programme where the coordinators developed a business plan for UCCU walks, including different target groups, locations and themes. In 2018, they won the UniCredit Bank "Step with us!" award and, with the support of NESst (International Investors in Social Enterprises)[17], UCCU was able to launch the walking tour social enterprise. Although there were previous examples of walking tours in the 8th district, showing the hidden parts and the social environment of the capital city,[18] the UCCU social enterprise, working with Roma guides and focusing on local Roma memory and cultural heritage, offers a more genuine representation and tackles prejudices in a much more explicit manner. In May 2020, following a detailed process, UCCU was selected to receive a European Heritage Awards / Europa Nostra, funded by the Creative Europe programme of the European Union, in the Education Training and Awareness-Raising category[19]. The award recognises contributions that create a stronger public recognition of the value of cultural heritage for Europe's society, economy and environment.

[15] The 8th District Walking Tour was included as the final event of the REACH conference that took place in Budapest in May 2018.
[16] See https://www.sozialmarie.org/hu/projects/7783 Verified on 19/6/2020
[17] See https://www.nesst.org/ Verified on 19/6/2020
[18] One example is Beyond Budapest: https://beyondbudapest.hu/tours/socioculturalwalkingtour) Verified on 19/6/2020
[19] See http://www.europeanheritageawards.eu/winners/ and https://youtu.be/7A70HVwgQew Verified on 22/6/2020

'Young people from the Roma Community, due to their personal access, confer tangibility to the information about the past and the present of the Roma People. The participants can pose questions directly and may pose 'difficult' questions. When room can be made to engage in direct dialogue, then stereotypes are usually harder to maintain. For the young Roma, these public tours are certainly good for their self-esteem, in both individual and social contexts. The tours for companies and embassies generate revenue and thus finance the social investment".

[Appraisal of the Jury that awarded the SozialMarie innovation prize]

"This grassroots initiative empowers Roma people and addresses intolerance and social exclusion through the fostering of interaction, dialogue and the sharing of knowledge and understanding of Roma culture. The programme of the Uccu Roma Informal Educational Foundation encourages personal development and a good quality of life for the construction of a peaceful and democratic community with respect for cultural diversity, according to the principles of the Faro Convention. The programme has succeeded in creating a network of young Roma activists who act as mediators ensuring the agency of the community. The way in which the Uccu Roma Informal Educational Foundation has provided a platform for exchange and dialogue in everyday life is a great example of social innovation in that they have utilised cultural heritage in the construction of a more cohesive society. This is applicable in many other countries where these problems are present"

[Appraisal of the Jury that awarded the European Heritage Award]

In the case of UCCU, resilience lies mostly in the structural and organisational context of the foundation, based on the participation and cooperation of volunteers and on the permanent presence of young Roma members. In all, they work with 40 Roma young people, 10-15 of whom are guides. Working and/or volunteering with UCCU offers such skills to them that are usually not accessible in Hungary for the Roma society. Being active in a wide range of occupations creates confidence and preparedness, and reinforces communicational and dialogical skills, among other advantages. Resilience may also be signalled by the fact that UCCU has the potential to become a model: their recurrent successes and ability to develop a national and international network may encourage other Roma-led organisations to emerge and evolve in a similar direction. Volunteering provides sustainability and a renewable membership. In a larger context, UCCU supports the emergence of a new Roma intelligentsia, integrated in the international network of social enterprises and NGOs. UCCU is a good example of tackling a huge social issue (prejudices and anti-Gypsyism) in a very concrete way, using specific methodologies (non-formal education, city walking tours and peer-learning). Their objectives are cumulative: on the one hand, to sensitise non-Roma people who participate in walks or workshops; on the other, to develop Roma community and leadership.

4.2 POST-DISASTER RECOVERY: HOPES AND HURDLES

In resilience discourse, earthquakes are frequently evoked as tragic examples of natural disasters with enormous repercussions on the economic, social and emotional health of affected communities. How responses to this type of external threat are organised (at the local, regional and national level) is crucial in order to foster more resilient communities. The case **EVA – Self-built Ecovillage** has been selected as it illustrates both the productive linkages between social innovation and resilience, and the difficulties attendant on many projects that attempt to go well beyond conventional post-disaster recovery practices.

EVA – Ecovillaggio Autocostruito (Self-Built Ecovillage)[20]
Initiators: Misa Associazione di promozione sociale;
Comitato per la Rinascita di Pescomaggiore; Beyond Architecture Group
Where: Italy, Pescomaggiore
When: 2009-2014


Fig. 4 Pescomaggiore, ecovillaggio (source: Simona Cocola)

On 6 April 2009 a strong earthquake of magnitude 6.3 (Richter scale) shook the Abruzzo region in Italy, killing over 300 people, injuring thousands, and inflicting massive damages to the built environment. Responding to the urgent need to provide shelter for the survivors, the Italian Civil Protection Department with the support of the government implemented two relocation strategies: 1) temporary housing prefabs; 2) the CASE project (earthquake-proof, eco-compatible housing complexes). Pescomaggiore, a small village in the L'Aquila province, was severely affected by the earthquake. Half of its buildings were declared unfit for use and the inhabitants were given the option to relocate to one of the 'new towns' built by the CASE project. Some residents rejected this proposal, which would have entailed moving away from their village and local community. They were also sceptical of the top-down emergency management approach, adopted by the Italian government, which had failed to involve citizens in important decision-making processes, paying only scant attention to the specific needs of the people affected by the earthquake.

A group of local citizens, supported by the Committee for the Revival of Pescomaggiore (a grassroots initiative that was already in place before the earthquake), decided not to abandon Pescomaggiore, launching instead a community resilience project with the aim of building a sustainable ecovillage. The association they later established took the name of *Misa*, honouring the memory of a local woman, accused of being a witch, who was burned alive in the 17th century. EVA was a sustainable, bio-architecture project, which responded to the need of reconstructing and preserving the socio-cultural heritage of a mountainous village, at risk of disappearing. It is a paradigmatic example of community-based response to an external shock.

[20] See https://youtu.be/vghqnn8Dg5E Verified 22/6/2020

Building the ecovillage was a collective effort, involving not just local residents, but also hundreds of volunteers, supporters and professionals who contributed to the realisation of this initiative, mostly funded through private donations. A fundamental role in this self-organised, participatory process of community resilience was played by intangible heritage: namely the local knowledge, relative to material culture (traditional wheat and straw production), agricultural practices, and the identity of this small, rural village which the Pescolani (the inhabitants of Pescomaggiore) still possessed and were willing to share with those involved in the EVA project. The focus on memory, on the awareness of historical heritage, is attested by an oral history research project, called *Memorie* (Memories), implemented by two participants (Emanuela Cossetti and Isabella Tomassi), which aimed to collect knowledge and experiences, sedimented in the local culture, that could be of use in the creation of the ecovillage. The houses were built using local material (straw bales and wood) and traditional skills combined with the modern approach of bio-architecture. The collective process of construction played no menial role in helping the community to overcome the trauma of the earthquake. By becoming actively involved in this experience, the local community gained a deeper awareness of its territorial, cultural and environmental heritage.

> "*Since the earthquake, we are doing something here that didn't exist before: a community of people living together who share a garden, an ecological and environmentally friendly lifestyle, trying wherever possible to secure any income through food self-sufficiency, a reduction of energy consumption for heating. I believe in the idea that small towns can be rebuilt after an earthquake only if you first create a network of relationships, a statement of reasons for living there, an economy of proximity*"
>
> [An ecovillager's assessment]

Composed of seven buildings, designed to house 22 people, the EVA ecovillage hosted 12 people in 2011, a mixed group of individuals with different backgrounds (lawyers, journalists, students, farmers and retirees) who shared the traumatic experience of the earthquake. By 2014, however, nearly all the ecovillagers had left, mostly due to legislative changes (after the state of emergency was officially over in 2012) and a series of decisions made by Misa, which displeased the ecovillagers. The houses have been repurposed to host tourists and visitors.

The EVA project has a strong participatory and bottom-up component, which was activated, after the earthquake, in response to two factors: 1) discontent of the local community with the official government's plans to re-house the population of Pescomaggiore away from their village; 2) the sense of solidarity, in the face of a disastrous event, which led to the collective search for an alternative path. The shock of the earthquake became an opportunity to actively pursue change, instead of accepting a recovery solution that some feared would have implied further depopulation of the area, and loss of identity and sense of belonging. The adaptive capacities of the residents who initiated the EVA project and contributed to the building of the ecovillage were reinforced by the collaborative spirit that inspired the implementation of the project, especially in its initial stages, which saw the involvement of a large group of professionals (architects), residents, volunteers and neighbours.

Leveraging local knowledge, traditions and resources was crucial to the resilience of this community and its ability to adapt and change. According to Fois and Forino (2014: 735), 'the Eva experience can serve as a positive example of the community resilience process…developed by a grassroots group that took responsibility for coping with a disaster in a collaborative, participatory and autonomous way'. Although the experience of the EVA ecovillage came to a halt in 2014, in the years when the project was active, the community of both local residents and volunteers strengthened its adaptive capacity and overcame several difficulties – finding a suitable location, launching fundraising campaigns, undertaking construction work, managing the contribution of volunteers, reconciling internal disagreement – through collaborative work and participatory processes. Furthermore, the project also contributed to reviving the cultural life of Psecomaggiore, via a series of activities co-organised with Italian NGOs (Collettivo SepricaNaro, Milano; Anusc Castiglioni) which included theatrical performances, community art (collective painting), dance and poetry.

Several lessons can be derived from this experiment in community resilience. The most relevant one concerns the difficulties inherent in setting up participatory governance mechanisms within institutional contexts. In the assessment of Isabella Tomassi, one of the ecovillagers and a very active member in the EVA community, conflicts eventually emerged between the ecovillagers and the two associations (CRP and Misa) founded to ensure formal status to EVA. These conflicts concerned what to do, how to do it and what sort of future could be planned for EVA. After 2012, the Misa association opted for a managerial type of vertical governance, thus affecting decision-making processes, which became less participatory. As Tomassi concludes 'the EVA experience demonstrates that sharing needs and common efforts are necessary but not sufficient conditions for building a post-disaster community…Ideally, to avoid this situation, before starting the EVA construction, ecovillagers should have spent more time to commonly decide roles and organisation within EVA, to openly talk about ownership rights, as well as to start since the beginning a discussion about a shared vision of EVA in the medium and long term' (Tomassi – Fiorino 2019). One recommendation therefore is for grassroots, spontaneous initiatives to consider, well ahead of time, formal, institutional and bureaucratic issues that will affect the sustainability of the initiative in the long run. Another lesson learnt through the EVA experience is the importance of effectively managing the contribution of volunteers in post-disaster communities: several volunteers flocked to Pescomaggiore, during the building phase, with little or no knowledge of building techniques. They had to be taught from scratch what to do; this transmission of knowledge took time and was often 'wasted' if the volunteer was willing or able to work only for a few days.

4.3 RURAL HERITAGE: AN EXPERIMENT IN SOCIAL INNOVATION

The question of how small rural communities can contribute to creating sustainable forms of development is a complex one. Mainstream models of development, mostly based on revenues derived from tourism, as the **La Ponte Ecomuseum** case illustrates, leave much to be desired when it comes to sustainability and the participation of local communities. The experiment set in place by La Ponte Ecomuseum shows what can be achieved once heritage is conceived of as a 'commons' managed by a civic association. It also highlights the difficulties inherent in establishing durable forms of governance and heritage management that involve civic associations, private enterprises and public bodies.

La Ponte Ecomuseum[21]

Initiators: Jesús Fernández; Pablo Alonso González; Óscar Navajas Corral.

Where: Spain, Santo Adriano (Asturias)

When: 2011, ongoing

Fig. 5 Touring Santo Adriano (source: J. Fernandez)

La Ponte Ecomuseum is a bottom-up, community-led initiative launched in 2011 by a group of heritage professionals, academics, amateurs, volunteers and local people who formed an association (Asociación Sociocultural La Ponte), with the aim of investigating, preserving and enhancing the cultural heritage of a small rural community. In addition to this objective, the Association also wanted to develop a model of community heritage management entirely coordinated by citizens. The Association is a non-profit entity, all revenues are re-invested in the ecomuseum.

To fully appreciate the value of this initiative, it is important to consider the specific socio-economic and demographic situation of the area where the ecomuseum is located. Asturias is a mountainous region, in the north of Spain, with a population of about one million inhabitants unequally distributed between metropolitan and rural areas: 73.4% of the population reside in the metropolitan area which comprises only 10% of the Asturias region. Due to emigration and demographic changes, 30% of the rural population is over 65 years of age. The 'monoculture' of tourism incentivised by official (national) campaigns, which present Asturias only as a 'natural paradise', a green landscape without cultural traces, has contributed very little to rural development and the sustainability of cultural landscapes. Hence the idea of tapping into the endogenous and underutilised cultural resources of a small rural area (Santo Adriano) to create opportunities for sociocultural and economic development.

La Ponte Ecomuseum was established with the intention of exploring new ways to connect cultural heritage and rural development. Its objectives are: 1) explore, protect and valorise the cultural heritage of Santo Adriano, promoting historical investigations, archaeological excavations and ethnographic studies to increase the knowledge of local heritage resources, especially those that have been disregarded or forgotten; 2) promote educational programmes to stimulate public participation; 3) devise an alternative model of rural development based on the recuperation of local cultural heritage, tangible and intangible, in a sustainable way; 4) adopt a type of governance that involves citizens and the local community in every stage of decision-making.

[21] See https://laponte.org/ Verified 22/6/2020
The ecomuseum was presented at the REACH workshop in Granada https://www.reach-culture.eu/wp-content/uploads/2019/12/LaPonteEcomuseumFernandez.pdf Verified 19/6/2020
A useful definition was provided of an ecomuseum: https://youtu.be/7s_b65S-f8E Verified 24/6/2020

The Ecomuseum has its own infrastructure (an office facility, a library, a bookstore) and organises several activities including workshops in traditional music, archaeological fieldwork, tours and trails on a variety of themes (Palaeolithic archaeology, medieval history and architecture, and the local iron mining industry), and photographic exhibitions that contribute to increasing the sense of belonging of the local community.

> *'What would happen if local initiatives like the Ecomuseum were promoted at a larger scale and granted subsidies similar to those private companies receives? What would happen if community-based projects were supported and allowed to own profit-making businesses such as hotels or restaurants collectively? […] At a regional or national level, why not develop a network of heritage mediators, rooted in the territory but with specialized knowledge in heritage, history and archaeology? Would not heritage be enhanced and the overall collective symbolic value of the territory increase in a win-win situation for every sector involved?'*
>
> [P.A. Gonzáles, A.M. Vázquez and J.Fernández Fernández, 'Governance Structures for the Heritage Commons']

La Ponte Ecomuseum can be described as a knowledge-based social enterprise -- an independent and self-administered civil society organisation that provides new services with and for the local community in an area that had hitherto lacked similar initiatives. The bottom-up model, on which the Ecomuseum is based, ensures that the needs and interests of the community are prioritised and that disregarded, 'forgotten', 'minor' or 'problematic' heritage is reclaimed, and its value reassessed, in a reflective way. Furthermore, several agreements were stipulated with various administrations and institutions, expanding the network of collaborators which support the work of the Ecomuseum and creating meeting spaces where different stakeholders can interact. As regards relations with the public and private sectors, they have been established on the basis of a firm understanding that decision making is community based. In other words, the Association discusses and negotiates decisions taken by private companies and the regional government, regarding local heritage, and has the power to take legal measures to contest actions that do not benefit the community.

One of the motivations that inspired this project was a sense of dissatisfaction with the dysfunctional character of heritage management in Spain, especially in the aftermath of the 2008 financial crisis. The transfer of funds (mostly provided by the European Union funds for rural development) from the public to the private sector has tended to subsidise the tourism-related businesses of private entrepreneurs, with little attention paid to how to enhance, and develop appreciation for, the rich local cultural heritage via a comprehensive plan of public outreach. The La Ponte Association was created to address this problematic situation. The central idea is that heritage should be considered a 'commons' (the common property of the community) and managed accordingly in the best interest of the local community. The Association has not yet been able to gain the legal status of a heritage commons for the Ecomuseum, but was granted the right of use over the heritage sites in the territory around Santo Adriano: 'Although this tiny step forward might seem irrelevant, it marks a turning point in the history of heritage management in Asturias that can become an example for similar organizations throughout Spain and elsewhere' (Gonzáles, Vázquez and Fernández 2017: 166).

One further step in the right direction, facilitated by this experiment in social innovation, is the empowerment of the local community, more involved in decision-making processes as well as in the preservation, management and valorisation of local heritage. Only if the community is reconnected to its heritage via value-creating initiatives will the preservation of local sites become an integral part of sustainable economic development. One telling example is the valorisation of the vernacular hut of Andrúas, located on common land, used by shepherds, and imbued with symbolic value, which was never officially declared a 'good' of cultural interest. Due to the interventions of the Ecomuseum the hut is now presented as heritage and included in the tours and outreach initiatives organised by the Association. Taking into account local perceptions of heritage value, often overlooked in tourism development plans, can make a difference.

What this experiment shows is that the effort to initiate alternative models of bottom-up governance pays off. Approaches that enable local actors tend to be more successful than top-down approaches limited to the provision of services for tourists. However, one should not underestimate the difficulties. The organisers of La Ponte Ecomuseum found the process of 'nesting' their collective non-profit form of organisation within the Spanish legal and institutional framework quite 'daunting' (Gonzáles, Vázquez and Fernández 2017: 165). In the words of Jesús Fernández, one of organisers, 'The main lesson is undoubtedly about the "farce" of participation. I mean that it is a relatively new and frequent rhetoric, used by staff and management of public institutions to claim more social participation, but when social organisations activate participatory processes in the real arena, these institutions react in terms of authoritarianism using strategies of boycott. They speak of "cultural democracy" and "participation" but they don't really want it. The main opposition is not from political structures, but from middle public servants and staff who consider this type of action a risk for their work within the comfort area (complication for their daily routines, etc.)'.[22]

4.4 MIGRATION AND MUSEUMS: THE MULTAKA PROJECT AND ADAPTIVE REPLICABILITY

In 2015 Europe was in the midst of what the press liked to describe as the 'refugee crisis'. One element of this 'crisis' often referred to in media coverage was the increasing presence of Islam in Europe, denounced most vociferously by extreme right political movements. In the same year, but with an altogether different spirit, the Museum for Islamic Art, in cooperation with three other museums in Berlin, launched an innovative outreach initiative – **Multaka: Museum as Meeting Point; Refugees as Guide in Berlin Museums** – that involved the direct participation of Syrian and Iraqi refugees in a project of inclusive learning and intercultural dialogue. The project proved successful – so much so that four years later, in 2019, an international network was established to facilitate the transferability of the Multaka concept to other contexts in Europe. The Multaka project is one prime example of a cultural intervention, directed and managed by a large institution, that effectively addresses the social needs of groups of migrants, imagining new ways of being in a museum.

[22] Opinions expressed during the REACH workshop on participatory approaches for territorial cohesion, organised by the University of Granada, November 2019.

Multaka: Museum as a Meeting Point; Refugees as Guide in Berlin Museums[23]

Initiator: Museum for Islamic Art

Where: Germany, Berlin

When: since 2015, ongoing

Figure 6 Multaka participants (source: freunden des Museums für Islamische Kunst)

Multaka, which translates from Arabic as 'meeting-point', is an award-winning programme of active cultural participation that challenges established forms of knowledge conveyed in museums. As its name conveys, its central concept is that of the museum as a meeting point: Syrian and Iraqi refugees or migrants are recruited and trained as museum guides to provide native-language tours for Arabic-speaking fellow refugees. These tours are free. Multaka aims to facilitate the interchange of diverse cultural and historical experiences, helping newly arrived migrants to create connections between their own heritage and the culture of the host country. Four museums participate in this project (the Museum of Islamic Art at the Pergamon Museum, the Bode Museum, the German Historical Museum, and the Museum of Near Eastern Art at the Pergamon Museum); their collections cover topics that range from the ancient Middle East, Byzantium and the Islamic Golden Age to more recent German history, thus offering unique opportunities for the tour guides as well as the visitors to select objects they deem relevant on the basis of their own experience, knowledge and personal stories.

The approach is twofold. On one level, the guided tours pose questions around historical objects relevant to contemporary debates, in order to establish a connection between the past and the present. The guides involve visitors in the process of observing and interpreting the artefacts. In this way, through mutual dialogue and the consideration of their own history, the visitors become active participants. On another level, the tours focus on the historical and cultural connections between Germany, Syria and Iraq. Through the depiction of such commonalities and the incorporation into a larger cultural and historical, epoch-transcending narrative, museums have the opportunity to function as connecting links between the refugees' countries of origin and their new home, in order to create a context of meaning for their lives in Germany.

By addressing visitors in clear and simple language aimed at all age groups and using peer-to-peer communication, Multaka facilitates refugees' access to museums, and helps them to find social and cultural points of connection, as well as to increase their participation in the public sphere.

[23] See https://multaka.de/en/project-2/ Verified 22/6/2020
Multaka was presented at the REACH conference in Budapest https://reach-culture.eu/wp-content/uploads/2018/05/Day2_02_SPK2_ZoyaMasoud.pdf Verified 19/6/2020.
A detailed case study is provided in REACH deliverable D5.3 – Institutional heritage pilot results https://www.reach-culture.eu/project/public-deliverables Verified 19/6/2020.

In each museum, the emphasis falls on their specific collections: the guided tours in the Skulpturensammlung (Sculpture Collection) and the Museum für Byzantische Kunst (Museum of Byzantine Art) refer to the inter-religious roots and the common origins of the three world religions of Islam, Judaism and Christianity. The displays in the Museum of Islamic Art and the Museum of the Ancient Near East are based on outstanding testimonies of the history of mankind, especially from Syria, Iraq, Turkey, and Iran. Both museums provide several narratives of the migration of cultural techniques between Europe and the Middle East, the diversity of societies, and the cultural interconnectedness of every epoch.

> *'It is not the purpose of the tour to evoke the urgent feeling of going back, but to let the group feel a sense of home. I would like that everyone visits museums with their families to understand what kind of culture they have and to be able to identify themselves with that. We have to find our identity and understand our history to be able to find our position in society'.*
>
> [Hussam Zahim Mohammed, Multaka tour guide]

The Multaka project has proven successful: thousands of refugees have participated in the tours and in the intercultural workshops (18 in total) organised in 2016 with mixed groups of German citizens and refugees. The participatory process favoured by the museums ensures that the guides are part of the project management and development. To achieve this aim tricky administrative issues had to be overcome, as the status of refugees, newly arrived in the country, was incompatible with earning an income. The museums managed to get around this hurdle by paying their new guides in expenses via the Friends of the Museum for Islamic Art, a non-profit organisation.

Most importantly, this initiative has inspired other institutions in Europe to launch similar programmes, replicating the basic concept at the heart of the Multaka project. In June 2019 the International Multaka Network was established. The members of the network are Multaka Berlin, Multaka Oxford, the AMIR project based in Florence, Multaka Bern and the Museo Egizio in Turin. The Pitt Rivers Museum and the Museum of the History of Science, in Oxford, began developing their own version of the Multaka project in 2017, working in partnership with local community organisations to create volunteering opportunities for forced migrants.[24] The Multaka-Oxford team of staff and volunteers are currently working with two specific collections: the Islamic scientific instruments at the History of Science Museum, and a recent donation from Jenny Balfour Paul of textiles from the Arab world at the Pitt Rivers Museum. Together they are researching new perspectives about these collections. This growing wealth of knowledge and understanding is being added to the museums' databases and is being further shared with a wider community through a series of multi-lingual events, tours, blogs and displays. In collaboration with the NGO *Mondi in città*, the Museo Egizio in Turin has promoted a project addressed to migrant women from Egypt, Algeria and Morocco. A group of 11 women were trained as museum guides and contributed to curating an exhibition on 'Everyday life in ancient Egypt'. The Louvre Museum in Paris is also considering how to adapt the Multaka-style outreach programme to the French context, which counts more than 30 different nationalities among potential audiences and could extend the project to languages other than Arabic and French.

[24] See further, https://www.prm.ox.ac.uk/multaka-oxford-0 Verified 22/6/2020

The Multaka project, both in its original incarnation and subsequent replications, has received vast international press coverage. However, some controversial aspects have also emerged. According to Fatima El-Tayeb (2016), while the project is promoted as an initiative that brings cultures together, it tends to overlook the deeply ingrained colonial structures that have facilitated the accumulation of artworks from the Near East in European museums. Challenging the argument that art is better preserved in a museum, rather than in countries torn by war, El-Tayeb insists on identifying the holdings of Berlin museums as a kind of 'Raubkunst' (2016: 81), in other words a theft based on questionable unethical methods of acquisition. Indeed, the Multaka guides are often confronted with the question: to whom do the artefacts belong? This evokes much larger issues around the now hotly debated topic of restitution and the illegal trafficking of cultural goods. However, what makes the project interesting and compelling is precisely its ability to spark difficult questions, to encourage audiences that would not usually be museum goers to engage with museums and their collections in novel ways. The problematic issue of colonialist relations is not thereby resolved, but the cultural and social value of the project should not be gainsaid because its modalities fail to address major problems that no single cultural intervention could legitimately be expected to solve.

In addition, conclusions drawn from the study of the Multaka scheme at the Museum of Islamic Art (ISL), part of REACH's Institutional Heritage Pilot, point to the ostensible gap between the 'traditional', diachronic art historian approach towards the museum's permanent exhibits and these more synchronic participatory projects that attempt to build meeting-points between past and present, and objects and narratives. For example, despite some pioneering work at the museum by interpretation curator John Paul Sumner in terms of revisions of the main collection's explanatory texts, the pilot identified gaps in general museum communication (e.g. through display panels) that fail to address a multiplicity of thinking about the objects on display – despite that multiplicity of thinking emerging and occurring through programmes such as Multaka. In this case study, a 'still predominant focus on a traditional art historical approach may [...] have prevented the polydimensional and multiperspectival exchanges achieved over the course of these outreach initiatives and projects from influencing the permanent exhibition and the museum's other working practices.'

4.5 LEICESTER'S CULTURAL QUARTER: PRESERVING THE INDUSTRIAL PAST

Culture-driven strategies of urban regeneration have been around for quite some time. While culture can and has been employed successfully as a driver for economic growth in urban areas, questions are also being raised about the value of culture for the people of a locality. In other words, the promotion of culture as an economic cure should be integrated with more fine-grained approaches that take into account the extent to which culture-led regeneration is bound up with a localised sense of place. The interlinked initiatives discussed in this practice case are relevant precisely because, through fruitful collaborations between academic experts (historians, archivists) and the cultural and creative industries based in St George's cultural quarter, a deeper understanding of the multiple histories of this locality was reached, which also served as a springboard for creative interventions involving the local community.

Leicester's cultural quarter: affective digital histories[25]
Initiator: University of Leicester
When: 2013-14
Where: United Kingdom, Leicester

Fig. 7 Detail of St George's cultural quarter

Between the late nineteenth century and the 1960s, the St George's quarter in Leicester was a vast industrial and commercial area, specialising in hosiery, footwear and knitwear manufacturing, with a worldwide network of export destinations. With the national decline of manufacturing, in the 1960s and 1970s, the area underwent a severe period of de-industrialisation; industrial properties were left empty and work-place communities were lost. In 1989, St George was designated as a conservation area and its industrial heritage begun to be viewed as worthy of preservation especially on account of the high quality of the local architecture. To offset the increasing depletion of the area a new purpose had to be found. The capital funding provided by the newly established National Lottery Fund, by the European Union and national and local sources gave impetus to the transformation of St George into a 'cultural quarter', starting from the year 2000. Combining the preservation of industrial heritage with culture-driven strategies of regeneration, the cultural quarter became home to creative businesses and digital media companies that used re-purposed buildings as their premises.

This successful transformation, however, had paid scant attention to the histories embedded in the very buildings now hosting new occupants. How to preserve not just the buildings but also the intangible heritage, the stories and voices from the past, that were an integral part of the local culture? To connect the past more meaningfully to the present, and to bring the history of the area to new audiences, two interlinked projects were launched that gave culture and history a more prominent role in the development of St George's cultural quarter.

The first project – 'The Rise, Fall and Reinvention of Industry' (AHRC-funded) – was focused on three grade II listed buildings (Alexandra House, Makers' Yard and the Pfister and Vogel Building), posing questions around their past life: What had happened in them? Who were the people that used to work there? What changes had occurred over time? To bring back to life this patrimony of intangible associations, archival research was conducted by academics, using a variety of sources. But the project's aim was to reach audiences well beyond the academy and to test effective modalities of knowledge transfer. Thus, collaborations were set in place with local creative businesses and practitioners, who were encouraged to make imaginative use of the newly uncovered archival material in their creative forms of expression.

[25] See https://www.visitleicester.info/explore/neighbourhoods/st-georges-cultural-quarter and http://leicesterstgeorges.co.uk/ both verified 22/6/2020
The story of Leicester's cultural quarter was presented at the REACH Coventry workshop in March 2019: https://youtu.be/4HDZvbctOfI Verified 22/6/2020

The outcomes of this initiative included: a staged event on the sights and sounds of the former hosiery area; an interactive video app ('Meeting the Presser'), which featured a short film on the use of a framework knitting machine and related content; and the Cultural Quarter App, with information on over 20 locations in the area, interviews and photographs. Oral history interviews were conducted to gain a better understanding of the transitional period, between de-industrialisation and regeneration, especially as regards those aspects that had gone unrecorded in traditional archival sources, for example details about the night-life.

The second AHRC-funded project – 'Affective Digital Histories: Recreating de-Industrialised Places, 1970s – Present' – explored the hidden or untold stories of the people who lived and worked in the St George's area between the late 1970s and the late 1990s. This project built on the previous one, to expand the knowledge about the transitional period, when the empty industrial buildings were being used by various groups (the Leicester United Caribbean Associations, punks, bikers and cross-dressers etc). This knowledge was gathered following public appeals for stories, pictures, videos and personal memories via social media. This crowdsourcing initiative allowed individuals to engage with the content already included in the Cultural Quarter App, adding an affective dimension to the history of the locality. Furthermore, creative writing commissions were awarded by the University of Leicester to encourage individual writers to create content inspired by the archival information available. This creative work provided new material for a second app – the Hidden Stories App – which combined texts, stories and animation to offer a literary perspective on the area.

The public was also involved in another crowdsourcing activity, focused on the sounds of the area and how they had changed over time; contributors were invited to record sounds on their mobile phones and to transmit them to the project team. Archival sounds related to the past were collected with the help of local businesses. The Sound of the Cultural Quarter App was then created to offer an immersive experience to visitors of the area. Sometimes, however, technology can backfire: when the Apple operative system was upgraded at the end of 2017, the locative media features of the Sound of the Cultural Quarter App were no longer operational on Apple devices, but they still continued to work on other types of devices. Lack of funding prevented the updating of the App to obviate for the malfunctioning. Even so, the rich content, the archival information gathered for the App is still available on the website.[26] Furthermore, the City Council has put up over 100 heritage interpretation panels to tell the story of Leicester, featuring key information about heritage buildings and individuals associated with Leicester. Interacting with the panels does not provide an immersive experience, but they offer an opportunity for visitors and residents to learn about the story of the area around.

These projects are good examples of what can be achieved via co-production, knowledge transfer and public engagement. Collaborations with the creative industries and with partners beyond the academic world were crucial to uncover the hidden histories of the area and to make this knowledge available, in creative ways, to local communities, involving them in the very process of collecting, recording and organising the information. In particular, the Leicester projects questioned which 'history' forms the dominant narrative and enabled a multiplicity of histories of various subcultures to emerge.

[26] See http://affectivedigitalhistories.org.uk/apps Verified 22/6/2020

As such, through the project, previously marginalised voices and communities (such as the Afro-Caribbean community and the punk community) could contribute to offering their stories and challenging dominant historical narratives of the area. The resilience of cultural heritage is also contingent on innovative approaches to preservation that foreground creative and collaborative (re-)use of heritage resources, including historical knowledge. It is not just a question of adding new chapters to the history of a locality, but of gathering and deploying historical knowledge through collaborative efforts that make that knowledge come alive, strengthening a collective sense of place. These projects also demonstrate that the latest technology can be very useful in providing a different kind of heritage experience – immersive, affective – but it can also become an impediment, though one that it is not impossible to overcome. Finally, as these projects testify, new forms of cultural expression can be encouraged and supported when heritage is viewed as a dynamic asset, and buildings classified as protected heritage are re-connected with the various stories, histories and narratives that official records do not always register. This creative use of intangible heritage contributes to establishing meaningful relations between the industrial past and the present.

4.6 RECOVERING WOMEN'S ARTISTIC HERITAGE: FROM DUST TO LIGHT

The resilience of heritage depends to a large extent on decisions made about what counts as heritage, what is considered valuable by institutions, and the cultural and social beliefs that preside over this process of selection. Walk into any museum or art gallery in Europe, and the chances are that the vast majority of artworks exhibited therein are by men, while women artists make only a marginal appearance if they make one at all. Yet, the history of art is not lacking in women's contributions. Female painters, artists and sculptors have produced creative work throughout history, but this heritage has remained mostly invisible, its survival threatened by standards of value biased in favour of great male artists. Discriminatory gender practices exist in the cultural heritage field, and the relative paucity of female artists in museum collections exhibited to the public is one telling example of entrenched prejudice. The REACH project is committed to uncovering good practices that work against the grain of consolidated criteria of selection, and pro-actively recuperate the hidden and underappreciated heritage of women creators, thus contributing to strengthening the resilience of this segment of cultural history. The project launched by the **Advancing Women Artists (AWA)** foundation is one telling example of innovative intervention in the art world that aims to undo centuries of invisibility and marginality, bringing to light women's artworks hitherto buried in the dusty storehouses of Florentine museums. It is to be hoped that this best practice will be followed and replicated in other contexts and countries.

Advancing Women Artists - AWA[27]

Initiator: Jane Fortune
When: Since 2007, ongoing
Where: Italy, Florence

Fig. 8 Detail of P.Nelli's Last Supper (source: S.Colella)

Advancing Women Artists started off as a grassroots organisation, launched by Jane Fortune and her partner Robert Hesse in 2007. Both were deeply committed to identifying and restoring art works by women that had been hidden away in storage facilities across Tuscany's museums and in churches. It is now an American NGO operating mainly in Florence. The organisation pursues a threefold programme of initiatives in the fields of research, restoration and curation of exhibitions. As regards research, the main aim is to identify, research and catalogue the paintings and sculptures by women in Florence so that their indisputable significance may be more fully documented. Though research about women artists has become more prevalent over the last 50 years, the lack of information and records regarding their lives and work in Florence has often hindered the advancement of public knowledge. AWA researches the life of each artist whose art is being restored. The process involves archival finds, museum visits and library resources and has often sparked new attributions and further study of the artist at the highest of scholarly levels. Two thousand works have now been identified in museums' storehouses in Florence, overlooked for centuries and in need of restoration.

In collaboration with Florence's museum directors, AWA also pursues a programme of restoration of selected works by women artists. The programme is supervised by museum directors and carried out by specialised women restorers. The process of restoration is fundamental in order to understand the artist's technique and her knowledge of the craft; it is also a necessary step of the recovery process, as conservation protects paintings and art works from damages, due to negligence or simply the passage of time. Finally, the best way to recognise pioneering women artists of the past is to view their works. Exhibition is the only way they will be truly acknowledged in Italy and throughout the world. AWA works for the permanent exhibition of restored art in Florence's museum's and churches. In special cases, the Advancing Women Artists also supports temporary shows. The sheer volume of works by women in the city's storehouses has prompted AWA to work for the creation of "a space of their own" in Florence, dedicated to displaying works by these overlooked artists. Beyond that, AWA is exploring establishing satellite spaces worldwide where these restored paintings and sculptures can be exhibited and eventually returned to Florence permanently.

[27] See http://advancingwomenartists.org/home-1 Verified 22/6/2020

In collaboration with Indiana University, AWA is also promoting the creation of a comprehensive digital database – A Space of Their Own – to gather information about the life and works of women artists in Europe and the US between the 15th to the 19th centuries.

> *'The more closely one examines art-world statistics, the more glaringly obvious it becomes that, despite decades of post-colonial, feminist, anti-racist, and queer activism and theorizing, the majority continue to be defined as white, Euro-American, heterosexual, privileged, and, above all, male. Sexism is still so insidiously woven into the institutional fabric, language, and logic of the mainstream art world that it often goes undetected'*
>
> [Maura Reilly, 'Taking the Measure of Sexism: Facts, Figures, and Fixes' 2015].

While the specialised work involved in the recovery and restoration of women's artwork is in the hands of experts, the AWA programmes rely on the involvement of women world-wide, brought together from all nations and 'walks of knowledge' to support art and conservation through the international Advisory Board or as research volunteers. The crowdfunding campaign (#TheFirstLast) for the restoration of Platunilla Nelli's *Last Supper* in 2017 gathered over 400 people from 19 countries who participated in this initiative. Creating a connection between modern-day art lovers and women artists of the past, whose works have long remained hidden, is crucial in order to protect the legacy of women artists in Florence and elsewhere. Through education (lectures, books, seminars, and conferences) and by exhibiting these works, AWA makes it possible to show this vital cultural legacy in Florence, in Italy and to the world, inviting the public to appreciate the contributions women made and continue to make to the history of art.

As part of their public engagement strategies, AWA in partnership with the Uffizi Galleries and the Medici Archive Project, has launched a new programme, 'The Garzoni Challenge', inviting modern-day artists to be inspired by the works of Giovanna Garzoni, a Baroque artist, and create their own original works in response to Garzoni's interest in scientific detail and her globalised vision. Garzoni's creations are going to be exhibited for the first time at the Uffizi Galleries. This challenge aim to build a bridge between the art of the past and of the present, sparking creative conversations through the centuries.

As an integral part of cultural heritage, art history contributes to the interpretation and transmission of artistic traditions including those female-authored. Academics have long cultivated an interest in the recovery of women artists, overlooked by the unbalanced mechanisms of canon formation. The activities supported by the AWA foundation are informed by this intellectual background, while also actively intervening in the field of conservation and restoration, to help museums and art organisations recognise, appreciate and exhibit important works by pioneer women artists. This, in its turn, will contribute to diversifying the cultural offer of museums and galleries and hopefully to promoting a more gender-balanced understanding of heritage. In this case, what is becoming resilient is not a community, but a segment of heritage that represents the creativity of women and is threatened by decay or simply neglect and disinterest.

5. RESILIENCE NOW: SOLIDARITY IN THE NEW ABNORMAL

This chapter is an addendum to the original deliverable, included because the Covid-19 pandemic has generated a new context for the exploration of resilient behaviour and its determinants. The public health crisis faced by most countries in the world is still unfolding at the time of writing, and while there is much uncertainty and debate about the optimal way to exit the lockdown phase, analysts and politicians agree that the financial impact will be severe in nearly all sectors of the economy. The psychological and social impact too can hardly be underestimated; the longer the lockdown lasts, the harder it becomes to bear the burden of isolation, social distancing, unemployment and a work-life balance that, for the majority of people, is problematically off-kilter.

Fig. 9 Bust of Marcus Aurelius with mask (source: S. Colella)

Yet, even in these harrowing circumstances, one can find good or hopeful practices inspired by the spirit of solidarity and cooperation. In the field of culture and cultural heritage, broadly understood, the Covid-19 outbreak has caused much dismay, of course, but it has also engendered an impressive array of initiatives that respond to the crisis with resourcefulness and creativity. As museums and art galleries have had to close and staff been placed on furloughing schemes, their cultural offer has found new channels to reach the public; subsidy schemes are in place for individual artists, self-employed creatives and practitioners, whose economic vulnerability is recognised by governments (with varying degrees of efficacy) as well as associations and private funders; individual artists themselves are experimenting with novels ways to connect and communicate with the public, and have launched initiatives in support of health workers. Perhaps it is in times of crisis that the social value of the arts and culture comes to the fore more starkly.

The activities briefly mapped in this chapter are only a sample of the myriad initiatives organised in Europe to help foster the sustainability and resilience of cultural and artistic production, of the heritage sector and its institutions, and to provide some form of continuity in the cultural life of European countries. Grouped under three subheadings – outreach initiatives; emergency funding for the arts; artists' creative offerings – these cultural interventions demonstrate the ability of institutions as well as individuals to develop adaptive behaviour and to manage change. While it is impossible *now* to foresee whether these responses will effectively contribute to supporting the resilience of the sector, it is not too early to appreciate the sentiment of solidarity and the collaborative spirit fuelling these cultural interventions. As Rebecca Solnit writes: 'The study of disasters makes it clear that there are plural and contingent natures – but the prevalent human nature in disasters is resilient, resourceful, generous, empathic and brave' (Solnit 2009: 8).

The sample was collected over a period of four months – March to June 2020. It is not a statistically representative sample, nor is it extensive in terms of geographic coverage. It is simply meant to be illustrative of the types of actions being undertaken, at various levels, as institutions, individuals and associations learn to adapt to the new abnormal.

5.1 MUSEUMS AND ART GALLERIES: REACHING OUT TO AUDIENCES AT HOME

Most museums, art and heritage institutions and commercial galleries in Europe, which had to suspend their regular activities, have continued to offer remote access to their collections and exhibitions via digital channels. The list is long; it includes all major museums in European cities – from the Louvre in Paris to the National Gallery in London, from the Uffizi Galleries in Florence to the Prado in Madrid, to name just a few – as well as smaller commercial venues. While virtual tours and digital exhibitions are nothing new, the sheer abundance of digital content made available to all potential audiences can be viewed as a fundamental contribution to the wellbeing of society under lockdown. Select examples of museums encouraging visitor and community engagement with their digital content include the prevalence during lockdown of extensive social media campaigns and hashtags such as #digitalmuseum, #MuseumAtHome, #MyHomeisMyMuseum and GifItUp (re-using and remixing cultural heritage archival items from the Europeana library[28]).

The sheer volume of digital content produced under lockdown raises several questions for museums in this age of self-isolation[29], especially as concerns the connections between engaging online content and commercial sustainability. For example, how might the digital be considered social, as a response to the loss of in-person social benefits that museums provide? What might 'meaningful engagement' mean for museums in such a context? Furthermore, looking forwards to a post-Covid era, what will happen to the plethora of digital programmes that have been implemented by museums once lockdown is over and the demand for digital content may fall? How can museums best plan for digital sustainability and create appropriate exit strategies for their digital content once lockdown is lifted? Finally, what assumptions are being made by museums about 'new' digital visitors (perhaps even communities and demographics not usually engaged in-person by museum and heritage institutions), and how these online visitors will translate into in-person visitors post-pandemic? Even during the lockdown period itself, there is the pressing question of the levels of desire for culture: a recent UK report on culture consumption during the pandemic suggests a now decreasing trend after a very increased spike in a desire for digital culture at the very beginning of lockdown.[30] Is there a risk of being digitally 'cultured out' by the sheer overload of digital content produced by museums during the lockdown?

[28] See further, https://blog.europeana.eu/tag/gif/ Verified 22/6/2020
[29] These questions have been explored by The Oxford Research Centre for the Humanities (TORCH) Heritage Programme in a series of online discussions during the lockdown period. See further, https://torch.ox.ac.uk/event/heritage-pathways-museums-in-an-age-of-self-isolation Verified 22/6/2020
[30] See further, https://pec.ac.uk/policy-briefings/digital-culture-consumer-panel Verified 22/6/2020

However, as the NEMO Final Report on the impact on Covid-19 on European museums states[31]: 'Museum have been quick and proactive in their response to the pandemic, shifting their focus to addressing the needs within their communities in this situation. Museums supported the provision of medical materials and donated masks and gloves to hospitals. Museums contributed to the reduction of isolation and loneliness by increasing their digital services to engage people at home. Museums stimulated a sense of trust and community by requesting people to share objects and stories to preserve and learn from this moment' (2020: 1). There are also examples of 'non-digital' – what might be termed more 'analogue' - engagement: for example, during the pandemic, Utrecht's Museum Catharijneconvent (NL) offered a 'miracle' telephone hotline for callers to experience the museum's 'All Wonders' exhibition, either by choosing an option of hearing gallery staff speak about the artefacts on display, or engaging further with the exhibition theme by recording their own messages about 'miracles' and even requesting them.[32] There appears to be a distinction between what might be termed "responsive engagement" (particularly in museums' digital initiatives where participants respond to existing collections) and "curatorial engagement" (e.g. approaches offering artefacts for new collections about life in the pandemic where participants are directly involved in entering into the curating of new collections). In terms of wider socio-political developments and ramifications, the deeper accessibility that might be offered by such curatorial engagement is interesting - in terms of the public taking ownership of collecting and curating their lived histories. Most interesting are public callout initiatives that tap into the resources of individual citizens to collect material documenting how people are responding to the crisis. Here are some examples:

Historic England launched a week-long project asking people to share images that reveal how they are dealing with lockdown, self-isolation and social distancing. A selection of 100 photographs will be preserved in the Historic England Archive. The aim is to create 'a unique time capsule for the future' which records history in the making, while inspiring creativity and reflection. The photographic archive of Historic England contains over 12 million images, dating back as far as 1939. But this is the first time the British public has been invited to contribute to the archive.[33]

Victoria & Albert Museum's 'Pandemic Objects' is a project that involves curators as well as the general public in the attempt to capture how everyday objects have acquired new meanings in the context of the pandemic. 'Toilet paper becomes a symbol of public panic, a forehead thermometer a tool for social control, convention centres become hospitals, while parks become contested public commodities. By compiling these objects and reflecting on their changing purpose and meaning, this space aims to paint a unique picture of the pandemic and the pivotal role objects play within it'.[34] The callout to the public concerns homemade signs and rainbow drawings created during lockdown, which have become an important channel of communication, often involving children and their visions of the pandemic.

[31] Network of Museum Organisations (NEMO) report https://www.ne-mo.org/news/article/nemo/nemo-report-on-the-impact-of-covid-19-on-museums-in-europe.html Verified 22/6/2020
[32] See further, https://www.museumnext.com/article/dutch-museum-offers-a-miracle-hotline/ Verified 22/6/2020
[33] See #PicturingLockdown https://historicengland.org.uk/get-involved/picturing-lockdown/ Verified 22/6/2020
[34] See Pandemic Objects, https://www.vam.ac.uk/blog/pandemic-objects Verified 22/6/2020

The V&A is collecting these visual representations as part of their commitment to documenting the crisis and identifying how the public has been modifying their behaviours during lockdown both through design and acts of creativity. Speaking on BBC radio about this initiative and similar call-outs from other UK institutions (The Wellcome Collection, Museum of Liverpool, Museum of London and The Museum of Ordinary People, Brighton), Senior Design Curator for the V&A, Brendan Cormier, points out how such initiatives represent significant changes in collecting patterns and collecting protocols for UK institutions. A new type of ethos for collecting is emerging: rather than keeping to the tacit rule of waiting several years to decide if an artefact is 'worth' keeping, museums 'understand that there are certain things that really run the risk of disappearing if we don't have them now' (Cormier, 2020).[35] This is a case of collecting now and deciding later.

The British Film Institute National Archive has launched the '**Britain on Lockdown online video archive'**, calling on the general public to suggest what online videos best represent how Britain has experienced the impact of Coronavirus. This initiative taps into the staggering production of videos, whether professional or amateur, posted on easily accessible platforms (YouTube, Facebook, Twitter and TikTok), which people have created in response to the crisis. In conditions of severe isolation, digital connectivity has proved indispensable, but the new content created can be ephemeral and precarious, hence the relevance of preserving a selected sample for future memory. Users are involved in recommending the video content they deem most relevant.[36]

BBC Radio 4 PM programme asked listeners to detail their experiences in approximately 400-word **Covid Chronicles** leading to hundreds of people submitting their personal accounts of life during lockdown. In addition to some that have been broadcast, it has been announced that they are to be archived by the **British Library in the born-digital archives**. 'We are really excited about these Covid Chronicles because they provide a snapshot in a time of national crisis, they will be a wonderful record of this time and a brilliant resource for researchers in the future.'[37]

The Wellcome Collection (UK) has held a series of digital conversations to capture the public's experiences of the crisis. Rather than collecting material artefacts, the Wellcome is looking towards capturing and collecting people's experiences digitally for future collections and recognises the challenge of this: as Director, Melanie Keen, has stated, 'the opportunity around collecting digital is understanding the methodology that requires that materials be brought together and [...] when the museum is closed and we're all working from home, the ability to bring that material into the collection presents another layer of challenge.'[38] However, as Keen suggests, the use of digital channels such as Slack and Instagram, has allowed for the institution 1) to engage in open and communicative spaces in order to have more collaborative conversations with other institutions and 2) to capture stories from a wider social range than those who might 'ordinarily' visit the museum. This latter point is a significant one for Keen and for the museum's overall vision:

[35] Brendan Cormier interviewed by Samira Ahmed, *Front Row*, BBC Radio 4, 2nd June 2020
[36] See Britain on Lockdown https://www.bfi.org.uk/archive-collections/archive-projects/britain-on-lockdown Verified 22/6/2020
[37] See https://www.bbc.co.uk/news/entertainment-arts-52487414 Verified 23/6/2020
[38] Melanie Keen interviewed by Samira Ahmed, *Front Row*, BBC Radio 4, 2nd June 2020

'We want our collections to be poly-vocal, we want to bring in a range of narratives, of conversations and a range of stories through which the future will understand the past. It's essential to us.'[39]

In terms of this wider engagement, the Wellcome has offered a series of Zine Club workshops through its Instagram Live channel to support the public in creating zines documenting their experiences of the pandemic. These DIY graphic materials lend themselves well to the personal voice, the political voice and the collective voice and are an excellent way of telling individual stories. Through such digital conversations and interactions with a range of organisations and individuals, the Wellcome is thinking about how the museum is able to collect individual and collective experiences of the pandemic.[40]

The Landesmuseum Württemberg has invited the population to contribute to the initiative **'Corona Everyday Life**' which is based on the idea that, in 15 years' time, the Museum would put together an exhibition titled 'The Corona Pandemic in Württemberg 2020'. What items should feature in this exhibition? What would best convey the significance of the current situation? People are encouraged to submit a photo or a video. All submissions are uploaded on the website, and a few are selected under the category 'Object of the day', curated by a team of museum experts. The archive thus created provides a rich visual documentation, on a daily basis, of changing perspectives on the epidemic.[41]

The Historishes Museum Frankfurt is running a similar crowdsourcing initiative, asking people to help design a special collection of items – pictures, texts, audios, videos, photos, objects and stories – that will tell the story of the city of Frankfurt at the time of Covid-19. The collection has a wide scope, including almost anything, from photographs of self-made mouth guard to testimonies of everyday school life at home, from signs displayed in the streets to the games creatively redesigned for the current situation. It is a great way to create heritage content that will inform future accounts of the history of the pandemic.[42]

The Bonamo Gallery in Rome is collecting artists' creative testimonies about their experience of the lockdown and how it affects their work. Entitled **'Artist Diary'**, the project has gathered an increasing number of Covid-19-inspired works by several artists, who have responded to the call by creating digital art and videos recording the process of artistic creation, or by illustrating literary works or the pages of old books. In the Gallery's blog, and on social media, the works of these artists are then shared with the public.[43]

The Nordiska Museet (Nordic Museum) in Stockholm, Sweden's largest museum of cultural history, has initiated 'The Corona collection' and to date has collected over 3,300 texts, diaries, videos and songs from people recounting their experiences of living in this pandemic.[44]

[39] Ibid.
[40] See further https://www.instagram.com/wellcomecollection/ Verified 22/6/2020
[41] See https://www.landesmuseum-stuttgart.de/museum/lmw-digital/ Verified 22/6/2020
[42] See Sammeln in Zeiten von Corona, https://historisches-museum-frankfurt.de/de/corona-sammlung?language=en Verified 22/6/2020
[43] See Artist Diary Project, http://galleriabonomo.com/la-nostra-galleria-2/ Verified 22/6/2020
[44] See 'The Corona Collection', https://www.nordiskamuseet.se/artiklar/vi-samlar-coronaberattelser Verified 22/6/20

5.2 SUPPORTING THE ARTS: SOLIDARITY AND CREATIVITY

Public funded institutions, from museums to theatres, can avail themselves of national furlough schemes to try and avert disaster. But what of people working on small-scale start-ups, or self-employed artists and creatives whose work is no longer in demand, as exhibitions, festivals, and public events are all on hold for the foreseeable future? Insufficient though they may turn out to be, some interesting initiatives have been organised to sustain financially the work of a wide constituency of creatives, whose contribution to the cultural life of countries all across Europe is being imperilled as crucial sources of income become temporarily unavailable. These collective efforts to ensure some degree of continuity in the arts professions bear witness to the fact that resilience is hardly achievable in isolation, by the individual relying solely on his or her strengths: it takes a communal effort, and the recognition of interdependencies, to help others become resilient. Most countries in Europe have taken important steps to provide much needed financial relief to the cultural and creative sector, in the form of grants, loans, liquidity aids, and fiscal leniency measures.[45] These interventions are too numerous to be reviewed here. The examples below highlight initiatives that distribute funds on the basis of calls for creative projects.

The European Cultural Foundation is one of the first organisations that responded to the Covid-19 emergency with a renewed sense of commitment to the idea of European solidarity, creating the **Culture of Solidarity Fund** to support imaginative cultural initiatives. The rationale behind this emergency fund, set up in partnership with other foundations, strongly appeals to the sentiment of solidarity: 'We need to do whatever it takes to keep the sentiment of European cooperation and solidarity intact'.[46] To capture and encourage a vision of Europe as a shared public space, the fund has made three types of grants available to individuals, collectives and organisations with creative project ideas about how to expand and reinforce solidarity actions. The first call for applications opened in April, the second one in June. Particular attention is paid to proposals from regions where little or no emergency funding is available to the creative sector, and from communities facing discriminations.

The Finnish Cultural and Academic Institutes network has announced an open call for art projects, '**Together Alone**'. The Institutes seek artistic proposals related to themes such as the state of emergency, radical change, resilience, artistic practice in the future and alone together. The project will act as a documentation of the COVID-19 crisis, giving artists an opportunity to reflect on the present through the arts. The application is open to all Finnish and Finland-based professional artists who have lost work opportunities due to the coronavirus outbreak. The Institutes are commissioning projects from selected artists or artistic groups to be completed by June 30, 2020**.** The Together Alone fund aims to encourage professionals to consider new ways of operating in a situation where mobility and physical contact are no longer an option.[47]

[45] For more information on country-specific measures see Compendium for Cultural Policies & Trends, http://www.culturalpolicies.net/covid-19/?fbclid=IwAR0yrTva-8oFg0nZdmkrrKPPporo9uSUSXUUrR9fGnwNUDfU0imWgBnazxg Verified 22/6/2020

[46] See Culture of Solidarity Fund https://www.culturalfoundation.eu/culture-of-solidarity Verified 22/6/2020

[47] See https://finnland-institut.de/open-call-together-alone-english/ Verified 22/6/2020

Arts Council Ireland has introduced a special fund to enable Irish-based professional artists to provide access for the public to new and original art during the period of COVID-19 isolation. The fund is called the **Arts Council COVID-19 Crisis Response Award**. The purpose of the award is to support the creation and dissemination of new artistic work either online, by broadcast or other virtual means, for the public benefit. The award is open to any individual who can demonstrate a track record of professional practice as an artist, regardless of whether they are currently registered with the Arts Council, or whether they have ever applied for and/or received Arts Council funding in the past.[48]

Similarly, **Arts Council England** has also announced the Emergency Response Fund: Individuals. Designed for freelance writers, artists, curators, choreographers and a range of other creatives, this fund (up to the value of £2500; or £3000 if applicants have extra costs relating to a disability) is to support freelance creatives during and after the coronavirus emergency. Applicants must be resident in England and have previously delivered work that was funded by publicly money (either through Arts Council funding, Lottery funders, a university or local government). Money can be used to recover lost wages, living costs, IT or software to help with working from home or for time to work on creative practice (practice, research or making new work).[49]

Coventry University and the University of Warwick have launched a joint project – **Coventry Creates** – to fund local artists hit financially by the COVID-19 outbreak, allowing them to continue their projects in the run up to the City of Culture 2021 year[50]. Aware that supporting the city's creative sector is of vital importance, the Coventry Creates project commissions local artists and creative organisations to collaborate with researchers and create novel artworks.[51] The commissions will be showcased in a digital exhibition in summer 2020, to be curated by the University Partnership in conjunction with the City of Culture Trust. All works of art resulting from this call will also be digitally archived in the Coventry City of Culture Digital Archive.[52]

TRANSMISSIONS is an online platform, established by artists Anne Duffau, Hana Noorali and Tai Shani under the auspices of Somerset House, to commission writers, artists, and thinkers to share their work online, with a DIY TV show format. Each artist is paid a fee in return for their contribution. The funding for this project comes from established UK art institutions as well as commercially stable artists.

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[48] See http://www.artscouncil.ie/Funds/Arts-Council-COVID-19-Crisis-Response-Award/ Verified 22/6/2020

[49] See https://www.artscouncil.org.uk/sites/default/files/download-file/Emergency%20Response%20Fund%20-%20For%20individuals%20%28Easy%20Read%29.pdf Verified 22/6/2020

[50] See https://coventry2021.co.uk/ Verified 22/6/2020

[51] An example is of Coventry University Centre for Dance Research (C-DaRE)'s Dancing Bodies in Coventry (DBiC) project – www.dancingbodiesincoventry.com -- which is developing an online collection of dance in the city past, present and future and exploring connections between dance, site, tourism and cultural heritage and starting to build an archive of dance in Coventry. The project uses co-creative methodologies with a range of local artists and communities, especially in bringing previous 'hidden' voices, histories and communities to light (e.g. through work with the Coventry Roma community and also CRMC, Coventry Refugee and Migrant Centre). Through this particular funding strand, the DBiC research team has been paired with local break dance artist Marius Mates of Break Dots company who is creating a series of online vlogs and dance videos exporing his practice and connection to different sites across the city (as far as is possible during this time of social distancing). Verified 22/6/2020

[52] See https://warwick.ac.uk/about/cityofculture/funding/coventrycreates/ Verified 22/6/2020

All forms of community, the organisers claim, are now more vital than ever. Born of confinement, the creative projects submitted to TRANSMISSIONS show how artists are getting used to working in novel ways.[53]

The State Secretary for Culture at EMMI, the Hungarian ministry in charge of human resources, has launched a project called ***Thank you Hungary!*** offering help to independent performing artists whom the pandemic has deprived of opportunities to step on stage. Individually or in groups, artists could submit proposals of artistic performances to one of the designated national cultural institutions according to their artistic genre (theatre, classical and contemporary music, jazz, folk, circus or dance etc.) before May 18. The proposals were then evaluated by the end of May. The artists of accepted bids will be remunerated immediately from a budget of about EUR 2.8 million. The seven cultural institutions (which include the National Theatre, the National Dance Theatre, and the state concert agency) will be in charge to arrange for the specific circumstances of the presentation: time, place, venue and receiving organisation. Performances will take place after the pandemic emergency is called off.[54]

The Hireartists platform has been designed to facilitate creative exchange during an unprecedented economic crisis for the already-precarious arts and creative sector at large. Built by artists and for artists, **Hireartists** connects buyers and supporters with practitioners possessing decades of experience, for the purposes of online instruction or to help with creative and non-creative tasks. With theatres dark, galleries shuttered, and studios off limits, thousands of the world's artists are unemployed and isolated in their homes. This initiative is a way to create other streams of income, to share skills and to fill the days of both sides with productive learning, solving old and new problem. Hireartists is predicated on goodwill, generosity, and trust. For artists, this is an opportunity to deploy their skills, diversify their income, and hopefully gain meaningful support. The platform takes no commission: the money goes straight to artists.[55]

On a more local level, in Warwickshire (UK), **Warwickshire Open Studios Summer Art Weeks 2020** transforms the usually physical Open Studios programme enabling artists to connect to their local community through opening their studios to the general public and new audiences to a digital platform. The programme brings artists' work directly to the public in their homes as the virtual #artweeksfromhome. There are virtual tours of online videos, including behind-the-scenes footage of some of the artists' studios and/or the different processes they use to make their work. Artists have already begun sharing images of their work, videos and links to their social media, but the scheme is also planning a series of additional virtual events for the original two weeks of the Summer Art Weeks 2020 (20th June to 5th July). The digital scheme enables the local public to connect with local artists, to support them financing through commissioning art-works from them, or through buying vouchers for future workshops.[56]

[53] See https://www.somersethouse.org.uk/whats-on/transmissions Verified 22/6/2020
[54] See https://www.culturalpolicies.net/covid-19/country-reports/hu/ Verified 22/6/2020
[55] See https://hireartists.org Verified 22/6/2020
[56] See https://www.warwickshireopenstudios.org/summer Verified 22/6/2020

5.3. WRITERS, ARTISTS AND CREATIVES: NEW TRANSMISSIONS

Has art become more democratic in lockdown? Has the demand for culture increased? As Maria Balshaw claims 'this crisis reminds us why human beings need art. You can see the hunger for it and people's desire to create themselves. The silver lining of what we're going through is that people have been given time back and are using it to make paintings, throw pots, watch theatre, dance and sing' (Kellaway 2020). People's response to the existential challenges of lockdown attests to a growing appetite for the forms of emotional, affective and intellectual engagement culture that the arts can provide. Digital cultural heritage and digital engagement, with a substantial increase in online visits of museum's digitised collections, have proven their worth. Equally notable are the initiatives undertaken by individual artists to experiment with different ways of sharing their creative work, communicating with their audiences, and supporting people affected by the pandemic, as evidenced in the examples below.

JK Rowling, the famous author of the Harry Potter series, has decided to publish her new children's book, *The Ickabog*, for free online, in 35 daily instalments, prior to its release in November 2020. The life of children in lockdown can be as challenging as that of adults, perhaps even more so. Rowling's initiative is meant to offer children an opportunity to engage with the text they read in a creative way: the author has launched a call for illustrations to which her young readers are invited to respond, sending suggestions for what they might like to draw or paint to illustrate the story as it goes along. Each publisher will decide what illustrations work best for their edition, but all children are invited to share their artwork on Twitter using the hashtag #TheIckabog. Rowling intends to donate her royalties to people who have been affected by the coronavirus.[57]

Artist Support Pledge, initiated by Matthew Burrows, is based on a simple concept: artists post images of their work, on Instagram, which they are willing to sell for no more than £200 each (not including shipping). Anyone can buy the work. Every time an artist reaches £1000 of sales, they pledge to spend £200 on another artist/s work. As Burrows states, 'Since I posted my first image and wrote those fateful words 'I pledge' it has become a global movement towards a generous culture and economy in support of artists and makers'. The initiative has raised an estimated £20m for artists and makers worldwide.[58]

2020 Solidarity, a project launched by German artist Wolfgang Tillmans, is intended to help cultural and music venues, community projects, independent spaces and publications that are at risk of going out of business in the current crisis. Over 50 international artists have come together to design one poster each, which can be offered on crowdfunding sites as a reward for a donation of 50 pounds, euro or dollars – the price of an average night out in one of the venues which are now under financial pressure. 'Lots of people want to do something but they don't know how or where and it's really just an action where I connect artists who I either know or feel comfortable approaching to just give one design each', Tillmans remarks.[59]

[57] See https://www.theickabog.com/it/home/ Verified 22/6/2020
[58] See http://matthewburrows.org/artist-support-pledge Verified 22/6/2020
[59] See Bakare, Lanre (2020) 'Wolfgang Tillmans enlists artists to help venues threatened by Covid-19', https://www.theguardian.com/artanddesign/2020/apr/21/wolfgang-tillmans-enlists-artists-to-help-venues-threatened-by-covid-19 Verified 22/6/2020

The French street artist known as C215, **Christian Guémy**, had just finished his work 'Love in the Time of Coronavirus' when France went into lockdown. Prints of the piece are now being sold online, and the proceeds go to the Paris Hospitals foundation.[60] Since face masks have become an everyday object, the Chinese artist and activist **Ai Weiwei** has created thousands of face masks, with images of sunflower seeds, mythical beasts, and gestures of defiance, to be sold on eBay. The proceeds will support coronavirus humanitarian efforts led by Human Rights Watch, Refugees International and Médecins Sans Frontières. Ai Weiwei claims in an interview that news stories about the traffic of face masks made him angry: 'There is so much argument around the mask. A face mask weighs only three grams but it carries so much state argument about global safety and who has it and who doesn't have it' (Brown 2020). He then printed a wood carving on to a mask and posted it on Instagram. People loved it and asked how they could get hold of one. The idea for his new art project came from this interaction. [61] Other artists are also reinventing face masks to raise funds for charities, or, like Stephanie Syjuco, the California-based artist, they simply make masks, around 100 a week, for use by frontline community workers.

Finally, artists have also chosen to engage with audiences confined at home by imagining novel ways to communicate with them and stimulate their creativity. Grayson Perry's programme **'Grayson's Art Club'** is a UK Channel 4 television programme launched in the midst of the pandemic with the aim of making art more accessible to everyone: 'Accessibility is a part of what I want to do – claims Perry -- which is make art an ordinary part of life but a stimulating part of life. I'm not really talking to the art world, I'm more interested in the average Joe on the sofa'.[62] The programme offers lessons in painting, drawing and sculpting to encourage people to cultivate their skills and to create depictions of their life in lockdown. **Tracy Emin** has been sharing her daily diary with the public of Instagram followers since March 26, posting pictures and candid texts that give people access to her changing moods, her thoughts and creative process.[63] Writing journal entries can be an activity that provides some respite from the anxieties of quarantine. The project **Covid-19 and Me**, co-organised by the Young Foundation and the Open University, asks people of all ages, ethnicities, incomes and backgrounds to keep diaries, complete questionnaires and to act as citizen scientists, contributing to the effort of creating a 'weather map of public feeling' that can help influence policy making in areas such as health and social inequality.[64]

[60] See https://www.france24.com/en/20200420-art-under-lockdown-french-street-artist-c215-adapts-to-quarantine Verified 22/6/2020
[61] See https://www.theguardian.com/artanddesign/2020/may/28/ai-weiwei-creates-10000-masks-in-aid-of-coronavirus-charities Verified 22/6/2020
[62] See https://www.artsy.net/news/artsy-editorial-grayson-perry-creating-television-help-confined-viewers-art Verified 22/6/2020
[63] See https://www.theartnewspaper.com/news/tracey-emin-shares-daily-diary-of-life-on-lockdown Verified 22/6/2020
[64] See The Young Foundation, 'Covid-19 and Me' https://www.youngfoundation.org/community-covid-19/covid-me-diaries-exit-strategies Verified 22/6/2020

6. RESULTS AND IMPACT

Within the framework of the REACH project, the analyses contained in this deliverable have a dual purpose: 1) they build on the activities that have led to the creation of the REACH repository of good practices and bring into sharper focus selected practice cases of resilience and social innovation, discussing both successes and impediments and providing new insights into the overall issue of participation, central in REACH; 2) this analytical work will feed into the final evaluation of the project, as well as the *REACH proposal for resilient European cultural heritage*. The additional section on resilience during the Covid-19 pandemic takes into account the strong response of the cultural sector to disruptions caused by the lockdown and highlights elements of vulnerability, thus offering content for the REACH sustainability plan.

Both resilience and social innovation are best comprehended in concrete contexts of experience. The selected practice cases presented in this document cover different types of heritage, but they all share a similar commitment to citizen participation and public engagement as necessary ingredients in the process whereby heritage communities become resilient and/or social innovation is activated. The results can be summarised as follows:

- Minority heritage faces a number of challenges, foremost amongst which is the lack of institutional recognition. **The resilience of this heritage is contingent on 1) interventions that confer higher visibility and significance** on what would otherwise remain hidden or marginalised in Authorised Heritage Discourse; **2) the involvement and participation of the communities** whose history of hurt is reflected in cultural heritage and whose hopes for a non-discriminatory future, likewise, find expression in culture. The activities of the Roma Independent Theatre in Hungary preserve a rich imaginative tradition that had remained long unrecorded in official history and at the same time collaborate with groups of young people to create new traditions, with a distinct emphasis on combating stereotypes and prejudices. Recognition also comes via social enterprise initiatives run by young people that valorise Roma heritage and provide models of community building and leadership.

- **Post-disaster resilience can be facilitated by bottom-up initiatives that respond to the needs of the local population in innovative ways, building on the knowledge and experience sedimented in the local culture.** The self-built ecovillage EVA in Pescomaggiore, Italy, succeeded for a while in offering an environmentally friendly alternative to local inhabitants who refused to be relocated elsewhere after the 2006 earthquake. This example of community resilience, however, also reveals the difficulties of sustaining grassroots, spontaneous initiatives in the long run, especially in the absence of agreed-upon criteria for conflict resolution and robust participatory governance models.

- Projects of social innovation, like the La Ponte Ecomuseum in Spain, show **what can be achieved when heritage is conceived, albeit tentatively, as a 'commons',** and academics, heritage professionals, volunteers and local people collaborate in the management, preservation and valorisation of rural heritage. Models of economic development based on tourism can end up subsidising private businesses, with limited or no benefits accruing to local communities.

It is vital, therefore, to support sustainable alternatives to the mono-culture of tourism, even if gaining legal status for a non-profit heritage management association can be a lengthy and bumpy process.

- As intellectual and civic resources, museums are increasingly engaging in practices that can help bring about social change. **In times of religious and political conflict, offering the museum as an 'empathetic' space (Vlachou 2019: 47) for intercultural dialogue, as the Multaka project does, is an effective way of encouraging the active participation of migrant communities**. Although the idea of training refugees as museum guides may not seem a radical form of intervention, its uptake in other countries proves its innovative potential.

- The resilience of tangible heritage is also a question of finding a new purpose for buildings considered of high architectural value. The industrial heritage of St George's cultural quarter in Leicester is a good case in point. However, **re-purposing is most successful when combined with the preservation of the intangible stories and histories associated with industrial buildings, to create a stronger sense of place**. In the case of St George's cultural quarter, collaborations between academics, creative entrepreneurs and local communities were instrumental in gathering new knowledge about the place and making this knowledge available, in creative ways, to locals and visitors.

- The gendered nature of heritage often remains underexplored. **To catalogue, restore and exhibits works by forgotten women artists is one important step in the direction of change, fostering the resilience of a hidden dimension of heritage that is well deserving of attention**. Supported by generous donations, the work of AWA promotes the knowledge and transmission of compelling artistic treasures, and creates a space for their appreciation.

- While bottom-up approaches play a vital role in building the resilience of communities and ensuring that local populations benefit from processes of heritagisation, **the selected best practices reviewed in this document also demonstrate the relevance of top-down, institutional initiatives** that have been undertaken bearing in mind the specific needs of marginalised groups, or the relative invisibility of underappreciated types of heritage, as the Multaka and AWA projects show[65].

The Covid-19 emergency has revealed both strengths and weaknesses of the cultural and creative sector across Europe. British arts organisations, for example, rely much less on public subsidies than do similar organisations in Germany. Successful in market terms, their financial model, however, has proved unsustainable during lockdown, especially for the performing arts. Even large organisations are facing massive challenges, while freelance workers (designers, technicians, directors, actors and musicians), are not all eligible for government's schemes of support to the self-employed, and are struggling to adapt to a prolonged period of unemployment.

[65] See REACH D3.1, ch3, participatory heritage hybrid model of top-down and bottom-up approaches https://www.reach-culture.eu/wp-content/uploads/2019/12/REACH-D3.1-Participatory-Models.pdf Verified 22/6/2020

It is undoubtedly vital to recognise 'the exceptional efforts made by culture and heritage actors to keep people's spirits up by sharing access to an extraordinarily rich offer of cultural content' as the Europe Day Manifesto, *Cultural Heritage: a powerful catalyst for the future of Europe,* states.[66] No less important is to acknowledge the full extent of the negative impact that the Covid-19 crisis is likely to have on individuals and societies, unless the systemic failures, which the management of the pandemic has so starkly revealed, are fully addressed. Given the fluidity and uncertainty of the current moment, once can draw only tentative conclusions.

- **There are limits to what the culture of solidarity can achieve, if unsupported by strong public policies that tackle deep-rooted inequalities**. The cultural heritage sector, in all its ramifications, should not just be content with offering 'culture' as a palliative to alleviate temporary suffering; it should be a voice – a strong voice – in the debate about recovery and models of socio-economic development that do not repeat the mistakes of the past. When even the *Financial Times* claims that 'radical reforms' are needed, that public services should be seen as investments not as liabilities, and 'redistribution' should be again on the political agenda, then the times seem ripe for momentous changes.[67]

- The role cultural heritage can come to play in this process of transformation will depend on the willingness of practitioners, researchers, managers, curators, in short individuals and organisations**, to engage critically with questions that may seem to fall outside the scope of heritage research and practice**, but are indeed of great relevance to the very audiences heritage institutions have reached out to during the crisis. For example, **how can heritage research help tackle the problem of social inequalities?** It is not sufficient to invoke cultural diversity as a resource, or the idea that cultural heritage embodies shared values. More productive would be to understand, for instance, why decades of celebration of cultural diversity have had so little impact on popular perceptions of the migration crisis, or why the emphasis on 'shared values' risks backfiring, for it sounds like a mockery to racialised, sexualised, and naturalised 'others' claiming social justice and rejecting exclusion. How can heritage research help turn the buzzword 'inclusivity' into a programme of affirmative ethics that fully recognises the emancipatory potential of post-anthropocentrism? This is especially important given the current socio-political climate and the questions being raised by the wave of international Black Lives Matter protests sweeping the globe following the killing of unarmed black man George Floyd by a police officer in Minneapolis (USA) on 25th May 2020. As a result, **institutions across Europe are being called to address questions of systemic racism and bias**. This is especially true within the GLAM sector where these questions have become part of the current, deeply important discourse. In the UK, the Museums Association (MA) is among a number of key stakeholders calling for "real change" in how the museum and heritage sector addresses racism.[68]

[66] See https://www.europanostra.org/europe-day-manifesto-cultural-heritage-a-powerful-catalyst-for-the-future-of-europe-just-released/ Verified 22/6/2020

[67] See the FT editorial 'Virus lays bare the frailty of the social contract', April 3, 2020 https://www.ft.com/content/7eff769a-74dd-11ea-95fe-fcd274e920ca Verified 22/6/2020, (requires registration.)

[68] The Museum Association (MA) acknowledges that 'museums have an important role to play in recognising and challenging historic oppression and that our collections, knowledge, independence and ethics can be used to highlight the issues that matter to our communities and wider audiences […] The MA's vision is for inclusive, participatory and sustainable museums at the heart of our communities […] museums can make a significant contribution to public conversations on [..] issues such as decolonisation,

- **How can the European museum and heritage sector respond quickly to Black Lives Matter**, particularly within the current pandemic context? Through a series of online discussions during the pandemic, The University of Oxford Research Centre for the Humanities (TORCH) Heritage Programme[69] has been encouraging UK institutions to think about in which ways heritage sites are 'safe' and 'reassuring' and to whom. How might the heritage sector best utilise the nostalgic turn without further reinforcing problematic and exclusive histories of oppression and inequality? **What can heritage research do to confront openly gender discrimination, the same discrimination that causes a majority of women to bear the heavy burden of care, whether at home or in the professional sphere?** These are all crucial questions rendered even more urgent by the public demand for real change in tackling discrimination, inequality, racism and sexism, a demand that has intensified in the wake of the Covid-19 epidemic.

- In light of this, it is realistic to conclude that **heritage research would greatly benefit from expanding its intellectual neighbourhoods**. While conservation scientists, architects and urbanists must continue to develop innovative ways to preserve and regenerate heritage, **a vast array of critical investigations in the humanities and social sciences are needed to ensure a portfolio approach** that delivers a richer set of qualitative evidence to policy makers; an approach that **can help the heritage sector to deal more effectively with sensitive issues**, from systemic racism and sexism to the politics of nostalgia and the legacy of colonialism, that audiences the world over are pushing to the forefront of the political and cultural agenda. Culture never is and never was an autonomous sphere, detached from politics and society. Heritage research has long been engaged in demonstrating the economic value of heritage, its role in creating social cohesion and in reinforcing a sense of belonging. But these pronouncements risk becoming hollowed-out declarations unless a more decided commitment to in-depth analyses of discriminatory practices is pursued, alongside socially responsible interventions that capitalise on the transformative potential of culture.

inequality and racism […] Museums have a critical role to play in building a society that is diverse, inclusive, tolerant and respectful' See further, https://www.museumsassociation.org/museums-journal/news/01062020-call-for-collective-anti-racist-action-black-lives-matter-protestsVerified 22/6/2020
and especially the MA's joint statement of intent for the heritage sector dated 3rd June 2020: https://www.museumsassociation.org/news/03062020-joint-statement-for-the-heritage-sector Verified 22/6/2020

[69] https://www.torch.ox.ac.uk/heritage#tab-899451 Verified 22/6/2020

7. CONCLUSION

This document has analysed best practice cases of resilience and social innovation in the cultural heritage field, with a final coda on resilient practices experimented by institutions and individuals during the Covid-19 emergency.

After a brief overview of the academic literature on the concepts of resilience and social innovation, seven practice cases were examined in depth to highlight both successful strategies and the difficulties of coping with various hurdles, from intermittent or insufficient funding, to technological and institutional limits.

The resilience of communities as well as the resilience of heritage (tangible and intangible) are best facilitated via bottom-up approaches that take into account the needs of local populations and are alert to the complex interactions between people and places. Innovative top-down approaches can also be helpful in the effort to reform how large institutions present their collections and devise public engagement strategies. Culture is a vital dimension of the adaptive cycle, and a crucial asset for individuals and communities, not only because it is a repository of traditions, but also because it provides fertile soil for imagining change, as the initiatives reviewed in this document testify. When heritage is understood as a dynamic force, not a static vessel of so-called 'universal' values, it plays a crucial role in supporting the resilience of communities.

The problems encountered by the initiators of the activities considered in this deliverable are nothing new: short-term funding for projects; clashes between local or national administrations and innovative models of participatory governance; the drawbacks of relying on fast-changing technology; and unforeseen circumstances, which may always lurk in the background. The first and second item on this list demand attention, as they can make or break any project independently of the validity of the idea being implemented. It is always tricky to fit new ideas into old bureaucratic moulds, but if participatory governance in the management of cultural heritage is to be supported, incentives and training must be offered to local, regional, and national administrative bodies to encourage more effective forms of collaboration with bottom-up associations and initiatives.

Unforeseen circumstances, by definition, can hardly be predicted. Yet, according to some, the Covid-19 pandemic was not entirely unexpected. Be that as it may, the lockdown has functioned as a trigger for both institutions and individuals to respond creatively and generously to the unfolding emergency. Culture has never felt more urgent and socially valuable than during the confinement phase, with museums and arts organisations reaching out to new (and old) audiences via digital channels, and the sentiment of solidarity finding expression in concrete initiatives to help people affected by the pandemic. This positive legacy must not be wasted: as theatres, music venues and commercial arts organisations are counting their losses, uncertain of their future, the cultural heritage community should seize the moment to speak with one voice and contribute to the process of re-thinking social formations and imaginaries that hopefully will characterise the recovery phase. Heritage research has many dimensions, covering a variety of approaches, they are all needed to orient public discussions about the future ahead.

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