



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

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## 1. EXECUTIVE SUMMARY

The notion of cultural heritage has become an essential part of social sciences and humanities discourse in recent years, shifting from conservation or an object-centred approach to one that considers continuous time, spatial categories and perceptions of local communities. As such, the REACH project has established three pillars to use as a lens for its work:

- milieu
- resilience
- participation.

A REACH conceptual framework has been developed to consider a number of aspects of cultural heritage, including:

- the concept of resilience in natural and social sciences
- resilient cultural heritage and communities, and community of heritage
- European identification
- local communities' cultural diversity.

REACH is a Coordination and Support Action project with the remit to share outcomes and results of cultural heritage projects through its open-heritage.eu portal. To enable this, 36 national and international projects have been critically mapped to understand their findings. To quantify and benchmark this process, several categories have been used:

- spatial aspects: integrity and territorial cohesion, including landscape and convergence of central and Eastern European heritage
- temporalities: resilience, sustainability, including management of risks and changes and digital heritage
- heritage communities: identity and participatory governance including enhancing European identification, local community as a reference place for identification, cultural diversity, marginalised communities and participatory heritage governance.

To begin the critical mapping activity, it was important to define participatory approaches in preservation, (re-)use and management of cultural heritage, as participation can take many different forms. The Council of the European Union's conclusions on participatory governance of cultural heritage offered a guideline for finding the right terminology ahead of examining the research findings of prior projects. Within these cases there are initiatives where a cultural heritage institution involves the audience by sharing responsibilities (top-down), while there are several where the community plays a key role in establishing the institutionalisation of a cultural heritage (bottom-up). The objectives and results of the previous research projects can certainly be placed on a scale of participation.

The activity underpinning this deliverable is particularly important to the REACH project, as it identifies aspect of prior projects, which will subsequently be used to build participatory models and define the concept of resilience, both of which are important planks of the project's work.



## 2. INTRODUCTION

### 2.1 BACKGROUND

Every year a number of projects take place that explore different areas of cultural heritage, either at a national level or internationally, each undertaking interesting and valuable work, but not always linking together to share and maximise results. The REACH project, as a Coordination and Support Action (CSA), has the remit to consider this wider work and to identify aspects and highlight them, especially where they feature strong participatory elements and/or demonstrate resilience.

### 2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

This deliverable covers an important area of work for the REACH project, as it critically maps 36 national and international projects against a set of criteria. Together with the work in Work Package 6, that identifies available data and explores good practice cases, this task provides an important foundation. By considering what has worked well in participatory focussed culture related projects, themes and strong practices will emerge which can be used to shape participatory models, which can then be tested within the project's four pilots, and potentially be left as a legacy of the REACH project. During the final year of the project, further exploration will take place to understand resilience within the scope of cultural heritage, these concepts are initially explored within this deliverable and, as such, it is an important base for future phases of the project's work.

### 2.3 APPROACH

During the critical mapping activity, the team at ELTE immediately faced the definitional question of what was meant by participatory approach in preservation, (re-)use and management of cultural heritage, as participation can take many different forms. The Council of the European Union's conclusions on participatory governance of cultural heritage<sup>1</sup> might serve as a guideline for finding the right terminology but it is also worthwhile looking at the completed research project findings. There are initiatives where a cultural heritage institution involves the audience by sharing responsibilities (top-down), while there are several where the community plays a key role in establishing the institutionalisation of a cultural heritage (bottom-up). The objectives and results of the previous research projects can certainly be placed on a scale of the direction of participation. Nevertheless, it seems necessary to involve the levels of sharing responsibility among stakeholders. To determine these levels the participatory ladder models should be involved into the research. The combination of these two factors helps to build a clearer picture in mapping and evaluating the previous research findings.

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<sup>1</sup> Council of the European Union conclusions on participatory governance of cultural heritage (2014/C 463/01), Official Journal of the European Union.

[http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52014XG1223\(01\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52014XG1223(01)&from=EN)



In addition to the evaluation question issues, the importance of the unexploited research fields is stressed, in terms of marginalised groups or deprived areas.

## **2.4 STRUCTURE OF THE DOCUMENT**

This deliverable specifically covers the following areas:

- consolidating terminology: resilient cultural heritage, cultural heritage milieu and participation
- the role of participatory approaches in supporting social cohesion and integration in Europe
- selecting and clustering relevant research projects addressing the fields of participatory preservation, (re-)use and management of cultural heritage (in H2020, FP7 and including significant examples in the structural funds, in cultural, educational and regional programs and in national programmes)
- evaluating research projects, isolating the transferable elements of potential use for policymaking, and also identifying significant gaps



### 3. CONCEPTUAL FRAMEWORK

The notion of cultural heritage has become an essential part of the social sciences and humanities discourse in the past few decades. Researchers like Vera Lazzaretti claim that the current (third) cultural heritage regime offers a more complex notion of cultural heritage and moves from a conservation- or object-oriented approach to one that is value- or subject-oriented.<sup>2</sup> According to Gábor Sonkoly, heritage, in this new paradigm, is defined by continuous time, by continuous spatial categories, and by the perception of its local community. The new paradigm has relativised the role of authenticity while facilitating the emergence of new concepts to be involved in heritage discourses.<sup>3</sup> As a result, the REACH project has established 3 pillars:

- milieu
- resilience
- participation

A more consensual European identity and a truly diverse European heritage should also acknowledge and comprise its peripheral and often oppressed elements.

#### 3.1 THE TERRITORIAL ASPECT OF CULTURAL HERITAGE

Among the categories of clustering, 'landscape' is the one which gathered the least concrete examples of the clustered EU-projects. Nevertheless, the notion of cultural landscape has entered heritage discourses first with the recognition of the 1992 World Heritage Cultural Landscape categories, then with the International Union for the Conservation of Nature (IUCN) Protected Landscapes and thirdly with the 2005 merging of cultural and natural criteria for World Heritage purposes. Thus, it is clear that over the past decades, the inseparable links between culture and nature have been increasingly recognised.<sup>4</sup> The reason why the notion of landscape is highly relevant in analysing participatory approaches and heritage-management models, is the role of personal identification with space, as part of the heritage experience.<sup>5</sup> In other words, cultural landscapes represent links between nature and culture, tangible and intangible heritage, biological and cultural diversity and therefore they enable acknowledging the close connection between local communities and their heritage, humankind and its natural environment.

#### 3.2 THE PERCEPTION OF TIME OF CULTURAL HERITAGE: RESILIENT CULTURAL HERITAGE AND COMMUNITIES IN EUROPE

Resilience has become a central concept of cultural heritage discourses since the early 2000s. It is not a coincidence that the dialogue on vulnerability and resilience has intensified over the past few years. From a disaster-based approaches related to tangible cultural heritage, the resilience concept has been recently extended to comprise slower, but no less serious types of

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<sup>2</sup> Lazzaretti 2012:

<sup>3</sup> Sonkoly 2017:

<sup>4</sup> Taylor-Lennon 2011: 537-554.

<sup>5</sup> Sonkoly-Vahtikari 2018: 29.





disturbance. This is clearly reflected in the Venice Declaration of 2012<sup>6</sup> which emphasised the role of cultural heritage in community resilience. From here, the extension of the adaptive cycle to the whole of culture is just a small step, both in its tangible and intangible aspects. In this context, cultural heritage appears, not only as a value to be preserved, but also as a tool that gives communities the opportunity to create a reserve that increases their resilience and renewal capabilities. This model aims to link the theory of resilience with the themes of preservation, (re-)use and management of cultural heritage. To create a bridge between the two concepts, participatory approaches are the most suitable.

### 3.2.1 RESILIENCE IN NATURAL AND SOCIAL SCIENCES

Today, ever more sciences have encountered the concept of resilience. Although there are many reasons for this popularity, its various interpretations and complexity should be highlighted. The concept began its scientific career in physical and engineering sciences, where it describes the behaviour of certain materials related to shocks, defines the limit, where the material does not break, but flexibly adapts to the external effect. In the social sciences, the concept has appeared strongly in psychology, more specifically in the fields of developmental and pedagogical psychology, nursing psychology, family therapy and neurology. These fields began to deal with the behaviour of children who, despite difficult living conditions or shocking events, surprisingly performed well in different areas of life.<sup>7</sup>

In the field of environmental biology, the beginning of the institutionalisation of the concept started with the study, *Resilience and Stability of Ecological Systems* (1973) written by C. S. Holling, a Canadian ecologist. Over the next four decades, resilience has captured the interest of economists, social scientists, mathematicians and archaeologists. Holling gave the first ecological definition of resilience: 'a measure of the persistence of systems and of their ability to absorb change and disturbance and still maintain the same relationships between populations or state variables.'<sup>8</sup> The most widespread definition of this concept was created in the 2000s: 'the ability of a system to absorb disturbances and still retain its basic function and structure.'<sup>9</sup> A definition in 2010 shows how the concept can be used for social or cultural systems: 'the capacity to change in order to maintain the same identity'<sup>10</sup>.

The theory transforms social and institutional hierarchies from fixed static structures into dynamic, adaptive entities. Three properties shape the pattern of change in a cycle:

- **potential** determines the number of options for the future
- **connectedness** determines the degree to which a system can control its destiny
- **resilience** determines how vulnerable a system is to unexpected disturbances that can exceed its control.

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<sup>6</sup> Venice declaration on building resilience at the local level towards protected cultural heritage and climate change adaptation strategies, 20 March 2012, <https://www.unisdr.org/we/inform/publications/32399>

<sup>7</sup> Békés 2002: 218-220.

<sup>8</sup> Holling 1973: 14.

<sup>9</sup> Walker-Salt 2006: XIII.

<sup>10</sup> Folke et al. 2010.



Before looking at resilience beyond the natural sciences, it is necessary to outline the main principles and characteristics of the theory:

- **dual nature of the concept:** it is used both as a **capacity** and as a **process** that, of course, are closely linked to each other
- **complexity:** the model promotes a holistic approach
- **contextuality:** in the context of resilience there is a unique combination of internal capacities and external effects
- **system-based thinking:** the basic unit of the theory is system
- **equilibrium:** it is relative equilibrium, not static
- **self-organising ability:** due to its complexity, the reorganisation of the system cannot be controlled even if certain functions can be enhanced.

These features are common and seem to be perceived as unproblematic in nature and natural sciences. With regard to society and culture these concepts appear much more challenging and pose several issues to applicability.

The first appearance of resilience in social sciences was system-based theories in the 1970s and 1980s and, at that time, it was mainly related to ecosystem researches. In the 1990s the aforementioned, exclusively ecological interpretation, expands to society by using the concept to understand complex socio-economic systems. Due to this shift of focus, resilience has become part of political discourse, especially in development policy.<sup>11</sup> It subsequently evolved into an interdisciplinary research direction in which ecology seemed to lose its leader position as researchers started to talk about nested socio-ecological systems.<sup>12</sup>

Beyond its extended research areas, the novelty, which social sciences brought to the theory, is in switching scales among the examined systems. Psychology, which first introduced the concept among social sciences, foremost examined the individual, then gradually extended to families and later to communities. By applying the concept to understand change in systems such as communities, it was not long before this concept became part of the cultural heritage discourses.

### 3.2.2 RESILIENT CULTURAL HERITAGE AND COMMUNITIES

The third cultural heritage regime offers a more complex definition of cultural heritage, which relativises the role of authenticity. The continuous recreation of heritage is defined through the lens of sustainability and resilience. The fear of loss of past is transforming into the fear of loss of identity. The main question is change in preserving identity. How the community relates itself to change? How it manages change? How it adapts to change? The model explains how social systems engage in forward-looking behaviour and what types of institutions are developed to deal with anticipated uncertainties.

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<sup>11</sup> The inclusion to the political discourse is made by the declaration before the Rio+20 conference. United Nations Secretary-General's high-level panel on global sustainability 2012: *Resilient People, Resilient Planet: A future worth choosing*. United Nations, New York.

<sup>12</sup> Westley et al. 2002: 119.



Resilience is crucial, since it reveals the capacity of the community to renew and reorganise itself after disturbance. It offers mitigation of risk and insurance strategies for the management of change and for social and economic development.

According to David E. Beel: "In the context of community heritage, the notion of resilience as human agency is useful in two ways. One, it gives an appropriate understanding as to how different cultural repertoires have been maintained and passed through subsequent generations. Two, it neatly describes a set of relationships and connections that continue to maintain those cultural repertoires in the present day, especially as practices move towards digital forms."<sup>13</sup> Thus, in the case of resilient communities, their activity to maintain their heritage is represented by the concept of 'heritage from below' meaning a manifestation of counter hegemonic practises'. Therefore, these community heritage projects do not conform to a top down narrative, but aim to represent the 'ordinary' lives and practices of the local community.

### 3.3 COMMUNITY OF HERITAGE

#### 3.3.1 EUROPEAN IDENTIFICATION

Although European identification is an extremely complex topic, within the context of this deliverable, it is worthwhile highlighting some of the more pertinent aspects which are revisited within section 4.3.1.

As Graham and Howard claim, the complex and constructed notion of **identity** can be envisaged as a set of 'markers such as: heritage, language, religion, ethnicity, nationalism and shared interpretations of the past used to establish narratives of inclusion and exclusion' and construct communities. Identity is also about sameness and group membership which helps to conceptualise the discourse of 'otherness', which is necessary to create self-identity.<sup>14</sup> This is a complex dynamic that involves not just the reinforcement of self-identity, but also the creation of distancing and exclusionary strategies to keep the 'others' on the outside of a group or community. Both factors are crucial to understand how identity works. In trying to define **European identity**, it seems that scholars turn to a political conceptualisation. According to Furio Cerutti, it is only possible to tackle the question as a strictly political scientific concept, which does not try to either cancel national identities or to replace Europe's cultural diversity.<sup>15</sup>

Therefore, identity at the European level provides a sense of belonging to some **larger political unit**, especially as developed in the analysis of nationalism and national identity. Naturally, the notion of European identity is strictly linked to the question whether and to what extent the existence of the European Union means the identification of its citizens and the creation of a real political and cultural community. When analysing mass identification, it is possible to look at top-down and **bottom-up** perspectives.

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<sup>13</sup> Beel 2017:460.

<sup>14</sup> Graham-Howard 2008:6.

<sup>15</sup> Cerutti-Lucarelli 2008:3.



This latter seems more pertinent in this context, because it relies on citizens' own perception on their identification and therefore, it may be directly linked to the examination of participatory practices.<sup>16</sup>

### 3.3.2 LOCAL COMMUNITIES

In different European documents or projects, the definition of community may vary in size or scale, according to the purpose of the research. Even though the European project and the integration of different nation states represents a significant weight of research and writing on European identity, the impact of **local communities** and the promotion of **civic participation** is also prominent. Obviously, local communities in a post-national Europe cannot be forced to have a singular identity: their national / regional / territorial / local identity will be necessary a **hybrid**, liminal one, which comprises unstable, mixed, temporal categories. It is believed that the research of participatory and bottom-up approaches will gain greater importance in the case of different **marginalised or minority groups**: especially transnational groups such as the European Roma population, various kind of border populations, international migrants, and people in diaspora situations or those with multiple citizenship.

Local communities may gain benefit from cultural heritage with the enhancement of **social capital**. A community characterised by strong social capital is more likely to have a strong sense of social and personal responsibility and will respect common social values. Therefore, being socially responsible, the community may be resilient towards changes and may enable the sustainability of its local heritage project.<sup>17</sup>

A local community shares a **local culture**, which is also important to note when identifying the eventual difficulties or problems that the community has. This local culture has both backward and forward-looking dimensions with implications for local opportunities.

It is important to emphasise that local communities are not homogeneous and that they consist of different social groups, maintaining their own distinct cultures. In order to establish sustainable and resilient development projects, it is crucial to retain this **heterogeneous structure** and the representation of these groups' cultures.<sup>18</sup>

The importance of local community and local identity in regards to heritage protection became pertinent from the second half of the 1970s. With the mobilisation of local communities to protect their (first mostly) urban heritage, the civil participation and the willing to use heritage as a tool for identity building became more and more widespread.<sup>19</sup> From the 1980s, greater emphasis was put on the attachment to the place of residence and its impact in civic consciousness.

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<sup>16</sup> Bruter 2005: 7.

<sup>17</sup> CFCE report: 72.

<sup>18</sup> Brennan et al 2008:99.

<sup>19</sup> Sonkoly 2017: 48.



In the 1990s-00s, an important perceptual shift was recognisable, as local participation was no longer considered only as an advisable element, but as a necessary principle.<sup>20</sup> From the moment local communities and bottom-up initiatives gained more importance and power in the preservation of their distinctive cultural traditions and practices, their heterogeneity and multicultural / hybrid aspects also became visible. Thus, the recognition of cultural diversity seems necessary to provide a trustworthy understanding of local heritage protection and civil identity.

### 3.3.3 CULTURAL DIVERSITY

The 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, listing cultural heritage sites of “**outstanding universal value**” have been criticised for being too Western-, or Europe-centred. Furthermore, as Sofia Labadi puts it: the importance of the Convention [appears] not only as a tool for heritage conservation, but also as an instrument for pursuing noble goals like peace, post-nationalism, social cohesion, cultural diversity and sustainable development.<sup>21</sup> From the beginning of the 2000s, the notion of **cultural diversity** began to replace the concept of universalism, after stating that cultural diversity is as necessary for humankind as biodiversity for nature.<sup>22</sup> In the UNESCO Declaration from 2001, the concept appears as a principle for organising sustainable cultural plurality, both within and across societies. According to the document, cultural diversity, as an inevitable partner of sustainability, is a critical link between the **intangible and the tangible dimensions** of development. From the safeguarding of **linguistic diversity** through the expression in **formal and informal education** to the encouraging of ‘**digital literacy**’, the UNESCO Universal Declaration on Cultural Diversity signs on its importance not only as a tool for heritage conservation, but also as an important change in the role attributed to communities in heritage discourses.<sup>23</sup>

Furthermore, in 2003, UNESCO emphasised the importance of bottom-up interventions in heritage protection and thus, the **involvement of local communities**. According to them, local communities need to have a sense of ‘ownership’ of their heritage which reaffirms their worth as a community and their appreciation of their own ‘culture’. However, when these theories are put into practice, the real linkage between the goals of maintaining cultural diversity, protecting cultural heritage and enforcing **human rights** is still not clearly recognised by many cultural heritage practitioners or by human rights workers. For instance, according to Logan, the **commodification of ethnic minority cultures** through cultural tourism can bring communities a short-term benefit in terms of revenue generation, but may have the risk to transform and lose the cultural distinctiveness of the community. In addition, some local communities may choose to achieve higher standards of living by modernising and rejecting their cultural traditions.<sup>24</sup>

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<sup>20</sup> Sonkoly 2017: 48.

<sup>21</sup> Labadi 2013: 1.

<sup>22</sup> Sonkoly 2017: 49.

<sup>23</sup> UNESCO Universal Declaration on Cultural Diversity, A document for the World Summit on Sustainable Development, Johannesburg, 26 August – 4 September 2002

<sup>24</sup> Logan 2008: 439.



## 4. CRITICAL MAPPING OF PREVIOUS RESEARCH FINDINGS

A number of projects have been considered as part of this mapping exercise, drawn from national initiatives, structural funds, FP7, Horizon 2020 and related programmes. They have been chosen on the basis of the pillars of milieu, resilience and participation, as well as the themes of management, preservation and (re-)use of cultural heritage, which were outlined in the call for proposals and are therefore drivers of the REACH project.

### 4.1 SPATIAL ASPECTS: INTEGRITY AND TERRITORIAL COHESION

#### 4.1.1 LANDSCAPE

Although, only four projects were put into the cluster of landscape, it does not mean that others are not concerned with the spatial dimension of heritage practices and are not linked to the concept of cultural milieu. While the other projects seem to be more relevant in regard to the notions of resilience and community, these following examples are very tightly connected to their physical surrounding.

In CREATIVECH, for instance, the concrete milieu was represented in four local showcases, providing different problematic aspects related to the promotion of cultural heritage and its impact to regional development and civic participation. Small towns, less-visited areas from Tuscany and Catalonia, multi-ethnic villages from Romania and the World Heritage city of Salzburg have been chosen as 'living laboratories' where different types of adaptive heritage uses were tested. Important spatial and economic processes such as deindustrialisation and revitalisation were tackled by innovative methods such as peer-learning network and students' forum, as well as by the cooperation with science, technological and creative industries. Another completed project, EU CHIC, aimed to create a common protocol for documenting and assessing European tangible heritage; mostly monuments and historic sites. The introduction of the European Cultural Heritage Identity Card signified an important initiative towards the protection of Europe's immovable cultural asset. Through the concept of CHICEBERG protocol (dividing heritage asset data into three levels: identification, knowledge accumulation and decision making), the EU CHIC project encouraged sustainable maintenance, preventive conservation and the rehabilitation of historic sites and monuments.

The recently completed MEMOLA project concentrated on rural landscape and aimed at creating environmental, social, economic and cultural strategies for rural areas in a holistic way. The MEMOLA project focussed on the long-term historical uses of water and soils by collecting and analysing the fossilised traces of former agricultural systems (crops and livestock). In this case, the heritage landscape (examined in Spain, Italy and Albania) was considered "as a living medium" to transfer "the sustained practice and traditional ecological knowledge of local communities".<sup>25</sup> Finally, the extant REINVENT project, - undertaken on a much smaller scale than the previous examples-, is an intriguing initiative to involve digital mapping and public participation GIS methodology in the historically conflictual milieu of Northern Ireland.

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<sup>25</sup> Sonkoly-Vahtikari 2018: 29.



Using different-scale pilot cases, this project addresses various heritage narratives that may exist in the Northern Irish 'post-conflict' areas. The adaptation of map-based surveys or other methods of participation of local inhabitants increases digital public engagement and establishes authentic and bottom-up heritage practices.

#### **4.1.2 CONVERGENCE OF CENTRAL AND EASTERN EUROPEAN HERITAGE**

Central and Eastern European (CEE) cultural heritage and its recognition seem to be an important agenda of the European Union within recent framework programmes. A significant number of examples show the objective is to involve a greater number of CEE countries in research and innovation projects, to make good practices visible through them, and bring this up to the level of the previously dominant role of Western European countries in cultural heritage research. Additionally, the ROCK and OpenHeritage projects should also be highlighted, as they have several partners and local sites in CEE region. The RUIN project aims to develop and disseminate transnational guidelines and integrated models of contemporary use, modern management, preservation and protection of medieval ruins in Central Europe in order to enable elaboration of comprehensive management plans for ruined historical sites. The COURAGE project was managed by institution from post-socialist countries and focused on the collection and archives of cultural dissent. Enjoying Czech Heritage as a national programme aimed to develop a quality system of heritage education and learning in the Czech Republic.

### **4.2 TEMPORALITIES: RESILIENCE AND SUSTAINABILITY**

#### **4.2.1 MANAGEMENT OF RISKS AND CHANGES**

The role of cultural heritage in conflicts and post-conflicts became an integral part of the heritage discourse. The CRIC project aimed to analyse this role and also to understand the relationships between cultural heritage, conflict, destruction and reconstruction. Through geographically diverse case studies (in Spain, France, Germany, Bosnia and Cyprus) it focused on the locations as the means and media of changing meanings. It studied the public's capture of memories and the ways that form affects the reiterations of history and discussed the construction of memory-scapes, subjective landscapes.

Seeking solutions for effective resilience of cultural heritage against the effects of climate change is one of the key issues on European Union's agenda. The HECULES project designed, validated and promoted responsible adaptive systems by a holistic, multidisciplinary approach involving experts from several domains (industry, SMEs, scientists, conservators and social experts, decision and policy makers). To support the preservation of cultural heritage an ICT platform was created to collect and integrate multi-source information to enable the effective management and mitigation of risks by providing complete and updated situational awareness, to support decision-making and introduce new innovative measurements and methodologies. As participatory approaches have a fundamental role in the project, the end-users' contributions and feedback comprises the major input to the system.



The lack of financial support also endangers the preservation and (re-)use of cultural heritage. The investment gap is getting bigger between the increasing number of heritage sites and the financial support, which risks the existence and the possible (re-)use of cultural heritage. The CLIC project aims to develop economic models for a heritage-led sustainable development in order to manage the risks and changes of cultural landscapes and create their adaptive governance which comprehends a circular economy model for a more inclusive, resilient and sustainable development. In this sense, cultural heritage is strongly linked to the economy as non-renewable resource.

Tracking changes in cases of cultural heritage seems to be a crucial part of change and risk management. The EU CHIC project focused on sustainable maintenance, preventive conservation and the rehabilitation of historic sites and monuments. Due to this project, a cost-benefit advantage for owners, managers, authorities and conservators in charge of protecting Europe's immovable cultural assets could be established. The Identity Card divided heritage asset data into three levels: identification, knowledge accumulation and decision making. It provided data on the history of the asset, described its current state, characterised the materials and typologies in their historical context, performed a risk analysis, investigated the structure and attached photographs, plans, maps and etchings.

Digitisation redefines cultural heritage and promotes the necessity of effective management of change. The RICHES project researched the context of change in which European cultural heritage is transmitted, its implications for future cultural heritage practices and the frameworks (cultural, legal, financial, educational and technical) to be put in place for the benefit of all audiences and communities in the digital age.

#### **4.2.2 DIGITAL HERITAGE**

Digitisation of cultural heritage assets could be a means for enabling and widening access to European cultural heritage. This can be a tool for an ever greater inclusive and accessible cultural heritage environment for those who do not have access or are not sufficiently included in cultural heritage experiences. The ARCHES project considers those with differences and difficulties associated with perception, memory, cognition and communication. It evaluates the use of technologies to enable inclusion of people, such as those with disabilities as museums visitors and consumers of art and identifies sources that can provide digital cultural resources and provides options with the purpose of integrating content into innovative tools, applications and functionalities. A very similar approach can be traced in the SIGN-HUB project. The project focuses on the linguistic, historical and cultural documentation of the deaf communities' heritage. A digital platform provides innovative and inclusive space for the community, including online grammar of European sign languages, an interactive online atlas of the sign languages of the world, assessment standards for sign languages and a digital archive of old signers' linguistic and cultural heritage. The role of digitisation is also significantly related to previously excluded narratives.

COURAGE focused on the collections on the histories and forms of cultural opposition in the former socialist countries and creates a digital archive of them. The user-friendly and searchable online registry will cover a large geographical area comprehending all member and potential member states of the EU in the former socialist bloc.





The Culture Labs project proposes an innovative approach and an ICT-empowered infrastructure to facilitate the organisation and the deployment of participatory projects through the provision of specialised digital toolkits that offer stakeholder-appropriate ingredients and recipes. The project targets immigrant communities and various disadvantages groups that do not exploit cultural heritage.

Digitisation in heritage management also means using big data in order to establish geographical information systems (GIS) which helps to explore new interconnections and information and support participatory processes. The REINVENT project aims to establish a public participation GIS (PPGIS) methodology and digital platform to analyse the plurality of unofficial and official heritage values of local communities in the contested region of Northern-Ireland and Republic of Ireland.

Digitisation can also be a tool for creating a bridge between cultural producers, consumers and spaces of cultural representation. The PLUGGY project connects to this idea by linking ICT applications and repositories for heritage dissemination with heritage-user communities. It creates tools to enable citizens to share their local knowledge and everyday experiences with others, together with the contribution of cultural institutions. The project presents apps using augmented reality, collaborative game and a social media platform as well where the users may upload and curate heritage stories. VIMM defines and supports policies, strategic and day-to-day decision making, the utilisation of breakthrough technological developments such as VR/AR and to nurture an evidence-based view of growth and development impacted by virtual museums, supported by a set of case studies in culturally-rich regions of Southern Europe affected by economic recession. RICHES identified directions to maximise the impact of mediated and unmediated cultural heritage on social and community development. It reviewed the digital copyright framework, the new forms of IPR and examined how the digital era affects the different aspects of cultural heritage (minorities, crafts and institutions etc.)

The results of digitised cultural heritage can also be useful for researchers in social sciences and humanities. The I-media-cities project provides business models to share access to and valorise audio-visual (AV) content from partner collections for research. The project revolves around cities in European history and identity by collecting a large quantity of fictional and non-fictional AV works (from the end of the 19th century onwards) in their collections that describe cities in all aspects, including physical transformation and social dynamics. The outcome of the project will be a new model for research on digital sources (also applicable to other subject areas), plus appropriate exploitation plans to consolidate and expand the platform into the European reference initiative on AV digital content.

Digital databases also seem to have a fundamental role in the commercial sector. The Europeana online portal which provides access to more than 30 million digitised cultural heritage objects from Europe's libraries, museums, archives and audio-visual collections, can facilitate the creative (re-)use of digital cultural heritage content and associated metadata. The Europeana Creative project launched a series of open innovation challenges with entrepreneurs from the creative industries to identify, incubate and spin-off more viable projects into the commercial sector. The Europeana Space project aimed to create new opportunities for employment and economic growth, based on Europe's rich digital cultural resources.



This objective was addressed in a number of ways, to help interested users access content and understand the associated (copy)rights issues, experiment with different approaches to (re-)use, reflect and share lessons and guidance, as well as give members of the public the opportunity to interact directly and potentially start their own business. The SMARTCULTURE project aimed to examine cultural heritage values made accessible for a wider public by involving ICT enterprises, Creative and Cultural Industries (and SMEs mainly) and research stakeholders from Europe. It emphasised the use of digital technologies and through them, the opening towards new market opportunities.

### **4.3 HERITAGE COMMUNITIES: IDENTITY, PARTICIPATORY GOVERNANCE**

#### **4.3.1 ENHANCING EUROPEAN IDENTIFICATION**

This section analyses projects that focus on European identity(ies) and on how, in the current (conflictual and complicated) context of the European Union, cultural heritage practices and participatory communities may reflect these tensions. The first category of this cluster collects projects that are concerned with the various interpretations of strengthening European identification.

The COHESIFY project, carried out under the framework of H2020, looked at the way European identity and perceptions of the EU and cohesion policy vary at national, regional and local levels and how they enhance understanding of the results of the investments of EU funds. A similar challenge relating to the implementation of the European Cohesion Policy was undertaken in PERCEIVE, which asked: „What makes you feel European?“ By using quantitative and qualitative methods, the project aimed to research citizens’ awareness of the EU’s cohesion policy on different levels. This general inquiry, on a common European identity, has been specified and localised in the Eastern-European context in the COURAGE project, which concentrated on the forms of cultural dissent under Socialism in Eastern Europe and the collections that preserved them could be integrated into a common European heritage. The digital registry of COURAGE, comprehends and analyses the genesis and trajectories of private and public collections on cultural opposition movements in former socialist countries in Europe, has a great importance regarding the consolidation of European identity. The understanding of forms of cultural opposition behind the Iron Curtain may also have an expanded outreach and increased impact in a broad international context.

The research on cultural opposition leads into the next category which targets European identity in conflict. For example, CulturalBase considered three axes: Cultural memory, Cultural inclusion and Cultural creativity, as the main debates and controversies with regards to heritage and European identities. By investigating the uncertainty and the constant change of European identity, this H2020 project, carried out between 2015 and 2017, tackled the definition of an appropriate European cultural policy, by taking into account the findings of ‘new museology’ and the post-national narratives of European values. UNREST examines the memory crisis of Europe and suggests the establishment of agonistic memory, which would complete and exceed the current, top-down cosmopolitan EU memory policy and bottom-up, antagonistic right-wing remembrance which is controlled by the right-wing and populist ideas.



By choosing specific study areas such as “Mass Graves and Exhumations” and “War Museums” and by establishing two concrete cultural products (a theatre play and an exhibit), UNREST aims at defining a new critical mode of remembering and reflective memory practices. Understanding Europe’s „dark past” may result in a better interpretation of the current European identities.

Finally, there are clustered projects which have placed the topic of positioning European identity in the context of museums. An older project entitled Eunamus, funded under FP7, considered that national museums could be the basis of European identity. By establishing transnational connections, the project investigated how national museums could shape the European identity, as agents of social change, and how these places of institutionalised heritage could give a home for a new political community. Within the MELA project, contemporary museums have been analysed as physical and cultural spaces which have special importance in building social cohesion and inclusive European identity. Putting the topic of migration in the centre, MELA aimed to establish a critical archive that reflected on the role of museums as symbolic places of fluid circulation of information, of increased cultural encounters and of hybrid societies and identities. Lastly, the COHERE project, also considers the question of European identities in the context of an intensifying EU crisis, but this time with a special focus on heritage practices in official and non-official spheres. Therefore, this project concentrated on various cultural forms, from the living arts to museum displays, food culture, education, protest, commemorations and online/digital practice, in order to engage in the critical recognition of European communitarian identities.

#### **4.3.2 LOCAL COMMUNITY AS A REFERENCE PLACE FOR IDENTIFICATION**

CREATIVECH, funded by FP7, was engaged in strengthening cooperation between heritage institutions and creative industries at local level. With four showcases (smaller towns in different regions of Europe), different levels of heritage management and (re-)use have been tested, together with the establishment of a peer-learning network and an important presence of citizen participation. A more recent project, funded under H2020, REINVENT challenges the application of Geographical Information Systems (GIS) to the online mapping of heritage in the north-west of Ireland. Public participation here also plays an important part in the creation of digital tools that may capture the plurality and eventually, the conflicts of local heritage values.

#### **4.3.3 CULTURAL DIVERSITY, MARGINALISED COMMUNITIES**

In this section, projects have been selected and analysed with regard to their focus on various forms of cultural diversity and marginalised status. These initiatives may be divided into two groups: either they tackle the identity and heritage issues of physically disabled communities, or they focus on the public memory and conflictual heritage of ethnic / national minorities. ARCHES intends to establish a more inclusive cultural environments particularly for those with differences and difficulties associated with perception, memory, cognition and communication, and cooperates with several museums that are ready to engage with broader audiences (e.g. children, the elderly and other potentially marginalised groups). SIGN-HUB deals with similar issues with deaf communities’ heritage. By creating a digital platform, an innovative and inclusive space may be ensured for the community, including among others online grammar of six European sign languages.



The recently completed H2020 ENGHUM project carried out participatory action research on the revitalisation of endangered languages. By looking at four examples (Wymysorys, Lemko, Kashubian (Poland), Manx (Isle of Man), Guernesias (Guernsey) and Nahuatl, Mixtec, Ayuuk (Mexico)), ENGHUM provided innovative research methods by establishing collaboration between academics, members of local communities / ethnic minorities and non-academic organisations. Concerning MOMOWO, the focus was on contemporary works by European women in the fields of architecture, civil engineering, interior design, landscape design, and urban planning. By unfolding these 'hidden histories' and providing the chance to learn from pioneer women, a more gender balanced society was supported, through a dynamic perspective; this is to be continued via a European platform.

Several of the projects that have been discussed previously have a particular focus on "other" European identities and communities, either with regard to conflictual past or a conflicted present. In COHERE, the representation of Islam in European museums, and the position of "Others" within or outside of European identities, has been analysed. In CULTURALBASE, the question of European memory was also approached from the point of view of dealing with a troubled past, and elaborating uses of the past for understanding the present and planning the future. As for MELA, a critical analysis of new museology in the age of migration has been used in order to explain socially divisive phenomena, such as racisms. According to MELA, the engagement with museum places can develop more inclusive forms of representation, localise social differences and tensions, contribute to greater social awareness, and create progressive senses of belonging.

The recently launched H2020 project entitled POEM, focuses on socially inclusive public memory in a European context of contemporary xenophobia, nationalism and Islamisation. Innovative practices will be tested in POEM, by involving several heritage-related institutions (libraries, archives and museums) and by training a young generation of professionals from very various academic backgrounds. The training network aims to deliver transferrable skills with respect to the changing socio-technical, organisational, legal, economic and ethical issues, to address future challenges for participatory memory work.

Finally, TRACES concentrates on conflicting or contentious heritage, by putting these notions in the debate of a reflexive European identity. This H2020 project is concerned with both tangible and intangible cultural heritage and it stresses the need to support innovative collaborative processes between art, research, heritage agencies and stakeholders, and the development of new participatory methodologies. TRACES links artistic practices with research, initiates ethnographic fieldworks in the post-colonial museum and in popular culture context. It works with the methodology of creative co-productions where participants with, very different disciplinary backgrounds, work together and carry out ethnographic fieldwork with bottom-up actors. It is important to highlight that TRACES involves immigrant communities and has an ethical advisory board.



#### **4.3.4 PARTICIPATORY HERITAGE GOVERNANCE**

The final part of this chapter emphasises collaborative and participatory practices that are realised dominantly in some of the projects. ARCHES, ENGHUM and POEM, which have already been introduced, are all placing accent on the involvement of the concerned communities. The concluded HERCULES project, with the establishment of community-based knowledge hub, has enhanced the importance of participatory feature of the project, enabling strong collaboration between science, practitioners, policy makers and other stakeholders.

In SMARTCULTURE, funded by FP7, the consortium aimed to strengthen the territorial and transnational cross fertilisations between ICT enterprises, Creative and Cultural Industries (especially SMEs) and research stakeholders across Europe by encouraging mutual learning and mutual mentoring: professionals' mobility, knowledge exchange and technology transfer.

Ultimately, the new OpenHeritage project addresses the use of an inclusive governance model that aims to incorporate stakeholder coalitions into the activities, integrates resources and explores innovative financial models. OpenHeritage has in focus the (re-)use of cultural heritage, in terms of the transformation of abandoned cultural heritage sites that may become an opportunity for increased community cohesion and social integration. The project aims to detect the appearance of innovative bottom-up economic activities and the creation of employment possibilities. It introduces Cooperative Heritage Labs that function as adaptive (re-)use laboratories. Based on the experiences of the Labs, the project stresses the inclusion of the local community, on equal footing, in the practice of adaptive (re-)use, as well as creating transferable governance and financial models for the same purpose.



## 5. RESULTS AND IMPACT

This deliverable represents the initial work undertaken within the REACH project, and Work Package 3 – *Critical Review and Model Building* – in particular and, as such provides a platform for further activity to take place.

Within WP3, the projects mapped within this task will provide areas for further consideration. The following task requires the development of participatory models and these will be based on strong findings from this initial phase (and best practice cases detailed in D6.2 – *Good Practices of Social Participation in Cultural Heritage*.) The number of projects mapped and their range of diverse activities, which have been considered within this deliverable, will provide a solid foundation.

The participatory models of WP3 will be tested by the four pilots of WP5 as part of their interaction with their respective communities: institutional heritage, minority heritage, small towns' heritage and rural heritage. Feedback will be provided as to how effective they were within each of these different groups, with models refined, as appropriate.

This deliverable introduces the theme of resilience, which is an important strand of the REACH project. A workshop will be held in Prague in March 2020 that will test the concept of resilience that will have been formed based upon prior research, REACH project examples and pilot feedback. In turn, this workshop will contribute towards D7.2 - *REACH proposal for a resilient European Cultural Heritage*.

The results of the activity that will take place towards the end of the project will be monitored and fed back into WP3 as part of its final task's remit to evaluate work and measure (potential) impact. Promotional materials and news stories will be shared by WP2 on the website and aimed at the various stakeholder communities and especially the public via the [open-heritage.eu](http://open-heritage.eu) portal. These results stem from different elements of the REACH project, with this deliverable, D3.2, having provided the initial concept and base to be built on.



## 6. CONCLUSION

One of the main objectives of the REACH project is to produce a proposal for resilience in European cultural heritage, but before that can be developed there are various stages and considerations that have to be made. This deliverable is the first step on that pathway, as it sets out the three pillars of milieu, resilience and participation that the REACH project wishes to use as lenses to evaluate prior projects' work and areas of culture and heritage that affect the lives of citizens across Europe, taking into account the effects of continuous time, special considerations and perceptions of local communities on culture and heritage.

Ahead of critically mapping 36 national and international projects, both current and completed, it was important to establish a framework. Guidelines were taken from the Council of the European Union's conclusion on participatory governance of cultural heritage and consideration was made of the differences in top-down participatory experiences generated by institutions for their audiences and bottom-up participation that relies on citizens' own perception on their identification. UNESCO has emphasised the importance of bottom-up interventions in heritage protection, as local communities need to have a sense of ownership of their heritage which reaffirms their worth as a community and their appreciation of their culture.

The selected projects were considered against a number of headings, which were not mutually exclusive, as it was recognised that each project could offer valuable contributions for multiple topics. Spatial aspects of integrity and territorial cohesion considered landscapes and the convergence of Eastern European Heritage; Temporalities of resilience and sustainability were examined through risk management, management of change and digital heritage and finally, Heritage communities, identity and participatory governance were explored, including European identification, local community as a reference point for identity, cultural diversity, marginalised communities and participatory heritage governance. By drawing out findings from a range of different projects, trends emerged that added to the picture that has been formulated through the four REACH pilots of institutional heritage, minority heritage, rural heritage and small towns' heritage. These pilots had originally been designed with the project's conceptual framework in mind and share many similarities with the projects that were critically mapped.

Based on the information gleaned from this considered process of critical mapping, there is an evidence base that will be built on in future task, to identify transferable participatory models, which can be considered and tested by the pilots, with their feedback used to strengthen, restructure or redefine models that could be left as a legacy of the REACH project. These findings will be tested at a REACH project workshop on Resilient Cultural Heritage in Prague in 2020, and together with the feedback of experts and relevant stakeholders, will be used to shape the proposal on resilience in European cultural heritage.

The task of critically mapping projects has been important for the REACH project. Careful consideration was needed to establish the pillars of milieu, resilience and participation and to define the scope of participatory approaches (top-down and bottom-up). From this base, projects were evaluated, mapped and evidence gathered, which will be important to the success of future REACH activity and for the project meeting its objectives.



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## APPENDIX: REVIEWED PROJECTS

Acronym	FP	Funding Scheme	Period	Status	Country of coordinator	Budget (million euro)
ARCHES	H2020	REFLECTIVE-6-2015 - Innovation ecosystems of digital cultural assets	2016-2019	Ongoing	Spain	3,80
CINE	Interreg	Priority Axis 4: Natural and Cultural Heritage (NPA Project ID #87)	2017-2020	Ongoing	Norway	2,0
CLIC	H2020	SC5-22-2017 - Innovative financing, business and governance models for adaptive re-use of cultural heritage	2017-2020	Ongoing	Italy	4,90
CoHERE	H2020	REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation	2016-2019	Ongoing	UK	2,50
COHESIFY	H2020	REFLECTIVE-3-2015 - European cohesion, regional and urban policies and the perceptions of Europe	2016-2018	Ongoing	UK	2,40
COURAGE	H2020	REFLECTIVE-4-2015 - Cultural opposition in the former socialist countries	2016-2019	Ongoing	Hungary	2,48
CREATIVECH	FP7	SiS.2011.1.3.4-1 - Clusters of cities of scientific culture for innovation	2012-2014	Closed	Italy	2,14



CRIC	FP7	SSH-2007-5.2-01 - Histories and Identities - articulating national and European identities; SSH-2007-4.2-01 - Conflicts and Peace	2007- 2012	Closed	UK	1,50
CULTURBASE	H2020	REFLECTIVE-9-2014 - Social Platform on Reflective Societies	2015- 2017	Closed	Spain	1,03
Culture Labs	H2020	SC6-CULT-COOP-2017 Participatory approaches and social innovation in culture	2018- 2021	Ongoing	Greece	2,5
ENGHUM	H2020	H2020-TWINN-2015 - Twinning	2016- 2018	Ongoing	Poland	0,99
Enjoying Czech Heritage	N/A	Czech National Heritage Institute (NPU)	2012- 2016	Closed	Czech Republic	N/A
EU CHIC	FP7	ENV.2008.3.2.1.2. - "EU cultural heritage identity card"	2009- 2012	Closed	Slovenia	1,25
EUNAMUS	FP7	SSH-2009-5.2.2. - Interrelation between collective representations and uses of history and cultural evolution in an enlarged Europe	2010- 2013	Closed	Sweden	3,31
Europeana Creative	CIP	CIP-ICT-PSP-2012-6 Europeana and creativity (Best Practice Network)	2013- 2015	Closed	Austria	5,3



Europeana Space	CIP	CIP-ICT-PSP.2013.2.1b - Europeana and creativity – Promoting the use of Europeana by creative industries (Best Practice Network)	2014-2017	Closed	UK	5,0
HERACLES	H2020	DRS-11-2015 - Disaster Resilience & Climate Change topic 3: Mitigating the impacts of climate change and natural hazards on cultural heritage sites, structures and artefacts	2015-2019	Ongoing	Italy	6,56
HERCULES	FP7	ENV.2013.6.2-7 - Development of advanced technologies and tools for mapping, diagnosing, protecting and managing cultural landscapes in rural areas	2013-2016	Closed	Germany	3,84
MELA	FP7	SSH-2010-5.2-2 - Reinterpreting Europe's cultural heritage: towards the 21st century library and museum?	2011-2015	Closed	Italy	3,27
MEMOLA	FP7	SSH.2013.5.2-2 - Transmitting and benefiting from cultural heritage in Europe	2014-2017	Closed	Spain	2,94
MoMoWo	Creative Europe	N/A	2014-2018	Ongoing	Italy	2,31



OpenHeritage	H2020	SC5-22-2017 - Innovative financing, business and governance models for adaptive re-use of cultural heritage	2018-2022	Ongoing	Hungary	4,99
PERCIEVE	H2020	REFLECTIVE-3-2015 - European cohesion, regional and urban policies and the perceptions of Europe	2016-2019	Ongoing	Italy	2,49
PLUGGY	H2020	CULT-COOP-08-2016 - Virtual museums and social platform on European digital heritage, memory, identity and cultural interaction	2016-2019	Ongoing	Greece	2,37
POEM	H2020	MSCA-ITN-2017 - Innovative Training Networks	2018-2022	Ongoing	Germany	3,40
REFIT	JPI	Heritage Plus	2015-2018	Ongoing	UK	0,35
REINVENT	H2020	MSCA-IF-2015-EF - Marie Skłodowska-Curie Individual Fellowships (IF-EF)	2016-2018	Ongoing	UK	0,17
RICHES	FP7	SSH.2013.5.2-2 - Transmitting and benefiting from cultural heritage in Europe	2013-2016	Closed	UK	3,00
ROCK	H2020	SC5-21-2016-2017 - Cultural heritage as a driver for sustainable growth	2017-2020	Ongoing	Italy	10,58



RUINS	Interreg	Interreg Central Europe	2017-2020	Ongoing	Poland	1,8
SIGN-HUB	H2020	REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation	2016-2020	Ongoing	Spain	2,51
SMARTCULTURE	FP7	REGIONS-2012-2013-1 - Transnational cooperation between regional research-driven clusters	2012-2015	Closed	France	2,93
TRACES	H2020	REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation	2016-2019	Ongoing	Austria	2,71
UNREST	H2020	REFLECTIVE-5-2015 - The cultural heritage of war in contemporary Europe	2016-2019	Ongoing	Germany	2,48
VIMM	H2020	CULT-COOP-08-2016 - Virtual museums and social platform on European digital heritage, memory, identity and cultural interaction. (Coordination and Support Action)	2016-2019	Ongoing	Cyprus	1,35



### **ARCHES (ACCESSIBLE RESOURCES FOR CULTURAL HERITAGE ECOSYSTEMS)**

<http://www.arches-project.eu>

*Ongoing, 2016-2019*

*Coordinating country: Spain*

*Framework programme: H2020*

*Funding scheme: REFLECTIVE-6-2015 - Innovation ecosystems of digital cultural assets*

*Budget (million euro): 3.8*

The project aims to create a platform for a more inclusive and accessible cultural heritage environment, especially for those with differences and difficulties associated with perception, memory, cognition and communication. The digitalisation of cultural heritage assets could be a means for enabling and widening access to European cultural heritage. The participatory research methodology will be able to channel real users' needs and to facilitate the validation of research findings. The project has four objectives, to:

- develop and evaluate strategies which enable an exploration of the value, form and function of mainstream technologies
- develop and evaluate the use of mainstream technologies to enable inclusion of people with such disabilities as museums visitors and consumers of art
- identify sources – Internet, internal archives, libraries, etc. – that can provide digital cultural resources and take advantage of their possibilities with the purpose of integrating this content into innovative tools, applications and functionalities
- validate the technological outcomes in operational environments based on a participatory research methodology consisting of three pilot exercises in museums.

### **CINE (CONNECTED CULTURE AND NATURAL HERITAGE IN A NORTHERN ENVIRONMENT)**

<http://cine.interreg-npa.eu/about-the-project/>

*Ongoing, 2017-2020*

*Lead Partner Country: Norway*

*Programme: Interreg Northern Periphery and Arctic Programme*

*Funding scheme: Priority Axis 4: Natural and Cultural Heritage (NPA Project ID #87)*

*Budget (million euro): 2.0*

The project aims to transform people's experiences of outdoor heritage sites through technology, building on the idea of "museums without walls". It will create toolkits to help remote and sparsely populated areas to preserve and present their cultural and natural heritage in innovative ways. By enlightening and educating people about their heritage landscapes and natural landscapes, the project will minimise the risk of exploitation of natural resources by industry and tourism.

The project has three main project objectives, to:

- protect, develop and promote natural and cultural heritage
- improve accessibility to valuable heritage information
- strengthen identities of remote areas by knowledge transfer.



### **CLIC (CIRCULAR MODELS LEVERAGING INVESTMENTS IN CULTURAL HERITAGE ADAPTIVE REUSE)**

<https://www.iriss.cnr.it/progetti/clic-circular-models-leveraging-investments-cultural-heritage-adaptive-reuse/>

*Ongoing, 2017-2020*

*Coordinating country: Italy*

*Framework programme: H2020*

*Funding scheme: SC5-22-2017 - Innovative financing, business and governance models for adaptive re-use of cultural heritage*

*Budget (million euro): 4.9*

The transdisciplinary research group focuses on the adaptive governance of cultural heritage and landscape. The investment gap is getting bigger between the increasing number of heritage sites and the financial support which risks the existence and the possible reuse of cultural heritage. In this sense, cultural heritage is strongly linked to the economy as a non-renewable resource. The project aims to develop economic models for a heritage-led sustainable development in order to manage the change of cultural landscapes. The main goal is to create a circular economy model for a more inclusive, resilient and sustainable development by the following steps:

- building knowledge by best practices and barriers analysis
- identifying evaluation tools
- governance and decision-support tools
- financing and business models.

The implementation of this innovative, circular financing, business and governance models will be tested in several sites through pilot projects.

### **COHERE (CRITICAL HERITAGES: PERFORMING AND REPRESENTING IDENTITIES IN EUROPE)**

<https://research.ncl.ac.uk/cohere/>

*Ongoing, 2016-2019*

*Coordinating country: UK*

*Framework programme: H2020*

*Funding scheme: REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation*

*Budget (million euro): 2.50*

The project analyses the role of heritage as inclusion and exclusion in the context of an intensifying EU crisis. It has an interdisciplinary consortium, including partners in museum, heritage and memory studies, cultural history, education, musicology, ethnology, political science, archaeology, ethnolinguistics and digital interaction design.

The project examines the meanings, frameworks and expressions of European heritages (in plural, showing the conflictuality and discursivity of the term) both in theory, practice and policy; establishes relational perspectives on heritages and cultural politics in Europe; and contributes to the creation of intellectual, creative cultural and practical instruments (including digital) for valorising European heritages and promoting communitarian identities.



In CoHERE, the six work-packages cover the following research strands:

- neglected or non-official narratives of the historical construction of Europe and European identities (again in plural)
- representation of Islam in European museums and the position of “Others” within or out with European identities
- cultural traditions and the forms of identity in language, tourism, music and festivals
- digital heritage and its role in creating intercultural dialogue
- the construction of European identity in formal and informal education
- cultural and social practices of culinary heritage.

Geographically very varied: Turkey, Greece, Poland and Latvia, as less representative countries  
Methodology: research at institutional, social and personal levels; public-facing dissemination activities; policy-making, curricula and museum-, heritage practice

The CoHERE Critical Archive, comprising critical essays, articles, reports and literature reviews, films and audio recordings, data files, case studies and profiles of practice-based research.

As part of a work package, a score will be written for an oratorio engaging critically with European heritage and identity through a multi-medial performance using traditional and contemporary forms.

#### **COHESIFY (THE IMPACT OF COHESION POLICY ON EU IDENTIFICATION)**

<http://www.cohesify.eu>

*Closed, 2016-2018*

*Coordinating country: UK*

*Framework programme: H2020*

*Funding scheme: REFLECTIVE-3-2015 - European cohesion, regional and urban policies and the perceptions of Europe*

*Budget (million euro): 2.4*

The project aims to assess the citizens’ awareness of Cohesion Policy and its role in identification with EU. Its main goal is to promote a new strategy to communicate EU cohesion policy to citizens and enhance the understanding of the results of the investments of EU funds. The project has three pillars:

- the identity(ies) of people in EU regions in EU, national, regional and local contexts
- the governance, communication and impacts of Cohesion policy, including citizens’ perceptions of the policy and identification with the EU
- strategy to make Cohesion policy more effective in terms of people’s perceptions of the policy and the EU.

A comparative study will take place in order to assess regional variation in the perceptions of EU policies and be able to specific policy recommendation. The methodology combines online and interview surveys firstly with the Cohesion policy stakeholders and secondly with citizens from different regions in twelve countries: Cyprus, Germany, Greece, Hungary, Ireland, Italy, Netherlands, Poland, Romania, Slovenia, Spain and United Kingdom.





### **COURAGE (CULTURAL OPPOSITION – UNDERSTANDING THE CULTURAL HERITAGE OF DISSENT IN THE FORMER SOCIALIST COUNTRIES)**

<http://cultural-opposition.eu>

*Ongoing, 2016-2019*

*Coordinating country: Hungary*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-4-2015 - Cultural opposition in the former socialist countries*

*Budget (million euro): 2.48*

COURAGE focuses on the collection on the histories and forms of cultural opposition in the former socialist countries and creates a digital archive of them. It examines the history and the transition of public and private, opposition and mainstream collections. The collections and their material culture (objects, documents and audio-visual footage) are analysed together with the social and cultural background of the collectors (institutions and stakeholders) and their audiences. COURAGE explores collections of non-conformist avant-garde art; anti-establishment religious movements; civic initiatives for unofficial education and publication; underground punk and rock bands; and novel spiritual practices. The project aims to establish country-specific reports, online curricula and digital educational content, and a set of recommendations on how to exhibit these artefacts. The user-friendly and searchable online registry will cover a large geographical area comprehending all member and potential member states of the EU in the former socialist bloc. The project covers former socialist bloc and a few western partners (Germany and UK).

Very diverse project results and channels of dissemination are expected including the development of online teaching material; training days organised for experts and scholars; thematic documentary film festivals

The results may face difficulties regarding to the prioritisation of collections, in case there are too many collections (private, smaller scale and underground), so one of the major challenges is to consider what are the objective and standardised criteria of selection.

### **CREATIVECH (CREATIVE COOPERATION IN CULTURAL HERITAGE)**

<http://www.creative-heritage.eu/creative-heritage.eu/index.html>

*Closed, 2012-2014*

*Coordinating country: Italy*

*Framework programme: FP7*

*Funding Scheme: SiS.2011.1.3.4-1 - Clusters of cities of scientific culture for innovation*

*Budget (million euro): 2.14*

CreativeCH stressed the promotion and the sharing of knowledge and experiences in science & technology, cultural heritage and creative cultural institutions' cooperation. The project developed local showcases in four different European sites, created an open peer-learning network, organised workshops at major European events, and also established a virtual forum for students and practitioners. It proceeded from the concept of a diverse European cultural heritage where a great economic value is present, most obviously in the tourism industry. CreativeCH was organised around four case-studies, with different problematic aspects related to the promotion of cultural heritage and its impact to regional development and civic participation.



In Tuscany, local administrations, museums and small business in the tourism industry collaborated to promote two 'minor', less-visited areas of the region. In the World Heritage city of Salzburg, the project engaged locals living in major touristic destinations to reconnect with their heritage through a better understanding of their history. In the Catalan region surrounding Terrassa, once heavily industrialised, a revitalisation process was undertaken through adaptation as touristic attractions and as facilities for cultural and artistic and creative industry businesses. Finally, at the cross-border region of the Banat in Romania, a study on the material cultural of a multicultural and multi-ethnic population was performed in order to find innovative ways of preserving and communicating the community traditions. The showcases ensured first hand experiences and a tight involvement of local population (particularly students).

### **CRIC (IDENTITY AND CONFLICT. CULTURAL HERITAGE AND THE RE-CONSTRUCTION OF IDENTITIES AFTER CONFLICT)**

*Closed, 2008-2012*

*Coordinating country: UK*

*Framework programme: FP7*

*Funding Scheme: SSH-2007-5.2-01 - Histories and Identities - articulating national and European identities; SSH-2007-4.2-01 - Conflicts and Peace*

*Budget (million euro): 1.50*

The project analysed the role of cultural heritage in conflict and post-conflict scenarios and also aimed to understand the relationships between cultural heritage, conflict, destruction and reconstruction. It focussed on conflicts in Spain, France, Germany, Bosnia and Cyprus. Results were produced at three scales: 'Biographies of place' (focussing on the locations as means and media of changing meanings); 'Memorials and memorialisation' (studying the public capturing of memories and the ways form affects the reiterations of history) and 'Post-conflict landscapes' (discussing the construction of memory-scapes and subjective landscapes). CRIC also initiated a debate on the nature and the intentions of cultural heritage at different levels (total or partial) of destruction. Moreover, the project explored the means and intentions of heritage selection for reconstruction and the ignored cultural forms. Chosen countries had been involved in conflict / war in different periods of time, therefore not the usual western-dominated consortium but very different case studies. Methods: case study specific research (data collection and analysis)

### **CULTURALBASE (SOCIAL PLATFORM ON CULTURAL HERITAGE AND EUROPEAN IDENTITIES)**

<http://culturalbase.eu>

*Closed, 2015-2017*

*Coordinating country: Spain*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-9-2014 - Social Platform on Reflective Societies*

*Budget (million euro): 1.03*

The Cultural Base Platform has addressed the intensified relationship between cultural identity, cultural heritage and cultural expression as part of the recent transformations of culture in the context of digitisation and globalisation.



To analyse the new challenges and the new potential of culture, the project was organised around the three general axes:

- cultural memory: how to deal with a troubled past, and how to elaborate uses of the past for understanding the present and planning the future
- cultural inclusion: how culture is intertwined with feelings of belonging, what are relevant tensions between those 'left behind' or 'outside' of dominant conceptions of identity and culture
- cultural creativity: how can culture be a basis for citizen expression, participation, and economic activity?

The project understands European and national identities as deeply intertwined and in constant negotiation. It highlights the value of a transnational approach to European heritage rather than viewing it as a collection of national heritages. On the other hand, the project notes the challenge posed by marginalised and excluded memories to both universalistic and national memories.

#### **CULTURE LABS: RECIPES FOR SOCIAL INNOVATION**

<https://culture-labs.eu/>

*Ongoing, 2018-2021*

*Coordinating Country: Greece*

*Framework programme: H2020*

*Funding scheme: SC6-CULT-COOP-2017 Participatory approaches and social innovation in culture*

*Budget (million Euro): 2.5*

The project proposes an innovative approach and an ICT-empowered infrastructure to facilitate the organisation and the deployment of participatory projects through the provision of specialised digital toolkits that offer stakeholder-appropriate ingredients and recipes. The identification of different resources (the "ingredients") can be combined in various ways to form a "recipe" to carry out a tailor-made participatory engagement modality to address the needs of specific target audiences.

Cultural heritage is as an essential instrument for social cohesion, and wellbeing is being embraced by an increasing number of cultural institutions that seek to address the needs of community members and engage them through participatory initiatives so as to strengthen the relationship between cultural institutions and local communities. To address this, the project will involve immigrant communities and various disadvantaged *groups* that do not exploit cultural heritage. The project will also investigate the use of digital services and tools that can offer target audiences novel experiences for interaction with cultural heritage as well as stimulate creative reuse, enrichment and co-creation.



**ENGHUM (ENGAGED HUMANITIES IN EUROPE: CAPACITY BUILDING FOR PARTICIPATORY RESEARCH IN LINGUISTIC-CULTURAL HERITAGE)**

<http://engagedhumanities.al.uw.edu.pl>

*Closed, 2016-2018*

*Coordinating country: Poland*

*Framework programme: H2020*

*Funding Scheme: H2020-TWINN-2015 - Twinning*

*Budget (million euro): 0.99*

The project promotes participatory solutions in linguistic-cultural heritage and revitalisation of endangered languages. The need for a holistic and problem-oriented approach to both theoretical and applied linguistics is one of the main goals of ENGHUM. It has a strong focus on minority languages as their support is crucial for a multicultural European identity. The project constructs a collaborative network of researchers and members of minority groups which is the basis of the community-based participatory model building. The four main objectives are:

- transdisciplinary studies on language and culture
- formulation of language policy and attitudes
- promotion of multilingualism
- development of practical and theoretical strategies for revitalization (e.g. teaching methods in public schools).

The research methodologies include a wide cooperation of stakeholders: researchers, students, language activists and representatives of minority ethnic groups struggling to preserve their own languages. The pilot researches involve the following minority groups:

- Wymysorys, Lemko, Kashubian (Poland)
- Manx (Isle of Man)
- Guernesias (Guernsey)
- Nahuatl, Mixtec, Ayuuk (Mexico).

**ENJOYING CZECH HERITAGE (EDUCATIONAL ROLE OF NATIONAL HERITAGE INSTITUTE: EDUCATION AS A KEY INSTRUMENT FOR IMPROVING QUALITY OF HERITAGE MANAGEMENT IN THE CZECH REPUBLIC)**

<http://www.pamatkynasbavi.cz/en/>

*Closed, 2012-2016*

*Coordinating country: Czech Republic*

*Funding Scheme: Czech National Heritage Institute (NPU)*

*Budget (million euro): N/A*

The aim of this project was to develop a quality system of heritage education and learning in the Czech Republic. It was concerned with both tangible and intangible cultural heritage and targeted mostly children and youth, as well as a professional public. It fostered non-formal educational methods and life-long learning as well, connected historical objects and monuments with digital technologies. The project was awarded with the Europa Nostra Award in 2017.



### **EU CHIC (EUROPEAN CULTURAL HERITAGE IDENTITY CARD)**

*Closed, 2009-2012*

*Coordinating country: Slovenia*

*Framework programme: FP7*

*Funding Scheme: ENV.2008.3.2.1.2. - "EU cultural heritage identity card"*

*Budget (million euro): 1.25*

Creating a strategy for methods and tools of harmonising criteria and indicators to track changes and interventions on the tangible cultural heritage across Europe and its neighbouring countries. It defined a data management protocol and contributed to a unified organisation of CH data. Due to this project, a cost-benefit advantage for owners, managers, authorities and conservators in charge of protecting Europe's immovable cultural assets could be established. The EU-CHIC system supported sustainable maintenance, preventive conservation and the rehabilitation of historic sites and monuments. The creation of the Identity Card was based on the concept of CHICEBERG protocol, which divided heritage asset data into three levels: identification, knowledge accumulation and decision making. The Identity Card itself provided data on the history of the asset, described its current state, characterised the materials and typologies in their historical context, performed a risk analysis, investigated the structure and attached photographs, plans, maps and etching.

Geographically very varied, Western and Eastern European countries, plus Egypt and Israel. Methods: questionnaires, collection and data analysis (of information systems and risk assessment methodologies). Guidelines translated into 11 languages, online consultation process.

Sustainability: project partners will maintain and develop cooperative links with relevant governmental and other authorities responsible for safeguarding the cultural heritage, its protection and preservation, and a range of other stakeholders.

### **EUNAMUS (EUROPEAN NATIONAL MUSEUMS: IDENTITY POLITICS, THE USES OF THE PAST AND THE EUROPEAN CITIZEN)**

<http://www.ep.liu.se/eunamus/>

*Closed, 2010-2013*

*Coordinating country: Sweden*

*Framework programme: FP7*

*Funding Scheme: SSH-2009-5.2.2. - Interrelation between collective representations and uses of history and cultural evolution in an enlarged Europe*

*Budget (million euro): 3.31*

The project researches the European national museums as spaces where identities, values, conflicts and citizenships are being displayed. The analysis has been extended to the historical formation and development of national museums in 37 European countries together with contemporary museum policies and the influences of culture politics. The main objectives are how:

- national museums contribute to social cohesion
- national museums can be the basis of a European identity by establishing transnational connections



- national museums can shape the European identity as agents of social change
- European citizens can be involved in the management and development of national museums as active participants.

The research started with the history of national museums in Europe from 1750-2010 and their role in nation building. The project conducted a wide survey of audiences' experience (questionnaires, interviews and focus groups) to explore the understanding and use of national museums by the public. Using both qualitative and quantitative methods, data has been collected in nine European museums:

- National Museum of Scotland
- National Museum of Ireland
- National Museum of Estonia
- National Historical Museum in Greece
- Open-Air National Museum of Latvia
- Nordiska Museet in Sweden
- Deutsches Historisches Museum in Germany
- Museum of Catalan History in Spain
- Riksmuseet in the Netherlands.

Although, the result of the survey showed the importance of national identification of institutions over their hybrid, transnational, European character, the final proposal emphasises the role of national museums in telling 'more ambiguous, open-ended, multifocal histories'. It identifies that minority narratives and experiences are still under-represented in the exhibitions and museum agendas. By strengthening the dialogue between European citizens and what it means to belong to a nation and to Europe, the national museums should be considered as 'cultural glues' which 'can be mobilised, at national as well as European levels, for increased social cohesion and international understanding how they might act in the constant renegotiation of Europe.'

#### **EUROPEANA CREATIVE**

<https://pro.europeana.eu/project/europeana-creative-project>

*Closed, 2013-2015*

*Coordinating Country: Austria*

*Framework programme: CIP*

*Funding scheme: CIP-ICT-PSP-2012-6 Europeana and creativity (Best Practice Network)*

*Budget (million Euro): 5.3*

The project demonstrated that Europeana, the online portal providing access to more than 30 million digitised cultural heritage objects from Europe's libraries, museums, archives and audio-visual collections, can facilitate the creative re-use of digital cultural heritage content and associated metadata. Partners developed a number of pilot applications focused on design, tourism, education and social networks. Building on these pilots, a series of open innovation challenges were launched with entrepreneurs from the creative industries to identify, incubate and spin-off more viable projects into the commercial sector.



The project goals were supported by an open laboratory network (the Europeana Labs), an on- and offline environment for experimentation with content, tools and business services, and a licensing framework where content holders could specify the re-use conditions for their material.

The project also supported continuous evaluation and business modelling development by creating several guide documents including Business Models, the Business Model Canvass, Business Strategy, the Business Plan, Access to Finance and Making the Pitch. These guides are aimed as entrepreneurs within the cultural heritage sector.

### **EUROPEANA SPACE (SPACES OF POSSIBILITY FOR THE CREATIVE RE-USE OF EUROPEANA'S CONTENT)**

<http://www.europeana-space.eu/>

*Closed, 2014-2017*

*Coordinating Country: United Kingdom*

*Framework programme: CIP*

*Funding scheme: CIP-ICT-PSP.2013.2.1b - Europeana and creativity – Promoting the use of Europeana by creative industries (Best Practice Network)*

*Budget (million Euro): 5.0*

The aim of the project was to create new opportunities for employment and economic growth, based on Europe's rich digital cultural resources. As a Best Practice Network, its remit was to increase and enhance creative industries use of digitised cultural heritage content, to raise awareness of Europeana and engage interested stakeholders in the creative re-use of content. This objective was addressed in a number of ways, to help interested users access content and understand the associated rights issues, experiment with different approaches to re-use, reflect and share lessons and guidance, as well as give members of the public the opportunity to interact directly and potentially start their own business.

The E-Space Portal is a community hub for both content holders to create and maintain collections and for creatives to find content, using the federated search functionality that draws upon a number of sources, including Europeana, which can be used in interesting and varied ways. As the use of content can be a confusing landscape for people that are new to the concept of copyright and intellectual property (IP), the project developed a series of tools and case studies that provide background advice, ideas to consider and signposts to further information, especially relating to open content.

Europeana Space had six thematic pilots, each of which re-used cultural heritage content in different ways. The pilots were in the areas of TV, Photography, Dance, Games, Open and Hybrid Publishing and Museums, which shared knowledge and experience when developing their products, apps, website and guidance documents. During the final months of the project the pilots once again pooled their expertise and collections to develop the Pop-Up Museum that offers a way for digitised content to be taken into everyday situations, to engage with the public directly to showcase collections and provide multilingual interactive options via a smart phone.



The project also had the remit to develop five educational demonstrators, which built upon prior work and brought cultural heritage into the realm of education and held six pilot related hackathons across Europe, with the winning teams offered support to set-up their own cultural heritage related businesses.

### **HERACLES (HERITAGE RESILIENCE AGAINST CLIMATE EVENTS ON SITE)**

<http://www.heracles-project.eu>

*Ongoing, 2016-2019*

*Coordinating country: Italy*

*Framework programme: H2020*

*Funding Scheme: DRS-11-2015 - Disaster Resilience & Climate Change topic 3: Mitigating the impacts of climate change and natural hazards on cultural heritage sites, structures and artefacts*

*Budget (million euro): 6.56*

The project seeks solutions for effective resilience of cultural heritage against climate change effects. It designs, validates and promotes responsible adaptive systems by a holistic, multi-disciplinary approach involving experts from several domains (industry, SMEs, scientists, conservators and social experts, decision, and policy makers). An ICT platform will be created to collect and integrate multi-source information which gives the opportunity to effectively manage and mitigate risks by providing complete and updated situational awareness, supporting decision-making and introducing new innovative measurements and methodologies. As participatory approaches have a fundamental role in the project, the end-users' contributions and feedbacks consist the major input to the system.

The HERACLES model will be validated through three case studies:

- Minoan Knossos Palace in Iráklío, Crete, Greece
- Venetian coastal monuments (sea fortress of "Koules") in Iráklío, Crete, Greece
- Gubbio, Italy.

### **HERCULES (SUSTAINABLE FUTURES FOR EUROPE'S HERITAGE IN CULTURAL LANDSCAPES: TOOLS FOR UNDERSTANDING, MANAGING, AND PROTECTING LANDSCAPE FUNCTIONS AND VALUES)**

<http://www.hercules-landscape.eu>

*Closed, 2013-2016*

*Coordinating country: Germany*

*Framework programme: FP7*

*Funding Scheme: ENV.2013.6.2-7 - Development of advanced technologies and tools for mapping, diagnosing, protecting and managing cultural landscapes in rural areas*

*Budget (million euro): 3.84*

The project emphasised the importance of cultural landscape change. It seeks an understanding and methodological procedures of a long-term landscape change also including the recent dynamics. By synthesising existing knowledge on the patterns and outcomes of persistence and change the knowledge gaps revealed regarding the dynamics and socio-cultural values of landscapes.





One of the main objective was to develop a strong vision and tools while also understanding the values of landscapes and threats to them. These vision and tools support the cultural heritage protection and knowledge-transfer between policy-makers and practitioners. In order to have a clearer picture of the rates and patterns of landscape change the project tried to quantify the gathered data where it was possible to create a cultural landscapes typology and catch recent dynamics. The fine- and broad-scale modelling of future landscapes makes possible to vision for re-coupling social and ecological landscape components.

The establishment of a community-based knowledge hub ensured the importance of participatory feature of the project, enabling strong collaboration between science, practitioners, policy makers and other stakeholders. The research findings have been validated through the following case studies:

- Vooremaa and Kodavere (Estonia)
- Lesvos (Greece)
- Obersimmental (Switzerland)
- Grand Parc Miribel Jonage (GPMJ), Rhône-Alpes area (France)
- Sierra de Guadarrama foothills (Spain)
- Parc Naturel Régional d'Armorique (France)
- South West Devon (United Kingdom)
- Dutch river delta Rhine-Meuse (The Netherlands)
- Uppland (Sweden).

#### **I-MEDIA-CITIES**

<http://imediacities.eu/>

Ongoing, 2016-2019

Coordinating Country: Belgium

Framework programme: H2020

Funding scheme: REFLECTIVE-6-2015– Innovation ecosystems of digital cultural assets

Budget (million Euro): €3.5

The project will develop business models to share access to and valorise audio-visual (AV) content from partner collections for research purposes in a wide range of social sciences (sociology, anthropology, urban planning, etc). The project revolves around cities in European history and identity. A huge quantity of fictional and non-fictional AV works (from the end of the 19th century onwards) in their collections describe cities in all aspects, including physical transformation and social dynamics. Such material could prove of enormous value to scholars in different fields of study. The project plans integration and technical development work to push interoperability among 9 archives and generate two types of e-environments to be used by researchers and innovators for research and other creative purposes. This will allow new approaches to research in social sciences and unleash creativity, in new forms of delivery and consumption of that content which the creative industry would be able to propose for instance in tourism or in the cultural economy.



To make that possible, the project relies on collaboration among three main components: a) FHI (Film Holding Institutions); b) research institutions in different areas of social sciences; c) expertise in exploitation processes of digital content. Ultimately, the project will deliver a digital content access platform (interoperable and multilingual), made available to a growing community of researchers and creatives Europe-wide to push the boundaries of what can be learnt, through AV material on cities, on European history and identity. The legacy of the project will be a new model for research on digital sources (applicable also to other subject areas), plus appropriate exploitation plans to consolidate and expand the platform into the European reference initiative on AV digital content.

### **MELA (EUROPEAN MUSEUMS IN AN AGE OF MIGRATIONS)**

<http://www.mela-project.polimi.it/>

*Closed, 2011-2015*

*Coordinating country: Italy*

*Framework programme: FP7*

*Funding Scheme: SSH-2010-5.2-2 - Reinterpreting Europe's cultural heritage: towards the 21st century library and museum?*

*Budget (million euro): 3.27*

MeLa was based on a contemporary concept of migration which comprises increased multi-cultural encounters, hybrid identities and social, politic and economic contexts. The project aimed to analyse today's museums as physical and cultural spaces which have special importance in building social cohesion and inclusive European identity. The six research fields examined the role of the museum from historical, theoretical and practical aspect, comprehending the analysis of the question of memory, the creation of a museum network, the organisation of contemporary exhibitions and the implementation of digitisation and communication technologies.

#### Methods:

##### Onsite research work:

- visits to diverse types of museums, galleries and exhibitions all over Europe
- in-depth displays analysis
- discussions and interviews with directors, curators, archivists, heads of department and officers of education, learning and public programmes;
- focus groups and semi-structured interviews with different types of visitors (including those with migrant background)

Geographically: Denmark, France, Italy, Spain and United Kingdom. This relatively limited geographical distribution is due to the desire to build a Consortium mainly based on a thematic structure

Special policies have been agreed by consortium partners in order to guarantee a high open access level to all project products, and in particular to make publications readable and downloadable: 11 accessible volume.



**MEMOLA (MEDITERRANEAN MOUNTAINOUS LANDSCAPES: AN HISTORICAL APPROACH TO CULTURAL HERITAGE BASED ON TRADITIONAL AGROSYSTEMS)**

<http://memolaproject.eu>

*Closed, 2014-2017*

*Coordinating country: Spain*

*Framework programme: FP7*

*Funding Scheme: SSH.2013.5.2-2 - Transmitting and benefiting from cultural heritage in Europe*

*Budget (million euro): 2.94*

The historical and archaeological project researches the process of landscape formation in Mediterranean mountainous areas. For mountain landscapes and their agricultural systems modernity has meant the disappearance of many traditional activities. The adaptation to current global changes becomes more and more crucial for rural communities: globalisation, agrarian industrialisation, loss of peasant knowledge, declining rural population and climate change. By exploiting and protecting the cultural heritage of landscapes, this holistic approach helps to create environmental, social, economic and cultural strategies for rural areas. The MEMOLA project concentrates on the long-term historical uses of water and soils by collecting and analysing the fossilised traces of former agricultural systems (crops and livestock). The archaeological fieldwork and ethnographic surveys took place in four European landscapes by involving hundreds of local farmers:

- Sierra Nevada, Spain
- Monti di Trapani, Italy
- Colli Euganei, Italy
- Vjosa Valley, Albania.

The variety of case studies provided the opportunity to make a comparative study which unveiled the communalities and regional differences. This study examines the productivity and resource use efficiency in the four historic sample-areas, through agronomic and hydrological resource-management models, taking into account the global climate change, and the EU policies and strategies.

The project considers three potential areas of impact:

- cultural heritage: better understanding of the formation process of historical landscapes which supports the conservation and protection strategies
- socio-economic: promotion of touristic development which may contribute in decreasing high unemployment rates
- environment: the project result allows the improvement of ecosystem management strategies which promote biodiversity, provide.

**MOMOWO (WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT)**

<http://www.momowo.eu>

*Closed, 2014-2018*

*Coordinating country: Italy*

*Framework programme: Creative Europe Programme*

*Budget (million euro): 2.31*

The project approaches the heritage of women working within the design professions (architecture, civil engineering, interior and industrial designer) in a pan-European and interdisciplinary perspective. By promoting the women's cultural and economic significance in the design professions it reveals a 'hidden history' and provides the chance to learn from pioneer women in order to improve current professional achievements. The project establishes a European database of the period 1918-2018 on women's creativity, including biographical data, sketches, projects, drawings, graphics, photos or any related documents. The database is open-source, accessible for the wider public.

**OPENHERITAGE (ORGANIZING, PROMOTING AND ENABLING HERITAGE RE-USE THROUGH INCLUSION, TECHNOLOGY, ACCESS, GOVERNANCE AND EMPOWERMENT)**

<http://openheritage.eu>

*Ongoing, 2018-2022*

*Coordinating country: Hungary*

*Framework programme: H2020*

*Funding Scheme: SC5-22-2017 - Innovative financing, business and governance models for adaptive re-use of cultural heritage*

*Budget (million euro): 4.9*

OpenHeritage aims at creating sustainable models of heritage asset management. The project puts the idea of inclusive governance of cultural heritage sites together with development of heritage communities at its centre. This means empowering the community in the processes of adaptive reuse.

OpenHeritage works with an open definition of heritage, not limited to listed assets but also involving those buildings, complexes, and spaces that have a symbolic or practical significance for local or trans-local heritage communities. It starts from the assumption that abandoned or underused official and potential cultural heritage sites not only pose a significant challenge for the public and private sectors, but also represent major opportunities.

The inclusive governance model calls for the incorporation of stakeholder coalitions into such processes, the integration of resources and the exploration of innovative financial models. In doing so, the transformation of abandoned cultural heritage sites becomes an opportunity for increased community cohesion and social integration, the appearance of innovative bottom-up economic activities and the creation of employment possibilities.



**PERCIEVE (PERCEPTION AND EVALUATION OF REGIONAL AND COHESION POLICIES BY EUROPEANS AND IDENTIFICATION WITH THE VALUES OF EUROPE)**

<http://www.perceiveproject.eu>

*Ongoing, 2016-2019*

*Coordinating country: Italy*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-3-2015 - European cohesion, regional and urban policies and the perceptions of Europe*

*Budget (million euro): 2.49*

The project aims to increase EU citizens' awareness of EU as institution. PERCIEVE works in a multi-disciplinary environment bridging socio-political, regional-economic and public-administrative backgrounds. It investigates:

- experiences and result of EU cohesion policy implementation
- citizens' awareness of EU cohesion policy
- citizens' identification with EU

The project constructs its dataset by qualitative and quantitative analytical methods (surveys, focus groups, case studies, econometric modelling, and quantitative discourse analysis) from nine NUTS 1 regions in seven EU countries:

- Emilia-Romagna, Italy
- Calabria, Italy
- Extremadura, Spain
- Burgenland, Austria
- Norra Mellansverige, Sweden
- Sud-Est, Romania
- Essex, United Kingdom
- Dolnośląskie, Poland
- Warmińsko-Mazurskie, Poland.

PERCIEVE's objective is to increase engagement towards EU and awareness of the impacts of cohesion policy by developing 'a comprehensive theory of cohesion in diversity'. The project produces a computer simulation environment as well where stakeholders can easily analyse the effects of cohesion policies.



### **PLUGGY (PLUGGABLE SOCIAL PLATFORM FOR HERITAGE AWARENESS AND PARTICIPATION)**

<https://www.pluggy-project.eu/>

*Ongoing, 2016-2019*

*Coordinating country: Greece*

*Framework programme: H2020*

*Funding Scheme: CULT-COOP-08-2016- Virtual museums and social platform on European digital heritage, memory, identity and cultural interaction*

*Budget (million euro): 2.37*

PLUGGY is based on the FARO Convention, emphasising that “Everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment.” The project connects to this idea by linking ICT applications and repositories for heritage dissemination with the heritage-user communities. It creates tools to enable citizens to share their local knowledge and everyday experience with others, together with the contribution of cultural institutions. In this participative manner, networks may be established around a common area of interest and the members of the society may become active creators and influencers of their cultural context. The project presents four pluggable apps, using augmented reality and collaborative game and a social platform as well where the users may upload and curate heritage stories. Empowering and skilling citizens to manage their heritage stories (Facebook-like social platform; using social media to be involved in CH, even in Europe’s less-developed regions.)

### **POEM (EUROPEAN TRAINING NETWORK – PARTICIPATORY MEMORY PRACTICE. CONCEPTS, STRATEGIES, AND MEDIA INFRASTRUCTURES FOR ENVISIONING SOCIALLY INCLUSIVE POTENTIAL FUTURES OF EUROPEAN SOCIETIES THROUGH CULTURE)**

<https://www.poem.uni-hamburg.de>

*Ongoing, 2018-2022*

*Coordinating Country: Germany*

*Framework programme: H2020*

*Funding Scheme: MSCA-ITN-2017- Innovative Training Networks*

*Budget (million euro): 3.4*

The project aims to analyse the emergence of a socially inclusive public memory in a European context of contemporary xenophobia, nationalism and Islamisation. POEM will involve several heritage-related institutions (libraries, archives, and museums) and will emphasise the training of a young generation of professionals from very various academic backgrounds. The project makes thirteen PhD positions available in the following research fields: Critical Heritage Studies, Critical Data Studies Cultural Anthropology, Cultural Studies, Design Anthropology, Digital Cultures, Digital Anthropology, Digital Heritage, Digital Humanities, Digital Museology, European Ethnology, Human Computer Interaction, Information Behaviour, Information Studies, Media Anthropology, Media Studies, Memory Studies, Museology, Museum Studies, Participatory Design, Science and Technology Studies, Social Anthropology, Software Studies, Visit or Studies, Visual Anthropology and Visual Sociology.



Students will be trained and supervised by peer networks in order to understand how participatory heritage work functions through relations and cooperation among institutions, people and groups, and media infrastructures.

**REFIT (RESITUATING EUROPE'S FIRST TOWNS: A CASE STUDY IN ENHANCING KNOWLEDGE TRANSFER AND DEVELOPING SUSTAINABLE MANAGEMENT OF CULTURAL LANDSCAPES)**

<https://www.refitproject.com>

*Ongoing, 2018-2022*

*Coordinating Country: UK*

*Framework programme: JPI Cultural Heritage and Global Change*

*Funding Scheme: Heritage Plus*

*Budget (million euro): 0.35*

The main scope of the project is archaeological heritage research. It focuses on understanding, integrating and engaging stakeholders in historical landscape management, especially under-represented users (SMEs, wildlife organisations and farmers). The project concentrates on the significance of Late Iron Age *oppida* (c. 200BC-AD60) which are poorly recognised and underdeveloped areas of cultural heritage research. The case studies are selected from the following four sites:

- Bagendon (UK)
- Salmonsbury (UK)
- Bibracte (France)
- Ulaca (Spain).

The project addresses four key issues:

- awareness and understanding
- management
- engagement
- knowledge transfer.

The project is funded under the Joint Heritage European Programme's (JHEP), Joint Heritage Initiative (JHI), Heritage Plus scheme.



### **REINVENT (RE-INVENTORY-ING HERITAGE: EXPLORING THE POTENTIAL OF PUBLIC PARTICIPATION GIS TO CAPTURE HERITAGE VALUES)**

<http://reinvent.maynoothuniversity.ie/>

*Closed, 2016-2018*

*Coordinating Country: UK*

*Framework programme: H2020*

*Funding Scheme: MSCA-IF-2015-EF - Marie Skłodowska-Curie Individual Fellowships (IF-EF)*

*Budget (million euro): 0.17*

This project engages in the development of Geographical Information Systems (GIS) to the online mapping of heritage in the North West of Ireland. By addressing cultural heritage management in a cross-border (Northern-Ireland and Ireland), contested region, it aims to establish a public participation GIS (PPGIS) methodology and digital platform to analyse the plurality of unofficial and official heritage values of local communities. With the help of different-scale pilot cases, REINVENT also tackles the different heritage narratives that may exist in 'post-conflict' areas (such as Belfast and Londonderry). For instance, the study of #MyValuedPlaces twitter hashtag, comprising a map-based survey looking for public views on valued places in the local North-Western Irish cultural landscape offered a very innovative and truly participative way of digital public engagement.

### **RICHERS (RENEWAL, INNOVATION AND CHANGE: HERITAGE AND EUROPEAN SOCIETY)**

<http://www.riches-project.eu>

*Closed, 2013-2016*

*Coordinating Country: UK*

*Framework programme: FP7*

*Funding Scheme: SSH.2013.5.2-2 - Transmitting and benefiting from cultural heritage in Europe*

*Budget (million euro): 3.00*

The project researches the context of change in which European Cultural Heritage is transmitted, its implications for future Cultural Heritage practices and the frameworks (cultural, legal, financial, educational and technical) to be put in place for the benefit of all audiences and communities in the digital age. It identified directions to maximize the impact of mediated and unmediated Cultural Heritage on social and community development. RICHERS distilled its results into eight Policy Briefs:

- taxonomy of cultural heritage definitions
- digital copyright framework: the move from analogue to digital and new forms of IPR
- co-creation strategies: from incidental to transformative
- toward a craft revival: recalibrating social, cultural, economic and technological dynamics
- the cultural heritage institution: transformation and change in a digital age
- food heritage and culture: changing spaces of production and consumption
- European minorities and identity: strengthening relationships for a sense of belonging in the digital era
- the economic and scale dimension of cultural heritage.





## **ROCK (REGENERATION AND OPTIMISATION OF CULTURAL HERITAGE IN CREATIVE AND KNOWLEDGE CITIES)**

<https://rockproject.eu/>

*Ongoing, 2017-2020*

*Coordinating Country: Italy*

*Framework programme: H2020*

*Funding Scheme: SC5-21-2016-2017 - Cultural heritage as a driver for sustainable growth*

*Budget (million euro): 10.58*

The project aims to transform the (often decayed, impoverished and socially conflicted) historic city centres into creative and innovative neighbourhoods, through a sustainable use of cultural heritage. In order to test the concept of urban regeneration and adaptive (re-)use of historic centres, ROCK had chosen seven European role model cities of different region, size, historical background and economic status. The test-cities are Athens, Cluj-Napoca, Eindhoven, Liverpool, Lyon, Turin and Vilnius. A very innovative aspect is to choose three further cities: Bologna, Lisbon and Skopje, in order to test the replicability of previous experiences and showcases. The transformation from heritage city to creative cities lies on the concept of a circular urban system model, comprising circles of creativity, regeneration, safety, green space, knowledge and culture. Locally, the participating cities will have to engage in developing an integrated management plan and share their knowledge through peer-learning activities.

Methods: data analysis (creation of an open knowledge portfolio), peer-to-peer learning activities (mentoring visits and job-shadowing), augmented Reality application  
Complex way of thinking about urban heritage, very wide-range and interesting local actions (living labs).

Various advisory boards: involving stakeholders from economic / private and public sector, ROCK road shows, coffee talks (market place, dialogue among professionals, academics, business, etc.)

## **RUINS**

<https://www.interreg-central.eu/Content.Node/RUINS.html>

*Ongoing, 2017-2020*

*Lead Partner Country: Poland*

*Programme: Interreg Central Europe*

*Budget (million Euro): €1.8*

In Europe there are several thousand historical ruins. Owners and managers of these sites struggle with the same problems: protection of ruins is problematic due to ongoing process of destruction, and modern use of ruins is limited. Ruined historical buildings are often either neglected or increasingly transformed. They lose their key features of authenticity and integrity, a problem that applies across Europe.

Cultural heritage represents an opportunity for economic growth, generating value and thereby directly benefiting citizens. Finding a better balance between preservation of cultural heritage and sustainable socio-economic development of regions is necessary. Therefore, there is urgent need for development of modern, attractive forms of re-use, management and protection of ruins in their present form, while preserving their historical value.



The project's objective is to give "the second life" to the medieval ruins through modern management techniques and by attributing contemporary, socially useful functions, while preserving the historical value of these sites.

The project aims to develop and disseminate transnational guidelines and integrated models of contemporary use, modern management and protection of medieval ruins in Central Europe in order to enable elaboration of comprehensive management plans for ruined historical sites. These plans will help owners and managers of historical ruins, local, regional and public authorities exploit economic potential of this heritage in the economic development of regions, and to preserve the value of medieval ruins as cultural heritage.

**SIGN-HUB (PRESERVING, RESEARCHING AND FOSTERING THE LINGUISTIC, HISTORICAL AND CULTURAL HERITAGE OF EUROPEAN DEAF SIGNING COMMUNITIES WITH AN INTEGRAL RESOURCE)**

<https://signhub-upf.joomla.com/en/>

*Ongoing, 2016-2020*

*Coordinating Country: Spain*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation*

*Budget (million euro): 2.51*

The project focuses on the linguistic, historical and cultural documentation of the Deaf communities' heritage. During the four-year project a digital platform will be built in order to provide innovative and inclusive space for the community. The core content of the platform will be fed by the SIGN-HUB team in the following divisions:

- online grammars of six European sign languages (German Sign Language, Catalan Sign Language, Spanish Sign Language, Italian Sign Language, Sign Language of the Netherlands and Turkish Sign Language)
- an interactive online atlas of the sign languages of the world
- assessment standards for sign languages
- a digital archive of old signers' linguistic and cultural heritage.

Establishing the digital archive of memories of elderly signers meets the EU objectives to promote alternative perceptions of past and cultural heritage, especially if they are related to marginalised or disadvantaged communities. It will help to explore a previously excluded view of the European cultural heritage. By collecting and analysing the cultural, historical and linguistic assets of the deaf community the project attempts to rescue an almost unknown part of European identity and contributes in a wider participation of deaf citizens in different spheres of public life.



### **SMARTCULTURE**

<http://www.smartculture.eu>

*Closed, 2015-2015*

*Coordinating Country: France*

*Framework programme: FP7*

*Funding Scheme: REGIONS-2012-2013-1 - Transnational cooperation between regional research-driven clusters*

*Budget (million euro): 2.93*

SMARTCULTURE was a Coordination and Support Action (CSA) for sustainable access to cultural heritage that aimed to examine CH values made accessible for a wider public by involving ICT enterprises, creative and cultural industries (SMEs mainly) and research stakeholders from Europe. The partner countries were chosen from eight European regions that have rich cultural heritage, are economically developed and leaders in IT field. The project also had a tight connection with the European Capitals of Culture (ECoC) network.

By developing the relationships between CH institutions, academia, researchers, public and private stakeholders, the project engaged in increasing the visibility and accessibility of cultural heritage collections and sites. It emphasised the use of digital technologies and through them, the opening of new market opportunities. The main research fields comprehended the study of (technologically) new heritages, the connection of research and innovation sector and the understanding of CH among contemporary public.

Methods: inventory, SWOT analysis on digital heritage

Concept of quadruple-helix model has been applied: cooperation of business, public bodies, academia & cultural organisations.

### **TRACES (TRANSMITTING CONTENTIOUS CULTURAL HERITAGES WITH THE ARTS: FROM INTERVENTION TO CO-PRODUCTION)**

<http://www.traces.polimi.it/>

*Ongoing, 2016-2019*

*Coordinating Country: Austria*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-2-2015 - Emergence and transmission of European cultural heritage and Europeanisation*

*Budget (million euro): 2.71*

Conflicting or contentious heritage is in the centre of this project where these notions are used in the sake of a reflexive European identity. It is concerned with both tangible and intangible cultural heritage and stresses supporting innovative collaborative processes between art, research, heritage agencies and stakeholders, and developing new participatory methodologies. TRACES links artistic practices with research, initiates ethnographic fieldworks in post-colonial museum and in popular culture context.

Methods: creative co-productions: participants with very different disciplinary background; ethnographic fieldwork with bottom-up actors.



It involves immigrant communities and has an ethical advisory board. The project also publishes an online, available, free access four-monthly refereed journal on museum heritage and design practices.

### **UNREST (UNSETTLING REMEMBERING AND SOCIAL COHESION IN TRANSNATIONAL EUROPE)**

<http://www.unrest.eu>

*Ongoing, 2016-2019*

*Coordinating Country: Germany*

*Framework programme: H2020*

*Funding Scheme: REFLECTIVE-5-2015 - The cultural heritage of war in contemporary Europe*

*Budget (million euro): 2.48*

The project aims to develop a third mode of remembering between the top-down, cosmopolitan memory which dominates the current EU memory policy and the antagonistic bottom-up remembrance which is controlled by the right-wing and populist ideas. Nowadays, the nationalist and populist movements are constantly growing, and they are successfully occupying the leading role in memory politics. The official EU narrative does not seem to be a competitive alternative. The proposed third way – called agonistic memory – fill this perilous vacuum by analysing cultural heritage of war in contemporary Europe. This gives the opportunity to engage with widespread memory discontent without losing sight of fundamental EU ideals. By examining the political conflicts and wars, UNREST constructs a theoretical framework of new critical mode of remembering which will be reasoned with empirical studies of existing memory practices and tested the implementation of innovative techniques. Beyond the definition of the three way of memory practices and their related social agents and the results from the case studies, the project promotes deliberative historical awareness by examining the interaction, engagement and influence of different stakeholder groups.

The main focus and research areas of the project are:

- the history, reception, narrative, aesthetics and political-cultural contexts of five World War I and World War II museums:
  - Historial de la Grande Guerre in Péronne, France
  - Kobarid Museum in Kobarid, Slovenia
  - German-Russian Museum in Berlin-Karlshorst, Germany
  - Oskar Schindler's Factory in Kraków, Poland
  - Military History Museum in Dresden, Germany.
- the memory cultures surrounding war-related exhumations of human remains in three sites:
  - Spain, related to the civil war in the 1930s
  - Poland, related to the WW II
  - Bosnia, related to the Yugoslav civil wars of the 1990s.
- a theatre play and a museum exhibition will be produced in order to incorporate the theoretical and empirical outcomes:
  - Micomicón theater performance
  - War Exhibit at the Ruhr Museum in Essen.

**VIMM (VIRTUAL MULTIMODAL MUSEUM)**

<https://www.vi-mm.eu/>

*Ongoing, 2016-2019*

*Coordinating Country: Cyprus*

*Framework programme: H2020*

*Funding scheme: CULT-COOP-08-2016 - Virtual museums and social platform on European digital heritage, memory, identity and cultural interaction. (Coordination and Support Action)*

*Budget (million Euro): €1.35*

The project proposes a major, high-impact Coordination and Support Action across the field of Virtual Museums (VM), within the overall context of European policy and practice on Virtual Cultural Heritage (VCH). It will define and support policies, strategic and day-to-day decision making, the utilisation of breakthrough technological developments such as VR/AR and to nurture an evidence-based view of growth and development impacted by VM, supported by a set of case studies in culturally-rich regions of South Europe affected by economic recession.

The project's work will be founded on building a consensual framework directly involving Europe's leading VM decision-makers and practitioners in defining and resolving existing issues spread across 7 interlinked Thematic Areas ('the 7Ds'): Definitions – Directions – Documentation – Dimensions – Demand- Discovery - Decisions and will result in wide-reaching stakeholder participation and very high visibility.

An initially broad and open approach will be refined through a process of definition, consolidation and resolution activities to arrive at a clear Manifesto and Roadmap for Action on VM, validated at a final ViMM international conference. Measurable impacts will be achieved on the role and capability of VCH – and VM in particular – to meet their enormous potential in society and the economy.