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

In many respects, this deliverable is one of the most significant within the REACH project, as it builds upon the assessment of prior projects and sets the scene for much of the remaining activity. Following this assessment, a wealth of information was discovered and evaluated, to consider how a participatory model or set of models for management, preservation and (re-)use of cultural heritage (CH) could be defined and recommendations made.

The deliverable provides an overview of participatory theory (chapter 3), policy making (chapter 4) and various models for participation of stakeholders and how these might apply within the REACH project (chapter 5). Most importantly, it presents options of the formation of participatory models, consisting of a flexible protocol that can be adapted to different CH contexts. This protocol is discussed in chapter 5, with chapter 7 providing the Participatory Framework template for collection of information for further evaluation. This iterative model has been considered in the design of project activities, alongside other stakeholder specific approaches, with validation taking place through four experimental pilots.

The theoretical participatory models provide options for use within the CH sector, to develop participatory activities with relevant stakeholders of a specific community and its heritage. It is important for models to be both dynamic and resilient, as well as adaptable to social, cultural and economic changes. To achieve that several concepts were evaluated, with two identified, Participatory Action Research and the Plan-Do-Check-Act Management cycle, as underlying methodologies. This includes a strong emphasis on social assessment, and ethics, including themes of gender, age and identity. Although this approach is developed with the REACH pilots in mind, it has the potential to be of equal interest to other CH projects, as it offers a basis for starting, conducting, adjusting and evaluating any participatory CH project.

The deliverable critically observes CH practices considering the evolution from top-down to the more currently adopted bottom-up approaches for CH development (chapter 3). Within chapter 6, findings from the evaluation of prior projects and contributions made by REACH event speakers are outlined. Their different backgrounds and contexts provide a range of examples, often with overlapping perspectives. This makes for interesting comparison with the earlier participatory theory and policy making. The different types of CH models available can provide an added dimension to sit alongside the theoretical models outlined in chapter 5.

Chapter 6 notes that, participatory CH activities have intrinsic, economic and societal benefits, yet are often considered as add-on activities, especially if they only receive short-term funding. For a participatory project to be successful, it is important to incorporate long-term strategies that involve people in the planning and decision making processes to maximise the advantages of public engagement.

The deliverable has built a picture, starting with the history of participatory experiences and how bottom-up activities have become more prevalent, considered the wider policy context and then various participatory approaches. The finding from previous activities have added cultural heritage considerations alongside the theoretical models, to create tools and recommendations that can be used both within and outside of the REACH project.

2. INTRODUCTION

In many respects, this deliverable, D3.1 – *Participatory Models* – is one of the most significant within the REACH project, as it builds upon the assessment of prior projects and sets the scene for much of the remaining activity. It takes an iterative approach and, as such, has been updated on several occasions to take into account findings of partners and has refined its participatory recommendations for the CH sector accordingly.

2.1. BACKGROUND

In times of growing xenophobia and extremist nationalism on the one hand, and the fearful image of homogenising globalism on the one other, the involvement and participation of local communities throughout Europe seems more important than ever. Moreover, since the notion of cultural heritage (CH) has entered social sciences and humanities and has become a buzzword in non-academic fields, the need for an effective model of participatory heritage practices seems crucial.

The REACH project set itself the task of considering the work of current and completed projects, to understand what they had done well, what might not have been as successful and the lessons that could be identified. The issue with funded projects is that they are transitory, that time passes after their completion and knowledge generated and actions are lost. Through the work in REACH D3.2 - *Selection of projects and mapping of clustered research findings[1]* - and D6.2 - *Good practices of social participation in cultural heritage[2]* - as well as project events, a wealth of information was discovered and evaluated, as the REACH project considered how a participatory model or set of models for management, preservation and (re-)use of CH could be defined.

To test any proposed model or models, it was decided that four participatory pilots should be established that are of a diverse nature, working with different types of communities and stakeholders, in different situations and political climates. In this way, models could be assessed in varied circumstance to establish a level of robustness, ahead of being finalised and presented by the project.

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[1]D3.2 (which was finalised before this deliverable D3.1) provides an overview of critical mapping and clustering of 'national initiatives, structural funds, FP7, Horizon 2020 and related programmes' (p.14). It reviewed 36 national and international projects by analysing them along spatial, temporal aspects and with regards to the concerned heritage communities. Results can be accessed online: https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D3.2-Selection-of-projects-and-mapping-of-clustered-research-findings.pdf accessed 20.10.19.

[2]D6.2 examined prior projects and created over 110 good practice cases. The process is outlined in the deliverable: https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D6.2-Good-practices-of-social-participation-in-cultural-heritage.pdf Accessed on 30.10.19. The best practice cases are available on the website: https://www.open-heritage.eu/best-practices Accessed on 30.10.19.

The four participatory pilots[3], which seek to enhance social, cultural and economic integration, are:

- Minority Heritage (working with the Roma communities in Hungary)
- Institutional Heritage (working with different types and sizes of museums in Germany)
- Rural Heritage (working with farmers and administrators in Spain)
- Small Towns' Heritage (working with towns across Europe).

Each pilot considers participatory approaches within its communities to share areas of commonality. The main methods of interacting with Associate partners[4] and other stakeholders within each pilot community is through a local Encounter[5], the name that the REACH project is using for local events that bring together different groups for open and honest discussions. As well as the important local dimension arising from this activity, local encounters play an important role in the project, as the test bed for ideas and participatory models.

2.2. ROLE OF THIS DELIVERABLE IN THE PROJECT

The DoA outlines that 'this deliverable provides recommendations, tools, procedures and common protocols to be validated in the experimental pilots of WP5.' The deliverable considers the change in nature of the CH sector and expectations of stakeholders, examines toolkits and recommends a methodology, as well as specific CH related aspects that could be incorporated when forming an approach to be used in the fields of preservation, (re-)use and management of CH.

Having built on the assessment of prior projects, this deliverable provides the base that other tasks will build on. Not only will the final deliverable of WP3 evaluate project activity, there will also be more specific participatory feedback, from each of the four pilots, within their respective concluding deliverables. A session at the project's final conference in Pisa will reflect on these participatory findings and will be followed by an interactive session with the audience, to gather further perspectives.

This work in WP3 significantly leads into the T7.1 – *Resilient European CH* - and the development of *the REACH proposal for resilient European CH*. As a main plank of the project, understanding and measuring resilience of communities and of cultural heritage is an important outcome. Having tested participatory approaches, first considered within this deliverable, within the pilots and through local encounters, findings will contribute to shaping this final legacy task.

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[3] Details of participatory pilots are available on the project website https://www.reach-culture.eu/pilots-and-best-practices accessed 20.10.19

[4] Associate partners are those individuals, organisations or projects that have agreed to collaborate with the REACH project to share mutually beneficial information and results.

[5] Details of local encounters are available on the project website https://www.reach-culture.eu/events/local-encounters accessed 20.10.19.

2.3. APPROACH

There was a multi-faceted approach to developing and writing this deliverable with different aspects provided by partners ELTE and COVUNI. As an iterative deliverable, D3.1 was first pitched to partners in Month 6; this was to allow consideration by the four participatory pilots that were intended to test the model. Following feedback from multiple project activities, revisions were made, ahead of issuing further, and ultimately a final version of the deliverable around the end of the second year of the project.

It was decided that the deliverable would feature several different, but interlinked chapters that create a comprehensive picture. Important building blocks were of participatory theory and policies that had been made within the sphere of CH, to establish both context and the change that had taken place in the sector for stakeholders and the public. For this aspect, a range of academic sources were reviewed.

When considering the development of participatory models, it was useful to understand the practical approaches that had been used by others to develop a participatory culture. For this chapter, desk research was undertaken into a series of toolkit and resources.

The next step, added in the Month 18 iteration of the document, was to scope models that could be recommended by the project. This led to the development of the Participatory Framework template that was issued to project partners to record local encounters and provide the data needed to assess robustness of any model.

By this stage of the project, further information was available from the assessment of prior projects, pilots, conference and workshops and so, the contextualised CH section was added, ahead of the final release, to address sector related consideration to the model outlines available.

Although different in content, each chapter provides an important consideration when defining a participatory model or set of models that could be utilised in the CH sector.

2.4. STRUCTURE OF THE DOCUMENT

Chapter 2 introduces the general context in which the REACH project takes place, specifically focusing on the role of this deliverable in the entire project.

Chapter 3 provides a theoretical overview of how views on CH developed over time, and citizen participation was approached during various stages of history. It specifically addresses bottom-up practices that enable people to participate in research and sharing of their own CH.

Chapter 4 offers an overview of recent policy documents that support and develop the concepts of participatory CH, starting with the FARO convention in 2005, all the way through to the European Year of Cultural Heritage in 2018.

Chapter 5 introduces participatory models. The chapter compares five models and toolkits, explains Participatory Action Research and the Plan, Do, Check, Action (PDCA) management cycle, which provide underlying methodological choices. These can be used as flexible protocol that can be adapted to different contexts of CH preservation, (re-)use and management, aspects that may be accorded different weight in the four pilots, as well as other, external, projects.

Chapter 6 contextualises the project findings. It synthesises contributions made during project events, describes the characteristics of the four REACH pilots, and outlines some considerations for future participatory activities.

Chapter 7 introduces the Participatory Framework template that has been issued to REACH partners to collect information from local encounters and against which the robustness of any participatory model can be measured.

Chapter 8 reflects on the contributions, results and impact of this deliverable in relation to the other Work Packages in the REACH project.

Finally, the Conclusions present the recommendations emerging from the groundwork provided in this deliverable. These are useful for the REACH pilots, can potentially benefit future projects and will form the basis for future project evaluations.

3. PARTICIPATORY THEORY

This chapter discusses the role of participation and its conceptualisation in social science and humanities research and discourse. The competitiveness and social cohesion within Europe are very much contingent on re-formulating the role of culture and reinforcing culture-focused development policies. Looking at historical developments regarding CH is beneficial to understand the current political climate. This chapter discusses the social-historical roots of CH management, whereas chapter 4 offers an overview of contemporary policies that aim for high degrees of involvement of cultural and creative sectors and on the extension of the cultural sector by giving control to a much larger public than ever before.

3.1. EVOLUTION OF CULTURAL PRODUCTION: FROM CULTURE 1.0 TO CULTURE 3.0

Community participation in heritage discourse is emerging and growing in importance, reflecting a paradigm shift from top-down to bottom-up approaches. This shows a parallel to the transformation in thinking about culture. Pier Luigi Sacco describes a change from Culture 1.0 to Culture 3.0.[6]

Although Sacco does not define 'culture' as a concept, he formulates **Culture 1.0** as a moment in time ('pre-industrial'), in which culture was neither acknowledged as economical commodity, nor accessible to the majority of people. Instead, this model centred on the concept of patronage, in which culture was considered a privilege shared through individual initiatives of wealthy people with high social status.

The industrial revolution and its political, economic and social changes saw a widening of cultural audiences in **Culture 2.0,** when culture was seen as a universal right, and part of the very idea of citizenship. At the beginning of the 20th century, cultural mass markets emerged and public patronage and cultural policies came to the fore. The earlier role of individual wealthy patrons became a public function instead. In this second phase, cultural and creative activities were considered to produce economic value and thus potentially profitable, but they still represented a specific (although minor) sector of the whole economy.

Recent changes in technological innovation have begun a transition to **Culture 3.0**, characterised by 'the explosion of the pool of producers, so that it becomes increasingly difficult to distinguish between cultural producers and users'.[7] The traditional roles of producers/users have become interchangeable and audiences may turn into practitioners, leading to new opportunities for community participation.

One could argue that Sacco's theory of the evolution of cultural production and reception is linked to a European tradition and that this eurocentrism is elitist and controversial. However, the present-day dynamics he describes, where audience and community have become synonyms and where museums and other cultural institutions offer participative platforms for

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[6] Sacco, 2011.
[7] Sacco, 2011: 17.

cultural production, seem crucial for our understanding of social participation.[8] A good example of innovative and awarded practices such as the community curatorship is provided by the exhibition *Never Going Underground* at the People's History Museum in Manchester.[9] This shows new levels of volunteering and co-creation of exhibitions, which work especially well when representing marginalised communities (in this case the British LGBT+ community).

Figure 1: Community curators of the exhibition Never Going Underground
at the People's Museum of Manchester[10]

3.2. 'HERITAGE FROM BELOW': COMMUNITY PARTICIPATION IN CULTURAL HERITAGE DISCOURSE

The evolution of cultural production outlined above shows culture as a dynamic commodity. A similar shift from patronising (Culture 1.0) to participatory and involved (Culture 3.0) relationships of citizens with their culture can be discerned in the engagement with CH. No longer top-down and authoritative, heritage discourse comes to include the (more) 'mundane and everyday forms of heritage'.[11] '**Heritage from below**', a term inspired by 'history from below',[12] implies community involvement, and acknowledges the often conflicted and contested appearances of heritage representation. Rather than emphasising canonisation, broad stroke traditions or collective identities (including the critical rethinking of national narratives; including or excluding, ghettoising or exoticising ethnic, class, racial or gender aspects),[13] heritage from below aims to give spaces for previously oppressed voices.

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[8] Sacco, 2016: 12.

[9] https://awards.museumsandheritage.com/feature/volunteers-of-the-year-award-team/, accessed 11.9.19.

[10] https://manchesterhistories.co.uk/blog/2017/05/never-going-underground Accessed 13.11.19

[11] Robertson, 2012: 15.

[12] Robertson, 2012: 7.

[13] Littler, 2004.

Heritage from below does not conform to a top-down narrative, and in that sense does not aim for increased consumption of culture and/or strengthening its economic dimension. Instead, it represents the more 'ordinary' lives and incumbent practices of people who are active agents of their own history (both vernacular and collaborative),[14] almost acting as counter hegemonic expressions.[15] Such heterogeneous community-based view of CH (in contrast with previously assumed more homogeneous cultural environments) is more appropriate and effective for achieving successful local development outcomes.

Robertson adds that:

'… heritage from below operates most obviously and successfully at a sub-national scale. It is directed from and for localising communities although it should not be assumed from this that there is an automatic fixity to what might be understood as 'local'. In this instance local should be taken to refer to not just (perhaps not even at all) the physical form but also to sub-national identity groupings and to identity groupings that do not treat space as the primary referent. […] it must be acknowledged that only rarely is the heritage directed solely at the localised. There are nearly always *others* to attract and inform. Here too is yet another manifestation of the dissonance that seemingly inevitably inheres to all forms of heritage'.[16]

3.3. COMMUNITY HERITAGE

The questions raised above regarding locality are interwoven with notions of what defines 'community', which continues to be a contested term in heritage studies.[17] Communities are made up of people with diverging interests and might display a 'range of either motivating or disruptive energies'.[18] They depend on organisational structures, (professional) communities' spokesperson(s) or advocates, and do not always display internal consensus regarding activities, actions and relationships that constitute the so called community.[19] The terms 'community heritage'[20] and 'heritage community'[21] seem to be used synonymously with 'heritage from below'.[22] The term 'participatory heritage' (discussed below) is also closely related, with the emphasis on active participation of community members, rather than on the (boundaries or site of the) community. Whatever the chosen term for heritage, current emphasis lies on the involvement of its participants, or 'culture bearers',[23] and ideally brings together different local cultures that form collective cultural frameworks in a specific area.

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[14] Robertson, 2012: 7.
[15] Robertson, 2012: 1.
[16] Robertson, 2012: 18.
[17] Waterton & Smith, 2010: 8.
[18] Ibid.
[19] Ibid.
[20] Waterton & Smith, 2010.
[21] Zagato, 2019.
[22] Robertson, 2012.
[23] 'A bearer is a member of a community who recognises, reproduces, transmits, transforms, creates, and forms a certain culture in, and for, a community. They can also function as practitioner, creator, and custodian, according to the UNESCO glossary' (Cho 2018: 226fn4).

In an ideal case, this coming together does not necessitate the abandonment of cultural identities or self-interest, but it allows resources and activities of diverse cultures to be harnessed in order to meet general goals and needs.[24] However, it is imperative to remain vigilant when participatory approaches involve previously and/or currently oppressed, marginalised communities. Despite being aware of social exclusion or inequality, existing power relations and smaller-scale inequalities between stakeholders can lead to a continued representation of dominant voices within the community.[25]

An early example of community heritage practices is the **Common Ground** project from the United Kingdom, which represents a unique and organic way to engage people with their local environment and celebrate the intimate connections communities have with the landscape that surrounds them.[26] Started as a small environmental charity, it became an important initiative that comprehended the collaboration of, among others, academics, artists, architects, botanists, and filmmakers. Highlighting the importance of plants and animals, familiar and local places, local distinctiveness and their links with the past, Common Ground created several heritage projects that aimed at the conservation of both landscape and culture. Their very sensitive and often poetic projects, such as the early Local Distinctiveness, intended to involve the community in the protection and promotion of any distinctive elements of a local region. This included tangible aspects from the surroundings such as buildings, landmarks, rivers, specific animals and trees, places of worship, literary works and local foods such as cheese, but also intangibles aspects such as customs, dialects, celebrations, names, recipes, oral history, myths, legends and symbols. Their work and engagement can be considered an exemplary antecedent to all community heritage actions that tend to use resilient and integral methods to (re-)use their natural and cultural heritage.

3.4. HERITAGE MANAGEMENT: FROM GOVERNMENT TO GOVERNANCE

Since the 1980s, the integration of social partners and communities has become an integral and indispensable part of most CH development projects. Although a detailed historical overview of cultural changes is beyond the scope of this deliverable, it seems important to mention a few highlights that led to participatory governance, not only as new concept, but as essential to social and political innovation. These developments can be seen as part of the Culture 3.0 model as described above.

The civil movement in Western Europe and North America rendered systems of representative democracy insufficient, and instead created a strong drive for active participation of communities, in which power and responsibility were distributed equally among a number of various actors. Once advocacy and participation became the main approaches to CH, and CH researchers and professionals were encouraged to collaborate with local communities and citizens who did not necessarily know what to expect from a cultural heritage 'expert', perspectives and dynamics in heritage management radically changed.[27]

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[24] Brennan et. al., 2008: 100.
[25] Nakamura, 2014: 6.
[26] https://www.commonground.org.uk/what-we-do/, accessed 11.9.19.
[27] Sonkoly & Vahtikari, 2018: 39.

This situation called for new strategies for communication, dissemination and co-creation of CH. It included, since the turn of the millennium, a shift from government to governance, which happened within many different political areas and also on national, EU and worldwide levels.

Governance implies involving various stakeholder groups in processes that were previously largely conducted by government parties. Sharing responsibilities is one of its essential characteristics. Nevertheless, the governance process can be conducted top-down, or bottom-up (the latter resembling the 'heritage from below', discussed in section 3.2):

- top-down: authority (traditional cultural heritage institution) releases power and empowers various social actors
- bottom-up: communities start initiatives, responsibilities are shared, and decisions are taken by communities rather than by individuals.[28]

The role of traditional (top-down) organisational structures has been questioned, since such structures no longer satisfied the public interests. The bottom-up approach, on the other hand, reflects the shift in the role and behaviour of individuals from being passive cultural consumers to cultural producers.

3.5. PARTICIPATORY HERITAGE

The previous paragraph showed that governance can be either top-down, or bottom-up. 'Participatory heritage' is proposed as a hybrid. Individuals and communities define their own heritage more autonomously,[29] engaging in and creating cultural activities independent of, but in collaboration with, existing traditional institutions.[30] Participatory heritage can hence be considered as bottom-up perspective, but, since it challenges traditional cultural heritage institutions to make changes in their governance, it also features elements of top-down approaches.[31]

However, it is important to underline that when traditional cultural heritage institutions try to involve and engage audiences, be responsive to their requirements, and more accessible to a wider public, that does not automatically create participatory practices. This can easily continue to be a top-down, authoritative approach, simply paying lip service to the rhetoric of participation, rather than actual practice itself.[32] Indeed, several analyses show a wide range of participatory methods and practices across Europe, which cannot however be labelled as participatory governance.[33]

The most crucial aspect seems to be the active involvement of relevant stakeholders in the framework of public action.[34] It is clear that wide range of actors are needed in every stage of the process, i.e. public authorities and bodies, private actors, civil society organisations, NGOs, the volunteering sector and other interested people.

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[28] Sani et. al., 2015: 3.
[29] Sonkoly &Vahtikari, 2018: 14.
[30] Roued-Cunliffe & Copeland, 2017: XV.
[31] Ibid.
[32] OMC, 2018.
[33] Sani et. al., 2015: 3
[34] OMC, 2018: 22.

These actors participate in decision-making, planning, implementation, monitoring and evaluation of CH policies and programmes to increase accountability and transparency of public resource investments, as well as to build public trust in policy decisions.[35]

Ladders of Participation

A so-called '**ladder of participation'** helps to describe, navigate and monitor the routes to and levels of participatory practice. Various versions of such ladders have been developed over time.

One of the earlier ladders of participation, by Sherry R. Arnstein, contained eight different steps or levels (1969). This ladder comprehends the development of participation as authorities foster citizen engagement, release power and share responsibilities (Figure 1). Hence, this model tries to capture participation in a top-down perspective, illustrating the same concept, even though the visual representation is inverse to the term bottom-up.[36]
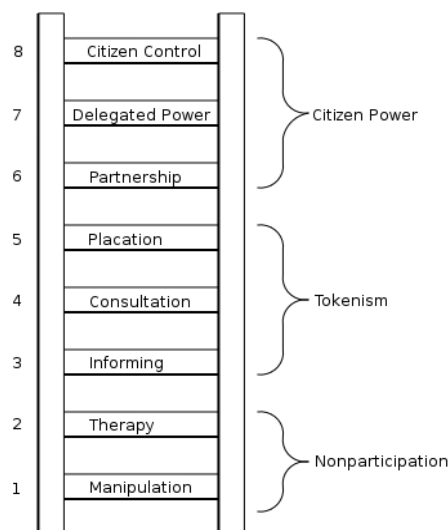
Figure 2

David Wilcox formulated a similar approach in 1994. Although it was intended to focus on community participation, it remained institution centric. Again, the argument is maintained, albeit with the most inclusive initiatives are at the top of the ladder, rather than visually illustrating the bottom-up approach.[37]
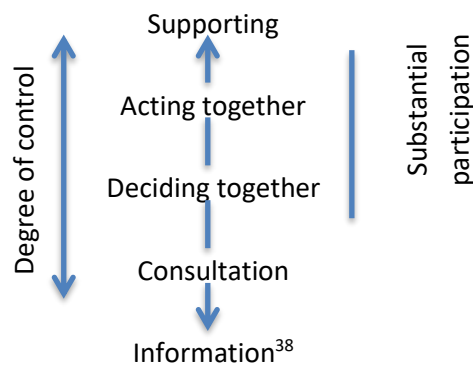
Nina Simon, in her book *The Participatory Museum*,[39] distinguishes four phases of public participation, the first three of which she derived from Public Participation in Scientific Research (PPSR) project.[40] The order represents a development from top-down to bottom-up:

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[35] OMC, 2018: 41.
[36] Arnstein, 1969: 216-218.
[37] Wilcox, 1994.
[38] Adapted from Wilcox 1994: http://www.partnerships.org.uk/guide/frame.htm, accessed 21.5.19.
[39] Simon, 2010: http://www.participatorymuseum.org/chapter5/, accessed 21.5.19.
[40] CAISE, 2009 (Simon refers to this document as the PPSR report).

Top-down

- **contributory projects** where the audience has a small contribution in an institutionally controlled process
- **collaborative projects**: where the audience becomes a partner in an institutionally controlled process
- **co-creative projects**, where audience and institution jointly control a process
- **hosted projects** where the audience is in full control within the context of the institution.[41]

Bottom-up

Simon adds helpful questions to discern which models of engagement will best suit a specific situation or institution.

The work of Simon was considered further within the RICHES project, which explored co-creation on a practical basis, specifically through ten case studies.[42] Each case took a different approach to co-creation, involved different types of stakeholders and aimed to achieve different goals, identifying key success factors and lessons learned, including the relationship with intellectual property rights.

The work considered that 'co-creation describes joint or partnership-oriented creative approaches between two or more parties, especially between an institution and its stakeholders, towards achieving a desired outcome. A co-creation process can enable organisations to:

- find a connection between groups that would normally not collaborate
- raise awareness and sensitivity towards important issues with certain groups/individuals
- create a safe space for sharing
- create a common understanding
- enable the creation of more layered and nuanced exhibitions and events
- build relationships between groups/individuals that exist well beyond the scope of a project
- empower minority perspectives.'

A final trend worth mentioning is Community-Based Participatory Research (CBPR), which is becoming increasingly popular (mostly in the USA). CBPR concerns research projects that are still controlled by professional researchers, but add a degree of community participation.[43]

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[41] The bullet points are derived from http://www.participatorymuseum.org/chapter5/ accessed 21.5.19. The authors of this deliverable added the visual on the right to better compare with the other ladders that are presented here.

[42] http://www.digitalmeetsculture.net/wp-content/uploads/2015/12/RICHES-D4-2-Good-practices-and-methods-for-co-creation_public.pdf accessed 24.10.19

[43] http://www.ahrc.ac.uk/documents/project-reports-and-reviews/connected-communities/community-based-participatory-research-ethical-challenges/, accessed 11.9.19.

The degrees of community participation in research are the following:

Top-down

- **controlled by professional researchers** but with greater or lesser degrees of community partnership, e.g.
    - advisory group involved in design, dissemination
    - trained community researchers undertake some/all of data gathering, analysis; professional researcher uses participatory methods (e.g. young people take photos)
- **co-production** – equal partnership between professional researchers and community members
- **community-controlled with professional researchers** managed by and working for the community
- **community-controlled and community-managed research**, no professional researchers involved. [44]

Bottom-up

Figure 3: SKOL-Ceda in Montréal: Co-Creative Projects[46]

Most examples of CBPR participatory research seem to be in the natural sciences.[45] Introducing participatory approaches in culture and humanities might need some cautious adaptations because of the subject matter, and most importantly because activities might not necessarily concern 'research', but include other participatory activities such as general educational and social activities instead.

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[44] The points are derived from https://ahrc.ukri.org/documents/project-reports-and-reviews/connected-communities/community-based-participatory-research-ethical-challenges/, accessed 21.5.19. Please note again that the additions on the right are added for comparison with previous ladders.

[45] The term resilience, a major plank of the REACH project's work, is also drawn from the sphere of natural science, making this an especially useful comparative study.

[46] http://skol.ca/en/learning/projects/ Accessed 13.11.19

This chapter has moved from evolution of cultural production, to explaining strongly interwoven concepts such as heritage from below, community heritage, CH management changes from government to governance, further emphasising participatory heritage. The 'ladders' discussed in this chapter indicate that participatory governance can also be realised with different levels of involvement and engagement, as well as in different environments including cultural projects and institutional activities, as well as in academic research. Whatever the environment or purpose, the process has to be dynamic and flexible, representing a continuum in which participation refers to shared responsibilities and moreover, to the property of culture. The aim in each individual, local case of creating participatory heritage activities is to establish the appropriate framework of collaboration between multiple actors, so enhancing people's capabilities and contributing to forge strong communities. This renders CH increasingly socially relevant.

4. POLICY-MAKING TOWARDS PARTICIPATORY GOVERNANCE OF CULTURAL HERITAGE

Any participatory model that the REACH project might consider recommending to the wider CH sector must sit within the context of the wider policy environment. This chapter considers the significant policy developments that have taken place over the past few years.

CH and its recognition as a 'strategic resource for a sustainable Europe' have become central in the cultural and political agenda of the European Union in the last two decades. A great number of initiatives, declarations, programme strategies and exemplary projects show that the integrated use of shared CH for the sake of social cohesion and integration is a priority for most EU Institutions.

The first important step in the positioning of CH as a democratic tool was the 2005 **Faro 'framework convention'**[47] of the Council of Europe, which stressed the fundamental role of heritage related to human rights and democracy. Since then, all further conventions and declarations refer to this one, stating that the importance of CH lies not in the concrete objects and places, but in the significance and social practices that people attach to them.

In 2011, **The European Heritage Alliance** was established at the European Heritage Congress organised by Europa Nostra in Amsterdam. The alliance comprises 48 European and international organisations and networks; larger and more general ones such as Europeana or ICOMOS as well as smaller and more specific ones like PERSPECTIV (Association of Historic Theatres in Europe) or SEE (South East European) Heritage Network.[48] A list of EU and international documents concerning CH policies can be found on their website.[49]

In 2013, the UNESCO published **The Hangzhou Declaration Placing Culture at the Heart of Sustainable Development Policies.**[50] It emphasised that culture should be included as the fourth fundamental principle of the post-2015 UN development agenda, in equal measure with human rights, equality and sustainability. The Hangzhou Declaration stated the importance of promoting culture through educational, communication and artistic programmes and the rehabilitation of CH for mutual understanding, peace, and reconciliation. The Declaration underlined that for the sake of inclusive and equitable societies, a rights-based approach to culture and respect for cultural and linguistic diversity is also a pre-requisite and that cultural education should include gender, minorities and discrimination issues. It further accentuated the role of cultural heritage in reducing poverty (through sustainable, creative, and tourism industry and through providing more jobs for women, girls, and minorities groups), and in creating resilient communities (through the integration of culture into disaster-risk reduction and climate-change mitigation).

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[47] https://www.coe.int/en/web/culture-and-heritage/faro-convention, accessed 21.5.19.
[48] http://europeanheritagealliance.eu/, accessed 21.5.19.
[49] http://europeanheritagealliance.eu/documents/, accessed 21.5.19.
[50] http://www.unesco.org/new/en/culture/themes/culture-and-development/hangzhou-congress and http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/final_hangzhou_declaration_english.pdf, both accessed 21.5.19.

In 2014, a number of further conventions were published. Among the first was the **Conclusions on cultural heritage as a strategic resource for a sustainable Europe,** produced by the EDUCATION, YOUTH, CULTURE and SPORT Council meeting in Brussels.[51] This too underlined the importance of CH in fostering citizen participation, promoting diversity, facilitating social inclusion and in propagating lifelong learning. This document was also important for the creation of the European Heritage Label and the dissemination and promotion of public access to digital heritage.

Also in 2014, the third UNESCO world forum on culture and cultural industries **issued the Florence Declaration,** entitled **'Culture, Creativity and Sustainable development. Research, Innovation, Opportunities.'**[52] This document highlighted the role of participatory governance and the inclusion of a diversity of voices. It positioned intangible CH through the understanding of rural and urban areas as living laboratories. The Florence Declaration also emphasised the importance of culturally empowering oppressed social groups (including people from the global south, girls, and women).

Still in 2014, the **Council conclusions on participatory governance of cultural heritage[53]** was published**.** This highlights the role of shared resources and the impact of cultural heritage in relation to democratic participation, sustainability and social cohesion. It declares the importance of the development of multilevel and multi-stakeholder governance frameworks that recognise CH as a shared resource. It also underlines the necessity of digitisation in order to give access to all social groups, and calls for the promotion of civic participation as well as the cooperation with UNESCO and the European Council.

In 2015 further strategies were launched that aimed to promote the link between civil participation and cultural heritage management. In April 2015, at the Conference *"Cultural heritage in the 21st century for living better together. Towards a common strategy for Europe"*, the European Cultural Convention adopted the **Namur Declaration,** or **Strategy 21,** to define the objectives for a European Heritage Strategy.[54] This document redefines the place and role of CH in Europe and provides guidelines to promote good governance and participation in heritage identification and management. It furthermore disseminates innovative approaches to improve the environment and quality of life of European citizens. **Strategy 21** is primarily based on the 2005 **Faro Convention,** and therefore also recognises heritage as a shared responsibility ranging from national to local authorities and local population. In this way, it emphasises new cultural heritage management practices, based on participation and collaboration.

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[51] https://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/142705.pdf, accessed 11.9.19.

[52] https://fr.unesco.org/system/files/Florence%20Declaration_4%20October%202014_EN_3.pdf, accessed 11.9.19.

[53] https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XG1223(01), accessed 10.9.19.

[54] https://www.coe.int/en/web/culture-and-heritage/strategy-21, accessed 21.5.19.

Among its numerous recommendations, some are extremely pertinent to the REACH project:[55]

- the promotion of heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance
- the encouragement and assessment of citizen participation practices and procedures
- the development of participatory heritage identification programmes
- the creation of collaborative platforms for the joint drawing up of inventories.

Moreover, the emphasis on involving different audiences (adults, children, and elderly people etc.) and the creation of inventories of endangered or threatened heritage assets are also taken into consideration in the REACH project.

Besides the Namur Declaration, a report from the Committee on Culture and Education was also published in June 2015, written by Mircea Dianocu. This **Resolution towards an integrated approach to cultural heritage for Europe**[56] repeats the already mentioned strategies, and also emphasises new governance models (such as multi-level governance, subsidiarity and Public-Private Partnerships) and underlines the development of a true democratic and participative narrative for European heritage (religious and ethnic minorities). It also problematises the contested or conflictual heritage and specific heritage sites, and states that in these cases the 'reconciliation processes should not lead to a suppression of historical consciousness of communities,' but rather 'to take diversity of interpretations into account.'[57]

Still in 2015, the **Cultural Heritage Counts for Europe** (CHCfE) consortium published a report that provided an accessible overview of the value and relevance of European heritage in order to establish a reliable standard and reflective policy development.[58] The CHCfE project not only underlined the importance of mapping how CH influences various aspects of the life of European population, but also examined the results of the collected studies and structured them into a credible overview of cultural heritage benefits. Thus, its main purpose was to "inform and influence decision makers to ensure that the important contribution of cultural heritage to Europe is fully reflected in European strategies and policies at all levels." The research was conducted on macro (collection of worldwide literature), meso (online survey, collaboration with experts and desk research on European level) and micro (three case studies) levels. Implications and research findings concerning a holistic approach to CH, the special interest in Central-European characteristics and the key findings of the various case studies (also including numerous Central-, and Eastern-European cities) are the most relevant parts of the project.

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[55] https://rm.coe.int/16806f6a03, accessed 21.5.19.

[56] http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2015-0207+0+DOC+XML+V0//EN, accessed 21.5.19.

[57] Point 48 in http://www.europarl.europa.eu/doceo/document/A-8-2015-0207_EN.html?redirect , accessed 31.7.19.

[58] The consortium comprises of Europa Nostra (The Voice of Cultural Heritage in Europe), ENCATC (The European Network on Cultural Management and Cultural Policy Education), Heritage Europe (The European Association of Historic Towns and Regions), International Cultural Centre, Krakow (ICC), Raymond Lemaire International Centre for Conservation at KU Leuven (RLICC) and The Heritage Alliance, see https://issuu.com/europanostra/docs/chcfe_full-report, accessed 11.9.19 (p. 5 of report).

Figure 4: The Europa Nostra award-winning Carnival King of Europe (2017)
in San Michele all'Adige, Italy[59]

Also in 2015, the European Parliament nominated 2018 as the **European Year of Cultural Heritage (EYCH)**.[60] The proposal document, entitled **Sharing Heritage**, defined the main objectives of this specific European year, 'intended to activate and make visible the many positive effects of cultural heritage activities on other areas of life, society and the economy.'[61] It also referred to previous communications such as the Namur Declaration or the agenda of European Commission President Jean-Claude Juncker, entitled 'A new start for Europe'[62] from 2014. The specific target groups of the EYCH are younger generations and disadvantaged social groups who have had only limited access to cultural heritage up to now. Therefore, cultural education and social participation have been identified as main objectives as well as tools to tackle current challenges such as cultural diversity, demographic change and sustainability. Sharing Heritage mentions several previously successful examples, such as The Cultural Routes of the Council of Europe (since 1987), The European Heritage Label (since 2013), The European Route of Industrial Heritage (ERIH), The Association of European Royal Residences (ARRE), the European Garden Heritage Network (EGHN) (2003) and Europeana. The European Year of Culture supported 11,500 events and reached 6.2 million people in twelve months. The sixth and final newsletter offers an overview of all activities, with a specific focus on future generations who have a crucial role in keeping CH alive. A closing conference in Vienna on 6-7 December 2018 celebrated the results of the year and its numerous projects, including the launch of 'Culture Gems', a CH application developed by the European Commission's Joint Research Centre to 'discover the very best of culture, heritage and creativity in their cities and in the cities they visit'.[63]

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[59] Source of the photo: http://www.europeanheritageawards.eu/winners/carnival-king-europe/ Accessed 13.11.19

[60] http://www.ecco-eu.org/fileadmin/assets/documents/Others/ECHY_2018-EN.pdf, accessed 11.9.19.

[61] Ibid.: p. 2.

[62] https://www.eesc.europa.eu/resources/docs/jean-claude-juncker---political-guidelines.pdf, accessed 11.9.19.

[63] https://ec.europa.eu/newsroom/eac/newsletter-specific-archive-issue.cfm?newsletter_service_id=585&lang=default , accessed 31.7.19.

The following chapters will draw upon these themes in the outline of potential participatory models and the cultural heritage considerations that could be built into them.

Date	Policy paper, declaration, convention	Organisation
27/10/2005	Framework Convention on the Value of Cultural Heritage for Society – Faro Convention	Council of Europe
13/05/2013	The Hangzhou Declaration Placing Culture at the Heart of Sustainable Development Policies	UNESCO
20/05/2014	Conclusions on cultural heritage as a strategic resource for a sustainable Europe. Education, youth, culture and sport	Council of the European Union
04/10/2014	Third UNESCO world forum on culture and cultural industries 'culture, creativity and sustainable development. research, innovation, opportunities' Florence declaration	UNESCO
23/12/2014	Council conclusions on participatory governance of cultural heritage	Council of the European Union
23-24/04/2015	The Namur Declaration	European Ministers / European Cultural Convention
25/06/2015	Towards an integrated approach to cultural heritage for Europe	Committee on Culture and Education, European Parliament

Figure 4: Chronological overview of recent policy documentation

5. CONSIDERING PARTICIPATORY MODELS

The wealth of participatory theory and policy-making create a need for practical advice and knowledge of how to implement these in practice. Participatory models are therefore a logical next step. This chapter initially compares five existing participatory toolkits (5.1) and then introduces two methodologies that were chosen as a foundation of recommended models, in order to inform various participatory activities. These are Participatory Action Research and the PDCA management cycle (5.2). Informed by the theoretical overview in Chapter 3, Section 5.3 then looks at these approaches in the REACH context. Specific attention is paid to social assessment, participatory design, ethics, and impact.

5.1. FIVE EXISTING PARTICIPATORY TOOLKITS COMPARED

Links to each of the outlined toolkits are provided as footnotes.

5.1.1 RICHES CO-CREATION TOOLKIT

Having considered examples of co-creation within the RICHES project (see section 3.5), the WAAG Society designed a co-creation toolkit for 'living heritage' within a dynamic and changeable European cultural context.[64] The toolkit is specifically geared towards product or service development for CH institutions, with an underlying aim 'to establish long-term relationships with both existing and new audiences'.[65] Not only does this enhance critical evaluation of the institution, it also offers skills for identifying and connecting with stakeholders, so increasing the potential impact of any planned activities and projects.[66] The toolkit supports brainstorming within a team of professionals and other stakeholders. [67] Together, they co-design relevant potential intervention strategies through looking at an interconnected 'co-creation landscape' that maps Foundation, Context, Community, Workspace and Wrap up.[68] The toolkit includes instructions for the facilitator (or 'game master') and practical tools to aid discussion such as exercise and methods cards, canvasses.[69] Each part is easy to download, print, and implement in a variety of contexts.[70]

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[64] https://resources.riches-project.eu/research/living-heritage/, accessed 12.9.19.
[65] https://www.digitalmeetsculture.net/wp-content/uploads/2016/05/RICHES-D7-2-Online-resources-for-living-heritage_public.pdf, p.10, accessed 12.9.19.
[66] Ibid.
[67] Ibid., p. 16.
[68] https://resources.riches-project.eu/research/living-heritage/co-creation-toolkit/, accessed 12.9.19.
[69] https://www.digitalmeetsculture.net/wp-content/uploads/2016/05/RICHES-D7-2-Online-resources-for-living-heritage_public.pdf , p. 12 accessed 12.9.19.
[70] Ibid., p. 16.

5.1.2 EUROPEANA SPACE HACKATHONS

The Europeana Space project, which investigated 'different scenarios for the (re-)use of digital cultural heritage, to inspire new approaches towards legal (re-)use of digital content in the light of unlocking the business potential that lies behind it',[71] developed a toolkit (again by the WAAG Society) for creating successful design events in the cultural sector. These events are called Hackathons, a combination between Hacks and Marathons, aimed to create a space of playful exploration. 'When executed well, a hackathon can bring insights, inspiration and ideas. It can be a fertile ground for new networks, projects, inventions and businesses'.[72] The toolkit discusses questions to reflect on before hosting one, issues around Intellectual Property Rights, how to practically design an event and further reading.

Figure 5: Guide for developing participatory hackathons

The project also reflected on its six hackathons, the methods used and considered both results and lessons learned.[73] Rather than using traditional approaches of holding conferences and exhibitions, that often attract the same types of people, a hackathon is a participatory approach that can appeal to a younger audience and one that the CH sector yearns to reach. A well-planned hackathon, with an enticing name and clearly defined objective, can attract people from within and outside of the sector, who enjoy the challenge of a weekend of problem solving, developing and testing ideas and working together. Throughout the event, teams would regularly pitch their ideas to the judges and other participants who could make suggestions that could enhance a concept or divert it onto another pathway, all undertaken in the spirit of camaraderie.

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[71] http://www.europeana-space.eu/wp-content/uploads/2014/04/es-hacking-culture-spreads.pdf, p. 6, accessed 12.9.19.
[72] Ibid. p. 9, accessed 12.9.19.
[73] http://www.europeana-space.eu/wp-content/uploads/2014/04/Europeana-Space-D5.2-Hackathons-Report-Final-version.pdf , accessed on 24.10.19

5.1.3 A PARTICIPATORY METHODS TOOLKIT: A PRACTITIONER'S MANUAL

The 167 pages 'Participatory Methods Toolkit' for practitioners focuses on public involvement in decision-making processes.[74] After distinguishing between participation in planning, implementation and evaluation and indicating various levels of responsibility (uni- or bi-directional sharing of information, and/or active partnership from all those involved), the toolkit focusses on the latter. It clearly sets out the benefits of participatory approaches, including increasing the amount of available information when more stakeholders are involved, and hence improving the quality of decisions, so furthering democracy and equality as norms within society, empowering citizenship and mutual learning.[75] The toolkit gives a useful overview of existing participatory methods, explaining in what situations and for what reasons they could be used, including looking at parameters such as objectives, topics, participants, time and budget.[76] The methods described include the well-known Focus Group, as well as others such as Citizen Jury, Consensus Conference, and Delphi Expert Panels. It furthermore includes 17 steps for 'developing and implementing public participatory methods'[77] all the way from recruiting a team, looking at context, time frame, budget, planning, event and reporting. The toolkit discusses success factors within societal and institutional context, as well as regarding the chosen arrangements itself.[78] It addresses the specificities of organising such events in great detail. These are summarised in a 'comparative chart for participatory methods'[79] before going into further detail for each of the ten chosen methods.

5.1.4 PARTICIPATORY APPROACHES: A FACILITATOR'S GUIDE

The guide to participatory approaches developed by the Voluntary Services Overseas (VSO) also consists of a hefty 175 pages. Although designed for 'VSO volunteers, partner organisations and staff' it simultaneously addresses 'the wider development community' 'to increase participation, inclusion and empowerment in the development process'.[80] The introduction outlines the principles of participation, the process of participatory development and the art of facilitation including skills, useful questions to ask and the use of visual aids. Some generic methods for different phases of the process are discussed, including planning, analysis and dissemination, before going into a very comprehensive list of almost 50 participatory tools. Like the previously discussed Participatory Methods toolkit (PMT), the VSO guide also addresses issues such as the level of participation and a step-by-step approach to organising events (including linking to the different tools relevant to each of the phases).

It seems however that VSO's '*tools*' are presented more as generic building blocks or exercises to be used creatively within group settings, whereas PMT *'methods'* focusses on ten methods going into great detail for how each one of these can be approached and outlined for a specific event.

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[74] Sloccum, 2003: 9. This is a joint collaboration between the King Baudouin Foundation, the Flemish Institute for Science and Technology Assessment (viWTA) and the United Nations University – Comparative Regional Integration Studies (UNU/CRIS), and available online: http://cris.unu.edu/sites/cris.unu.edu/files/Toolkit.pdf, accessed 13.9.19.

[75] Ibid.: 10-11.

[76] Ibid.: 11.

[77] Ibid.: 17.

[78] Ibid.: 18.

[79] Ibid.: 25.

[80] VSO, 2004: 5, accessed 13.9.19.

The PMT is more structured ('follow approach X from A-Z'), whereas the VSO guide offers a smorgasbord of inspiration to be chosen and combined for a specific event. It also seems that VSO offers slightly more creative tools, including several forms of theatre (Forum, Image and Puppet theatre respectively). Both however offer very useful resources on participatory methods.

5.1.5 PARTICIPATORY METHODS WEBSITE

This website is managed by the Institute of Development Studies at the University of Sussex, more specifically by the Cluster for Participation, Inclusion and Social Change. It 'provides resources to generate ideas and action for inclusive development and social change'. [81] The site almost functions like a concise toolkit in and of itself, with tabs for 'Plan, Monitor and Evaluate', 'Learn and Empower', 'Research and Analyse', 'Communicate' and 'Facilitate'. Each of these tabs explains the meaning and benefit of these elements and characteristics. Furthermore, a page with 1,395 downloadable Resources can be browsed chronologically, by relevance or title, or accessed through generic search terms. One of the links displayed on the home page is to the ActionAid's Networked Toolbox.[82] This in its own right offers close to 90 different, accessible tools each with an image example, a brief description and an overview of steps to use. A search box allows quick location of specific tools.

5.2. METHODOLOGY UNDERPINNING PARTICIPATORY MODELS

5.2.1 PARTICIPATORY ACTION RESEARCH

As the REACH project needs to be applicable to different circumstances, it is essential that the methodology that supports activities is general and flexible. Participatory Action Research is a qualitative methodology that aims to integrate methods and techniques of planning, observing, documenting, analysing, evaluating and interpreting the participatory pilots. This approach seeks to develop collaborations between stakeholders through using applied research methods. By emphasising the bottom-up nature of this project, this 'learning-by-doing' process must be conducted 'with' people and not 'on', 'about' or 'for' people.[83] The model can be used in other circumstances too, supporting people and organisations working on projects with similar goals and ethics.

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[81] https://www.participatorymethods.org/, accessed 13.9.19.
[82] http://www.networkedtoolbox.com/workareas/tools/ accessed 13.9.19.
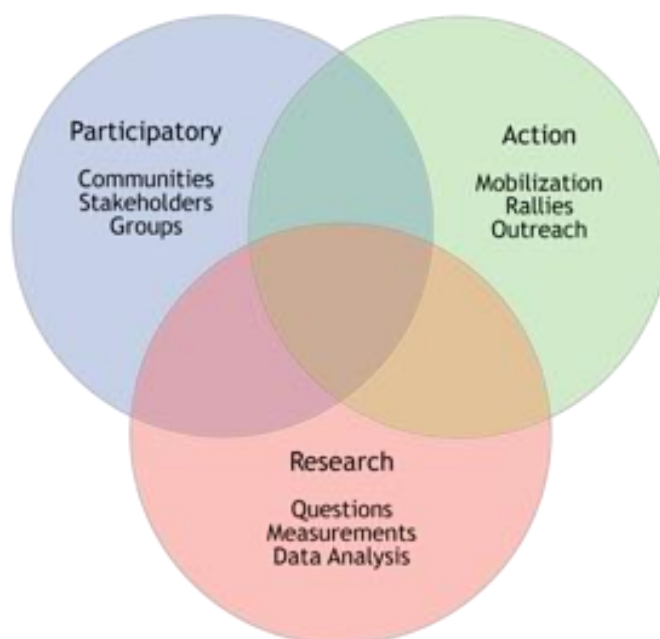[83] Heron & Reason, 2008: 366.

Figure 6: Elements of Participatory Action Research

The World Bank's recommendations and Participatory Action Research (PAR) approach, as well as the Report of the (Open Method of Coordination) OMC Working Group on Participatory Governance of Cultural Heritage[84] were considered to provide a sound foundation for participatory models. Both offer sufficiently flexible and widespread instructions to be applied to REACH project objectives, and to establish a resilient model for European cultural heritage participatory governance. Specifically, the following criteria determined the selection of these methodologies towards REACH project requirements:

- dynamic cycle of learning which combines practice and research
- process of change as a driver for continuous improvement of collaboration practices, problem-solving capabilities and ownership mentality
- improving identification of challenges and practices of problem-solving
- direct connection with the community, which allows all stakeholders to be considered as experts with important knowledge, perspectives, patterns and views
- not driven autonomously, but rather co-led by all participants, promoting democratic values as tools to gather knowledge from every level of a community or system
- establishment of **Participatory Project Groups (PPG),** which decide and manage participatory activities (whether the concrete work relies on a survey or focus group discussion; is carried out with an intervention or through fieldwork; or approached through decision-making with the local stakeholders, the model should be adaptable to serve the different motives)
- use of PDCA (Plan-Do-Check-Act) management cycle (see below).

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[84] Rietbergen-McCraken & Narayan, 1996; Chevalier & Buckles, 2013; https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1, accessed 11.9.19.

5.2.2 PDCA MANAGEMENT CYCLE

The (Plan, Do, Check, Act) PDSA management cycle was established by W. Edward Demming in 1993 (although it developed through several iterations from as early as the 1950s).[85] It is now commonly used in situations for inducing and monitoring change, including those studied by Implementation Science. The cycle is visually represented as follows:
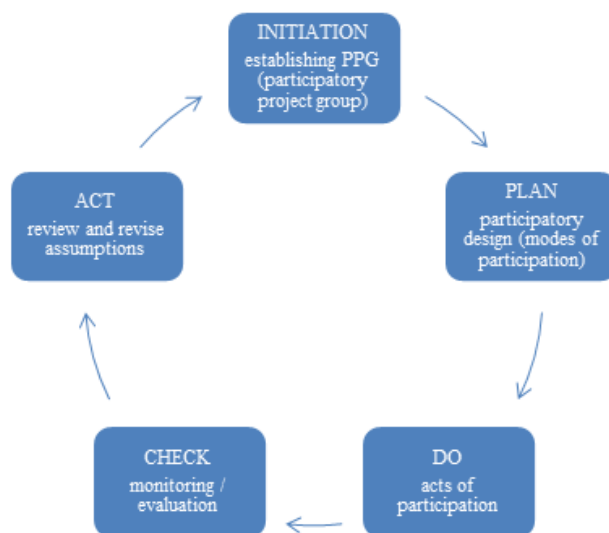

Figure 7: PDCA Management cycle

At the beginning, the term 'initiation' indicates different roles that the pilot leaders might undertake during the initial assessment of the situation, whether they are deciders, co-creators or mediators of a participatory action. After the initiation phase, the cycle runs through the following steps, the initials of which create the PDCA acronym:

- **P**lan: social assessment through stakeholder analysis, ethical considerations + gender-specific inquiries and participatory design with (key-)stakeholders
- **D**o: participatory methodologies and techniques
- **C**heck: monitor and evaluate
- **A**ct: review, revise assumptions, re-plan (and start the cycle again.[86]

These four phases, Plan, Do, Check and Act form the foundation of the participatory model recommendation, and will be translated into the specific project context in the next section.

The design of this model has the potential to enable detection of any difficulties and deficiencies that may emerge during project activity. The cyclic character then provides the option for correction and re-interpretation, ahead of further iterative testing.

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[85] https://deming.org/uploads/paper/PDSA_History_Ron_Moen.pdf, accessed 31.7.19.
[86] The A could perhaps also indicate 'Analysis', to distinguish from the second cycle 'Do'.

5.3. THE REACH CONTEXT FOR PARTICIPATORY MODELS

This section translates the PDCA cycle to the specific context of REACH project. As outlined in the introduction, to test any proposed model or models, it was decided that four participatory pilots should be established that are of a diverse nature, working with different types of communities and stakeholders, in different situations and political climates. The four participatory pilots[87] are:

- Minority Heritage (working with the Roma communities in Hungary)
- Institutional Heritage (working with different types and sizes of museums in Germany)
- Rural Heritage (working with farmers and administrators in Spain)
- Small Towns' Heritage (working with towns across Europe).

Each pilot considers participatory approaches within its communities and shares areas of commonality, interacting with stakeholders to test ideas through a series of local encounters.

Particularly relevant within the PDCA cycle are the Planning and Acting phases (phase 1 and 4 of the cycle respectively), since the Do and Check phases (phases 2 and 3 respectively) will be very pilot-context dependent. Planning entails social assessment, participatory design and ethics, whilst Acting concentrates on result and impact.

5.3.1 (PLAN): SOCIAL ASSESSMENT

The social assessment (the planning of the process) may start after the initiation and the establishment of the Participatory Project Group (PPG). This group might consist of very different actors and may have different forms in each pilot. Supposedly, because of the nature of the participatory activities in Small Towns and Institutional heritage pilots' context, their PPG will involve local stakeholders, authorities, and representatives of public or private institutions. In the case of the Rural and Minority Heritage pilots, the PPG will presumably have more members from the local community. In addition to their composition and their decision-making process, also their role division may vary.

The first (planning) phase of the cycle includes identification, prioritisation, and analysis of stakeholders. Detailed contextualisation concerning the relationship with the different levels of authorities and organisations is also needed. Social information and analysis are essential for designing the participatory process and activities. The ethical consideration must also be outlined at this stage. Gender-related perspectives will be taken into account from the beginning in order to design gender-sensitive modes of participation.

5.3.2 (PLAN): PARTICIPATORY DESIGN

The participatory design phase comprehends a strategic and organisational part. Targets, objectives and estimated results are set during the strategic planning. Based on previous analysis and assessment provided by the PPG, appropriate forms of participation throughout the project cycle are defined (including methods, techniques, and toolkit), and detail the involvement of different stakeholders.

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[87] Details of participatory pilots are available on the project website https://www.reach-culture.eu/pilots-and-best-practices accessed 20.10.19

The organisational part includes the technical approach to the local encounter: schedule (length of the event etc.), structure of the activities (introduction, main section and summary), suitable physical environment for the workshop (room, technical equipment and audio-visual kit), documenting and recording the event (paying special attention to ethical dimensions, including descriptions of the event and consent forms, etc.).

5.3.3 (PLAN): ETHICS

An effective code of conduct is essential for all types of research and is also fundamental in participatory research. This too needs to be addressed in the Planning phase. Besides the obligatory principles (**reliability** in research design, methodology, analysis and in the use of resources; **honesty** in communication; **respect** for colleagues, research participants and the overall social and natural environment; **accountability**),[88] working with cultural heritage and minority groups requires more specific ethical considerations as well.

On the one hand, participatory actions and research may seem **inherently ethical** because it treats the research participants as collaborators than subjects. Thus, in such research situations, there must be:

- **mutual respect** for the participating persons
- **duty of care** to vulnerable participants
- **effort to limit risk** and maximise participants' collective and individual benefits
- **possibility for self-representation**
- **ongoing responsiveness** to the needs of the research partners
- **frequent monitoring** and ongoing reflection about potential ethical dilemmas.[89]

As the Community-Based Participatory Research (CBPR) pays strong attention to power issues (rights and responsibilities of all stakeholders) and because they seem more democratic (advocating partnership with community members), they are often considered as more ethically aware. Nevertheless, they incur specific ethical challenges, not unlike qualitative research methods in general, such as:

- **partnership, collaboration and power** (a focus on social justice and addressing the relationship between the researchers and the participants)
- **community rights, conflicts and democratic representation** (the potentially problematic definition of group / community; pre-existing community structures and the difference between the community's own ethical frames and the external one of the researchers)
- **ownership and dissemination of data, findings and publications** (early negotiations are necessary to avoid the academic exploitations of community data and the violation of privacy)

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[88] http://ec.europa.eu/research/participants/data/ref/h2020/other/hi/h2020-ethics_code-of-conduct_en.pdf, accessed 11.9.19.
[89] https://www.sheffield.ac.uk/polopoly_fs/1.165644!/file/SREGP-Participatory-Action-Research.pdf, accessed 11.9.19.

- **anonymity, privacy and confidentiality** (a community-based agreement must be established at the beginning of the research in order to discuss and clarify potential community risks and benefits, as well as issues of anonymity, coercion and voluntariness).[90]

Ethical concerns in **REACH participatory activities** take different shapes, according to which interest groups, local communities and minorities may be involved in a project. Whether it is the context of a museum or a small town, it might involve participants with different opinions or interests. Also, there may be particular concerns of researching **marginalised groups,** as in the case of the rural and minority heritage pilots. These two projects include more peripheral, socially or economically disadvantaged groups, hence special attention must be paid to establish ethical partnership and participatory research. First, it is to be considered how **the actions that take place** (whether they are research, analysis, or fieldwork) **affect the life of the community positively or negatively**. There might also be an underlying wish to contribute to **social inclusion and justice** of stakeholder groups. Therefore, it is crucial to make sure that marginalised groups are reflected truly and fully, outside their 'otherness' or 'exoticism.' This requires an emancipatory, critical focus and an ongoing dialogue that may not only lead to fair participatory research but eventually to social change as well.[91]

To sum up the ethical considerations, projects will need to adhere to the following guidelines:
- activities respect the **essential principles** of honesty, reliability, objectivity, impartiality, open communication, duty of care, and fairness and responsibility for future generations[92]
- participatory pilots recognise the **specific needs** of the community of interest[93]
- researchers, initiators, and field-workers apply **community-based and participatory research** and work closely and on equal footing with members of the community during the entire process
- enhancing the **democracy** of the initiator-community relationship
- special attention will be paid to ensure **gender-equality** of activities, also by taking into account the work-domestic life balance of the participants.

5.3.4 (ACT): RESULT AND IMPACT WITHIN THE PILOT PROJECTS

In this phase, the PPG seeks to define transferable elements such as good practices, recurrent themes, and resilient methods, in order to distil learning for future projects.

Furthermore, the short and long-term impact of the local encounters may generate further collaborations and new synergies and contribute to a more disperse knowledge about participatory practices in cultural heritage.

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[90] https://ahrc.ukri.org/documents/project-reports-and-reviews/connected-communities/community-based-participatory-research-ethical-challenges/, accessed 11.9.19.
[91] Bhopal & Deuchar, 2016: 2-3.
[92] REACH Grant Agreement, 52, Article 34.
[93] Haimson et. al., 2014.

Within the REACH project, this phase also serves continuous development of participatory models. Feedback gathered from local encounter participants and project partners supports necessary refinements.

Given that the REACH project deliberately chose four diverse pilots to test a model or series of models, it quickly became clear that it was not easy to find one that was a neat fit for all of them. This chapter has considered a number of options that will be offered to the pilots for testing, but others are also likely to be introduced by the pilots themselves, which can be evaluated alongside those outlined here.

6. CONTEXTUALISATION: EXPLORATION OF REACH PROJECT FINDINGS

Having considered participatory theory, policy-making and the development of participatory models within the previous chapters (3-5), this chapter takes advantage of the multiple iteration approach to this deliverable to provide further contextualisation with findings of the REACH project. Section 6.1 discusses emerging themes from the project, including benefits for participating communities and audiences, and issues around age, identity, gender and technology. 6.2 then outlines the differences between the various pilots and their local encounters. Finally, section 6.3 reflects on the project learnings with consideration towards future events, especially regarding the various types of participatory activities that could be recommended to others within the scope of CH.

During the first half of the project, deliverables D3.2[94] – *Selection of projects and mapping of clustered research findings* – and D6.2[95] – *Good practices of social participation in cultural heritage* – examined other participatory CH related projects. REACH has also held a conference, three workshops and a symposium, each of which contributed vibrant discussion. As a result, there are many ideas and themes that have been introduced, this chapter considers them and how this knowledge can contribute towards the design of CH related participatory models.

6.1. EMERGING THEMES FROM THE REACH PROJECT

Professor Carenza Lewis was a keynote speaker at the REACH conference in Budapest, in May 2018,[96] discussing publicly engaged archaeology and its benefit to wider society. Although describing a specific CH participatory genre, she acknowledged that objectives and findings could be applied more broadly. She stated that CH participatory projects are often considered to be nice add-on activities, but not seen as essential and therefore, when funding is cut, they are often the first things to be cancelled. Considering this approach as short-sighted, since participatory activities can have intrinsic, economic and societal benefits, she encouraged individuals and communities to build strategies to maximise and evaluate the advantages of public engagement, to enable CH to be seen as an asset rather than a liability and an investment instead of a cost. Clearly, this message echoes several CH related policy initiatives outlined in chapter 4, especially the Namur Declaration/Strategy 21, and is an important foundation of any REACH CH participatory model recommendation.

Professor Lewis highlighted examples of participatory activities boosting self-esteem, helping individuals to build transferable skills and knowledge, softer and work orientated skills, positive attitudes, enhanced social interaction and networking, and a record of voluntary experience. Given the nature of these activities, participants also developed a greater understanding of local CH and community history.

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[94] https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D3.2-Selection-of-projects-and-mapping-of-clustered-research-findings.pdf Accessed 8.11.19

[95] https://www.reach-culture.eu/wp-content/uploads/2019/02/REACH-D6.2-Good-practices-of-social-participation-in-cultural-heritage.pdf Accessed 8.11.19

[96] Further details are available on the conference section of the REACH website: https://www.reach-culture.eu/events/opening-conference-in-budapest Accessed on 8.11.19

Figure 8: Professor Carenza Lewis, keynote speaker at the REACH conference in Budapest

Within D6.2, there was recognition that participatory activity can originate from both institutions and communities and involve a variety of beneficiaries. It considers that for activities to be transformative, they need to have both short and longer-term processes that can be tested from theory to practice, in order to become sustainable. It is necessary to involve participants in the planning, management and dissemination stages, building trust through negotiation, involvement, collaboration and decision making to maximise the potential of participatory activities. It is important to make both tangible and intangible CH relevant to people.

During the same Budapest conference, the Rural Heritage pilot stressed the importance of community involvement at each stage of essential landscape irrigation projects and the need to revive traditional methods and approaches. The Minority Heritage pilot recognised how heritage can lead to economic and social revival, engendering social inclusion and building greater tolerance and diverse societies. The Small Towns' Heritage pilot considered the importance of a community's self-perception and the image that it presents of itself, including of its specific heritage. The Institutional Heritage pilot reminded attendees that stories of the past of a community's heritage are both linked to the present and the future vision.

During three separate project events (the Roma Country House in Hodász, at the Budapest conference, a creative SME, at the Coventry workshop[97] and in group discussion, at the Granada workshop[98]), speakers stressed that to optimise results, larger scale and longer term initiatives are more desirable and beneficial than short term fixes, however well intended. They don't need prescriptive funding to tie them down to a pre-conceived idea of what is required, but instead need to have the opportunity to let ideas and activity develop and define their own pathways.

[97] Further details of the March 2019 Coventry workshop are available on the project website: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-creativity-and-entrepreneurship Accessed on 8.11.19.
[98] Further details of the November 2019 Granada workshop are available on the project website: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-territorial-cohesion Accessed on 11.12.19.

The Berlin workshop[99] considered that many (volunteering) people that support the CH sector are older. Strategies are needed to attract younger people to maintain heritage. This message also came from both conference world café themed groups (discussing Resilience and Social Cohesion): community traditions and values need to be passed on to younger generations to keep memory alive and the relevance of community heritage[100]. However, there is also the reality that young people are not always interested in their traditions and heritage, often choose to move away, to seek new opportunities.

The world café Social Cohesion discussion furthermore considered the importance of the link to place, identity, community and integration. It highlighted that migrant, minority and disadvantaged groups often opt out of communities and their activities, and that this can cause tensions (which, as D3.2 discusses, could be due to a fear of losing their own identity). Ways of addressing this are important for future cohesion. This led to questions about the definition of a community; who can speak for them and what are their values? (Addressed in section 3.3 of this deliverable).

The Social Cohesion world café discussion also noted that addressing gender balance is often missing from strategic planning. Again, when considering that women are often stronger transmitters of traditions this can be a serious oversight. D6.2 too stressed the need to highlight good practices for including women as an empowerment strategy.

D3.2 also noted that Central and Eastern Europe is behind Western Europe when it comes to participatory activities, as there has been no tradition, especially during the communist era. There is, in effect, a 20-year difference in experience in participatory initiatives/approaches.

Technology is always changing the communication landscape, but, as was discussed in Coventry, it cannot be the starting point for participatory activities. Priority is to understand the needs of individuals and communities and the role that technology might, or might not be able to play in a specific project or stakeholder group. Top-down support might be required to establish IT infrastructure (platforms, APIs and storage) to make things more efficient and convenient, although it should be remembered that supportive technologies can become obsolete.

In March 2019, the REACH project jointly organised a symposium in Brussels[101], together with the European Commission, which proposed the formulation of a Cluster of Cultural Heritage stakeholders, intended as a network of networks. Heritage is a resource for the future (Faro Convention, see chapter 4). In this light, in order for cultural heritage to be protected, sustainable, and resilient, a strategy that promotes inter-disciplinary learning is required. The Cluster would be a space to continue research-related debates on key questions raised during the European Year of Cultural Heritage (also chapter 4), with a holistic approach that includes the very wide range of disciplines concerned with research on Cultural Heritage.

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[99] Further details of the November 2018 Berlin workshop are available on the project website: https://www.reach-culture.eu/events/workshops/workshop-on-participatory-approaches-for-cultural-heritage-management Accessed 8.11.19

[100] This finding is aligned with one of the aims of the European Year of Cultural Heritage (initiative 2 and 3 under Pillar 1- Engagement)

[101] Further details of the symposium are available on the project's website: https://www.reach-culture.eu/events/ch-cluster-symposium Accessed on 8.11.19

Following this exploration of REACH project findings, what is particularly interesting is how themes and comments have been identified on a number of occasions, in different fora, often by people, groups and projects that have different backgrounds, perspectives and requirements. Each has helped the project to build a picture that can further shape participatory models and future recommendations.

6.2. CHARACTERISTICS OF THE FOUR REACH PARTICIPATORY PILOTS

The four REACH participatory pilots (Minority (Roma) Heritage, Institutional Heritage, Rural Heritage and Small Towns' Heritage) are not only different in terms of their geographical location, but also in their approach to their local communities. They operate in different countries, use different methods and approaches, (some of which are similar to those outlined above), as they undertake experimental participatory work with local stakeholders, institutions and communities, carried out in local languages.

The Minorities Heritage pilot's has supported community building with children and teenagers in rural areas to maintain and preserve tradition, working with a school that teaches the Romani language and traditions including dance and in urban environments to organise heritage days and museum nights, helping with organisation and coordination of stakeholders.

The Institutions Heritage pilot is working with different museums, conducting interviews with staff and practitioners at all levels to understand strategic planning, decision-making, communication and sharing ideas about participatory practices. This allows the pilot to understand the depth of ongoing participation, to identify best practices and impact.

The Rural Heritage pilot organises and empowers its communities, and aims to raise awareness of intangible heritage, including bringing back abandoned knowledge relating to food and traditional practices. It makes urban decision-makers aware of issues, by helping communities to gain a voice to help preserve heritage for social and economic benefits.

The Small Town's Pilot works with towns across Europe, each operates within a different environment, legislatively and geographically and each has lessons to share in terms of how they organise themselves, raise money and make decisions. The pilot seeks to understand towns' own perceptions, as well how others view them, not just considering tangible monuments, but the positive and negative implications of tourism.

Although pilots have some characteristics in common, they also differ in terms of client group and circumstances, reacting to developments within their pilot and to their stakeholders' requirements. Therefore, plans have to be adaptable instead of prescriptive.

It can be argued that the four pilots loosely fall into two groups. The Small Towns' and the Institutional Heritage pilots both represent a more traditional role in participatory activities, which could include top-down initiation approaches. While participatory innovation is gaining ground, regulatory compliance still needs to be observed.

The Rural and Minority Heritage pilots require a closer and more complex relationship with their communities, to build trusting relationships with more marginalised social groups. There is the drive for bottom-up initiatives, but not always the authority to implement them.

In order to illustrate these different approaches, it is worth considering the terms used within the pilots:

	Main activities	Main participants
Small Towns' and Institutional Heritage pilots	• analysis • survey • decision-making • crowd-sourcing	• stakeholders • local authorities • institutional representatives
Rural and Minority (Roma) Heritage pilots	• intervention in the territory • mediation • social and economic empowerment • fieldwork	• local communities • professionals • focus groups • civil society

Figure 9: Terminology used within the four REACH pilots

Naturally, these distinctions are not rigid, as each intervention may vary, depending on their specific activities and the composition of the group members. The similarities between the two groupings of pilots might not always apply and should only be used as an initial guide when planning and beginning activities and approaching future participants.

Although the four pilots each have distinct characteristics, an objective of REACH is to consider participatory models that assess areas of similarity and best practice across differing contexts. The observations in section 6.1 demonstrate the value of CH participatory practices, both for communities and individuals, to set their own goals and maintain their traditions. It is clear that the four pilots have played a significant role in initiating activity and therefore do share a common mission and it possible to build on these findings to make recommendations for others.

6.3. CONSIDERATIONS FOR FUTURE PARTICIPATORY ACTIVITIES

Having considered the broader themes that have been identified within REACH work above, this section looks at the types of participatory activities that are being undertaken within the scope of CH that could be recommended to others.

Given the importance of preserving traditions and community heritage, it is no surprise to see that there are a number of intergenerational participatory models in place. Remembrance, capturing memory, storytelling and recording oral histories are several of the ways in which this can be done.

Communities and heritage sites offer workshops, non-formal education, demonstrations, role-play and historical reconstructions to share or even challenge perceptions of history and heritage. This is a powerful way of engaging an audience, although there is a note of caution that some performance or revitalisation/rebuilding of a place could offer a rosy view, rather than one that is truly authentic.

Sometimes, a time-lapse is needed for societal perceptions to change. This is seen in terms of both deindustrialisation and reappraisal of the communist era. In the former case, abandoned former industrial areas and buildings are re-used, bringing new life into them as cultural quarters and/or community hubs. In the latter instance, a period that is looked on unfavourably is being re-evaluated, with former workers being bought back together to reminisce, and through this discussion help to build a picture of social history. These activities can be supplemented through examination of local history archives and creation of oral histories. In both instances, there needed to be top-down initiation of the participatory process before individuals and communities could take over.

This change of perspective is also present within the rural and environmental debate. For many years, building and economic concerns were seen to demonstrate progress, but during this time urban sprawl led to agricultural regression and intense commercial farming methods removed the geographical connection and link between production and consumption. For the past 10-15 years, there has been a growing participatory movement and a change in perception over what is important and that traditional practices need to be considered and reinstated, to once again build a bridge between communities and their local CH.

When considering institutional participatory models, it is important to remember that institutions are not islands, but exist within ever changing communities. There should never be the assumption that museums are in control, as ultimately, audiences do what they want. As such, institutions have changed from a scholarly focus to one of public engagement and have worked hard to change public perceptions, (even with the need to fulfil regulatory requirements.) They have become community hubs that endeavour to be warm and welcoming, making collections and activities relevant to society and following a personalisation and immersive agenda. Again, this is a picture of an institution initiating a process and then inviting individual and communities to own and develop it. It has been argued that some institutions only pay lip-service to the participatory model, just ticking boxes and collecting data and that to be fully participative, an institution has to let go and lose control; something that is not a comfortable experience. Ultimately, a participatory involvement is not about data, but about people's experiences.

Given technological advances, the expectations of society have also changed in terms of how people wish to access their heritage. Participatory models have been developed based upon digitisation of heritage via digital exhibitions, as well as though augmented reality and gaming experiences. This is underpinned by the power of social media to increase communication and bring groups together to maintain and/or revive their traditional heritage.

Chapter 3 considered the importance of the bottom-up approach to participation, but the REACH experience has shown that this cannot always be the case. As described in section 3.5 the model of participatory heritage is relevant, featuring models that have an initial top-down element, many of which do not, and indeed cannot, continue in that way, if they wish to be sustainable, ultimately giving way to a more bottom-up model when circumstances are right.

There are a number of methods that can bring groups into the heart of the decision making process, which, as REACH research has shown, is vital for their success. Crowd sourcing, collaborative mapping, co-creation, co-management and use of collaborative media have been used to bring together parties with different perspectives and priorities, to design, shape, deliver and sustain successful participatory activities for the benefit of communities and their cultural heritage.

7. REACH PARTICIPATORY FRAMEWORK

As the project progressed, consensus was reached between pilots that there needed to be a mechanism for capturing participatory findings from pilots that were working with their communities and testing participatory models through local encounters. Building upon the models in chapter 5 and utilising Participatory Action Research and the PDCA cycle as methodological underpinning, the REACH Participatory Framework was developed, initially for work within the project, but with scope to be adapted for other projects' use within the cultural heritage sector.

The REACH Participatory Framework consists of a template with questions, developed to guide the development of participatory activities. Partners work with, implement and revisit the template during the entire life cycle of their project. By its very nature, it encourages iterative reflections and analysis, to keep improving the project while it is running. It also enables establishing connections between the different pilots through identifying opportunities of cross-collaboration for a more substantial cooperation. Finally, it will aid synthesis of outcomes of the various project pilots.

Each pilot adapts their activity to the specific nature of its heritage, scope, stakeholders and associate partners. This may require different approaches, strategies for addressing stakeholders and collecting data. In order to aid this, each Participatory Project Group (PPG) works with the template questions, before and after each local encounter. The first time the PPG will focus mostly on general introduction, social assessment, participatory design and ethics, the second time on results, impacts and feedback. Explanatory questions and comments in each section explain what type of information is required. Of course, the form can be re-visited as often as needed during the project life cycle.

The template issued to project partners is included as the next sub-section of this chapter.

7.1. REACH PARTICIPATORY FRAMEWORK TEMPLATE

In order to synthetize the outcomes of the participatory pilots, partners are completing and continuously developing a template of questions, entitled 'REACH Participatory Framework'. Hence, instead of using the concept 'model' we introduce the term 'framework' to emphasize the cyclical nature of participatory process.

The REACH Participatory Framework intends to propose a protocol of participatory procedures to be validated during the WP5 pilot participatory activities or local encounters. The outcomes of this framework will provide important input for WP7 as well, and will be disseminated through the activities of WP2.

We presume each pilot will be adapted to the specific nature of the heritage, to different scopes, to different kinds of stakeholders and associate partners. This may require different methodologies, strategies of addressing stakeholders, data collected etc. With this form our aim is to establish links and connections among the pilots by identifying opportunities of cross-collaboration for a more substantial cooperation.

Ideally, the Participatory Project Group (PPG) fills in the form below, before (general introduction, social assessment, participatory design) and after the local encounter (results, impacts and feedback). Please fill in **one form for each local encounter**. There are guiding questions and comments in each section, which only intend to explain what type of information is required.

Name the local encounter	
General introduction	
Date	
Location	
Local encounter description *Please specify the format of the local encounter (workshop, individual discussion, common field activity, joint visit to heritage site etc.)* *Please describe the key-themes of the present encounter with special regard to cultural heritage practices that relate specifically to the local context?*	
Organiser(s) *Please list all associates/institutions/networks who are part of the Participatory Project Group.*	
Ethical considerations *IPR, confidentiality, ethics, legal frameworks*	
Social assessment 1. – Identification of the stakeholders	
Number of participants	
Age groups	

18-30 *30-49* *50-65* *65-*	
Gender representation	
Affiliation *Are they affiliated with an institution, network or social organisation etc.?* *What are the roles of the participants in the community?*	
Social assessment 2. - Contextualisation	
Type of participation: top-down and/or bottom-up approach. *Describe the approach you have adopted and the reasons why you chose it. Please be specific.*	
Relationship with local/regional/national/European authorities *How do the participants relate to the local/regional/national authorities? Are the authorities cooperative, supportive, passive, adverse etc.?*	
Relationship with NGOs and the private sector *Have NGOs and/or private companies participated in this activity?*	
Beneficiaries/Ethics[102] *Which groups are the beneficiaries? Is any vulnerable group represented?*	
Stakeholders' capacities, influence, importance and power relationships *Can you identify any dominant group that has used participation as a means to forward their own interest? Can you classify stakeholders according to their influence? Do all participants have the same knowledge on preservation (re-)use and management of cultural heritage?*	

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[102] Please see the REACH Data Management Plan in D6.1. While carrying out pilot activities, individual partners will manage personal information and will work with local groups, potentially collecting sensitive data, and will need to consider privacy and ethical issues (section 3, pp. 8-10.) The criteria of personal data protection and management is included and explained in the documents 'Participant Information Sheet' and 'Informed Consent Form' (Appendix 2., pp. 32-34.) which were translated by all partners for use with beneficiaries. For some of the activities to be carried out by the project, it will be necessary to collect basic personal data (e.g. full name, contact details, background, opinions). Such data is protected in compliance with the General Data Protection Regulation (GDPR) (Regulation (EU) 2016/679), that came into effect in May 2018. In particular, will be taken into account from the GDPR those conditions set out on collecting, using and further processing of personal data for research purposes (Appendix 3, pp. 35-38.).

Participatory design	
Targets, objectives, estimated results *What are the targets, objectives and estimated results of the local encounter?*	
Methods, techniques, toolkits *Please describe the participatory methods and toolkits to be used during the local encounter.*	
Organisational activities *Please provide details on the schedule of the event (timing, length etc.), structure of the activities (introduction, main sections, summary), suitable physical environment for the local encounter (room, technical equipment, audio-visual kit), documenting, recording the event (special attention to ethical dimensions should be paid, including descriptions of the event, consent forms, etc.)*	
Results and impacts	
Gender aspects *Have gender related issues been addressed during the local encounter? If yes, how? If not, why not?*	
Transferable elements *Good practices, recurrent themes, adaptable, resilient methods*	
Gaps and obstacles *Have the participants identified gaps? What are these gaps?*	
Impact *Please provide details on estimated, measurable, unmeasurable short- and long-term impacts, including dissemination and further collaborations.*	
Future *Was any action plan created during the event? Do the participants plan to continue and develop this further? Are they planning to involve more stakeholders?*	
Feedback	
Feedback gathered from participants *Are participants still willing to take part in this process? Do they have any ideas for improvements? Do they feel as equal contributors in the participatory action? Do*	

participants consent to be quoted in project reports/publicity?	
Feedback from PPG *Have you identified any difficulties and good solutions in the course of the local encounter? How would you assess the local encounter as participatory method?*	
Remarks on the REACH participatory framework *Please fill in this box with your suggestions about how, based on your experience, this framework could be improved. This feedback is fundamental for the continuous development of the REACH participatory framework. Were all the sections useful? Is there any missing element? Would you like to suggest changes to the structure of the framework?*	

Figure 10: REACH Participatory Framework template

8. RESULTS AND IMPACT

This deliverable offers reflection on participatory theory and policy-making, followed by recomendations on the development of participatory models and cultural heritage related considerations, which are validated by the WP5's experimental pilots and local encounters, in part via the Participatory Framework template.

This deliverable introduced and elaborated on a theoretical basis in terms of 'heritage from below' and participatory governance. Participatory models are tested as part of the scope of WP5, taking into account potential benefits and challenges. The four pilots evidence the advantages of the proposed participatory practices and how the different levels of community participation can produce stronger impact in terms of novel answers to social issues, such as employment opportunities in the cultural, creative and tourism industries. In the case of the rural and minority heritage pilots, the establishment of stronger social ties between communities and the strengthening of local identity will receive stronger emphasis, while all pilots are intended to have a positive impact on involving best practices for informal education that can be (re-)used in formal curricula.

Furthermore, the deliverable also provides input for WP7 – *Sustainability and Resilience* – and specifically the *REACH proposal for resilient European cultural heritage*. In order to design that proposal, the critical mapping of previous policy agenda has been crucial, including transferable elements, best practices, strategies for community participation and gap-identification. The established Framework and development of the cyclic participatory model, with its stakeholder assessment, participatory design, and evaluation and monitoring methods (with special attention to ethical dimensions) will also contribute to the above-mentioned proposal.

This deliverable has and will continue to have impact on project events, as demonstrated in the findings of chapter 6. There has been real debate on participatory approaches, within workshops in Berlin, Coventry and Granada, as well as at the conference in Budapest, that have considered the REACH hypothesis and that have fed back into further iterations. This will continue to be the case at future events, especially the final conference in Pisa, which has a dedicated half-day session for pilot results and audience participation, which can contribute to the *REACH proposal for resilient European cultural heritage.*

9. CONCLUSION

9.1. SUMMARY

Cultural production has evolved depending on the social and political awareness throughout various stages in history. From a top-down view, in which attention for cultural heritage depended on good willing members of the elite, the development shifted to a bottom-up approach in which users and producers of CH are becoming ever more interchangeable. They become co-creators of initiatives to preserve and share and further CH.

This brings up questions regarding locality of culture, which is hardly ever limited to a specific geographical region, nor solely accessed by its locals. Rather, culture is a flexible concept that transcends boundaries (region, nation, and ethnicity). In order to strengthen its internal coherence and maximise its outward visibility, it needs to be treated in ways that respect that permeability. A similar issue is to establish what constitutes a community, which may be formed of many different people with their own interests without obvious consensus. It is important to question the structures and relationships within the community, and which members actively participate and/or advocate their cultural heritage, without being exclusive to members that are perhaps less visibly active. Special mention needs to be made of those in marginalised positions, and to be aware that giving space to the CH of minority groups does not necessarily negate existing power dimensions within such communities. Are those who speak up well placed to represent the more silent members of the group? Are views of those more quietly present sufficiently represented?

Another important dynamic is the shift from 'government' to 'governance', perhaps specifically in countries where grass-roots movements have not been allowed by a politically dominant regime. It is essential to question who are the 'experts', and to include effective communication strategies, as well as ways to co-create and disseminate CH. However, even governance approaches can be conducted top-down as well as bottom-up, depending on whether responsibilities are shared equally, or one or a few actors hold the power during the process.

A more recent development concerns the participatory heritage, in which culture bearers take their own autonomous initiatives, supported by CH institutions, but not initiated by them. This too can hold elements of top-down and bottom-up approaches.

With the increasingly wide range of participatory methods and practices across Europe, it is important to underline that this requires actual participation, rather than simply paying lip service to the rhetoric of participation, which can happen in numerous ways without actually empowering the participants.

Stakeholders in CH projects include a range of actors in every stage of the process. Primarily there are the members of the culture whose CH is represented in a project, but in addition, stakeholders include public authorities and bodies, private actors, civil society organisations, NGOs, the volunteering sector and other interested people. For an effective project, all of those that are relevant to a specific situation will need to be invited to participate in decision-making, planning, implementation, monitoring and evaluation of CH policies and programmes. This will not only strengthen a project, but also increase public trust in policy decision, through creating accountability and transparency of public resource investments.

Various ladders of participation are available to offer explanations of the different nuances and emphases of active responsibility of various stakeholders within a project. A visual representation of those is often helpful to situate a particular project.

Developments within the CH sector are underlined by Community-Based Participatory Research, which empowers participants to become active co-researchers of their own heritage, and not 'simply' provide data to later be displayed and represented by researchers who may have no historical roots into the CH they are investigating. This trend in research appears parallel to the developments in cultural evolution and CH management.

Since 2005, many strategies have been introduced, to enhance CH initiatives worldwide. Especially the 2005 Faro convention proved influential for subsequent policy documents, including the Namur Declaration, or Strategy 21, that was introduced in 2015, is significant for the REACH project. Amongst other things, it emphasises CH both as a meeting place *and* as vehicle for intercultural dialogue, peace and tolerance; encourages citizen participation practices and procedures; proposes new participatory heritage identification programmes; and stimulates the development of collaborative platforms. 2018 was successful as European Year of Culture, with 11,500 events that involved 6.2 million people. Special focus was placed on the inclusion of young generations, which is essential to strengthen essential learning for the future.

It is important to underline the need for flexible approaches that can be adapted to local contexts and people. Using strategies such as Participatory Action Research and the PDCA management cycle have proven useful for tailoring projects to unique situations. This is in line with general developments of emphasising citizen participation in policies and CH management. An iterative approach of Plan-Do-Check-Act allows for light-touch adjustments during the life cycle of a specific project, thus optimising the reach, visibility, engagement and outcomes of any initiative. A so-called Participatory Project Group (PPG), consisting of representatives of all relevant stakeholder groups, takes the lead in assessing the social situation, creating participatory design, and ensuring an ethical approach throughout. Working with CH especially of minority groups, ethics specifically require additional and careful attention. A participatory approach does not necessarily imply an ethical stance, and it is crucial that issues such as power dynamics are addressed in relation to minorities and vulnerable groups. This is especially difficult to negotiate, as many power dynamics will play out unconsciously. Extra effort needs to be made in order to enhance partnership, equality and democracy amongst those involved in the project, and conducted based on co-creation.

9.2. REACH

The objective of this deliverable was to provide tools and recommendations for REACH partners, as a foundation for the CH participatory activities taking place, via the four experimental pilots. Thus, the aim was, on the one hand, to present a theoretical background of participation in cultural heritage and on the other hand, to provide a common protocol that is flexible and may be shaped for the different pilots' work. Proposed participatory models are therefore adaptable for different contexts and levels of participation in cultural heritage preservation, (re-)use and management. As it was never going to be easy to provide a single model that pilots could use, it is also acknowledged that pilots are likely to also introduce and test their own methodology, which will ultimately contribute towards wider project analysis.

The establishment of a Participatory Project Group and the PDCA management cycle provide a broad base that is adjustable for each of the diverse pilots. The model enables the detection of difficulties and deficiencies that may emerge during the activities. The cyclic character should enable the possibility for correction and re-interpretation. It is considered that the participatory process might also foster the commitment of the specific interest group/communities to cooperate beyond the project's end. The Participatory Framework template will be used to capture results from pilots and their local encounters for comparison, which will be valuable for future project tasks and results.

At the start of the project, there was the expectation that the primary model would be one that takes a bottom-up approach. While this is predominantly the case, the contextualised results from the REACH project show that this is nuanced. In some cases, top-down initiatives and provision of resources are required to initiate a specific project that otherwise simply would not have the means to be created. In this participatory heritage model, it is only once the infrastructure is in place that community initiatives can take over using a more bottom-up methodology.

The deliverable has built a picture, starting with the history of participatory experiences and how bottom-up activities have become more prevalent, considered the wider policy context and then various participatory approaches. These have led into project activities, which have, through an iterative approach, added to the initial hypothesis of this deliverable. The finding from previous projects and discussions and REACH project events have added in cultural heritage considerations alongside the theoretical models and, together with the development of the Participatory Framework template, which is used to capture findings for further analysis, there are tools and recommendations provided that can be used both within and outside of the REACH project.

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APPENDIX: DEFINITIONS OF TERMS AND ABBREVIATIONS

Glossary of terms and abbreviations used in the document

CBPR	Community Based Participatory Research
CH	Cultural Heritage
COVUNI	Coventry University
ELTE	Eotvos Lorand Tudomanyegyetem
EYCH	European Year of Cultural Heritage (2018)
NGO	Non-Governmental Organisation
OMC	Open Method of Coordination (OMC Report)
PAP	Participatory Action Research
PDCA	Plan, Do, Check, Action
PMT	Participatory Methods Toolkit
PPG	Participatory Project Group
VSO	Voluntary Services Overseas