

EUROPEAN AGENDA  
FOR CULTURE

WORK PLAN FOR CULTURE  
2015-2018

APRIL 2018



# PARTICIPATORY GOVERNANCE OF CULTURAL HERITAGE

REPORT OF THE OMC (OPEN METHOD OF COORDINATION)  
WORKING GROUP OF MEMBER STATES' EXPERTS



EUROPEAN UNION

OUR HERITAGE:  
WHERE THE PAST  
MEETS THE FUTURE

2018   
EUROPEAN YEAR  
OF CULTURAL  
HERITAGE  
#EuropeForCulture

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# PREFACE









## PREFACE

This report is the result of a collective effort by experts from 27 Countries<sup>1</sup> requested by the Council of the European Union to identify ‘innovative approaches to the multilevel governance of tangible, intangible and digital heritage which involve the public sector, private stakeholders and the civil society’, in the framework of the Work Plan for Culture 2015-2018. Working on this mission was a challenging task. It extended far beyond simply compiling and presenting what was already known through research and professional or institutional experience. The working group drew up questionnaires and templates, and collected and analysed relevant data and examples. The text has been compiled step by step, and discussed at meetings and in smaller groups between the meetings. This was a rewarding process, enabling us to learn together and reach a mutual understanding. However, it resulted in a text with a use of the English language that is understandable but not idiomatic. Non-native English speakers may even find it easier to read than native speakers.

This ‘open method of coordination’ (OMC)<sup>2</sup> report seeks to move the concept of the participatory governance of cultural heritage from simply an abstract notion to concrete action, in other words **how participation can be put to practical use in the ordinary and everyday governance of cultural heritage**. The guiding principle behind the publication of a handbook was to make it easier for cultural heritage institutions and professionals to recognise that participatory governance of cultural heritage is important, and to feel familiar with how and when to use it in the best possible way.

As a handbook, this document is designed first and foremost to provide practical advice for cultural heritage professionals and institutions to be able to use and benefit from. It focuses on providing step-by-step advice on how to create the necessary preconditions for the participatory governance of cultural heritage, support the process and ensure its sustainability. In addition, the working group also believed that it was important for the handbook to be of use to politicians and policy-makers.

People and society will benefit from new participatory governance approaches to cultural heritage protection, involvement and management. And our heritage will benefit when people and society discover new reasons for, and ways of, becoming involved in the care and use of cultural heritage. This is why a starting point for us working on this OMC report has been that participatory governance of cultural heritage involves not only the professional knowledge of cultural heritage, but also calls for professional knowledge and interest in the cultural heritage community(ies) involved. This could mean knowledge of social and economic pre-requisites, ownership, driving forces or the history of a particular community or group, etc.

Historically speaking, the governance of cultural heritage has often been a top-down approach: from institutions (i.e. the ‘experts’) to the public. By contrast, participatory governance of cultural heritage combines knowledge of the real interests and needs of society with those of the cultural heritage assets (collections, staff competence, etc.). As a result, it recognises many different ‘experts’, builds relationships with communities and communicates, facilitates and partners with communities. Of course, both types of governance are relevant and will be applied when appropriate in the future. However, it is the hope of this OMC group that this handbook will serve to strengthen the participatory governance approach.

<sup>1</sup> All EU Member States were invited. Belgium, Bulgaria, Croatia, Cyprus, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, and United Kingdom participated. Norway participated as well.

<sup>2</sup> The Open Method of Coordination (OMC), a voluntary form of cooperation among EU Member States, sharing their practice and experiences through expert’s working groups. This working method has been used in the field of Culture since 2017, in the framework of the European Agenda for Culture. The priorities and topics to be dealt are set out by the Council, through Multi-annual Work Plans.







INTRODUCTION



= PARTOUT



Belle perspective

Plots de Convent  
bases po tout les pe  
se n'ont pas de  
Equipe à proximité  
→ favoriser marche à vélo

Chercher des  
couloirs, des  
passages  
pour les  
vélos  
→ voir avec  
les voisins  
pistes cyclables

location de  
vélo-cargos

Station  
→ des bancs  
pour parler  
→ Habitat  
néolib / hbt

Aménagement  
à la  
place

LES NEFS

PALAIS DE JUSTICE

LES HALLES

ENSA

PLACE DE LA RÉPUBLIQUE

Habitants / professionnels

Boulevard de la Brairie au Duc

Boulevard de l'Estuaire

ARC KOPOLITA

Ménages  
Une structure  
où les gens  
peuvent se  
rencontrer

Un quartier  
qui peut de  
l'habitat

Mélange  
au maximum  
bancs et  
logt à la  
fois d'habitants  
et professionnels

la rue, le  
loisir

Passer  
l'architecture  
à l'histoire

pas ouvert  
mais  
pb de sécurité

Promouvoir  
Nouvelles,  
et nouveaux  
habitants  
Américains

50-80

créativité  
RAC: avoir  
autre chose  
que du logt  
ouvert réparti  
ou des plots?

Stoque  
éphémère

Petit  
train  
Ruelle ouverte

Parc  
ouvert ou fermé?

+ de bancs !!

Ne pas  
conspicuer

# 1

## INTRODUCTION

### 1.1 Background – cultural heritage and democracy

Democracy is an open system with the ability to encompass both critical remembrance and renewal. Its distinguishing feature is that it gives the state and society at large the possibility to discuss the rules of democracy and search together for new formats or processes to match current and future challenges. There is currently a focus at EU level on exploring ways of giving a greater say to European citizens in public affairs by creating innovative and participative processes.

Cultural policies should also be open to these new participative processes. Culture is a human resource with wide-ranging impacts of fundamental importance to our societies – culture in its deepest sense is about who we are as humans<sup>3</sup>. This policy field therefore has enormous potential for the use of different participative formats. This is now being more widely acknowledged, calling for the innovative and concrete development of participation in this field.

Our common cultural heritage is an important factor in this context. The promotion of a new generation of long-term cultural heritage policy models that are evidence-based and society- and citizen-driven is a constant theme in the renewed recognition of the role of cultural heritage as a ‘strategic resource for a sustainable Europe’. Cultural heritage is considered as testimony to the cultural, social and economic exchanges that contributed to building the spatial environment and society of today. It is also a source of inspiration for creativity and innovation, and a resource for people and communities to build their future. Therefore, the focus of cultural heritage policy is gradually shifting towards balancing the protection of specific objects, collections, monuments and sites with increasing their value to society. The active engagement of communities in cultural heritage contributes to unlocking its potential for sustainable development and its enhanced quality of life.

The sphere of cultural heritage policy is increasingly broadening its scope to encompass tangible, intangible and digital dimensions. This is expanding the complexity of cultural heritage policies, bringing different perspectives and expertise to protect and safeguard, manage and give access to such diverse resources. Moreover, it is increasingly evident that cultural heritage cuts across other policy areas, including regional development, social cohesion, agriculture, maritime affairs, environment, tourism, education, research, innovation and the digital agenda.

These principles are enshrined both in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society<sup>4</sup> and the conclusions of the Council of the European Union on Cultural Heritage as a Strategic Resource for a Sustainable Europe<sup>5</sup>.

As stressed by the European Commission in its Communication *Towards an integrated approach to cultural heritage for Europe*<sup>6</sup>, cooperation among the different administrations responsible for each sectoral policy and cross-disciplinary teamwork are essential to fully exploit cultural heritage’s potential for European societies and economies.

<sup>3</sup> UNESCO, 1982, *Declaration on Cultural Policies*: ‘In the widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs ...’

<sup>4</sup> Council of Europe Framework Convention on the Value of Cultural Heritage for Society. Faro, 27.10.2005 Council of Europe Treaty Series – No 199.

<sup>5</sup> Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe (OJ C 183, 14.6.2014, p. 36).

<sup>6</sup> ‘The Commission now invites all stakeholders to jointly look into how public policies at all levels, including the EU, could better be marshalled to draw out the long term and sustainability value of Europe’s cultural heritage, and develop a more integrated approach to its preservation and valorisation’ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, *Towards an integrated approach to cultural heritage for Europe* (COM/2014/0477 final).

This approach puts people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage<sup>7</sup>, where cultural heritage is considered to be a ‘shared resource’ and a ‘common good’ held in trust for future generations, whose care is a ‘common responsibility’ for all stakeholders<sup>8</sup>.

Therefore, the protection and safeguarding, management and promotion of cultural heritage requires effective multilevel governance and good cross-sectoral cooperation, involving all stakeholders, from public authorities and professionals to private actors, civil society organisations, non-governmental organisations (NGOs) and the voluntary sector.

All of this calls for vigorous development of the participatory governance of cultural heritage. This has also been recognised by the Council, in its conclusions on Participatory Governance of Cultural Heritage<sup>9</sup>. New management and governance models are in the process of gaining a foothold. These are models that seek to actively engage all stakeholders and local and other communities in ‘open, participatory, effective and coherent’ processes, even at policy-making level.

The conclusions on the Participatory Governance of Cultural Heritage also called for involving the public and private sectors at all levels of decision-making, and invited the Commission to promote a participatory approach to cultural heritage governance. The conclusions also called for increased cooperation among the EU Member States to identify and disseminate examples of best practice on bottom-up approaches for the inclusive management of cultural heritage.

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## 1.2 Operational framework for the ‘open method of coordination’ (OMC) group

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The working group’s mandate came about as a result of the adoption of the **Work plan for Culture 2015-2018**<sup>10</sup> in November 2014. Against the background of globalisation and digitisation, this work plan identified key challenges that affect cultural institutions and small and medium-sized enterprises (SMEs) in the creative sector at national and European level. Some 20 concrete measures have been divided among four priority axes. The ‘Participatory governance of cultural heritage’ working group was established under priority b) of the work plan. The working group was provided with a clear mandate under this EU work plan as follows:

- Identification of innovative approaches to the multilevel governance of tangible, intangible and digital heritage which involve the public sector, private stakeholders and the civil society;
- Cooperation between different levels of governance and the addressing of policy areas.

This completed handbook of recommendations for policy-makers and cultural heritage institutions is the result of the work carried out under this mandate. It refers to the Council conclusions on participatory governance of cultural heritage<sup>11</sup>.

**7**

The EU Council in its conclusions of May 2014 stated that for current and future challenges and solutions, European societies must be able to use a broad spectrum of resources inherited from the past ‘in all forms and aspects – tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives’. The European Commission affirmed in its Communication of July 2014 the social relevance of cultural heritage. ‘Europe’s cultural heritage, both tangible and intangible, is our common wealth – our inheritance from previous generations of Europeans and our legacy for those to come. It is an irreplaceable repository of knowledge and a valuable resource for economic growth, employment and social cohesion. It enriches the individual lives of hundreds of millions of people, is a source of inspiration for thinkers and artists.’ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, *Towards an integrated approach to cultural heritage for Europe* (COM/2014/0477 final).

**8**

‘Cultural heritage is a shared resource, and a common good. Like other such goods it can be vulnerable to over-exploitation and under-funding, which can result in neglect, decay and, in some cases, oblivion. Looking after our heritage is, therefore, our common responsibility’ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, *Towards an integrated approach to cultural heritage for Europe* (COM/2014/0477 final).

**9**

Council conclusions on participatory governance of cultural heritage (OJ C 463, 23.12.2014, p. 1).

**10**

Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on a Work Plan for Culture (2015-2018) (2014/C 463/02).

**11**

Council conclusions on participatory governance of cultural heritage, (2014/C 463/01), Official Journal of the European Union C 463, 23.12.2014, pp. 1-3. <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223%2801%29>



**12**

Belgium (Flemish Community, German Community and Wallonia), Bulgaria, Croatia, Cyprus, Denmark, Estonia, Finland, France, Germany (federal level and regional level), Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and United Kingdom.

**13**

The experts from the Raymond Lemaire International Centre for Conservation, University of Leuven, Belgium, Professor Koen Van Balen and Aziliz Vandesande, pointed out in their lecture to the OMC at the first meeting in April 2015 that research into the participatory governance of cultural heritage is still in its early days. The process is not only cross-influenced and modelled under the impetus of international conventions and grassroots organisations, but also by shifts in the paradigm of culture and heritage.

**14**

[www.worldvaluessurvey.org](http://www.worldvaluessurvey.org)

**15**

European Commission, 2009, *The characterisation of Active Citizenship in Europe*, by M. Mascherini, A.R. Manca and B. Hoskins, JRC Scientific and Technical Reports.

**16**

[www.oecdbetterlifeindex.org](http://www.oecdbetterlifeindex.org)

**17**

Bertelsmann Stiftung, Staatsministerium Baden-Württemberg (Hrsg.), *Partizipation im Wandel – Unsere Demokratien zwischen Wählen, Mitmachen und Entscheiden*, Verlag Bertelsmann Stiftung, Gütersloh 2014, p. 8.

**18**

Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe, 2014/C 183/08 OJ C 183, 14.6.2014.

**19**

Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, *Towards an integrated approach to cultural heritage for Europe*, (COM/2014/0477 final).

**20**

'...spatial planning policies have a major impact on people's quality of life and quality of living spaces. They guide and support the choices as to where people live, express their cultural diversity ...The goal of a participatory democracy process in spatial planning is to achieve share ownership and a common acceptance of plans or policies and programmes of action which will resolve conflicts and achieve a co-produced decision-making in which general interest always prevail on every individual interest.'  
European Council of Spatial Planners  
European Charter on Participatory Democracy  
Spatial Planning Processes, 2016, art.2.

This OMC working group on participatory governance of cultural heritage consisted of experts from 26 EU Member States<sup>12</sup> and Norway. The OMC group met six times between April 2015 and October 2016. A description of how the work inside the OMC group was organised can be found in Appendix I.

At present, identifying innovative participatory governance formats for cultural heritage is not easy because citizens' participation in the full extent of the mandate is still in its infancy. Extensive and systematic scientific studies on participatory governance of cultural heritage do not seem to exist in Europe. Nevertheless the working group used the existing research results and practices as a starting point<sup>13</sup>.

Although the results of the World Values Survey (WVS)<sup>14</sup> and other studies (JRC<sup>15</sup> and the OECD Better Life Index<sup>16</sup>) call for a note of caution about value setting in Europe and beyond, it is possible to use two core findings of the participatory research as a premise for describing the basic trends in the EU Member States.

- Citizens and political representatives today already see the new forms of participation as being (nearly) as important as voting in elections.
- The fear that our political system's representative elements and institutions might be undermined is, if not unfounded, at least exaggerated. Indeed, it seems the opposite is more correct: democracy is strengthened by these dialogue-oriented and direct-democratic pillars<sup>17</sup>.

The working group was aware that cultural heritage has many dimensions: cultural, psychological, physical, digital, environmental, economic and social. Its values for society are manifold and are both intrinsic and practical at the same time. The recent debate at European level<sup>18</sup> also highlighted that cultural heritage cuts across several policies, both at national and European level, going beyond cultural policy to touch upon areas such as the environment, cohesion policies, education, tourism and citizenship. At the same time those other policy areas have an impact on heritage, offering a strong potential for the achievement of their objectives. Because cultural heritage affects multiple policy areas, it generates more complexity and requires the involvement of a multiplicity of actors. This is why the Council in its conclusions of May 2014 called on Member States and the Commission to 'reinforce dialogue with the cultural heritage stakeholders to identify and implement coordinated policies and actions for the sustainable management and development of cultural heritage'. Moreover, the Council conclusions of November 2014 on participatory governance of cultural heritage, highlighted that the involvement of all interested parties in decision-making, planning, implementing, monitoring and evaluating cultural heritage policies and programmes can increase public awareness of the values that it represents, reinforce transparency and accountability in the use of public resources, and build trust between citizens and public authorities. The Council invited Member States to promote a more active involvement of civil society and of the private sector in the governance of cultural heritage, at local, regional, national and European levels; an integrated approach to it is therefore to be preferred<sup>19</sup>. Where possible, the working group has also paid attention to participatory formats with an integrated approach<sup>20</sup>.

The work has only just started. The EU is supporting researchers<sup>21</sup> in the task of critically assessing the current state of cultural institutions and investigating new ways to develop participatory governance in culture. The EU (Horizon 2020 Programme) is also supporting the social platform REACH<sup>22</sup>, involving a wide-ranging network of development bodies, tourism, education, creative industries, Cultural Heritage professionals, academic experts, arts practitioners, professionals in archives and galleries, associations and interest groups representative of non-professionals and local societies, and policy-makers. The project addresses the challenge of how to give culture and cultural heritage a more relevant and transformative role in the economy, communities, and territories and will build and test a participatory model and a toolkit for participation.

The promotion of innovative models of participatory governance and management of cultural heritage has also been included among the specific objectives of the European Year of Cultural Heritage 2018<sup>23</sup>.

### 1.3 For whom has this OMC group worked?

Cultural heritage professionals and cultural heritage institutions are the principal target groups, together with politicians and policy-makers. However, this OMC group decided to differentiate the message to meet the different needs of these target groups.

First of all the OMC group drafted a set of recommendations addressed mainly to cultural heritage professionals and institutions who will require practical tools to advance from abstract notions to concrete action (Chapter 4), and who will be focusing on how to deal with participatory governance of cultural heritage in practice.

Given the conclusion in the analysis of collected examples (Chapter 3) (i.e. that participatory governance practices and projects are often initiated (and funded) by national, regional or local public authorities), the OMC group decided to also draft a set of recommendations at national and European levels (Chapter 5), directed towards politicians and policy-makers.

This is not a handbook containing practical advice to civil society. However, the OMC group always kept in mind that civil society, funding organisations, the academic and research sector, professional bodies, associations, owners and other sectors are key actors in the participatory governance of cultural heritage and so could, and sometimes should, have an interest in this handbook's recommendations.

#### 21

RIA Research and Innovation action supported by Horizon 2020 - Call H2020-SC6-CULT-COOP-06-2017 Participatory approaches and social innovation in culture Societal Challenges Pillar - Horizon 2020 Work Programme 2016-2017, Europe in a changing world - inclusive, innovative and reflective societies.

#### 22

Project REACH RE-designing Access to Cultural Heritage for a wider participation in preservation, (re-)use and management of European culture <http://reach-culture.eu/> Supported by the EU Programme Horizon 2020 - Call H2020-SC6-CULT-COOP-06-2017 Participatory approaches and social innovation in culture Societal Challenges Pillar - Horizon 2020 Work Programme 2016-2017, Europe in a changing world - inclusive, innovative and reflective societies.

#### 23

Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018), OJ L 131, 20.5.2017, pp. 1-9.



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## 1.4 How this OMC group worked

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### 1.4.1 Mapping

In its work plan, the Council pointed out instruments and working methods for this OMC group to use.

*Experts will map and compare public policies at national and regional level to identify good practices also in cooperation with existing heritage networks.*

A first mapping was carried out by way of an anonymous questionnaire drawn up by the chair of the OMC group with the assistance of the officer from the Commission. The questionnaire grouped together 18 questions under 6 themes: legislation, economic support, processes and tools, taking initiative, trust and consistency, and finally obstacles and risks. Out of the 26 countries in this OMC group, 18 responded to the questionnaire. The delegates from the Member States gave their personal but informed assessments of the situation in their home country, in some cases with the aid of colleagues in their home country (where the delegates themselves chose this approach). The data assembled was presented at the second meeting. The group then discussed the conclusions that could be drawn from the mapping.

The general conclusion was that focusing the handbook on the legal pre-requisites would not be the right thing to do since in most of the Member States the role of the public is already enshrined in law. However, it was felt that more could be done in some Member States to make the laws affecting cultural heritage more consistent on the issue of participatory governance. Insufficient consistency makes it hard to achieve true participatory governance. An analysis of the existing legislative codes relating specifically to cultural heritage showed that, to a greater or lesser extent, all of them included mechanisms for public participation and that these mechanisms were used in practice.

It was also clear that focusing solely on financial support was even less fruitful. In an overwhelming majority of the Member States, civil society can receive grants for specific projects from public authorities. General support reoccurring from year to year without a time limit is a bit less common, but the OMC group agreed on the importance of such support for civil society. In discussion it was suggested that the administrative burden of accounting for the use of grant aid is, in many cases, unduly onerous on community groups and other civil society actors.

There are only a few Member States where consultation with civil society is not possible. It also appeared that in most Member States consultation with civil society is supported by legislation or is customary. However, civil society could be invited more often to take part in vital governmental investigations concerning cultural heritage. In many Member States it is also possible for civil society to share information, knowledge and/or stories on official websites.

In most Member States it seems that the remaining obstacles to participatory governance of cultural heritage are gradually being removed. However, half of the Member States have faced risks and problems over participatory governance of cultural heritage. For example, in some Member States, legislative changes to simplify spatial planning or construction may also make it increasingly difficult for members of the public to have a say in the process.

Generally there is **public trust** in decisions concerning cultural heritage, but there is still potential for improvement. The same goes for **consistency** between the actions of different levels of government. This can cause problems if, say, different levels of government do not have the same interest in, knowledge of or capacity to take care of cultural heritage.

The overarching conclusion of the group was that in most Member States there are no formal hindrances and that in many or even most Member States the pre-requisites for participatory governance of cultural heritage are already in place. The OMC group therefore decided not to explore these issues further but to concentrate instead on developing innovative approaches to increasing public participation.

A **second mapping** was carried out later in the process, collecting examples of projects and actions developed in Member States, in order to build an empirical basis for the analysis. A template was created (Appendix II A) and the Member States used this to describe the examples.

### 1.4.2 Involvement of experts

To expand the knowledge base of the group, the Commission commissioned a policy paper from the European Expert Network on Culture (EENC)<sup>24</sup>. In addition, several experts from a variety of scientific and academic backgrounds were invited to attend and make presentations to the OMC group meetings. These included:

At the first meeting: Professor Koen Van Balen and Aziliz Vandesande from the Raymond Lemaire International Centre for Conservation, University of Leuven, Belgium.

At the second meeting: Margherita Sani, from the Istituto Beni Culturali of the Emilia-Romagna Region, Italy (Ms Sani, in her capacity as an EENC expert, also presented the EENC report), and Prof. Pier Luigi Sacco, Professor of Cultural Economics and Deputy Rector for International Research Networks and European Programmes, IULM University, Milan.

At the third meeting: Prof. Dr Brigitte Geißel from the Goethe University, Frankfurt am Main, Professor of Political Science and Political Sociology, and Zoltán Krasznai from the European Commission's Directorate-General for Research & Innovation, Unit B6 'Open and inclusive Societies'. In addition, the report of the group was presented at this meeting by Eva Moraga and Andrew Ormston, who participated in the 'Voices of Culture' renewed structured dialogue on participatory governance of cultural heritage.

The lessons learned from these experts are presented throughout this handbook.

#### 24

The EENC is a group of experts which was set up in 2010 to provide advice to the European Commission's Directorate-General for Education and Culture in fields related to cultural policy.



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## 1.5 Key terms: the understanding of the OMC group

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There was considerable discussion at the initial meetings on the issue of key terms in the OMC working group's mandate. The outcomes of this OMC working group are based on the following common understanding of some key terms.

### 1.5.1 Cultural heritage

There are many definitions of the concept of cultural heritage<sup>25</sup> and the concept is constantly evolving in relation to institutional practices, research and developments in society in general. Each Member State has a different definition of heritage within its own legislation.

For the purposes of this report, the OMC group decided to adopt a definition of cultural heritage that was as broad as possible, including tangible, intangible and digital resources, in line with the current approach, which puts people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage.

The OMC group has been influenced by the following definition:

Cultural heritage consists of the resources inherited from the past in all forms and aspects – tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. It originates from the interaction between people and places through time and it is constantly evolving<sup>26</sup>.

Following the discussion during the Italian presidency of the Council of the European Union, which concluded that cultural heritage is a common good and recognised that the protection of cultural heritage is in the public interest, the OMC group also accepted the definition of cultural heritage in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (see 'Further reading'). The aspects of 'independently of ownership' and 'constantly evolving values' were considered to be particularly important.

Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time<sup>27</sup>.

Although cultural heritage can be owned, not just by states or communities but also privately, it can be seen and treated as a **commons**. In fact, as highlighted in a Communication of the Commission<sup>28</sup>, heritage resources, independently from their ownership, bear a value that is held in common, and are in this sense common goods. Therefore, they require a developed framework of collective governance (operating on multiple levels and involving multiple stakeholders), where all actors are actively involved in the maintenance, management and development of common heritage. The added value of the 'commons' perspective<sup>29</sup> is that it means that all heritage categories (whether tangible, intangible or digital) can be addressed using an interdisciplinary approach, which is able to tie together themes and approaches to cultural heritage that are often treated separately, and thus bring to the fore the issue of governance<sup>30</sup>.

25

An extensive list of definitions is provided in J. Jokilehto, *Definition of cultural heritage*. References to documents in history, ICCROM Working Group Heritage and Society, 2005. [http://cif.icomos.org/pdf\\_docs/Documents%20on%20line/Heritage%20definitions.pdf](http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf)

26

Council conclusions on cultural heritage as a strategic resource for a sustainable Europe, Council of the European Union, May 2014 COMPLETE ES.

27

Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro 27.10.2005.

28

Communication of the Commission, *Towards an integrated approach to cultural heritage for Europe* (COM/2014/0477 final).

29

The Heritage Commons conference held in Turin in September 2014 analysed cultural heritage through the 'commons' perspective in order to identify and discuss the implications in terms of governance and policy for its preservation, management, valorisation and enjoyment as a driver of sustainable development at local, national and European levels.

[http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1411369385639\\_Heritage\\_Commons\\_Conference\\_Turin\\_23-24.09.2014.pdf](http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1411369385639_Heritage_Commons_Conference_Turin_23-24.09.2014.pdf)

30

The concept of commons (from the Latin word *communis*) dates back to the Middle Ages as an institutional arrangement for the collective management and property of natural resources, including habitable and grazing land, forests, irrigation systems and fisheries.

However, such resources held in common may also pose some social dilemmas<sup>31</sup>. In particular, resources managed collectively are at risk of overuse by some, which can threaten their very existence. Social sciences have recognised a potential ‘tragedy of the commons’ where self-interested individuals acting independently are unable to cooperate and as a result behave contrary to the whole group’s long-term best interests by depleting the common resource. Solutions to this dilemma are traditionally either public intervention and centralised management or, alternatively, privatisation and market-based approaches for the management of the resource. This situation also holds true for cultural heritage.

### 1.5.2 Europe’s cultural heritage

Cultural heritage in Europe is a result of the dialogue and intermingling of the cultural expression of the different civilisations that populated the continent throughout millennia.

The fourth sentence of Article 3(3) of the Treaty on European Union states that the European Union ‘shall respect the Member States’ rich cultural and linguistic diversity, and ensure that Europe’s cultural heritage is safeguarded and enhanced’.

Article 167(1) and (4) of the Treaty on the Functioning of the European Union states that:

The EU shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.

The Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures.

The EU is also committed to encouraging cooperation between Member States in the field of culture and, if necessary, supporting and supplementing their action in areas such as the conservation and safeguarding of cultural heritage of European significance.

The OMC group in its deliberations also referred to the **Faro Convention**, which defines the common heritage of Europe as follows:

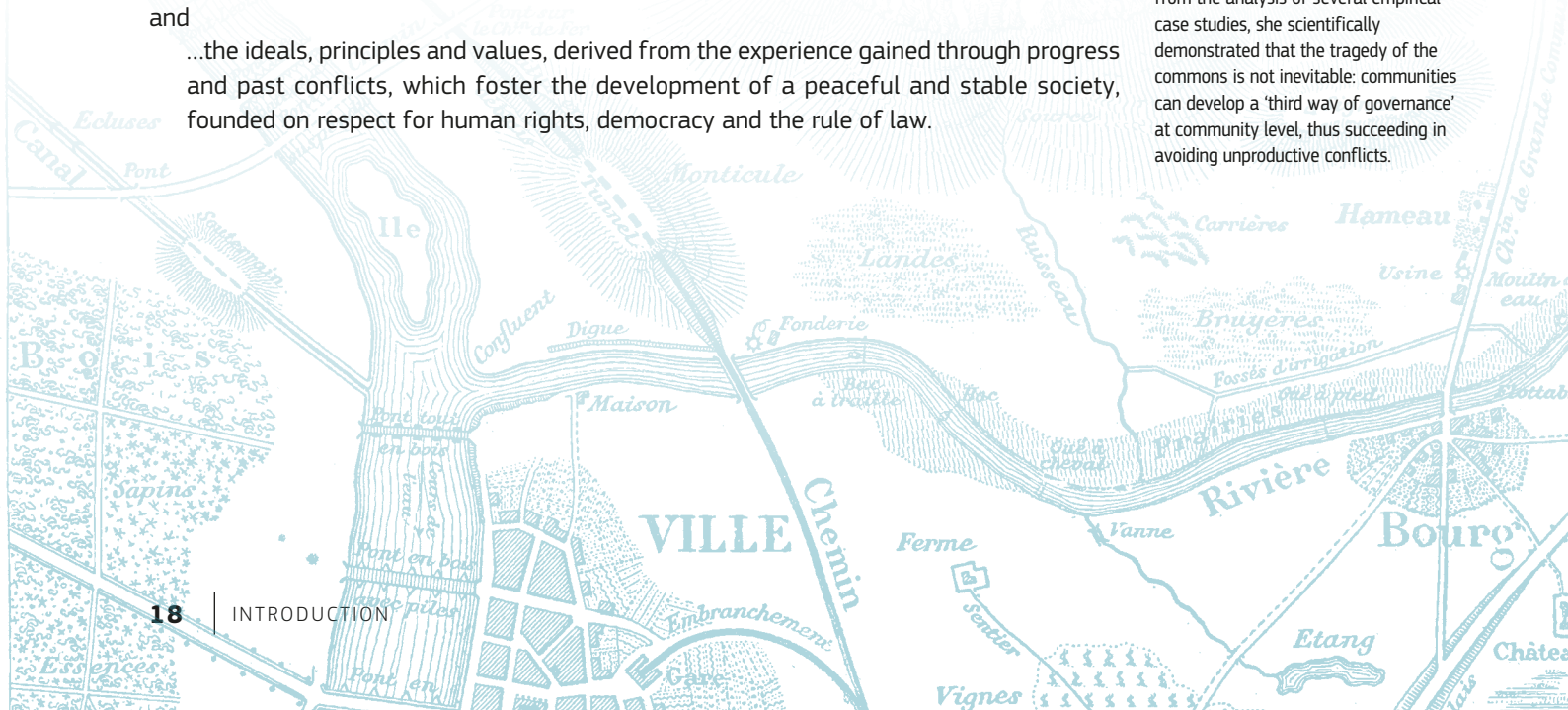
...all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity...

and

...the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

#### 31

Elinor Ostrom, Nobel winning political economist, pointed out that neither centralised management nor the privatisation of the commons, although viable, provide an ideal solution. Starting from the analysis of several empirical case studies, she scientifically demonstrated that the tragedy of the commons is not inevitable: communities can develop a ‘third way of governance’ at community level, thus succeeding in avoiding unproductive conflicts.



### 1.5.3 Cultural heritage institutions

Cultural heritage institutions are public authorities and public service organisations charged with the basic responsibility for cultural heritage. The cultural heritage institutions referred to in this handbook are already democratic institutions in the sense that they have a public mandate and are financed and governed by elected (directly or indirectly) assemblies at different levels to fulfil it. Often they have boards or advisory committee on which civil society is represented by civil society organisations and by politicians. Historically, many cultural heritage institutions were initiated by civil society. Over time they received finance from public authorities and employed professional staff.

These institutions have often taken on a role in society that signals stability and continuity<sup>32</sup>. Institutions do, however, change and among the trends affecting the cultural heritage institutions of today are:

- in general, people now have a higher education and higher living standards than previous generations;
- self-expression and individuality have become increasingly important. People want to understand, influence and choose for themselves;
- the role of public authorities is challenged by the ever-increasing number of actors involved in the governance of cultural heritage.

Cultural Economics Professor Pier Luigi Sacco sees an evolution in how culture and heritage have been approached over time: from Culture 1.0 where the main model was that of patronage, to Culture 2.0, which emphasised the cultural and creative industries, and finally to Culture 3.0, which refers to open communities of practice. Thus in Culture 3.0 the distinction between producers and users is blurred, and culture and heritage are about collective (community) 'sense-making'. This changes the connotations, production, preservation and interaction with cultural heritage<sup>33</sup>.

To Prof. Sacco it is the intrinsic rather than the instrumental motivations for cultural participation that are important. This should be contrasted with Culture 2.0 where cultural heritage is about entertainment, attractions and profit (and people treated as customers). Prof. Sacco also underlines that everybody should be able to get involved and, therefore, special attention should be paid to empowering all kinds of people and to a strategy for culture capacity building. For him it is about conflict and about building trust. Processes of mapping and filtering (evaluation, decisions on what to preserve) will change, for example, the traditional professional role of gatekeeping. This is a role that in Culture 3.0 is levitating towards creating social value through cultural heritage.

In the recent Member State expert report on audience development via digital means, 'audience' can be synonymous with far-reaching interaction and participation<sup>34</sup>. The report suggests that a wide-ranging approach is needed, given that new technologies offer great potential for inclusion of hitherto marginalised groups, as well as greater access to current and potential audiences.

In addition, the report commissioned by the European Commission to the European Expert Network on Culture (EENC), to support the work of this OMC group, highlighted the challenge for cultural heritage organisations 'to change their institutional habits and to learn to work in partnership towards people building strong communities, a move from being leaders to becoming facilitators', which is also reflected in the public's shift from "users and choosers to makers and shapers"<sup>35</sup>.

**32**

Keith Wijkander, 2011, 'La politique culturelle de la Suède'. Porriere, Ph. (dir.), *Pour une histoire des politiques culturelles dans le monde 1945-2011*. Comité d'histoire du Ministère de la Culture et des Communications. Paris.

**33**

*Culture 3.0. Cultural participation as a source of new forms of economic and social value creation: A European perspective.*  
<http://www.amoslab.fi/wp-content/uploads/2014/06/Pier-Luigio-Sacco.-Culture-3.0-JCE-circ.pdf>

**34**

*Promoting access to culture via digital means. Policies and strategies for audience development: work plan for culture 2015-2018 – Study.*  
<https://publications.europa.eu/en/publication-detail/-/publication/7839cb98-651d-11e7-b2f2-01aa75ed71a1/language-en>

**35**

Margherita Sani, Bemadette Lynch, Jasper Visser and Alessandra Gariboldi, 2015, *Mapping of practices in the EU Member States on participatory governance of cultural heritage to support the OMC working group under the same name* (Work Plan for Culture 2015-2018), June 2015, p. 4. This is an analytical report, based both on literature review as well as on extensive case studies.  
<http://www.interarts.net/descargas/interarts2541.pdf>

Individuals and civil society are demanding new opportunities to implement their own initiatives or contribute to participatory governance on terms that are attractive to them. However, successful or not, these projects give the impression that this was just a first step. There ought to be higher levels of ‘true’ participatory governance. There are ‘obvious gaps between the realities of participatory practice and its presentation and safeguarding in for example staff training, publicity documents, organisational plans and in grant applications’<sup>36</sup>.

Although the initiative to protect and safeguard cultural heritage often is taken by institutions and professionals, the responsibility for its transmission to future generations is often shared with owners and keepers (of houses, land, objects), as well as local communities (as the bearers of traditions, etc.). Therefore, the EENC report argues that the best way to handle participatory governance is through organisational change: cultural organisations must be prepared to cede authority, create support mechanisms for independent initiatives and empower the stakeholders.

#### 1.5.4 Access and participation

This OMC group also referred to the definitions stated by a previous OMC group, which focused on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture:

Access and participation are closely related terms. Policies for access and participation aim to ensure equal opportunities of enjoyment of culture through the identification of underrepresented groups, the design and implementation of initiatives or programmes aimed at increasing their participation, and the removal of barriers. The concept of **access** focuses on enabling new audiences to use the available culture on offer, by ‘opening doors’ to non-traditional audiences so that they may enjoy an offer of cultural heritage that has previously been difficult to access because of a set of barriers. The emphasis on **participation** (to decision-making, to creative processes, to the construction of meaning) recognises the audience as an active interlocutor, to be consulted – or at least involved – in planning and creating the cultural offer<sup>37</sup>.

The literature on participation is vast. This OMC group has, in its understanding, focused on some commonly highlighted features:

- Participation needs **committed states** (as well as a strong civil society). The right to public participation is **guaranteed by law** in all the EU Member States. Participation is also recognised in the **international human rights discourse** alongside other civil-political and socioeconomic freedoms.
- In general, public participation seeks and facilitates the **involvement of those potentially affected by or interested** in an action and/or decision or all those who possess relevant information. The governing principle holds that these groups have a right to be involved in the **decision-making process** and to take part in **designing** how they wish to participate. Public participation ideally implies that the public’s contribution will **influence the decision**. Participation includes giving **feedback** to participants on how their input affected the decision.

**36**

Ibid, p. 70.

**37**

Open method of coordination (OMC) working group of EU Member States’ experts on better access to and wider participation in culture. *A report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*, 2012. p. 7.



Participation has both intrinsic and instrumental values: it can be valuable in itself and can help to achieve other good objectives. There is a straightforward link between participation and empowerment. Participation brings people together and enables them to interact. The participatory processes through which things are achieved can be as important as the final outcomes.

Obstacles to participation can be seen as gaps in capacity, incentive and/or power:

- **Capacity** means that certain skills may be needed to participate in governance. These skills are both general (i.e. laws concerning cultural heritage) and specific (i.e. knowledge of cultural heritage);
- **Incentive** means that on an individual basis the totality of intrinsic and instrumental values must exceed the costs of participation;
- **Power** means dominant groups may use participation only as a means to forward their own interests<sup>38</sup>.

It is often underlined that participation supports **decisions that will last** by recognising and communicating the needs and interests of all participants, public and professional, including the decision-makers.

Moreover, participation is **not** about **strategic bargaining** – ‘if I get this, you will have that’. It is characterised by mutual respect and interest. **Neither** should participation be confused with **IT-based interactivity**. Most institutions of today use digital technologies but they are to be seen rather as ‘enabling factors’. Though deeply affecting the way culture is produced and accessed, they should not be confused with processes and content.

It is further considered that it is only the last three steps in Arnstein’s ladder of citizen participation which might be thought as genuine participatory governance<sup>39</sup>. Finally, the structured dialogue report states that: ‘Only shared governance, shared power could be thought of as such’<sup>40</sup>.

38

Siddiqur Osmani, 2008,  
*Participatory Governance and  
the Millennium Development Goals.*  
[http://unpan1.un.org/intradoc/groups/public/  
documents/UN/UNPAN028359.pdf](http://unpan1.un.org/intradoc/groups/public/documents/UN/UNPAN028359.pdf)

39

Arnstein, Sherry R., 1969, ‘A Ladder of Citizen  
Participation’, *Journal of the American Institute  
of Planners*, Vol. 35/4, July 1969, pp. 216-224.

40

Voices of Culture, Structured Dialogue between  
the European Commission and the cultural  
sector, 2015, *Brainstorming report.*  
*Participatory Governance in Cultural Heritage*  
(July 2015).



## 1.5.5 Participatory governance of cultural heritage

Before discussing the concept of participatory governance of cultural heritage, it is necessary to understand what is implied by the concept in itself, and where and how it is to be applied.

The OMC group invited Prof. Dr Brigitte Geißel to talk more about the concept to give the ensuing group discussions a common starting point.

In general, in the past 20 years there has been a move from government to governance within many political areas and on different levels from national, international to EU levels.

Broadly speaking, governance implies involving stakeholders in processes which previously had been largely reserved for parties related to government.

The difference between government and governance can be illustrated by the following matrix.

### Government – Governance

(e.g. Maynts, Scharpf, Konhler-Koch)

	Government	Governance
<b>Main actors</b>	State	Different constellations of actors: state, civil society, market, object and subject of steering 'blurred'
<b>Pattern of interaction</b>	'Command and control'	Cooperative systems of negotiation, collaboration
<b>Role of the state</b>	Authority	Collaboration of action
<b>Overall responsibility</b>	State	Decentralised
<b>Planning, decision-making, implementation, evaluation</b>	State	Different actors, multiple arenas

Source: Goethe universität, Frankfurt am Main.

According to Prof. Dr Geißel, the EU has a long history of moving towards more participatory governance. She explained that there are varied definitions of participatory governance and that the term has basically been applied in three different ways:

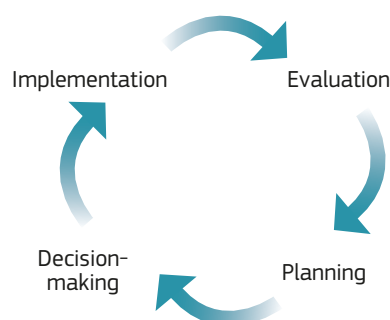
- As a normative term, i.e. the portrayal of participatory governance as a desirable project with many utopian features;
- As a descriptive term, i.e. for a type of will-formation, decision-making and implementation involving state and non-state actors;
- As an empirical-analytical term, focusing on and analysing participation and input.

Despite the varying use of the term, or perhaps because of it, its application and definition have not yet been standardised, making its meaning and use obscure.

Prof. Dr Geißel highlighted that participatory governance is not a cure-all or a one-size-fits-all method. What works in one case might be disastrous in another and the outcome may vary depending on where in the policy cycle one is working/focusing (see below). She therefore encouraged the OMC working group to be open to different approaches and understandings of participatory governance.

This understanding gave the group the confidence to stick to its decision to collect and analyse examples.

## Policy Cycle



The OMC group took its basic framework for the analyses of existing practices in the participatory governance of cultural heritage from the Council conclusions<sup>41</sup>:

Participatory governance of cultural heritage seeks the active involvement of relevant stakeholders in the framework of public action – i.e. public authorities and bodies, private actors, civil society organisations, NGOs, the volunteering sector and interested people – in decision-making, planning, implementation, monitoring and evaluation of cultural heritage policies and programmes to increase accountability and transparency of public resource investments as well as to build public trust in policy decisions.

This definition looks at the active involvement of all stakeholders, throughout the whole policy cycle (planning, decision-making, implementation and evaluation) at multiple levels.

The OMC group followed this position when talking about participatory governance of cultural heritage in the broadest sense at multiple levels. But the group also accepted that they could not use this as the ‘one-size-fits-all method’. It therefore also considered the possibility that participatory governance could start at different points of the cycle, if this could make civil society better able to eventually become part of the whole cycle.

**41**  
Council conclusions on participatory  
governance of cultural heritage  
(OJ C 463, 23.12.2014, p. 1).

### 1.5.6 Citizenship, the public and civil society

When talking about citizenship, the group is not referring to its legal denotation, i.e. the citizen of a country. Instead it defines citizenship as participation in civil society and community life irrespective of nationality. The right to participatory governance in cultural heritage cannot, and should not, be restricted to EU citizens.

Another important term to be addressed in this context is the public. This handbook does not use the term 'public' in the sense of consumers but as active agents and even producers of culture.

By 'civil society' the group means non-governmental organisations and institutions (whether national, regional or municipal) that manifest the interests and will of citizens.

### 1.5.7 Innovative approaches

The mandate of this OMC group referred to the 'identification of innovative approaches'. One understanding of the term is that it is a new idea or method not having been thought of or used before. As social and cultural innovations are complicated processes it is hardly likely that completely new approaches will surface as a result of this work. Many interesting and worthy projects have been collected as examples by the members of the OMC group, but the ideas presented have been thought of before, and are put to use in many projects in different countries at the same time and on different levels.

This OMC group therefore decided to understand 'innovative' as meaning a **creative process**. 'Innovative' is therefore about experimenting, exploring and testing old and new ideas and options in different contexts. To be innovative is also to be open-minded and not focus on the end result and ways of measuring the outcome, in the first phases at least. As a consequence, innovative also means to be bold, daring and testing the limits.







**HISTORICAL  
BACKGROUND  
AND CONTEXT**



# 2

## HISTORICAL BACKGROUND AND CONTEXT

**Why start with the historical background of participatory governance of cultural heritage? Why not start in the present? Today few disagree on the importance of participatory governance of cultural heritage. It has been discussed and approved of by researchers, professionals, institutions, policy-makers and politicians, and manifested in national laws and international conventions for the last 30 to 40 years. In fact, the reason for looking at the historical background is that participatory governance of cultural heritage seems to have had difficulties progressing from a rhetorical level to a practical one. This is an important starting point when writing a handbook.**

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### 2.1 Historical background to participatory practices in cultural heritage

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Not only in the course of history but also today there are differences in the way cultural heritage is valued and managed in different European countries. The social functions and valuation of cultural heritage for societies are still changing continually as societies are themselves changing. Because of these different historical starting points and current evolutions, it is scarcely possible to provide a description of coherent development over the last few centuries or make a direct comparison between the past and the present in this context. There are, however, some findings that have been of importance for this OMC group.

As a general rule, democratic states and transparent administrations and institutions are necessary conditions to guarantee an open civic debate about cultural identity (identities) and open access for all social groups to culture and cultural heritage. The existence of a vibrant civil society with the possibility and means to act independently of state and cultural heritage institutions is another general rule.

Waves of modernisation, wars, revolutions, technical developments, migrations, etc. have repeatedly influenced the uses and destructions of cultural heritage. Cultural heritage is not a neutral concept and different groups have from time to time engaged in and laid claims on cultural heritage – kings, nobility, religious and political leaders, academic scholars and experts, state and cultural institutions, while the role of civil society and people in general has varied between passive audience and active actors. In the development of democracies, and even the development of the European Union, cultural heritage has been activated from time to time to foster unity, a common sense of belonging, etc.<sup>42</sup>. In light of today's trend to move from governing towards participatory governance, cultural heritage can be seen as a resource for democratic development.

**42**

Elisabeth Niklasson, 2016, *Funding matters: archaeology and the political economy of the past in the EU*. Dissertation, Stockholm Studies in Archaeology 66 Stockholm: Stockholm University.

**43**

See Chapters 1.5.1 to 1.5.3 for this OMC group's understanding of cultural heritage.

Cultural education has long been important in promoting public awareness of cultural heritage. Already the 19th century saw the rise of the importance of cultural education as a condition for the appreciation of cultural heritage. This was connected to the development of archaeology, ethnology, etc. as scientific disciplines during this period. This academic trend has in different countries and different times counteracted or combined with public ideas and initiatives. And of course, cultural heritage as defined by the state and academics has always been a minor part of what is now commonly seen as cultural heritage<sup>43</sup>. Most



of this cultural heritage would not have survived had the public itself not been involved in its maintenance. Bottom-up initiatives can be found across the board, and in all the Member States. Today's cultural education tries to encompass both scientific and popular discourse, and to be interactive and open to different perspectives and views.

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## 2.2 Developments from the 1970s onwards

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After World War II, Europe was characterised by reconstruction. The tremendous hardships of war led to the establishment of international organisations related to education, science and culture, such as UNESCO, the Council of Europe and others. These international organisations played a significant role in setting out the standards and principles for the protection of cultural heritage and international discourse on heritage preservation and safeguarding worldwide.

Through the work of these organisations, the general concept of public involvement in cultural heritage first entered the administrative and political discourse. This took place by means of several international conventions and recommendations, such as:

- the **1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage**, which bound the State Parties with the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage;
- the **1976 UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas**, which declared that the programmes of safeguarding should be undertaken with the closest possible participation of the communities and groups of people concerned.

A single, but very important, international initiative, the 'European Architectural Heritage Year – A Future for the Past', took place in 1975. It strongly supplemented the idea of the civic engagement in cultural heritage with respect to historic areas and the everyday culture. The Council of Europe's 1975 European Charter of the Architectural Heritage points out that the architectural heritage belongs to everyone throughout their lives, and that citizens must have a say in decisions on heritage as it forms part and parcel of their living environment.

During the 1980s and 1990s, international organisations progressively acknowledged **local community heritage** as well as the ethical responsibility of cultural heritage institutions such as museums to respect and support the communities they serve and collaborate with. This movement developed strongly in Western Europe. In Eastern Europe, the equivalent development did not take place until after 1989 and the end of the Cold War.

The international conventions, charters, recommendations and other doctrinal texts of that period contributed to raising the theoretical and rhetorical level of interest in participatory governance of cultural heritage and its understanding. However, it took almost 30 years for the concept of civic engagement to enter into force in negotiations and decision-making processes related to cultural heritage.



Since the start of the 21st century, a large number of central and eastern European countries have joined the European Union. An integral part of membership is respect for the EU's democratic values and the commitment to promote them. These political, economic and socio-cultural changes made a huge impact on many countries. There is a perceived cultural shift in these countries, which has been affirmed in projects to democratise professional cultural heritage organisations by making them more accessible to wider audiences, more relevant to society and interested in the needs and concerns of citizens and civil society.

The shift has been recognised as focusing on seeing the individual develop from mainly being a cultural consumer to a cultural producer<sup>44</sup>. This has been followed up by a number of international legislative texts, such as the European Commission's White Paper on Governance (2001), which mentioned 'that the quality and relevance of EU policies depend on ensuring wide participation throughout the policy chain from conception to implementation', and the **UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)**, which is essentially based on communities and bearers of communities, and others.

In 2005, both the UNESCO and the Council of Europe clearly recognised the importance of local community involvement in decisions on cultural heritage (**UNESCO Convention of the Protection and Promotion of the Diversity of Cultural Expressions** and the **Framework Convention on the Value of Cultural Heritage for Society**). The **Council of Europe Convention for the Protection of the Architectural Heritage of Europe** (Granada, 1985) encourages interaction, arguing that conservation policies will be developed if public authorities, private organisations and the general public are involved in decisions on architectural heritage protection, and if not-for-profit organisations and various types of sponsors are encouraged to get involved in protecting and promoting heritage. The **European Landscape Convention** (Florence, 2000) places people at the very heart of landscape management, because the well-being of the landscape is closely related to the level of public awareness and public involvement in decisions affecting the living environment. Furthermore, the **Framework Convention on the Value of Cultural Heritage for the Society** (Faro, 2005) sets out individual and collective responsibilities towards heritage. The Convention also recommends encouraging the public to become more involved in the heritage development process and emphasises the importance of public discussion in setting national priorities for cultural heritage and its sustainable use.

During the varied discussions about stronger and more active civic participation in public affairs, the focus on cultural policy and at cultural heritage institutions has been changing from governing and participation to a participatory governance approach. The conclusions of the Council of the European Union on participatory governance of cultural heritage<sup>45</sup> and the Resolution of the European Parliament of 8 September 2015, *Towards an integrated approach to cultural heritage for Europe*, marked a further significant step in the development and implementation of the concept of participatory governance of cultural heritage in the region.

**44**

Writing in 1997 about museums, Eileen Hooper-Greenhill refers to research that shows that in recent decades the visitors to cultural sites have been accepted not merely as passive consumers but as an array of individuals who make the meaning of their experiences in their own ways.

**45**


Council conclusions on participatory governance of cultural heritage (OJ C 463, 23.12.2014, p. 1).

The list of the most important documents related to the process is available in Chapter 6.





ANALYSIS OF  
BEST PRACTICES



*Curraat penna licet, tantum  
Quantum uno reddunt  
Addidit inventis aliquid  
Hollandus capit.*





# 3

## ANALYSIS OF BEST PRACTICES

**Why choose to analyse best practice examples and not just present them? And how are best practices transferable? This chapter not only addresses these questions, but also includes a breakdown of the concrete steps and reflections needed when working with participatory governance of cultural heritage on a practical level.**

This chapter analyses the nature of practices in participatory governance of cultural heritage from a set of current national best practice examples. These examples were collected by the Member States and Norway and reported back using a template (see Appendix II A) with set categories. The examples were then analysed together. All the examples from the Member States and Norway can be found in a short version in Appendix II B. They encompass tangible, intangible and digital heritage and span various levels of participatory governance, ranging from mere contact, consultation or involvement in different forms with stakeholders<sup>46</sup> to striving for true participatory governance or shared responsibilities in some parts of a project, programme or policy development. Each example presented has indicated where it places itself on the scale from participation to participatory governance.

No single project covers all aspects of participatory governance, as was already highlighted in Chapter 1. However, the OMC group decided to also analyse certain cases that contained aspects that were of interest to the group, even though the project itself was not 'complete'. This was one of the reasons for choosing to analyse the factors/components, which together constitute the examples, as the general opinion was that these factors/components could be compared more easily between countries and had a higher degree of transferability than perhaps the projects themselves. To make sure all aspects were covered, the OMC group therefore looked at the examples in the light of the following factors:

1. Initiator,
2. Motivation – cultural heritage-centred motivations, external motivations,
3. Obstacles encountered – practical, related to process,
4. Impact or change observed,
5. Lessons learned.

Each of the following chapters concerns one of these five factors and contains examples of where this particular factor can be considered a best practice.

**46**

Public authorities and bodies, private actors, civil society organisations, NGOs, the volunteering sector and citizens.

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## 3.1 Initiator in relation to analysis of best practices

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In this chapter, 'initiator' refers to those who put a project, programme or a policy revision/development into motion, who gather the stakeholders together, etc. The initiator is often also in charge of the project. According to the template (Appendix II A) the three levels at which a project could be initiated were: national, regional or local level.

Looking across the board at the (best) practices presented by the members of the OMC group, we see that the initiators of the projects were most often at governmental, national or regional level. Some grassroots or bottom-up initiatives were presented, but as yet these are still a minority among the participatory governance initiators.

This would appear to be contrary to the expectations one might have of a participatory process. On the other hand, there is a step before an initiative is launched when ideas, wishes and demands are exchanged between interested parties of different kinds. However, in many cases the initiative and the necessary funding ultimately come from public bodies at national or regional level.

It is clear that other levels take part in implementing a project – otherwise the approach would not be participatory. But as a general rule, most of the projects and initiatives presented by the Member States and Norway have, from the outset, a top-down approach, e.g. where political and/or professional discussions lead to a project being initiated. However, this bias may partially result from the composition of the OMC group, whose members represent national authorities.

One specific group of initiators identified are international organisations such as the Council of Europe, the European Union and UNESCO with their participatory initiatives, such as the European Heritage Label and European Capitals of Culture.

One thing that was clearly evident in the analysis was also a definite link between initiator and motivation. This is discussed in the next chapter.

### EXAMPLES (IN APPENDIX II B)

- 
3. Building the Ivanic-Grad Museum – from Vision to Reality / **Croatia**

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  9. Metal detectives / **Denmark**

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  10. The Danish Architectural Policy 'Putting People First' / **Denmark**

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  15. Adopt a monument – participatory protection of archaeological and built heritage / **Finland**

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  22. European Heritage Label: Pan-European Picnic Memorial Park / **Hungary**

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  24. Catania – the Benedictine Monastery / **Italy**

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  27. Roma – Parco di Centocelle / **Italy**

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  30. Holmen – redevelopment of inner harbour wharf / **Norway**

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  35. Archaeological monitoring of degraded military training grounds and military areas managed by the State Forests National Forests Holding / **Poland**

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  36. Rural Housewives Club in Jędrzejówka / **Poland**

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  44. The School of Crafts of the Centre for Folk Art Production / **Slovakia**

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  45. Pro Monumenta – prevention by maintenance / **Slovakia**

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## 3.2 Motivation in relation to analysis of best practices

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One key question in seeking to further the use of participatory processes in governance is to ask what motivates the choice of such an approach by the initiator. The OMC group therefore analysed the motivations across the board of the best practices presented by the Member States and Norway.

Overall, there are two underlying motivations for choosing a participatory governance approach: either as a tool in democratic governance, or as a practical approach to a specific task or challenge.

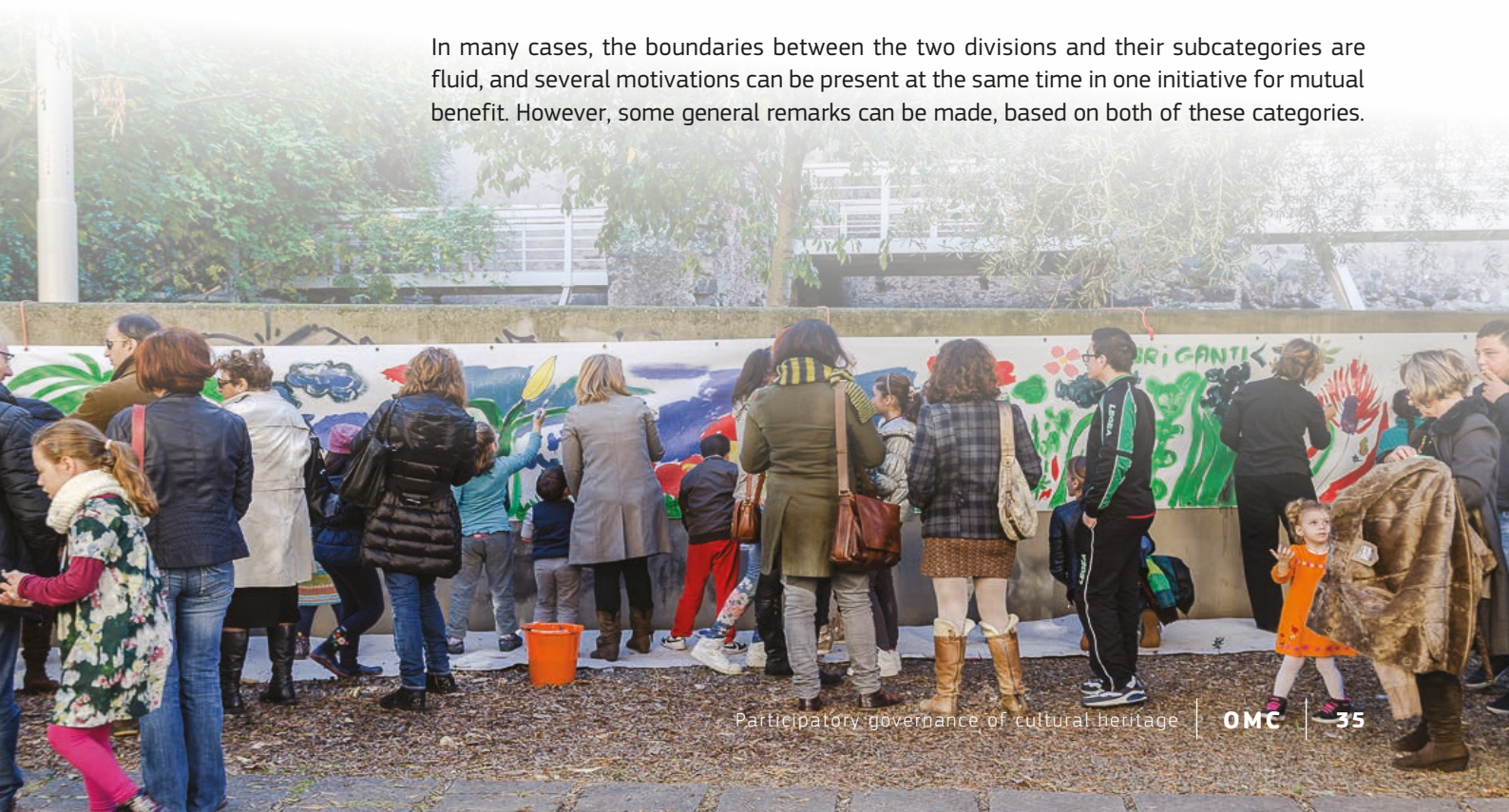
The first sees participatory governance as a principle or practice, recognised as the public's right to participate as part of democratic governance. Generally public participation seeks and facilitates the involvement of those potentially affected by or interested in a decision. This can be in relation to individuals, governments, institutions, associations, professionals, companies or any other entities that affect public interests at local, regional, national and even international level.

The second reason for choosing a participatory approach is more related to practical and pragmatic questions. In these cases, choosing such a working method can be seen as the right tool to solve a challenge, or as a way of combining interests in a practical way, by sharing the responsibility and pooling resources, sometimes in a situation where no actor working alone has the necessary human or financial resources available.

According to the data gathered by the Member States, motivations could be divided into two major categories, regardless of the initiator (whether bottom-up or top-down):

1. Cultural heritage-centred motivations (creating interest in and focus on cultural heritage over a longer period of time);
2. External motivations (with a larger impact on society).

In many cases, the boundaries between the two divisions and their subcategories are fluid, and several motivations can be present at the same time in one initiative for mutual benefit. However, some general remarks can be made, based on both of these categories.



### 3.2.1 Cultural heritage-centred motivations

One of the strongest apparent internal motivations is the need **to better protect and conserve cultural heritage**. Many of the initiatives are seen as the best ways to protect some particular aspect of the cultural heritage. Better protection is sought, for example, by raising awareness of the sites, by making them more visible, but also because the support of the heritage communities can help to preserve and safeguard cultural heritage. Connected to this need for protection is also sometimes the lack of sufficient funds or manpower for tasks such as making inventories over large areas, site-specific maintenance or eliminating a backlog in cataloguing in museums. Using participatory processes is seen as an inexpensive way of co-financing such actions. However, such motivations are rarely the sole motivations in the initiatives; rather they are combined with other factors for choosing participatory approaches.

In the few cases where a bottom-up participatory governance best practice was identified, these were motivated by the desire to protect or safeguard cultural heritage that was perceived as valuable, or of irreplaceable local meaning: the **desire to improve or revitalise one's own environment or to preserve its core values and nature**.

A second cultural heritage-centred motivation is the **need to develop new methods and processes in the cultural heritage sector**. There is a continuous need to keep the cultural heritage sector relevant to society and responsive to its needs. This is the responsibility of cultural heritage professionals. New models of public-private partnerships, for example, give professionals new tools to work with, and help them to engage a broad spectrum of skills not usually employed within the cultural heritage sector. The process or project might choose a participatory approach because it has identified an opportunity for a **reciprocal exchange of knowledge**.

A third motivation for choosing a participatory governance approach, and also related to the need for protecting and safeguarding, is the need to **advocate good practices** in cultural heritage care and protection.

The remit for **participatory approaches in international conventions** provides a fourth cultural heritage-centred motivator. A powerful document of this type is the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003). The many participatory ways of implementing the Convention were developed as an answer to the challenges it formulated, in which communities have a central role. Another convention that has participation at its core is the Council of Europe 2005 Faro Framework Convention on the Value of Cultural Heritage for Society. These conventions also encourage professionals to implement participatory approaches in the governance of cultural heritage.

#### EXAMPLES (IN APPENDIX II B)

1. A participative digital platform for intangible cultural heritage / **Belgium / Flanders**
6. Deutsche Stiftung Denkmalschutz: The biggest civil movement to protect threatened monuments / **Germany**
12. Programme for owners of rural buildings / **Estonia**
16. Living heritage wiki / **Finland**
20. The *Climats* of Burgundy / **France**
28. National Inventory of Intangible Cultural Heritage / **Netherlands**
34. Maritime wreck tourism as monitoring / **Poland**





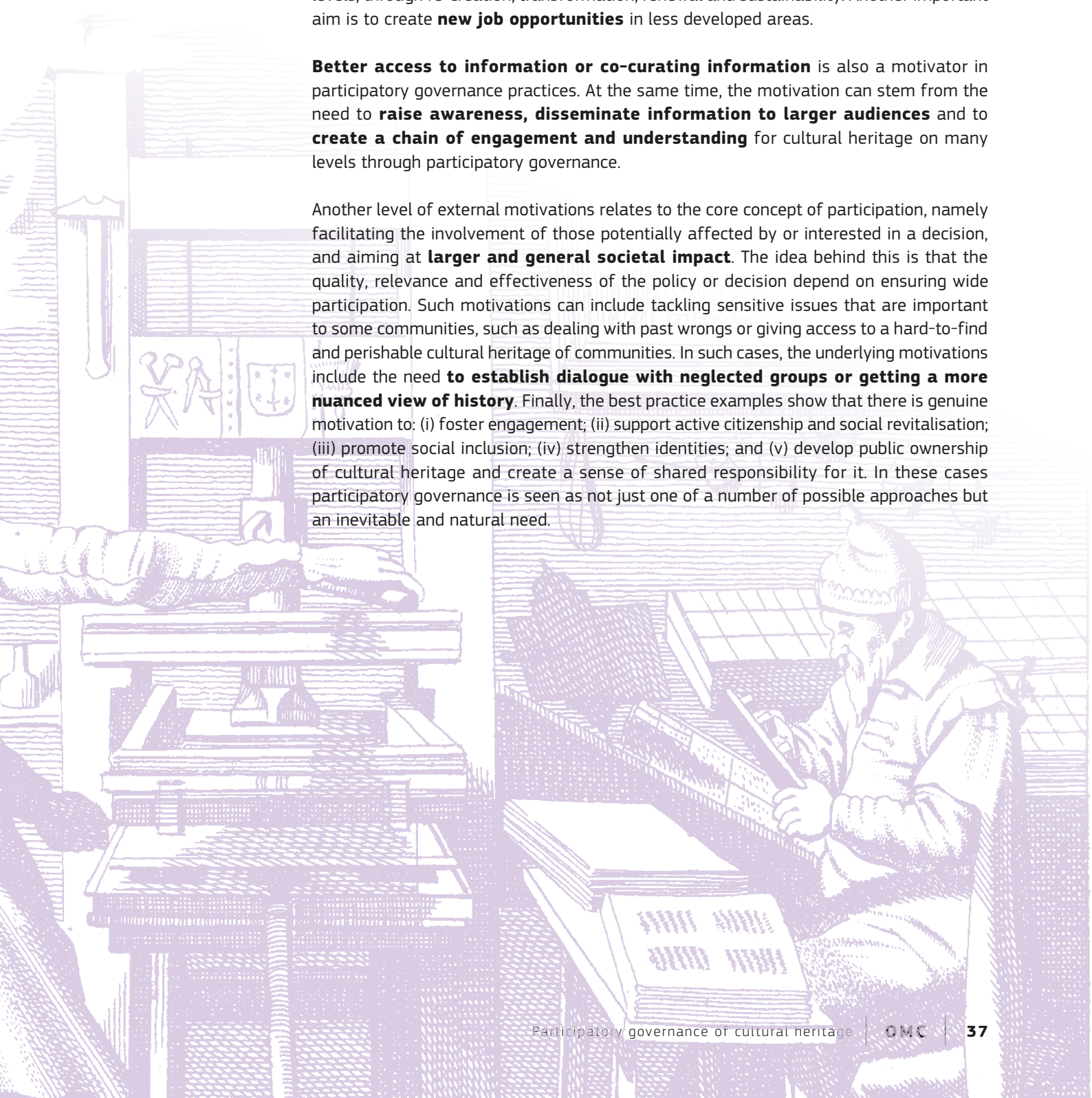
### 3.2.2 External motivations

External motivations have a wider societal impact as their goal. These motivations are related to concepts like **democracy, sustainability** and cultural, economic and social **responsibility**. Part of this motivation comes from the wish to **include all stakeholders** in the processes, to achieve a better balance between economic, social, cultural heritage, architectural and environmental aspects, for example in urban planning and renewal.

One level of this motivation is the wish to improve the value and meaning of cultural heritage at regional level, and to **promote regional development**. The best practice examples show that cultural heritage is seen as a factor in regional development on many levels, through re-creation, transformation, renewal and sustainability. Another important aim is to create **new job opportunities** in less developed areas.

**Better access to information or co-curating information** is also a motivator in participatory governance practices. At the same time, the motivation can stem from the need to **raise awareness, disseminate information to larger audiences** and to **create a chain of engagement and understanding** for cultural heritage on many levels through participatory governance.

Another level of external motivations relates to the core concept of participation, namely facilitating the involvement of those potentially affected by or interested in a decision, and aiming at **larger and general societal impact**. The idea behind this is that the quality, relevance and effectiveness of the policy or decision depend on ensuring wide participation. Such motivations can include tackling sensitive issues that are important to some communities, such as dealing with past wrongs or giving access to a hard-to-find and perishable cultural heritage of communities. In such cases, the underlying motivations include the need to **establish dialogue with neglected groups or getting a more nuanced view of history**. Finally, the best practice examples show that there is genuine motivation to: (i) foster engagement; (ii) support active citizenship and social revitalisation; (iii) promote social inclusion; (iv) strengthen identities; and (v) develop public ownership of cultural heritage and create a sense of shared responsibility for it. In these cases participatory governance is seen as not just one of a number of possible approaches but an inevitable and natural need.



Some bottom-up initiatives relate to **open access to cultural heritage**, where communities are asking for free, unrestricted access to content and the possibility to creatively reuse public cultural heritage assets.

**EXAMPLES (IN APPENDIX II B)**

- 4. Sisak Municipal Museum Volunteer camps / **Croatia**
- 7. Bottom-Up initiative Roma – integration through promotion of cultural identity / **Germany**
- 8. Heritage municipalities / **Denmark**
- 13. National plans / **Spain**
- 17. Hack4fi / **Finland**
- 19. La Samaritaine / **France**
- 21. Museomix / **France**
- 25. MonumentiAperti / **Italy**
- 29. Maritime archaeology: Texel pilot / **Netherlands**
- 33. Godzina W (The W hour) / **Poland**
- 43. The unemployed in the restoration of the cultural heritage / **Slovakia**
- 46. Baltic Song and Dance Festival Tradition / trilateral cultural tradition shared by **Estonia, Latvia and Lithuania**



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### 3.3 Obstacles/barriers to analysis of best practices

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In a constructive process where the purpose is to highlight best practices of participatory governance in cultural heritage, focusing on obstacles and barriers might at first glance seem counterproductive. Is it not better to focus on what has gone well, and how others can transfer this to their own context?

Through the OMC group discussions, the group found that solely presenting best practice results would mean a valuable part of the process of creating a best practice would be lost. Looking at the obstacles and barriers could better highlight this aspect. It would also be an illusion to think that there are any best practices of participatory governance of cultural heritage that lack obstacles. The point is to be aware of which obstacles are deal-breakers, i.e. can actually be detrimental to the project or mean that it never actually gets off the ground.

Member States used the template in Appendix II A to cite the obstacles they experience, which is what this chapter focuses on. At the same time it is important to distinguish between obstacles, barriers and challenges. Some challenges can develop into obstacles, but this is not necessarily always the case. Generally it is important to be aware that most projects will involve challenges, and that one has to think possible challenges through before embarking on a project.

There are some obstacles which are particularly important to be aware of, for example in cases where the project has a top-down approach from the outset, e.g. when political and/or professional discussions lead to a project being initiated, but the citizens have other priorities or wishes. Also, if there has been little or no dialogue with the community before a project is launched, the community may take little interest in it.

Similarly, a bottom-up approach can also contain obstacles or barriers, which are important to be aware of. For example, such projects may suffer from a lack of political will to support them or ensure support in the long run. Some obstacles do not appear until later when a project has moved from the pilot phase to a more long-term implementation; on the other hand, some obstacles may already be apparent from the outset.

By looking across the board at the best practices presented by the members of the OMC group, the obstacles and barriers to participatory governance of cultural heritage can generally be divided into two different groups: practical obstacles and process-related obstacles.



### 3.3.1 Practical obstacles/barriers

**Insufficient funding and a lack of knowledge** about the potential of cultural heritage among decision-makers and the general public can become real obstacles that can stop a project in its tracks.

When it comes to the project itself, ensuring that the **right professionals/staff with appropriate qualifications and competences** are involved is a key factor. It is important that the professionals involved understand the implications of the project and that the qualifications they bring to the project are a good fit for its needs.

It is also important to be realistic about **the time aspect** of a project in order to leave space for real exchanges and confidence between participants who may have very different backgrounds. A lack of time and a short-term view may mean that the participatory governance cannot be introduced successfully. Time can also become an obstacle if a project is pushed through to fit a political agenda or priority.

**Technological challenges** must also be taken into consideration. Who is actually capable of participating and contributing if a project is managed digitally, and who should be the administrator? For example, if the wish is to engage a local community, but they have no access to computers, this can be an obstacle for participatory governance.

Finally, **copyright issues** should be considered; who takes ownership and who owns the rights to a given project must be clear from the outset of a project.

#### EXAMPLES (IN APPENDIX II B)

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- 11. State Forest Management Centre (RMK) cultural heritage objects mapping project / **Estonia**

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  - 39. The Whole Village concept / **Romania**

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  - 41. Wood and history / **Sweden**

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### 3.3.2 Process-related obstacles/barriers

For participatory governance to be successful it is vital to identify the necessary participants and then to balance the different stakeholders involved – politicians/decision-makers, professionals, citizens, volunteers, organisations, private actors, minorities, etc. A part of this is creating transparency for all parts of the project and explaining clearly: (i) what the actual goal is; (ii) why the project was initiated; and (iii) who has the decision-making power at each step in the process. This approach also sheds light on the expectations of the different parties. If this is not clear, then participants might suddenly back out of a project or become negative towards it.

Working with cultural heritage professionals can create a further obstacle, as they can be reluctant to take part in a project involving non-professionals. A key issue is the existence of trust for all the stakeholders involved. Dealing with these issues can also create mutual understanding for the issue at hand, and make it clear to all why a participatory approach in governance has been chosen. One related aspect is the issue of the decision-making chain and the chain of command, and the willingness to really share this between all participants.

The different perceptions and connotations of a project may be another issue that needs to be dealt with. What is interesting and positive to one group can be uninteresting and negative to another. This is something a project should make clear and find ways to handle. If properly addressed, different points of view will inspire a project. It is also evident from previous experience with participatory projects that the willingness to participate may not be immediate or widespread, regardless of the good intentions of the initiator.

Language barriers should also be considered before embarking on a project. Which language barriers might the project encounter? As many projects are initiated top-down, the rhetoric and communication style employed by the initiator might be far removed from the stakeholders that the project wants to engage.

#### EXAMPLES (IN APPENDIX II B)

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- 14. Everyone's cultural heritage: ratification of the Faro Convention / **Finland**

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  - 23. The Irish Countrywomen's Association (ICA) 100 exhibition / **Ireland**

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  - 31. Trust building and participatory collaboration with the Romani community on minority cultural heritage exhibition project / **Norway**

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  - 32. Implementation of the Convention on safeguarding intangible cultural heritage (2003) / **Norway**

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  - 42. Krämarstan på Myra – a local history of the Travellers group / **Sweden**

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  - 47. Europeana 1914-1918 / **Transnational**

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### 3.4 Impact/change

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Several of the best practice examples report changes, which can strengthen participatory governance in the long run. One key impact of implementing a participatory approach in cultural heritage governance is **better protection, enhancement and safeguarding of cultural heritage**. Such impacts are supported for example by pooling resources, by including different competences and points of view, seeking innovative and constructive approaches, and establishing effective networks. Participatory governance can lead to new qualitative services being implemented, with significant multiplying effects, for example in economic and social sectors.

Examples analysed also show that using a participatory approach leads to **increased appreciation of cultural heritage and an increased quality of life/well-being of people**. Participatory processes reinforce participants' connections to cultural heritage, help find a relationship to it and provide meaning. Increased interest leads to increased activity, interest in processes and inclusiveness on a long-term basis. This leads to a positive cycle in which the sense of value of cultural heritage increases for all involved. It also helps people to understand the contemporary and future value of cultural heritage instead of focusing only on traditional ones. The examples analysed also demonstrate how cultural heritage can be recognised **as a driver for development with the help of a participatory governance process**.

Another fundamental consequence of a participatory governance approach relates to democratic society. Participatory approaches in cultural heritage processes contribute to **building a stronger civic society**. Examples report that such processes help in community building, increase social and civic competences, and can lead to increased social

cohesion. On a personal and emotional level, participatory governance strengthens the sense of ownership, creates involvement and empowers stakeholders and individuals. Examples report an increased sense of shared responsibility, a shared identity and pride in cultural heritage.

In addition to contributing to the development of sustainable communities, these effects also: (i) help participants to understand the value of cultural heritage for society; (ii) create new ambassadors for cultural heritage; and (iii) ultimately contribute to the willingness to protect and safeguard cultural heritage for future generations. Using a participatory approach is a good way of promoting cultural heritage and an effective way of communicating. The examples show that such processes greatly help in gathering knowledge and develop skills and competences, including for cultural heritage professionals.

#### EXAMPLES (IN APPENDIX II B)

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- 5. Museum of broken relationships / **Croatia**

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  - 18. Île de Nantes urban project / **France**

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  - 26. Italian inner areas strategy / **Italy**

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  - 37. Association of the Friends of Horyniec-Zdrój – renovation of the cemetery in Stare Brusno village / **Poland**

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  - 38. Local development pilot project (LDPP) Rupea-Cohalm / **Romania**

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  - 40. Empowering people – implementation of the European Landscape Convention / **Sweden**

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  - 43. The unemployed in the restoration of cultural heritage / **Slovakia**

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## 3.5 Lessons learned

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The Member States have collected a number of interesting and relevant examples, some of which might be directly transferable to other situations and locations (others less so). One aspect that is hopefully applicable to all Member States is the lessons learned. For future reference, this might be where one should start when embarking on a participatory governance project. It is important to know what knowledge others took with them from the project – both positive and negative – and how these experiences can inform and shape a new project.

### 3.5.1 Public interest

It is essential for the participatory governance of cultural heritage to keep in mind that there is a public interest in it. However, this is not in contradiction to the fact that the professional role at times includes advocating a cultural heritage that is not yet accepted by the public. So public interest is one of the reasons why it is important to develop participatory practices in governing cultural heritage.

Participation is, however, a multi-stakeholder process, and finding common ground is key in participatory processes. Finding common ground can be supported by focusing the discussion on public interest: the issue of cultural diversity, the need to negotiate conflicts, the possible contribution to social cohesion, etc. Ultimately, cultural heritage will neither be maintained nor be able to contribute to society if there is no public interest in it.



### 3.5.2 Building relationships

From the best practice examples, it is obvious that cultural heritage is something positive that can boost social inclusion by breaking isolation, allowing for self-expression, and the supporting and sharing of emotions. Many of the best practice examples have shown that building a strong relationship between the communities connected to a particular monument, site, artwork, etc. and the history of these people and their own cultural heritage is a good way to introduce them to its uses and benefits. This applies both to tangible and its intangible aspects (e.g. traditional craft techniques, traditions, stories, procedures) of cultural heritage. However, achieving engagement and establishing cooperation with participants can take time, because this means sharing information and knowledge, and building trust.

### 3.5.3 Flexibility and support

It is very important to establish comprehensive support for projects. In addition, the overall planning process needs to be flexible so it can react to current problems and upcoming trends. Participatory governance projects may take more time than other projects, so commitment to long-term financing and resourcing should be ensured.

A key challenge for cultural heritage institutions is how to be relevant to the needs and interests of diverse communities. Becoming more relevant may involve re-interpreting or re-positioning the different cultural services provided by professionals and institutions.

### 3.5.4 Competences and training

Staff in cultural heritage institutions will need substantial training to be able to implement a participatory approach. The experience of staff should be treasured and maintained, and networking among cultural heritage institutions may help enhance and give value to such experience.

### 3.5.5 The process is part of the result

During the implementation of the project it is very important to be open-minded and to realise that the process itself can be even more important than the final outcome. This is key to acquiring the tools needed to tackle difficult topics while establishing communication and dialogue at all levels.

Participation or participatory governance should be introduced at every phase of the management cycle of cultural heritage; participants should also be involved in every aspect of the decision-making process.

### 3.5.6 Bottom-up and top-down are complementary

The bottom-up approach results in local cultural heritage communities becoming committed to a project. The bottom-up approach means that communities can participate in decision-making about the strategy and in the selection of the priorities to be pursued. Experience from best practice examples has shown that the bottom-up approach should not be considered as an alternative, or in opposition, to top-down approaches from national and/or regional authorities. Better overall results are achieved by combining the two approaches so that they interact with each other.

### 3.5.7 Participation in all phases

Participation should not be limited to the initial phase of planning but should extend throughout the implementation process: from contributing to the development of the strategy, to completing the selected projects and policies, carrying out monitoring and evaluation, and finally to stocktaking and learning for the future. In this way, true participatory governance of cultural heritage will be achieved.

### 3.5.8 Transparency

A lack of transparency as to how cultural heritage organisations/institutions are managed and lack of access to information on their decision-making process, management and funding are serious issues that need to be addressed. There can be a language gap and a lack of contact, exchange and understanding between experts/institutions and citizens/communities. In general, language and process can exclude communities, while giving advantage to the bureaucrats.

Even when everyone is speaking the same language, a lack of transparency can mean that it is sometimes hard for citizens to access institutions and make their voices heard.

Participation is only possible if everybody involved has access to true and up-to-date information on every aspect of the management of cultural heritage institutions and organisations.

Access to reliable, clear and complete information is the basis for genuine participation. Technical support is also often necessary and should not be neglected, especially in the earliest stages of a project. Digital resources have to be used in a way that maximises inclusion in the participatory governance of cultural heritage, from online materials in education or library systems, to links with broadcasting and to tailored products for smart phones.

### 3.5.9 Connecting tangible, intangible and digital heritage

Projects and policies need to generate close interaction between digital, intangible and tangible heritage. The expansion of the notion of cultural heritage to intangible and digital aspects is a particularly powerful method for widening and deepening participation and involvement. Engaging with people's lived cultural heritage provides a range of pathways to involvement and getting a return on investment from them.



# RECOMMENDATIONS ON DEVELOPING PARTICIPATORY GOVERNANCE IN CULTURAL HERITAGE







# 4

## RECOMMENDATIONS ON DEVELOPING PARTICIPATORY GOVERNANCE IN CULTURAL HERITAGE

The recommendations in this chapter are addressed mainly to cultural heritage institutions and professional experts working with cultural heritage and heritage management at national, regional and local levels.

As described in Chapter 3, participatory governance in cultural heritage is an innovative approach that has the potential to support sustainability and produce change in the protection and management of tangible, intangible and digital cultural heritage.

Regardless of the approach taken, it is important to stress that the decisions that impact upon cultural heritage conservation and management, and its transmission to future generations, should be based on knowledge and evidence. However, even where professional and academic knowledge set the agenda, the use of some of the attitudes and methods of participatory governance of cultural heritage will enable the decisions taken by professionals and institutions to better address societal needs and be more sustainable for all those involved.

It is important to address the role of cultural heritage professionals when engaging in this type of process. Professionals generally play a key role in managing the process, but they should also be aware that there is space for other participants to interact. The attitude towards the participatory governance of cultural heritage among professionals should be supportive and open to new ideas. Professionals must be able both to take the initiative, but at other times be prepared to leave the initiative to others. Hosting the process and encouraging other participants even to take the lead is a big step. The cases collected show that in most cases professionals also benefit from this experience.

The participatory governance of cultural heritage is a process that requires attention to resources: the relevant parties must be prepared to dedicate sufficient time and energy to taking part. It also entails managing expectations and the public interest represented by different stakeholders in the governance process. The participatory governance of cultural heritage contributes to increased accountability and transparency of public resource investments, as well as in building public trust in the decision-making process. The participatory governance of cultural heritage also requires defining and developing the relations between the different actors in the process. In turn, through their involvement in participatory governance, stakeholders are transformed into participants.

Developing the participatory governance of cultural heritage requires proper **human resources (such as trained staff) and financial resources**, as well as the drafting of **legislation** and the preparation of **organisational measures**. Nevertheless, the key ingredient for the successful participatory governance of cultural heritage is an active civil society that is capable and willing to share responsibility.

As mentioned in Chapter 2, there is nothing to prevent starting and testing a participatory governance of cultural heritage process at each stage of the policy cycle (i.e. planning, decision-making, implementation, monitoring and evaluation), even if not all the required conditions are met. Mutual awareness of different **expectations** of stakeholders, an open attitude to providing **information** throughout the process and a proper **awareness** of different values of cultural heritage among those concerned are all necessary if participatory governance of cultural heritage is to be implemented successfully.

The participatory governance of cultural heritage is a potent opportunity to make cultural heritage accessible for all of civil society and to take inclusiveness into account when dealing with its access. It can also help ensure that minority and disadvantaged groups participate in cultural life, giving them the opportunity to be heard on equal terms with others.

**Before engaging in a participatory governance of cultural heritage process, cultural institutions and/or professionals are recommended to follow the steps below. When doing so, certain expectations and attitudes may need to be revised and it may be necessary to acquire more knowledge or a better understanding of other participants' needs in the process. The list can therefore also be used to fine-tune the ongoing process.**

**To test the attitude and willingness of an organisation and/or professional, the list of questions to be considered before deciding to begin a process of participatory governance of cultural heritage include:**

1. Are the organisation and the potentially involved professional(s) supportive and ready to change?
2. Have all relevant stakeholders, including civil society, formally indicated their expectations on the topic (letters, requests for meetings, organisation of public meetings, etc.)?
3. Do all the potential participants show a positive attitude to cooperation?
4. Is the initial understanding of the scope and the process the same for all participants?
5. Are the professionals open to embracing input from other participants and is it accepted by the other participants that professional expertise and knowledge might be required?
6. Do all the participants agree on the primary aim of the process?

**It might not be possible to give full answers to all these questions before starting the process. However, if the (preliminary) answers to most of the questions are positive, there may be favourable conditions for participatory governance of cultural heritage. Below are suggestions for different stages of the policy cycle, including planning, implementation and monitoring of projects or processes of the participatory governance of cultural heritage.**

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## 4.1 Create the right pre-conditions

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### 4.1.1 Provide information on the statutory processes available for the participatory governance of cultural heritage

The initial mapping among the Member States and Norway taking part in this OMC group (see Chapter 1) shows that a suitable legislative framework is in place in all participating EU Member States and Norway or the participatory governance of cultural heritage to take place in various different ways. The challenge is to raise awareness in civil society on the existing opportunities and to develop the attitude and willingness of professionals and their organisations to implement them.

### 4.1.2 Identify stakeholders

Clearly identified stakeholders and a committed civil society are fundamental to the successful participatory governance of cultural heritage. Depending on the objectives of the process, it will probably be necessary to go beyond the boundary of ‘the usual suspects’ or majority voices. Such groups may not be previously known to the cultural organisations, so it is important to make special efforts to identify them. Mediators, experts, ‘ambassadors’ of the project/process and also politicians may provide useful channels to reach different groups of civil society. It may be necessary to clarify the different types of participants and the roles they might play in the process, as some stakeholders may expect to play an active role in the decision-making process while others may simply want to be kept informed.

### 4.1.3 Develop a common vision

It will be important to provide appropriate opportunities to discuss the aims, needs and expectations of all involved in order to produce **a shared vision for the project or process**. Following up on the process and results makes it possible to revise the vision and aims. All participants should be given the opportunity not only to express their needs and expectations at an early stage, but also to discuss their needs and expectations in relation to other participants as a way of sharing responsibility.

### 4.1.4 Allocate resources

It is essential to identify and allocate appropriate resources for the project/process. This covers both financial resources (for communication, educational purposes, participants’ logistical needs, meetings, etc.) and personnel resources (mediators, trained staff, professionals, administrators, etc.).





#### 4.1.5 Provide an environment or opportunity where knowledge can be shared and participants can learn from each other

The mutual sharing of knowledge is fundamental. This can also be achieved by doing things together in the process. The opportunity to work and reflect together will create an environment where stakeholders and professionals can share their sometimes diverse set of cultural heritage values.

Knowledge empowers relevant stakeholders and builds the necessary competence for the participatory governance of cultural heritage. However, it is sometimes the case that the experts' knowledge remains in the institutions, and that institutions are blind to the stakeholders' needs and possible contributions. One should therefore be aware of how to make knowledge accessible to all parties in the participatory governance of the cultural heritage process.

##### > Preconditions – list of questions:

- Is the information on the legal framework for the participatory governance of cultural heritage or description of the process available on the website or in the other official sources of the organisation? Is this information disseminated at public events?
- Have the relevant/related stakeholders been identified and contacted?
- Have all participants been given the opportunity to express their expectations of shared responsibility?
- Are sufficient resources guaranteed to apply the participatory governance of cultural heritage to the process/project?
- Are the necessary stakeholders interested in participating?
- Is the group of stakeholders sufficiently large and representative?
- Will the process offer the opportunity for the participants to share knowledge and learn from each other?



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## 4.2 Provide support and back-up

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### 4.2.1 Communicate and be transparent

If an organisation is planning to run a cultural heritage project using participatory governance, it might find it useful to draw up a policy or guidelines on how it intends to carry out the process and the project itself. This could also help it assess whether the project is feasible. The document should be shared with participants to build awareness of the project/process objectives.

Explaining the legislation and the different responsibilities of participants is key to a successful participatory governance of cultural heritage process. Creating platforms of communication that are open for all participants might facilitate greater trust between participants. The platforms could be either online or offline, taking the form of social networks, working groups, public discussions, etc.

### 4.2.2 Attract and interact

It can be a challenging task to keep the interest of participants alive throughout the whole process. One way of ensuring ongoing involvement and generating attention for the project is by creating interesting and innovative presentations – in public lectures, exhibitions, excursions, etc. These can show how the project combines tangible and intangible aspects and values of cultural heritage. The history connected with the cultural heritage can also be used, together with links to personal stories of stakeholders involved in the project.

### 4.2.3 Always remember and stress that common good means common responsibility

It is essential to inform the relevant stakeholders that participation in the project/process is not only about the right to participate, but is also about taking on a shared responsibility for the care and management of cultural heritage.

You might use expressions such as ‘common cultural heritage’ or ‘our cultural heritage’, ‘our church’, ‘our castle’, that enforces emotional connection with the cultural heritage and strengthens the feeling of belonging to a community. But be aware that these feelings of belonging can be the beginning of an exclusion of ‘the others’. Keep in mind that disputed cultural heritage exists in all societies. ‘Common responsibility’ means not only forwarding your own interests or the interest of a group/community (either majority or minority) but also paying attention to the interests of others by giving equal importance to different values attributed by diverse communities.

#### 4.2.4 Trust in the institutions and the professional's role in participatory governance of cultural heritage

It is essential to keep and enhance the public's trust in professional and institutional decisions concerning cultural heritage. Cultural heritage professionals can provide the knowledge and expertise necessary for carrying the process forward: on the cultural heritage itself (monuments, landscapes, etc.), on the management of cultural heritage (legislation, public policies, financial support, etc.), and on conserving and safeguarding it.

Cultural institutions should recognise the relevant needs and interest of the public, communities and diverse social groups, and adapt their services to them. Minimising possible conflicts of interest and managing and balancing expectations of the relevant stakeholders are crucial steps forward in implementing the participatory governance of cultural heritage.

There are, however, cases when only professionals can decide, for example in the execution of laws, providing expert opinions on archaeological or conservation methods, complying with urban plans and infrastructure projects or building databases. Therefore, in order to underline the importance of professionals, it is necessary to make sure that the public understands why professionals need to be involved, that the professionals understand the public's needs and interests, and that traditional competences can be transferred to new areas. The use of all these different competences should enrich a participatory governance of cultural heritage process.

#### 4.2.5 Pay attention to agendas, need for compromise

The professionals should be open-minded and ready for problem-solving in order to ensure a balance of different interests. Achieving the objectives of different groups might need more knowledge about how to arrange projects such as exhibitions, publications, seminars, workshops and conferences on preserving cultural heritage or on urban plans in protected areas. In these situations, one way forward is to meet all the actors, study the situation together and work together to look for the best solution. The exchange of experiences and ideas is fundamental.

##### > Support the process – list of questions:

- Will general policies and project-specific guidelines on participatory governance of cultural heritage be provided?
- How will information be shared between the participants?
- Will efforts be made to connect legislation and mandates to the scope of the ongoing process?
- How will the project/task be made interesting?
- How and when will the participants agree on rights and responsibilities?
- How will the needs and interests of the community and stakeholders be recognised?
- How can the professionals' open-mindedness and ability to problem-solve be communicated?



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## 4.3 Ensure the sustainability of the process

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### 4.3.1 Monitor and evaluate the process

It is strongly recommended that regular monitoring of the process is carried out and that a clear and brief report of the results is prepared (qualitative and quantitative assessment; facts and figures).

You will need to develop research and tools such as databases and statistics to collect and analyse evidence and evaluate the result and impact of the processes. Where possible, the findings of the evaluation should be used as feedback to improve the process.

### 4.3.2 Strengthen motivation

By participating in preserving and managing cultural heritage, people can feel more engaged with cultural heritage in general. It is important that relevant stakeholders and civil society are aware of and have a feeling for the importance of preserving and transmitting the legacy of cultural heritage for future generations.

Rewarding participation by titles or awards (such as UNESCO World Heritage Sites, the Council of Europe's Cultural Routes or the European Heritage Label) can foster a feeling of pride in cultural heritage, the community and the bearers of the traditional competences or skills (e.g. in a field of traditional arts and crafts or building skills).

### 4.3.3 Promote the benefits for the community, transmission of cultural heritage and society

It is very important to disseminate the results together with an invitation for the relevant stakeholders to continue involvement in the participatory governance of cultural heritage. Advertising and promoting a successfully completed project is essential because it strengthens the feeling of belonging to a community (or civil society) and the responsibility for common cultural heritage. The community can profit from the results, and the sense of achievement can foster further participation.

Publishing and promoting the results of projects and processes, and providing PR (public relations) activities for the participatory governance of cultural heritage can show how important it is to have knowledge of diverse values of cultural heritage and the history behind it, thus demonstrating the purpose of safeguarding and maintaining cultural heritage. Positive examples stressing the general benefits of the participatory governance of cultural heritage from different angles provide evidence of this process's positive effect and stimulate others to contribute.

**> Ensure the sustainability of the process – list of questions:**

- How and by whom will the process be monitored?
- How and by whom will it be evaluated?
- How will the intrinsic motivations be strengthened in the long term?
- How will the results be published and promoted?
- Is there a clear idea of the target groups who will benefit from participatory governance of cultural heritage?
- How to ensure that the benefits of the project will last?



POLICY  
RECOMMENDATIONS





# 5

## POLICY RECOMMENDATIONS

Policy recommendations addressed to Member States and the European Commission were included in the Council conclusions on Participatory Governance of Cultural Heritage<sup>47</sup>, which set the background for setting up this OMC group. Taking these into account, together with the conclusions arising from the work on this handbook, the OMC group identified two factors as crucial to improving policy-making in this field:

- The need for in-depth, comprehensive research on the impact of participatory processes;
- The importance of a collaborative, cross-sectoral approach in developing policies for cultural heritage.

There are some basic preconditions that must be met to address these factors. The first is fostering the recognition of cultural heritage as a common good, a shared resource and a driver of sustainable development. The second is the continuous development of **synergies across different stakeholder groups** and **with other sectors** as an integral part of strategies for sustainable development and quality of life.

Of course, the OMC group proposals stress the need to **take advantage of existing and upcoming cultural heritage-related initiatives and national and EU funding programmes** with a view to further developing these initiatives and programmes' potential for participatory governance.

The commitment of public cultural heritage institutions and professionals in advancing the participatory governance agenda would be strengthened if underpinned by a clear and **comprehensive policy** framework at national and EU levels to guide strategies and practice.

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### 5.1 Recommendations to all policy makers

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- Promote a participatory approach to cultural policy-making, as proposed in the Council conclusions on Cultural Governance<sup>48</sup>, by reviewing the current practice in cultural governance and identifying actions towards making cultural governance more open, participatory, effective and coherent.
- Promote research on the topic of participatory governance of cultural heritage at EU and national levels through concerted research actions and scientific networks, such as those supported by the Joint Programming Initiative Cultural Heritage and Global Change: a new challenge for Europe (JPICH). Consider including participatory governance of cultural heritage as a priority in the research agenda of the JPICH.
- Make optimal use of opportunities such as the European Year of Cultural Heritage 2018 to advance the participatory governance of the cultural heritage agenda, by seeking and supporting initiatives, projects and activities with an embedded participatory governance strategy. Assist in increasing their visibility and sharing their results at national and EU levels.

47

2014/C 463/01

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223%2801%29>

48

Council conclusions of 26 November 2012 on Cultural Governance.



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## 5.2 Recommendations to policy makers at national level

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- Ensure when revising or rewriting the **legislative framework** for cultural heritage that it is aligned with the principles of participatory governance and that it provides for flexible and responsive participatory processes.
- Ratify relevant **existing international conventions** such as the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the 2005 Council of Europe Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention).
- Promote **research** into participatory governance of cultural heritage. Make use of **available funds** to develop joint research projects and activities to identify common gaps, share knowledge and complement national policies on participatory governance of cultural heritage.
- Launch and promote **national development initiatives**, which: (i) derive from local needs; (ii) rely on multi-stakeholder governance and cross-sectoral cooperation; and (iii) will help advance participatory governance of cultural heritage processes.
- Support the collection, assessment and use of **statistical data** (both quantitative and – more importantly – qualitative) on the long-term effects of participatory governance of cultural heritage processes on cultural heritage, the communities involved, the economy and society as a whole.
- Act **strategically** when developing funding, carrying out implementation, monitoring, etc., based on solid evidence of the impact on society of participatory governance of cultural heritage frameworks.
- **Share professional knowledge** with the general public, in particular young people, using a variety of training methods. This training could be achieved through combinations of seminars, conferences, public information desks, publications, exhibitions, etc.





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## 5.3 Recommendations to policy makers

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### at EU level

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- Continue to support the development of research on participatory governance of cultural heritage in the Horizon 2020 programme.
- Make best use of the results of European research and support<sup>49</sup> to develop participatory governance in culture.
- Make best use of the opportunity offered by the European Year of Cultural Heritage 2018<sup>50</sup> to promote innovative models of participatory governance and management of cultural heritage.
- Continue to promote and disseminate the results of relevant projects, in order to help national ministries and cultural heritage institutions to re-position or improve their policies on the basis of good practice.
- Encourage a stronger commitment towards the social dimension of cultural heritage within **existing EU initiatives**, such as the European Heritage Label and the European Capitals of Culture.
- Promote and disseminate projects that showcase a strong civic engagement and an inclusive approach to participatory governance.
- Support the **development of methodological tools** (i.e. benchmarks) on how to run a participatory governance of the cultural heritage process. This will guide the development of standardised methods of measuring and reporting outcomes, thus creating an evidence base for the respective policies. Effective tools and techniques for measuring the impact of participatory governance of cultural heritage, both in quantitative and qualitative terms, are needed to complement the findings of empirical evidence.

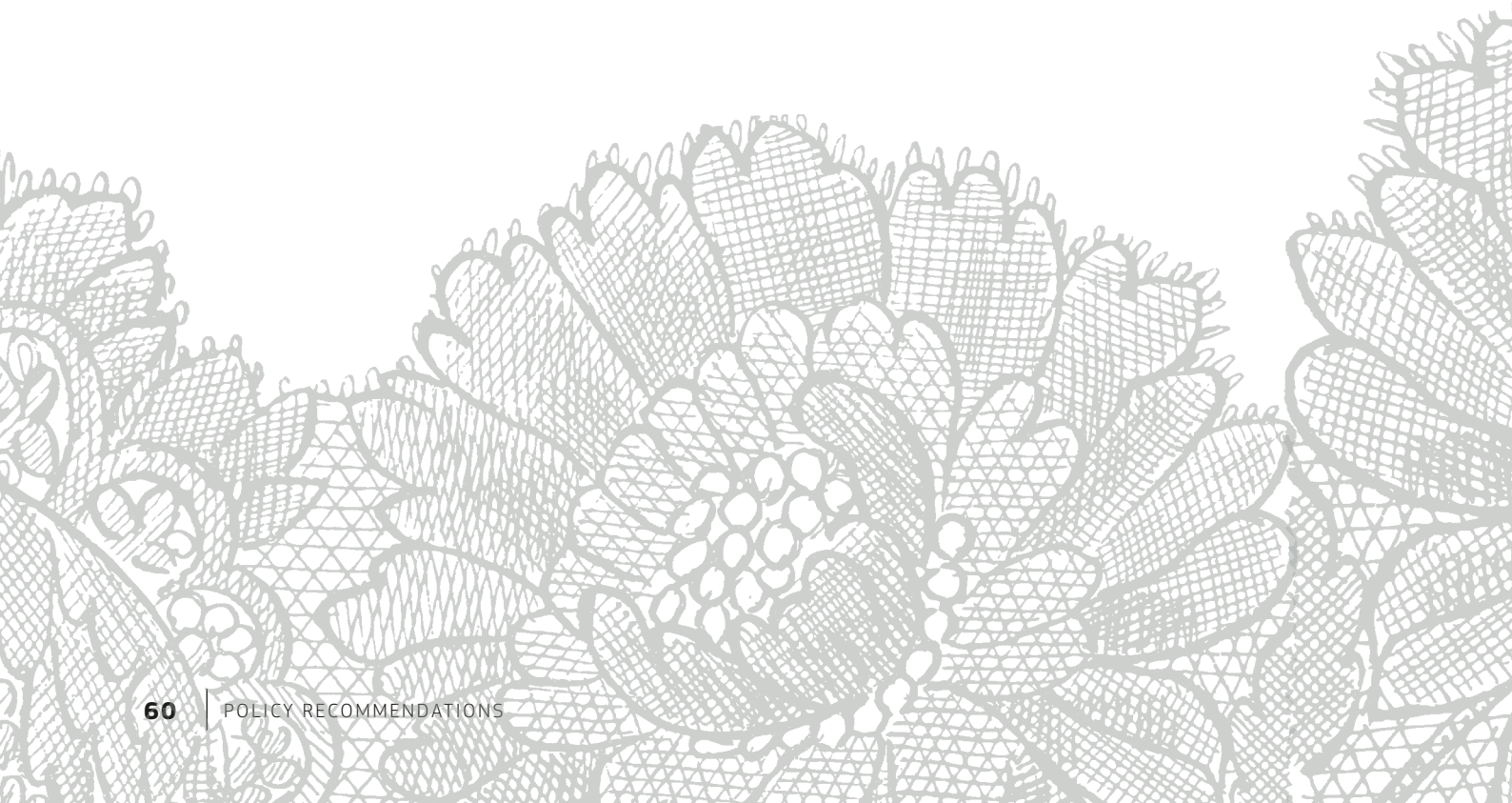
Always keep in mind that there is **no participatory governance of culture model that provides a one-size-fits-all solution** to modernise the governance framework, policy formation and management of cultural heritage. Each situation has certain characteristics that must be weighed carefully before deciding on the model and level of participatory governance appropriate for a specific project or initiative.

**49**

Horizon 2020 Cal H2020-SC6-CULT-COOP-2017-two-stage Horizon 2020 Pillar: Societal Challenges Work Programme 2016-2017 – Europe in a changing world – inclusive, innovative and reflective Societies.

**50**

Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018).





**FURTHER  
READING**





# 6

## FURTHER READING

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Brekke, Åshild Andrea (2013). 'A question of trust: Addressing historical injustices with Romani-people.' In *Museums and communities. Curators, Collections and Collaboration*. Bloomsbury Academics.

European Commission (2009). Joint Research Centre Scientific and Technical Reports, Institute for the Protection and Security of the Citizen, Massimiliano Mascherini, Anna Rita Manca, Bryony Hoskins – *The Characterisation of Active Citizenship in Europe*, Luxembourg. [http://publications.jrc.ec.europa.eu/repository/bitstream/111111111/4854/1/reqno\\_jrc54065\\_the\\_characterization\\_of\\_active\\_citizenship\\_in\\_europe%5B1%5D.pdf](http://publications.jrc.ec.europa.eu/repository/bitstream/111111111/4854/1/reqno_jrc54065_the_characterization_of_active_citizenship_in_europe%5B1%5D.pdf)

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European Council of Spatial Planners (2016). *European Charter on Participatory Democracy Spatial Planning Processes*, art.2.

Hooper-Greenhill, Eilean (1997). *Cultural Diversity: developing museum audiences in Britain*, Leicester University Press.

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Jokilehto, Jukka (2005). *Definition of cultural heritage: references to documents in history*, ICCROM Working Group 'Heritage and Society'. [http://cif.icomos.org/pdf\\_docs/Documents%20on%20line/Heritage%20definitions.pdf](http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf)

Niklasson, Elisabeth (2016). *Funding matters: archaeology and the political economy of the past in the EU*. Dissertation Stockholm Studies in Archaeology 66 Stockholm: Stockholm University.

Open method of coordination (OMC) working group of EU Member States' experts on better access to and wider participation in culture (2012). *A report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. [http://ec.europa.eu/assets/eac/culture/policy/strategic-framework/documents/omc-report-access-to-culture\\_en.pdf](http://ec.europa.eu/assets/eac/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf)

Osmani, Siddiqur (2008). 'Participatory Governance: an overview of issues and evidence', in *Participatory Governance and the Millennium Development Goals*, pp. 1-48.  
<http://unpan1.un.org/intradoc/groups/public/documents/UN/UNPAN028359.pdf>

Schmitter, P. C. (2002). 'Participation in Governance Arrangements: is there any reason to expect it will achieve "sustainable and innovative policies in a multilevel context?"', in: Grote, J. R. and Gbikpi, B. (eds.), *Participatory Governance: political and societal implications*, Opladen: Leske & Budrich, pp. 51-70.

UNESCO (2015). *Reshaping Cultural Policies: a decade promoting the diversity of cultural expressions for development*. 2005 Convention Global Report.  
<http://unesdoc.unesco.org/images/0024/002428/242866e.pdf>

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OECD Better Life Index: <http://www.oecdbetterlifeindex.org/>

European Expert Network on Culture (EENC), Margherita Sani – Participatory governance of cultural heritage, ad hoc question, 2015.  
<http://www.interarts.net/descargas/interarts2538.pdf>

Consolidated version of the Treaty on the Functioning of the European Union:  
<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012E%2FTXT>

Mapping of practices in the EU Member States on participatory governance of cultural heritage to support the OMC working group under the same name (Work plan for Culture 2015-2018) by Margherita Sani, Bernadette Lynch, Jasper Visser and Alessandra Gariboldi, June 2015. Commissioned by the European Commission from the European Expert Network on Culture (EENC). This is an analytical report, based both on literature review and on extensive case studies.  
<http://www.interarts.net/descargas/interarts2541.pdf>

The Heritage Commons Conference held in Turin in September 2014 analysed cultural heritage through the 'commons' perspective to identify and discuss the implications in terms of governance and policy for its preservation, management, valorisation and enjoyment as a driver of sustainable development at local, national and European level.  
[http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1411369385639\\_Heritage\\_Commons\\_Conference\\_\\_Turin\\_23-24.09.2014.pdf](http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1411369385639_Heritage_Commons_Conference__Turin_23-24.09.2014.pdf)

Ostrom, Elinor (1990). *Governing the Commons: The Evolution of Institutions for Collective Action*, Cambridge, UK: Cambridge University Press.

Ostrom, Elinor and Hess, Charlotte (2007). *Understanding knowledge as a commons: from theory to practice*. Cambridge, Massachusetts: MIT Press.



## List of relevant international conventions and policy documents

1966 (came into force in 1976): **The International Covenant on Economic, Social and Cultural Rights**, a United Nations document, stated that the State Parties recognise the right of everyone to take part in cultural life; to enjoy the benefits of scientific progress and its applications; to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which s/he is the author.

<http://www.ohchr.org/EN/ProfessionalInterest/Pages/CESCR.aspx>

1972: UNESCO: **Convention Concerning the Protection of the World Cultural and Natural Heritage** binds the State Parties with the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage.

<http://whc.unesco.org/en/conventiontext/>

1976: UNESCO: **Recommendation on the Safeguarding and Contemporary Role of Historic Areas** declares that the programmes of safeguarding 'should be undertaken with the closest possible participation of the communities and groups of people concerned'.

<http://unesdoc.unesco.org/images/0011/001140/114038e.pdf#page=136>

1982: UNESCO: **Declaration on Cultural Policies**, Mexico City:

<http://unesdoc.unesco.org/images/0005/000525/052505eo.pdf>

1986: International Council of Museums (ICOM): **Code of Ethics for Museums** focuses on collaboration with communities and states: 'Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. As such, they have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation.' Interest in and knowledge of the society that cultural heritage institutions and professionals are a part of is a necessary, though not the sole, step towards participatory governance of cultural heritage.

[http://www.culturalrights.net/descargas/drets\\_culturals401.pdf](http://www.culturalrights.net/descargas/drets_culturals401.pdf)

[http://icom.museum/fileadmin/user\\_upload/pdf/Codes/code\\_ethics2013\\_eng.pdf????](http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf????)

1989: UNESCO: **Recommendation on Traditional Culture and Folklore** focuses on communities as the bearers of traditions and underlines the right of access of various cultural communities to their own folklore by supporting their work in the fields of documentation, archiving, research, etc., as well as in the practice of traditions.

<http://unesdoc.unesco.org/images/0008/000846/084696e.pdf#page=242>

1989: International Labour Organisation: **Convention concerning Indigenous and Tribal Peoples** in Independent Countries (No 169 1989).

[http://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:12100:0::NO::P12100\\_ILO\\_CODE:C169](http://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:12100:0::NO::P12100_ILO_CODE:C169)

1994: ICOMOS: **Nara Document on Authenticity** states that '...responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it...'

<http://www.icomos.org/charters/nara-e.pdf>



1991-1996: UNESCO's General Assembly started a World Commission on Culture and Development to prepare a World Report, entitled **Our Creative Diversity**, that was approved in 1995. In this context, the Council of Europe commissioned its own report for Europe, **In from the margins**, that was published in 1996. Both reports provided a broader understanding of culture and cultural heritage, the role of local communities and a better understanding of the need for policies with an integrated approach.

<http://unesdoc.unesco.org/images/0010/001055/105586e.pdf>

[https://www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/InFromTheMargins\\_EN.pdf](https://www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/InFromTheMargins_EN.pdf)

1995: Council of Europe: **Framework Convention for the Protection of the National Minorities**

[https://rm.coe.int/CoERMPublicCommonSearchServices/](https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016800c10cf)

[DisplayDCTMContent?documentId=09000016800c10cf](https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016800c10cf)

1999: Council of Europe, study: **The Governance of Culture: Approaches to Integrated Cultural Planning and Policies** made a rational and convincing case for cross-sectoral coordination in the cultural field.

[https://www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/PN\\_5\\_Everitt\\_EN.pdf](https://www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/PN_5_Everitt_EN.pdf)

1999: UNESCO, discussion paper: **The Participatory City – Innovations in The European Union** states that 'the idea of sustainability includes not only environmental awareness and a sustained economy, but also, and more important, social integration and new ways of governing cities that will include a participative role for every citizen'.

<http://unesdoc.unesco.org/images/0011/001146/114605Eo.pdf>

2001: The European Commission: **White Paper on Governance** mentions that 'the quality and relevance of EU policies depend on ensuring wide participation throughout the policy chain from conception to implementation'; COM(2001) 428.

[http://europa.eu/rapid/press-release\\_DOC-01-10\\_en.htm](http://europa.eu/rapid/press-release_DOC-01-10_en.htm)

2003: UNESCO: **Convention for the Safeguarding of the Intangible Cultural Heritage** is based on the idea of participation and encourages the State Parties to cooperate with communities, groups and relevant non-governmental organisations. It also states that 'within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management'.

<http://www.unesco.org/culture/ich/en/convention>

2005: UNESCO: **Convention on the Protection and Promotion of the Diversity of Cultural Expressions** refers consistently to the importance 'of civil society in promoting and protecting (...) cultural heritage'. The document also states that 'since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy'.

<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

2005: Council of Europe: **Framework Convention on the Value of Cultural Heritage for Society** ('Faro Convention') points out the close relationship between rights and responsibilities and the role of cultural heritage in construction of peaceful and democratic societies and 'greater synergy of competences among all the public, institutional and private actors concerned'. The Convention also defines the role of heritage communities: such a heritage community 'consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain'. Furthermore, the Convention emphasises the 'shared responsibility for cultural heritage and public participation' and states 'the role of voluntary organisations both as partners in activities and as constructive critics of cultural heritage policies'.

[http://www.coe.int/t/dg4/cultureheritage/heritage/Identities/Faro2\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/heritage/Identities/Faro2_en.asp)

2007: UN Economic and Social Council: The Committee of Experts on Public Administration determined that the World Summit 2005 had recognised 'the need to deepen the participatory process of government to ensure citizens' engagement to achieve internationally agreed development goals including those contained in the Millennium Declaration'.

<https://documents-dds-ny.un.org/doc/UNDOC/GEN/N07/224/42/PDF/N0722442.pdf?OpenElement>

2012: Council of the European Union: **Council conclusions on Cultural Governance** recognises that 'cultural policy is of a horizontal nature and therefore transversal cooperation across sectors and between the different levels of governance is required'.

[http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C\\_.2012.393.01.0008.01.ENG&toc=OJ:C:2012:393:TOC](http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2012.393.01.0008.01.ENG&toc=OJ:C:2012:393:TOC)

2013: ICOM, declaration: **Support Culture and Museums to Face the Global Crisis and Build the Future** appealed to the EU institutions and Member States to support museums facing the economic crisis, and acknowledged the importance of citizens' participation in museum activities and in fostering synergies and partnerships with public and private organisations as factors which 'guarantee the sustainable management of museums and heritage'.

[http://icom.museum/fileadmin/user\\_upload/pdf/Statements/ENG/Lisbon\\_Declaration\\_ENG.pdf](http://icom.museum/fileadmin/user_upload/pdf/Statements/ENG/Lisbon_Declaration_ENG.pdf)

2014: Council of the European Union: **Council conclusions on cultural heritage as a strategic resource for a sustainable Europe**, May 2014, states that European societies must be able to use for current and future challenges and solutions a broad spectrum of resources inherited from the past 'in all forms and aspects – tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives'.

2014: Council of the European Union: **Council conclusions on Participatory Governance of Cultural Heritage** underline 'the importance to make cultural governance more open, participatory, effective and coherent' and recognise that 'cultural heritage offers opportunities to foster democratic participation, sustainability and social cohesion and to face the social, political and demographic challenges of today'. (2014/C 463/01) Official Journal of the European Union C 463, 23.12.2014, pp. 1-3

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223%2801%29>



2014: Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: **Towards an integrated approach to cultural heritage for Europe** refers, to ‘an asset for all, a responsibility for all’ and identifies cultural heritage as a common wealth, shared resource and common good. The document also states that to strengthen the EU’s position in the field of cultural heritage preservation, restoration and valorisation, there is a need, among other things, to continue developing more participative interpretation and governance models that are better suited to contemporary Europe, through greater involvement of the private sector and civil society.

[http://ec.europa.eu/culture/library/publications/2014-heritage-communication\\_en.pdf](http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf)

2014: The **Opinion of the European Committee of the Regions** on the Commission’s communication **Towards an integrated approach to cultural heritage for Europe** declares: ‘The European Committee of the Regions considers it important for thematic cultural heritage cooperation schemes to be set up and implemented in urban and rural municipalities, and for all stakeholders to be encouraged to take an active part in the decision-making process, so as to promote effective participatory governance. The Committee stresses the value and importance of multilevel governance, which facilitates inter alia the spread of best practice in cultural heritage policy, the development of participatory democracy, mutual learning, the emergence of new forms of partnership and dialogue, and the effectiveness and consistency of sectorial policies in relation to cultural heritage.’

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014IR5515>

2015: European Parliament: **Report towards an integrated approach to cultural heritage for Europe** (2014/2149(INI)) marked a further significant step, in which Parliament welcomed new governance models for the field of cultural heritage by promoting the ‘shared resource’ aspect and strengthening links between local, regional, national and European plans. At the same time, Parliament ‘asks the Member States to ensure the development of legal tools that allow alternative funding and administration models, such as community involvement, the participation of civil society and public-private partnerships, with a view to implementing actions related to cultural heritage (conservation, restoration, preservation, development and promotion)’ and ‘encourages all stakeholders participating in the governance of cultural heritage to strike a balance between sustainable conservation and development of the economic and social potential of cultural heritage’.

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A8-2015-0207+0+DOC+PDF+VO//EN>

2016: UN: **Agenda 2030 for Sustainable Development** contains a strategic goal (11.4) referring to cultural heritage. The whole document underlines the fact that wide participation and cross-sectoral cooperation is needed in every field.

<https://sustainabledevelopment.un.org/post2015/transformingourworld>

2017: Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a **European Year of Cultural Heritage (2018)**. Its specific objectives include to: (a) encourage approaches to cultural heritage that are people-centred, inclusive, forward-looking, more integrated, sustainable and cross-sectoral; (b) promote innovative models of participatory governance and management of cultural heritage, involving all stakeholders, including public authorities, the cultural heritage sector, private actors and civil society organisations.

<http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1508784794388&uri=CELEX:32017D0864>



# APPENDIX I & II









# 7

## APPENDIX I

### The organisation of the work of the OMC group<sup>51</sup>

At its first meeting, the group decided that participatory methods should be employed at the meetings so as to involve all countries in a way that is both creative and effective. A work plan was discussed and decided upon at the second meeting. This work plan was revised by the group at each following meeting. In the autumn of 2015, Yammer<sup>52</sup> was introduced as the way to communicate agendas and protocols, draft texts of the report, material from experts, etc. After some initial problems, Yammer and Word online proved to be very useful tools.

The use of participatory working methods needs to be planned in advance of each meeting. The chair and the officer from the Commission meticulously prepared for each meeting for a ½ to 1 day before each meeting. The Member States and Norway were given the opportunity to comment on the draft agenda in advance. At the end of each meeting the countries were given the opportunity to evaluate and comment on the quality of the meeting and to suggest improvements.

During meetings, the countries divided into smaller groups and each was given tasks to discuss. These smaller groups then presented their ideas and comments to the full group, and everyone was then given the opportunity to comment. The discussions were both demanding and fruitful. It was demanding and interesting for everyone to listen to and try to understand and negotiate the other countries' different perspectives and experiences. These different perspectives were also enriching: they required either a solution to be found, or constituted a lesson to be learned.

Decisions taken at meetings were recorded on-screen and agreed on at the meeting by the countries present. Directly after the meeting the decisions were posted on Yammer to both secure and speed up the process. Notes of the meetings' discussions were also provided and approved at the following meeting with the support of the officer from the Commission.

The material to be discussed was available to all before most meetings. However, on many occasions our plans to be ready well in advance of a meeting were not met and texts were posted close to the meeting times. Most plans had to be revised because the participants had difficulties meeting the deadlines due to their work responsibilities at their respective national institutions. However, in most cases it does not seem to have impeded the work of the meetings. The lesson learned is that the real value is created when texts are not only read by a single representative but discussed together with the other countries.

**51** This kind of discussion (i.e. getting together, listening, discussing and sharing ideas) takes a great deal of time, time that the group considered valuable. Also, the group had to develop ideas and thoughts more or less from scratch because participatory governance of cultural heritage is a topic on which very little has been published. This is why, initially, the decision was made to draw up a questionnaire; later it was decided to collect national case studies and analyse them (Chapter 3). It was the responsibility of each member of the OMC group to contact the relevant actors in Member States. The analysis of the case studies laid the foundation for examining innovative participatory governance practices.

Belgium (Flemish Community, German Community and Wallonia), Bulgaria, Croatia, Cyprus, Denmark, Estonia, Finland, France, Germany (federal level and regional level), Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, the UK and Norway.

**52** Yammer is a social networking service for communication with a group. Only individuals with approved email addresses may join their respective networks.

This led to the decision that from meeting 3 onwards, the OMC meetings would focus on proceeding with working groups and group discussions. As a consequence, there was no time at meetings 4 to 6 to hear more from external experts.

At the first three meetings, the working group listened to experts from the cultural heritage sector and the research sector on participation<sup>53,54</sup>. Dialogue with civil society was opened<sup>55</sup> at the inaugural meeting. In particular, the working group interacted with participants from the brainstorming meeting on participatory governance of cultural heritage, organised as part of the Voices of Culture<sup>56</sup> structured dialogue process. The report from that meeting has been an important contribution to this handbook.

Due to time constraints, it was decided to divide the OMC group into smaller working groups responsible for the different chapters. These working groups communicated between meetings to prepare material.

Between the first and second meetings a questionnaire (in two parts, A and B) was drawn up and filled out – mapping best practice and exemplary cases. The questionnaire was to be filled out by the representatives in the OMC group. In all, 18 countries filled in part A.

Part B was later transformed into another structure<sup>57</sup>. At the first meeting the group discussed how to handle case studies. The risk of ‘drowning’ in case studies and ‘not being able to see the wood for the trees’ was discussed. Many case studies were presented in the reports of most of the previous OMC groups. This OMC group decided that a more analytical approach was needed. The EENC report also collected many case studies. Their conclusion was, however, that ‘this exercise made [it] clear that in-depth qualitative research would be needed to come to a final conclusion about the status of each project’.

Therefore in the second meeting it was decided to take another approach and allow the OMC group to share their knowledge of participatory practices related to the practical actions that make up participatory governance of cultural heritage. The decision was not to collect cases but to try to find patterns and analyse them. A new structure was devised and all members of the OMC group were invited to contribute. Case studies to illuminate the patterns and recommendations were sought in the later part of the process.

Some of the members of the OMC group attended all or most of the meetings and some did not (not all Member States had the resources to answer the questionnaire or provide examples to be analysed). Nevertheless, the OMC group believes there is enough relevant material from different parts of the EU to write a handbook that is relevant for all.

Between meetings 5 and 6, a small editorial group took responsibility for merging the texts together into one handbook. At the final and 6th meeting each chapter was discussed thoroughly, with a special focus on the analysis in Chapter 3. Decisions on how to proceed to finish the handbook and to allocate the respective responsibilities to the Member States were made at the final meeting.

**53**

The expert list is provided in the annex.

**54**

Meeting 1: van Balen & Vandensande;  
Meeting 2: Pier Luigi Sacco, Margareta Sani;  
Meeting 3: Brigitte Geißel, Goethe University Frankfurt am Main.

**55**

The OMC working group used this opportunity to exchange ideas with the Voices of Culture group dealing with participatory governance in cultural heritage during three meetings: Meeting 1 in April 2015: the selected consortium was represented by the Goethe Institute; Meeting 3 in October 2015: presentation of key messages from the brainstorming meeting of July in October 2016.

**56**

Voices of culture – Structured Dialogue between the European Commission and the cultural sector. [www.voiceofculture.eu](http://www.voiceofculture.eu)

**57**

Appendix II A.

## APPENDIX II

### Template and Member States' examples of participatory governance processes in cultural heritage

#### A. Template for best practice description

<b>Title</b>	Max. 2 pages
<b>Country</b>	
<b>Category</b> (identification, study, interpretation, protection, conservation and presentation)	More than one category possible
<b>Level</b> (national, regional, local)	
<b>Type of heritage</b> (tangible/intangible/digital)	
<b>Year(s)</b>	
<b>Processes</b> (short description of what is actually happening, including identification of stakeholders and their roles)	
<b>Motivation</b> (why participatory governance of cultural heritage was chosen in this particular case, aim, challenge, context, etc.)	
<b>Policy cycle</b> (mark what stages of policy cycle the case tackles: planning/decision-making/implementation/evaluation)	
<b>Benefits</b> (for heritage and society and for different stakeholders)	
<b>Obstacles</b> (for heritage and for different stakeholders)	
<b>Evaluation</b> (how is evaluation organised, including indicators and added value, indicate both qualitative and quantitative results)	
<b>Lessons learned</b> (summary)	
<b>Contact person/info/www</b>	



## B. Examples: Countries in alphabetical order

### BELGIUM > FLEMISH COMMUNITY

#### 1. A participative digital platform for intangible cultural heritage



[www.immaterieelerfgoed.be](http://www.immaterieelerfgoed.be) is an interactive website and database for intangible cultural heritage. The platform is set up as a participative tool. This is because the communities themselves register and document the intangible cultural heritage (in the database), and carry out the safeguarding measures (methodologically) and organisation.

[www.immaterieelerfgoed.be](http://www.immaterieelerfgoed.be)

#### 2. 'Kortenberg 700': citizen participation with a historical link



**CHARTER VOOR DE TOEKOMST VAN KORTENBERG**

Dit Charter is een engagement van de burgers en bestuurders van de gemeente Kortenberg om in samenspraak en gedeelde verantwoordelijkheid afspraken en grondbeginselen vast te leggen die richting geven aan onze gemeente en onze lokale gemeenschap.

**Artikel 1 - Hernieuwde oorkonde**  
In 1312 werd in de Abdi van Kortenberg het Charter van Kortenberg afgekondigd. Dit charter was een officieel paat tussen vorst en volk, waarin hertog Jan van Brabant rechten en vrijheden van de adell en de bidden erkende.  
Gevleerd door dit 700-jarige oude Charter, hebben bestuurders en burgers in 2012 gezamenlijk een vernieuwende toekomstvisie voor Kortenberg ontwikkeld en uitgekend. We willen in samenspraak vorm geven aan onze lokale samenleving, en daarbij zoveel mogelijk burgers en verenigingen actief betrekken.  
Deze toekomstvisie vormt de inspiratie voor een nieuw, eigenlijds Charter van Kortenberg. Dit nieuwe charter geeft richting aan het beleid en de toekomstige initiatieven voor de lokale gemeenschap.

- Naast het samen creëren van een toekomstvisie voor onze gemeente op lange termijn, willen we op deze manier een vernieuwde twijfing geven aan participatie en actief burgerschap om zo de lokale democratie te versterken.

**Artikel 2 - Grondbeginselen**  
Wij, burgers en bestuurders van Kortenberg, gaan akkoord om onze gemeente en lokale gemeenschap te baseren op volgende grondbeginselen:

- een **solidaire samenleving** waarbij we uitgaan van de mogelijkheden van elke mens en bijzondere aandacht hebben voor de meest kwetsbaren onder ons.

Under the title Charter 700, the municipality of Kortenberg commemorated the anniversary of the Charter of Kortenberg of 1312, one of the first texts in which a medieval leader allowed a form of citizen participation. Countless activities were undertaken with the participation of the local community and several local associations, such as an interactive exhibition that explained the charter and the historical context. In addition, the municipality drew up a participatory blueprint on how to involve the local community in future policies. This resulted in a new Charter for the future of Kortenberg. The Charter serves as a keystone for the municipality's policy and further plans. All major policy decisions are now reviewed according to the principles described in this new charter.

### 3. Building the Ivanic-Grad Museum – from vision to reality



The establishment of the Ivanic-Grad Museum in Croatia is the expression of a grassroots desire to preserve industrial heritage perceived as important by the local inhabitants. What started as a vision and the initiative of a single interested individual gradually grew into a local voluntary movement, supported by an association founded specifically to safeguard and present local history and heritage. This grassroots movement gained the trust and support of the local authorities over a period of years, and the Ivanic-Grad museum finally opened in 2016.

<http://www.muzejivanicgrada.hr/>

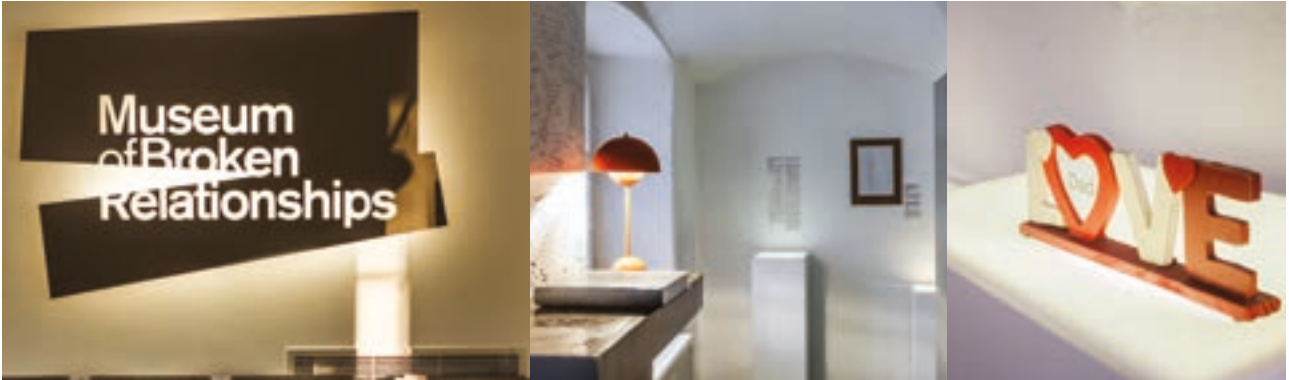
### 4. Sisak Municipal Museum volunteer camps

The volunteer camp is a project started in 2008 and led by Sisak Municipal Museum in Croatia. Participants in the camp come from all parts of Croatia. What is unique about this project is that the participants are mostly students of history, art history, archaeology, ethnology, and cultural anthropology and anthropology, all study fields that match the areas of interest of Sisak Municipal Museum. Themes for the camps are determined in cooperation with the museum's curators and the research they are currently engaged in. Each year the theme is chosen a few months before the beginning of the camp, which is held every year in mid-July. The camp's main goal is to record and make the most of the historical and traditional heritage of the Sisak region. The camp also gives college students the opportunity to experience working in a museum. Thanks to this project, students are acquainted with the rich heritage of the greater Sisak region.



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## 5. Museum of Broken Relationships



The Museum of Broken Relationships is an original creative art project conceived by Olinka Vištica and Dražen Grubišić in 2006 and located in Zagreb. The Museum of Broken Relationships is a physical and virtual public space created with the sole purpose of treasuring and sharing heart-breaking stories and symbolic possessions. It is a museum about people, about us, about the ways we love and lose. At its core, the museum is an ever-growing collection of items, each a memento of a relationship past, accompanied by the personal, yet anonymous, story of its contributor. People can contribute to the museum in two ways – either by submitting their story for the virtual online collection, or by sending the physical item and its accompanying story directly to the permanent collection in Zagreb or one of the locations of the current travelling exhibition. In 2010 it won the EMYA Kenneth Hudson Award as the most innovative and daring museum project in Europe.

<https://brokenships.com/>

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## 6. Deutsche Stiftung Denkmalschutz: The biggest civil movement to protect threatened monuments



The Deutsche Stiftung Denkmalschutz is the biggest civil movement for monument protection in Germany. It is a private non-profit foundation with 200 000 sponsors that work together with professional state conservation authorities and civil society initiatives. Professionally grounded and independent, the foundation has been supporting the preservation of threatened monuments since 1985. Its methods include:

- direct subsidies: overall, with a funding budget of more than EUR 0.5 billion, the Foundation can support about 5 000 projects;
- *Jugendbauhütten* (site huts): during their voluntary social year young people can work in different sectors or companies dealing with cultural heritage;
- *denkmal aktiv – Kulturerbe macht Schule*: between 2002 and 2015 the Foundation funded over 840 school projects on cultural heritage;
- Open Monument Days: these are Germany's contribution to the European Heritage Days.

<http://www.denkmalschutz.de/aktuelles.html>

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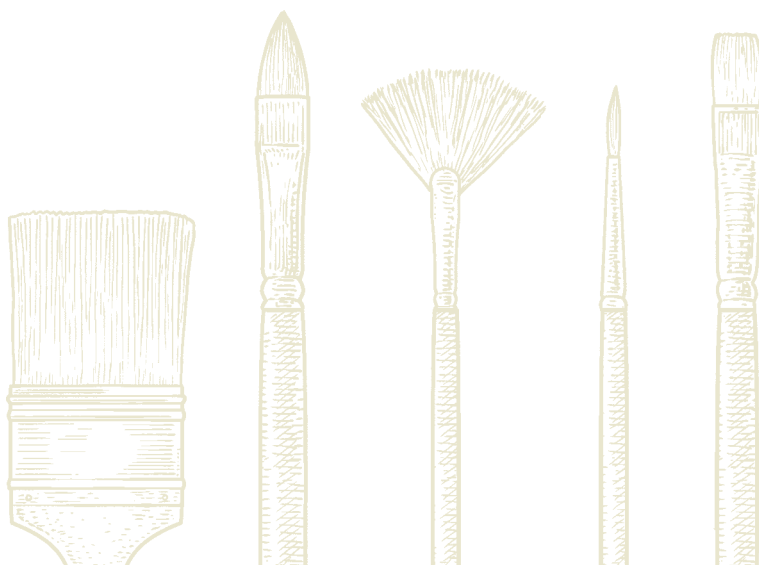
## 7. Bottom-Up Initiative Roma Integration through promotion of cultural identity



The city of Frankfurt am Main has about 3 500 Roma inhabitants. *Schaworalle* (which means 'Hello Kids') is a combined nursery school and school founded in 1996 that provides a meeting point for Roma and non-Roma. The state education authority has negotiated cooperation with regular schools to make *Schaworalle* a branch office of these schools. *Schaworalle* is a German model facility and is supported by the European Social Fund. The initiative is based on the cultural traditions of the Roma. The concept relies on continuous cooperation between the city administration, the nursery and the Roma Aid Association. The common goal of integration is guaranteed. The work is based around raising awareness and self-confidence, and making Roma children capable of being part of a new cultural environment based on Roma cultural traditions.

<http://www.schaworalle.de/>

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## 8. Heritage municipalities

The Heritage municipalities project was launched in 2005 following a survey of the Danes' attitudes towards their cultural heritage. The findings showed that there is great potential in using cultural heritage as a dynamo in the development of municipalities.

The Heritage municipalities project enables a selection of municipalities to apply for funding and professional assistance to protect their built heritage and environment and, in collaboration with citizens, to develop the cultural heritage to be used in a contemporary context. This can both be in relation to modern cityscapes or in rural districts. Each municipality receives financial support of approximately EUR 65 000.

For many cities and rural areas, it is of great value to combine the protection of heritage with the area's physical development. Cultural heritage offers development potential, just as cultural heritage can lead to engagement and ownership among citizens. This is especially true for many of the areas that are about to be transformed or renewed. Building on cultural heritage can often be an opportunity to develop new qualities, including ensuring sustainable solutions.

<http://slks.dk/kommuner-plan-arkitektur/kulturarvskommuner/> (in Danish)

## 9. Metal detectives



For several years, a private metal detector association has been collaborating with a local museum, Thy Museum, in North Jutland. The collaboration has resulted in many interesting discoveries, which were presented at an exhibition in 2015. A book on selected discoveries, locations and the association's work was also published.

By working in this manner, citizens gain ownership of the cultural heritage – primarily through their own findings. This in turn spurs interest in interpreting landscapes and settlement history in greater detail. Cultural history is disseminated in an informal manner based on concrete findings and locations.

Organising the amateurs into associations is also a great advantage. The community is valuable for the members and they have internal rules of discipline. It is also easier to keep in contact with these people through the association.



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## 10. The Danish architectural policy 'Putting people first'



The Danish architectural policy 'Putting People First' from 2014 focuses on ensuring that the public obtains more knowledge about architecture, design and heritage so they can participate in discussions and decisions about the built environment in a qualified way, making better use of participatory processes.

Acquiring knowledge as part of the policy takes place on all levels, from education in secondary schools to promotional catalogues produced by municipalities to showcase their architectural heritage/projects. Relating to and including an understanding of cultural heritage in education in general, through classes in history, art, literature, etc., lays the foundation for further interest in and participation over time. It is of vital importance that a chain is created with regard to engagement with and understanding of cultural heritage. This chain begins with children and young people.

[http://english.kum.dk/fileadmin/KUM/Documents/Publikationer/2014/Danish%20architectural%20policy\\_putting%20people%20first.pdf](http://english.kum.dk/fileadmin/KUM/Documents/Publikationer/2014/Danish%20architectural%20policy_putting%20people%20first.pdf)

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## 11. State Forest Management Centre's cultural heritage objects mapping project



The goal of the project, which ran from 2005 to 2012, was to carry out an inventory of Estonian cultural heritage and create a public database of cultural heritage sites, which is accessible to the planners of different activities (local governments, entrepreneurs), investigators, and land and forest owners. The focus of the general idea underlying the project was primarily on cultural sites found in nature. A group of ethnographers, archaeologists, foresters and other experts, as well as local people with their knowledge of various regions of Estonia, got involved in discovering and mapping the objects. The project's lead partner was the State Forest Management Centre (RMK). Today more than 28 700 cultural heritage objects are mapped by RMK and can be viewed in a public database on the geo-website of the Estonian Land Board.

<http://geoportaal.maaamet.ee/>

The background to the project describes the risk of destruction faced by unprotected cultural heritage due to the activities of landowners who are unaware of its existence. A public database helps to reduce this risk. The preservation of unprotected cultural heritage is only possible through maintenance and care by the owner.

<http://rmk.ee/for-a/heritage-culture>



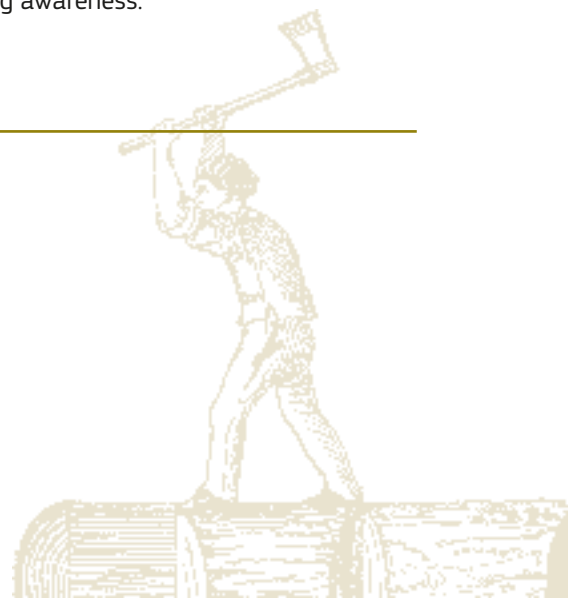
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## 12. Programme for owners of rural buildings in Estonia



In Estonia, many historical buildings in rural areas are not listed monuments, and their preservation remains the responsibility of the owners. Since 2008, the Centre of Rural Architecture at the Estonian Open Air Museum has organised special training courses for owners of historic rural buildings throughout the country. Special courses are based on case studies where participants take part in actual renovation and learn about traditional materials and skills. Knowledge is distributed not only by specialists but also by homeowners. The programme has helped and encouraged many owners of authentic rural homes all over the country. It helps not only to preserve traditional building skills and the use of traditional materials, but it also promotes the use of modern technology in adapting such houses for the 21st century. A house owner who understands the cultural value of his property is its best keeper. The programme received a Europa Nostra Heritage Award in 2015 in the category of education, training and raising awareness.

<http://maarahitektuur.blogspot.com.ee/>





### 13. National plans



These plans are tools for the management of heritage, shared by public administrations and with the participation of other public and private bodies. Currently there are 14 national plans (cathedrals; abbeys, monasteries and convents; defensive architecture; industrial heritage; cultural landscape; conservation of 20th century cultural heritage; traditional architecture; safeguarding of intangible heritage; conservation research; preventive conservation; conservation of photographic heritage; education heritage; emergencies and managements of risks in cultural heritage; protection of archaeological underwater heritage). The national plans are obligatory under current heritage laws. They are intended to protect Spanish cultural heritage, facilitate citizens' access to cultural heritage, encourage communication between the culture administrations and promote information for the development of scientific and technical research.

<http://www.mecd.gob.es/planes-nacionales/planes.html>

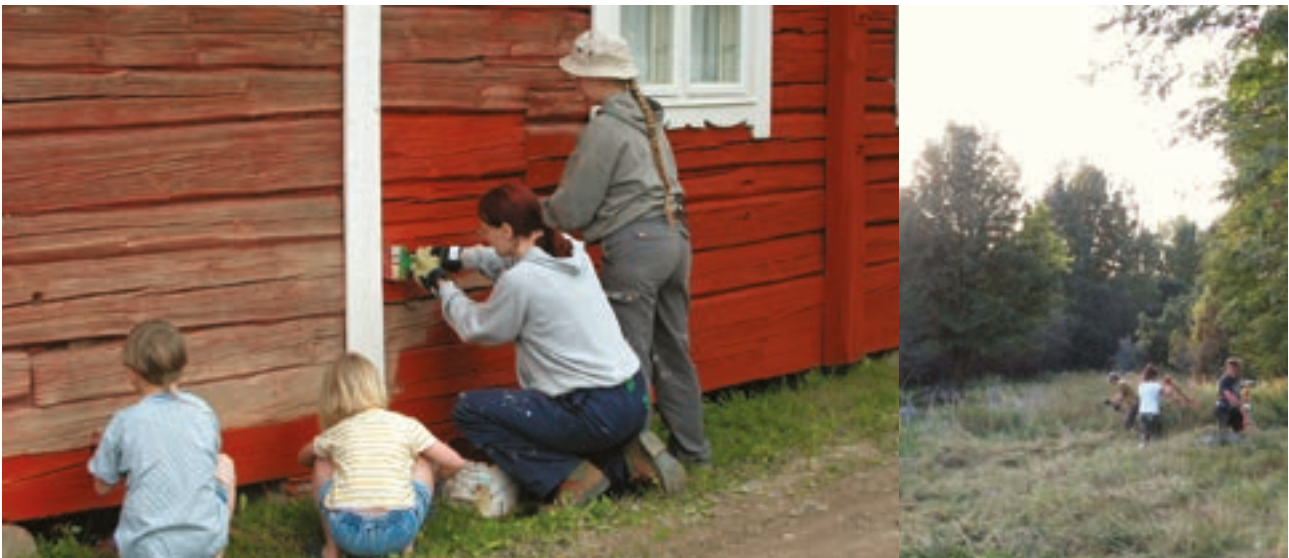


## 14. Everyone's cultural heritage: ratification of the Faro Convention

To prepare for the ratification of the Faro Convention, Finland set up a project to find out what people actually think of cultural heritage. The aim of the project was to explore the implications of ratification and to make suggestions for actions using an interactive process, through wide public discussion. The ideas and views of various interest groups and individual citizens were gathered using an open web consultation (otakantaa.fi, a government initiative in support of open governance, available for all open consultations), workshops in different parts of the country and an active use of social media.

[http://www.nba.fi/en/about\\_us/international\\_activities/international-cultural-heritage-conventions/the-faro-convention](http://www.nba.fi/en/about_us/international_activities/international-cultural-heritage-conventions/the-faro-convention)

## 15. Adopt a monument



The idea of community caretaking of ancient monuments by 'adopting' them was first developed in France and in Scotland in the 1990s. In Finland, adopting a monument involves a community, association, company or public body such as a school pledging to care for a heritage site. In Finland's case, caretaking is based upon agreements signed between the owner of the site, the adopter and the Pirkanmaa Provincial Museum. The purpose of adoption is not only to take care, research or maintain the sites, but also to make them known to the public and to encourage public interest in heritage protection.

<http://adoptoimonumentti.fi/?lang=en>

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## 16. Living heritage wiki



Implementing the Convention on Safeguarding Intangible Heritage (ratified in Finland in 2013) requires the setting up of a national inventory of intangible heritage. This is a task for the National Board of Antiquities. It was decided that an open wiki-based web platform would be used as a first step to listing all living intangible heritage considered of value by the participants. In this wiki, anybody can suggest and describe a heritage item that is of value to its community and add images of it.

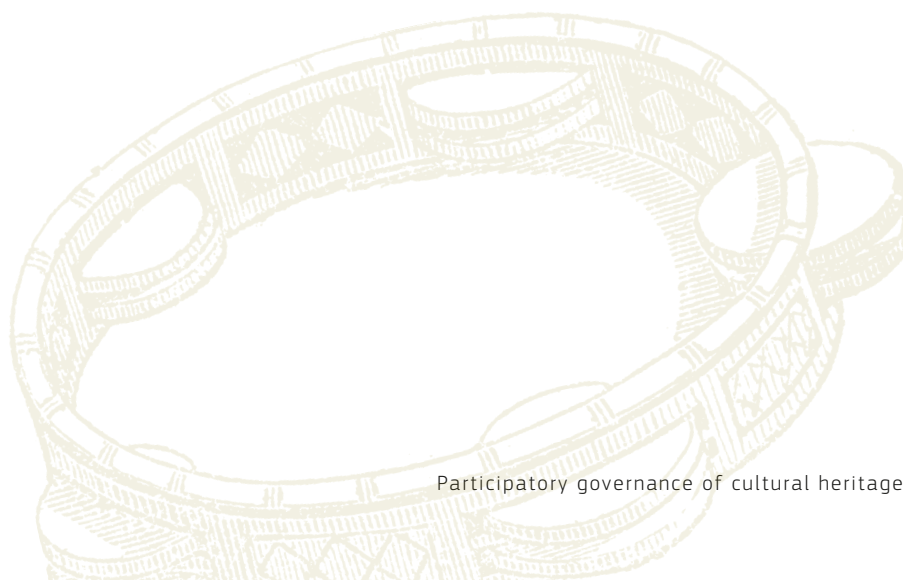
<https://wiki.aineetonkulttuuriperinto.fi/>

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## 17. Hack4fi

Hack4Fi or 'Hack your heritage hackathon' brings together artists, programmers, designers, educators and others interested in digital cultural heritage and multi-professional collaboration. The purpose of the hackathon is both to celebrate and raise awareness of the cultural heritage materials freely and openly available on the internet, and to experiment and showcase different and creative ways these materials can be reused. The second Finnish Hack4Fi was organised in 2016, using as its material at least 44 datasets from 27 different cultural institutions, including museums, galleries, archives, libraries and media companies. These sets are made available for reuse, either in the public domain or under different creative content licences.

<http://hack4.fi/>





## 18. Île de Nantes urban project



The Île de Nantes project aimed at transforming an old industrial port area into a contemporary part of the urban fabric. To safeguard the meaning this old port structure had for the local shipbuilding and shipping industries and residents as part of their identity, the process was designed to include a large number of stakeholders and residents in dialogue with the project. The result is the transformation and urban renewal of a declining part of the city into a vibrant area, with the participation of people of all ages, respecting the sense of local heritage and creating lasting positive impact for all stakeholders.

<http://www.iledenantes.com/fr/>

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## 19. La Samaritaine



The renovation and development of the historic Samaritaine department store in Paris was initiated by the property owner. The aim was to develop the complex into a modern commercial facility while at the same time respecting the historic nature of the site. A contemporary and innovative architectural design is to be incorporated into the listed art deco building. This project aims to balance the economic equilibrium of a private operation with social, economic, heritage, architectural and environmental aspects. The planning process was participatory, including a public consultation and exchanges that have improved the project and enabled people, local residents and associations to get answers to their concerns. The new Samaritaine will be complete in 2018.

<http://www.lasamaritaine.com/>

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## 20. The *Climats* of Burgundy



The *Climats* of Burgundy in France are vine plots with their own specific conditions and a tradition dating back centuries. The *Climats* are now inscribed on the UNESCO World Heritage List as a 'cultural landscape' that embodies the combined works of man and nature.

Nominations must demonstrate the outstanding universal value of the site, with the support and involvement of local actors, the public and professionals, in line with UNESCO's criteria. In the case of the *Climats*, this process was carried out with multiple stakeholders, from scientists and heritage professionals to local authorities and groups.

<http://www.climats-bourgogne.com/en/>

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## 21. Museomix



Museomix is a creative event taking place in a different museum every year over a 3-day period. The aim of Museomix is to revitalise museum collections and/or spaces. This is done by inviting a number of citizens with different backgrounds to participate and contribute their knowledge, insight and ideas. The citizens are divided into groups, in which varying competences are represented. During the event, the groups are stimulated to question and improve their ideas, leading to the creation of a prototype at the end of the event. This prototype is then presented to the other participants and representatives from the museum.

Museomix is a true bottom-up initiative where a group of citizens initiate a project, which then evolves into collaboration with experts and institutions. Originating in France, the concept has now spread to a number of countries, with Denmark the latest addition.

<http://www.museomix.org>

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## HUNGARY

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### 22. European Heritage Label: Pan-European Picnic Memorial Park



The Pan-European Picnic Memorial Park is located near Sopron, next to the Hungarian-Austrian border. On 19 August 1989, a peace demonstration ‘picnic’ was organised here to open the border for a few hours and allow participants to cross unchecked into Austria. More than 10 000 people participated, and about 600 East German citizens took the opportunity to flee to the west by breaking through the locked border gate. This event led to the fall of the Berlin Wall and became the first step towards the reunion of Europe. The anniversary of the Pan-European Picnic is commemorated every year with a series of festive events organised by the Municipality of Sopron in cooperation with the Pan-European Picnic '89 Foundation and other organisations. The Pan-European Picnic Memorial Park received the European Heritage Label in 2015. The European Heritage Label was established in 2011 by the European Union to emphasise the common values of European history and cultural heritage, and to publicise locations that made a contribution to European history and culture, and to the building of the Union.

[https://ec.europa.eu/programmes/creative-europe/actions/heritage-label/sites/memorial-park-sopron\\_en](https://ec.europa.eu/programmes/creative-europe/actions/heritage-label/sites/memorial-park-sopron_en)

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## IRELAND

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### 23. ICA 100 exhibition

This was a collaboration between a regional branch of a national voluntary organisation, the Irish Countrywomen’s Association (ICA) and the National Museum of Ireland. It was initiated by the County Mayo guilds of the ICA, who approached the Folklife branch of the museum with the intention of celebrating the centenary of the founding of the ICA in 1910. The idea for an exhibition came from the ICA themselves. The Folklife branch of the National Museum (Museum of Country Life) had been hosting ‘community’ exhibitions since 2004, working with local groups, generally on small-scale projects. The process used for this exhibition mirrored the process generally adopted in the museum, except that in this case the ICA representatives became part of the exhibition team. Community exhibitions continue at the museum and to a lesser extent in other branches of the National Museum of Ireland.

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## 24. Catania – the Benedictine Monastery



From 1977 until 2005, the Benedictine Monastery of Catania (included on the World Heritage List in 2002) went through a long-term process of restoration and reuse led by the University of Catania. The project aimed to transform the building into a university and specifically into a centre with spaces and activities dedicated to the community at large. The reaction from the community came in 2009 as a result of the coming-together of the management group of the faculty (Dean, Board) and a group of students and researchers, who were organised into a non-profit cultural association called 'Officine Culturali', interested in protecting and promoting culture and developing new professional skills. This case is an example of a public-private partnership where public and private actors have a strategic role in the society: they can encourage civil society to get involved in the appreciation of a common cultural heritage.

<http://www.officineculturali.net/english.php>

<http://www.monasterodeibenedettini.it/benedictine-monastery-catania.htm>

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## 25. MonumentiAperti



MonumentiAperti (Open Monuments) is one of the most important volunteer-based cultural events in Italy. MonumentiAperti involves schools, associations and communities in a smart combination of dissemination of culture and collective identity. It offers a unique opportunity to discover a living heritage sometimes forgotten or not known to the public. The event involves the cultural heritage of cities being taken over by volunteers for a weekend. The event, which is planned, promoted and designed by Imago Mundi Cultural Association Onlus, brings together volunteers, local government and of course schools (of all levels), universities and other public and private bodies who contribute their energy. More than 100 cities have participated in the event, and after 20 years there are more than 12 000 volunteers in the network.

<http://monumentiaperti.com/it/>

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## 26. The Italian Inner Areas Strategy

The Italian Inner Areas Strategy is a nationwide effort to counter the growing imbalance in services between urban and rural areas that is evident in Italy, as in many other European countries. This process considers territories and people as crucial to the success of the initiative. The strategy starts from local needs and available assets to counteract depopulation and territory abandonment. Valorisation of cultural heritage has a key meaning in this process. The strategy considers these aspects as essential assets that can help reverse the development paths of territories undergoing depopulation and abandonment.





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## 27. Roma – Parco di Centocelle



The Parco di Centocelle, a site rich in archaeological remains and a major green area in Rome, has been chosen as the first experimentation site for the LabGov ‘co-city protocol’. In the case of the Parco di Centocelle experiment, the protocol is applied with the aim of reconceptualising culture and cultural heritage as a commons. The aim is to generate commons-based participatory governance of cultural heritage by applying the principles of the Faro Convention on the Value of Cultural Heritage for Society. LabGov is based on the idea that in order to achieve social and institutional regeneration, it is necessary to create collaborative relationships between citizens, administrative authorities and businesses so that they can share scarce resources and take care of the commons, whether tangible or intangible, in urban and local communities.

The decision to focus on the area of the Centocelle Park was motivated by the site’s specific characteristics, which make it particularly suitable for a participatory and collaborative governance process. The neighbourhood presents a series of critical issues on which it is important to work, involving environmental, social, economic and technological divides. This project can be seen as an example of public-private-community partnership (involving knowledge institutions, civil society organisations and members of the public), which brings together different urban actors to collaborate in the governance of a culturally and socially relevant site.

<http://www.labgov.it/>

## 28. National Inventory of Intangible Cultural Heritage

One of the most important commitments following the ratification of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage is to map the intangible cultural heritage on Dutch territory. For this purpose a National Inventory of Intangible Cultural Heritage is being drawn up. The process involved choosing a system by which heritage communities themselves can nominate items for inclusion in the inventory. The ownership of the list lies with the heritage communities themselves. At present, the list contains 100 items. The Dutch Centre for Intangible Heritage guides the communities interested in nominating a piece of cultural heritage, while developing new strategies and gaining experience in safeguarding policy.

Participatory governance is a way to organise intangible heritage safeguarding in the Netherlands, with a central role for the intangible heritage bearers themselves.

<http://immaterieelerfgoed.nl/>

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## 29. Maritime archaeology: Texel pilot

Local divers from the island of Texel took part in a pilot project to protect and monitor the many (mostly 17th century) shipwrecks around the island. Due to the tidal conditions in the Waddenzee, many shipwrecks around Texel are in danger of erosion. A number of these shipwrecks are national monuments and are looked after by the national heritage organisation, but most of them are the responsibility of the municipality of Texel, which does not have the means or manpower to inspect and safeguard them. There is a long history of illegal activity by amateur divers, in part the same divers now participating in this pilot project. The aim of the pilot is to protect and safeguard the underwater heritage around Texel and to contain illegal activity by local divers by giving them a formal role as protectors and monitors.

## 30. Holmen – redevelopment of inner harbour wharf

The starting point for this redevelopment project was the public outcry against the design of a proposed new building complex approved by the municipality, which was to be situated on a centrally located wharf on the peninsula at the harbour entrance in Holmen. The project was criticised for its lack of harmonious integration with the surrounding historic urban environment at the very centre of the town. The spontaneous, democratic and participatory counter-activities led to the involvement of the regional authorities (i.e. the county authorities). The Government Heritage Authority (Riksantikvaren) was asked to give advice on the matter, leading to a dialogue between the municipality and public activists. This dialogue led to the adoption of a more traditional design programme that incorporated architectural design elements from the existing historic built environment and reduced the density of the development.

The case illustrates the critical role that an interested and active public can play when it demands to use the legal instruments of participative governance. The case also illustrates that the market can play a role in the process of finding new and acceptable solutions.

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### 31. Trust building and participatory collaboration with Romani community on minority heritage exhibition project



A little known but particularly grim side of Norwegian history concerns the brutal repression and forced assimilation of the Romani people of Norway, a Traveller community whose presence in the country has been recorded as far back as the early 1500s. In 1997, the Romani were finally recognised as a national minority with special rights for the protection and preservation of their culture. The Arts Council (formerly MLA) was tasked with assisting in the development of a permanent exhibition on Romani culture and heritage. In collaboration with a traditional folk museum, the Norwegian Archive, Library and Museum Authority (now part of Arts Council Norway) started the long and demanding process of establishing and facilitating dialogue and participation with the Travellers. The aim was to create a permanent exhibition of their culture to communicate a more nuanced history of Norwegian culture, and to increase common knowledge and understanding of the Romani minority. The result of this painstaking and sometimes painful process is astounding: today, the Romani people have a strong sense of ownership with the Glomdals museum and pride in the exhibition about their culture.

<http://glomdalsmuseet.no/latjo-drom>

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### 32. Implementation of the Convention on Safeguarding Intangible Cultural Heritage (2003) in Norway



Norway ratified this Convention in 2007. The Norwegian Parliament then decided that it should be implemented in close relation with the Council of Europe's Framework Convention for the Protection of the National Minorities and with the International Labour Organisation's Convention concerning Indigenous and Tribal Peoples in Independent Countries (No 169 1989). In the case of Norway, this covers the Saami indigenous people and Norway's five national minorities – the Kven, Forest Finns, Jews, Roma and the Travellers (Romani) minorities. In 2010, Arts Council Norway commissioned an expert report on intangible cultural heritage in Norway, with separate chapters devoted to the Saami and national minorities. Several workshops with the various stakeholders (from among the majority population, minorities and the Saami) were held as part of the preparations for the report. The Arts Council Norway has continued to organise seminars on the topic of intangible cultural heritage with representatives from the stakeholders.



### 33. Godzina W (The W hour)



Warsaw, the capital of Poland, was completely destroyed in 1944, following the heroic fight undertaken by insurgents from the underground Home Army in the Warsaw Uprising to liberate the city from Nazi-German occupants. After the war, the city started to be rebuilt. The reconstruction, especially of the Old Town, was done in such detail that it was inscribed on the UNESCO World Heritage List as a perfectly reconstructed city. Nevertheless, the identity of the city was lost, especially as most of its pre-war inhabitants were either killed during the German occupation and Uprising or never returned to the city. At the same time, and for several different reasons, the Warsaw Uprising was not officially commemorated. The commemoration of the Rising was led by Warsaw inhabitants, as well as associations of combatants, and the tradition of visiting the cemeteries and of the W hour's minute of silence has lasted since the war. However, it did not reach everybody, and was not considered as common knowledge among the new inhabitants. The situation started to change in 2004 when the Warsaw Rising Museum was opened: it was the most modern museum in Poland at that time, presenting history in a new, very attractive way and (last, but not least) engaging the public in numerous activities. People started to be proud of the city's heroic past. Something that truly shows the strength of this feeling of belonging and participation is the way the people of Warsaw now commemorate the anniversary of the outbreak of the Warsaw Uprising: every 1 August at 17.00 the city literally stops for a moment. People gather in the streets of Warsaw, just to be there, take part in the event, and to feel a sense of belonging.

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### 34. Maritime wreck tourism as monitoring

The National Maritime Museum in Poland is an institution committed, in particular, to researching and protecting the underwater cultural heritage of the Baltic Sea. Taking into account the rapid increase of the interest in shipwrecks, the museum decided to give people the opportunity to take part in professional wreck tourism. In the opinion of the museum, 'professional' means not only safe and attractive tourism, but also guarantees the proper maintenance of the resources of the underwater 'museum' of the Baltic Sea. The museum organises longer and shorter cruises to different wreck areas in coastal areas. During dives, volunteers document newly discovered monuments or take part in research on the condition of wood in the waters of the Baltic Sea, with this knowledge being added to the museum's registries. The possibility of contributing to the inventory of the conservation status of the wrecks increases the attractiveness of diving for amateurs participating in cruises. Divers taking part in cruises are actively beginning to join the process of protecting and monitoring underwater cultural heritage.

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### 35. Archaeological monitoring of degraded military training grounds and military areas

This Polish project, which involved regenerating former military areas and protecting the heritage located on them, provides a good example of cooperation by and involvement of all stakeholders. In this project, the National State Forests Holding worked together with other stakeholders such as the National Heritage Board of Poland and the Voivodship Monuments Protection Officers to check former military training grounds for archaeological finds while the sites were being swept for mines, decontaminated and partially demolished by expert military teams. The project included designing guidelines and providing the necessary training.

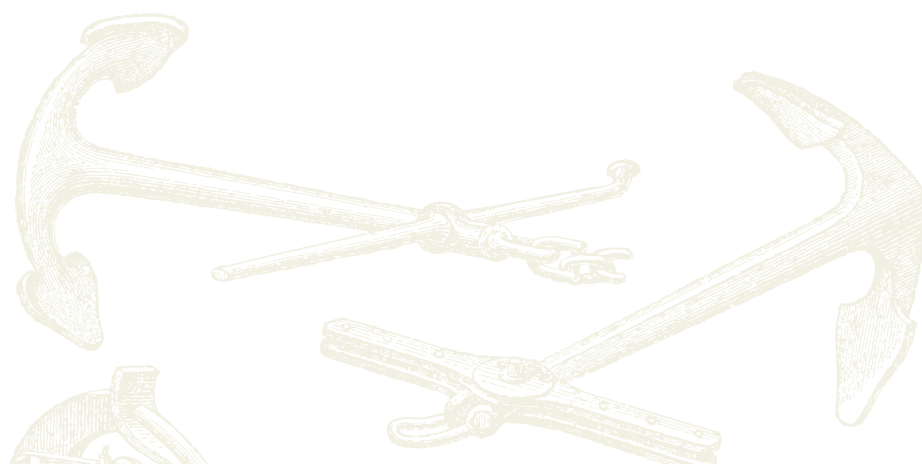
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### 36. Rural Housewives Club in Jędrzejówka

The Rural Housewives' Clubs are voluntary, self-governing and independent women's organisations. This grassroots initiative is important in rural areas all across Poland, with each particular association having its own characteristics, traditions and activities. What links all of the initiatives is the voluntary work for the well-being of society, the focus on the concerns of women, a strong sense of identity and a feeling of belonging to a community. The associations are valuable partners in keeping traditions alive through the intergenerational transfer of knowledge and of cultural and social life in the municipalities in Poland. The benefits for society are obvious and social capital is built, the community is more integrated and the women are needed and receive appreciation.

The Rural Housewives' Club of the village of Jędrzejówka was founded in 1965 and plays an important role in organising social and cultural life. At the same time it is an important tool for the cultural heritage exchange between generations: the women take care of the music and culinary tradition. They also take part in all of the cultural events of Narol Municipality which based its development strategy on heritage and culture: culinary contests, Imperial and Royal Galician Fair, Christmas meetings, May Day picnic, summer family picnic and harvest festival competitions.

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### 37. Association of the Friends of Horyniec-Zdrój – renovation of the cemetery in Stare Brusno village



From the mid-16th century to the 1940s, the village of Stare Brusno in Horyniec-Zdrój Municipality remained a well-known folk stonemasonry centre. As a result of the relocation of populations following World War II, the village lost its inhabitants and was abandoned, along with its beautiful Orthodox church and cemetery. In 1994, restoration work was begun by a volunteer association. The Association of the Friends of Horyniec-Zdrój, a cooperation between different stakeholders (the municipality, conservators, inhabitants, the Forest Inspectorate), considered its primary objectives to be the dissemination of knowledge on the region and the preservation of local traditions, customs and cultural heritage. All the work by the members of the Association was performed voluntarily, making it an example of a local, civic organisation driven by the passion for cultural heritage and the desire to protect it. The members take care of the monuments that are linked to their land, which, due to the difficult history of the region, did not reach their natural heirs. The cemetery is becoming increasingly popular as a place to be visited and appreciated by others.

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## ROMANIA

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### 38. Local development pilot project Rupea-Cohalm

This local development pilot project was developed under the Council of Europe's Regional Programme for Cultural and Natural Heritage in South East Europe (RPSEE), Component C. The main aim of the project was to conceive, as part of an extended partnership, a joint plan for the long-term development of the Rupea-Cohalm micro-region in Transylvania. The project looked at the territory from a partnership-based, multi-sectoral and sustainable perspective, with special emphasis placed on involvement by local communities. The project mobilised partners at local level (i.e. the local municipalities in the Rupea-Cohalm area, the Rupea-Cohalm Development Association), at county level (Brasov County Council, County and Regional Development Agencies, the Evangelical and Orthodox Churches), at national level (ministries and other institutions) and at international level (the Council of Europe). The project had a four-phase approach: partnership building (terms of reference), territorial analysis (diagnosis), development strategy and operational programme. In conjunction with another project, better governance patterns that would improve the level of participation were identified and proposed. The methodology identifies eight necessary steps that would ensure a sound and meaningful participation process.

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### 39. The 'Whole Village' concept



The 'Whole Village' concept, developed by the Mihai Eminescu Trust, is an integrated approach to sustainable rural development in Romania. The project involved a number of steps, from identifying people's needs to enhancing their well-being. The project was first implemented in Viscri, a village with a fortified church that has been included on the UNESCO World Heritage List. Different projects that came together around the Whole Village Project concept have gradually added a sustainable rural development dimension. The process cycle is as follows:

1. Assessing existing and potential heritage village development;
2. Meeting with the community and local councils and getting their support;
3. Identifying local needs, possible projects and project managers in the community;
4. Project team training with the Trust and within the local community;
5. Training in traditional building techniques, craft and agro-tourism;
6. Carrying out architectural conservation work;
7. Community meetings and social integration works;
8. Initiation and development of small rural enterprises;
9. Educational projects with children, community development projects.

The Whole Village concept is currently being implemented in the Transylvanian villages of Viscri, Criș, Mălâncrav, Florești, Alma Vii, Richiș and Archita. Multiple benefits are recognised as coming out of the process, while the challenges presented in such participatory projects include changing local habits, battling gender discrimination and corruption, addressing the lack of training, mastering the transition from one economic system to another and battling inertia.

<http://www.mihaieminescutrust.ro/en/whole-village-project/>

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## 40. Empowering people – implementation of the European Landscape Convention

This Convention stresses the fundamental role of people taking part in processes affecting landscapes. To be able to convince politicians, authorities and people in general, people with a special interest in these questions need more skills: knowing where to access relevant cultural heritage information, how to understand landscapes, and when to take part in or influence evaluation and decision processes. A book with inspiring articles 'Landskap åt alla' (Landscape for all) and study guidance was produced for use in study circles supported by adult educational associations (financed by national and local funding).

As a result, decisions concerning landscapes can be changed to take account of cultural heritage, stakeholders are able to better express their views to the right people at the right time, and politicians and professionals receive a greater knowledge of peoples' preferences of, and relationships to, landscapes. In this way, the landscape itself reflects the sharing of power between different parties in a democratic society.

<http://www.raa.se/kulturarvet/landskap/studiematerialet-landskap-at-alla/>

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## 41. Wood and history

This is a collaborative project, initiated by the Forest Agency, between the Swedish National Heritage Board, the Swedish Employment Agency and the Swedish Forest Agency. Local unemployed people were hired to carry out field walks in woodland areas to search for ancient remains. Some 7 000 people were involved and 200 000 previously unknown monuments and sites were registered. Initially this represented an inexpensive way of financing field inventories of large areas of woodland with very few or no previously registered monuments. Later the collaboration meant that the remains could also be registered and categorised by professionals in inventories of ancient monuments.

This project has increased knowledge about this part of cultural heritage, and raised the interests of the general public and researchers. For participants it has meant a meaningful occupation that also gave them the opportunity to improve their skills in computing, writing, etc. Many of the participants also increased their interest in cultural heritage, by informing the public about it and protecting it.

<http://www.raa.se/kulturarvet/ardeologi-fornlamningar-och-fynd/skogens-kulturarv/skog-och-historia/>

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## 42. Krämarstan på Myra – a local history of the Travellers group

In the 'Krämarstan på Myra' project, which started in 2003, a local history society documented the remains from a more than 100-year-old site in Finnerödja parish, Sweden. People called Travellers (resande in Swedish, a minority of 30-50 000 people) used to live here. This project combined material and immaterial heritage of a culture mostly unknown to the general public. It was later carried out in cooperation with the regional museum in Örebro County, the local history society and representatives from the Travellers group. An archaeological excavation open to non-professional participants took place from 2013 to 2014.

The physical remains from the Travellers' lives are sparse and difficult to find without access to local stories and memories. The cooperation of the descendants of those who lived at the site is important when attempting to interpret the remains.

The place, situated in a sparsely populated and wooded boarder area, is today accessible to visitors as a result of wood clearance, a car park and on-site information.

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### 43. The unemployed in the restoration of cultural heritage



Involving unemployed people in the process of renovation and restoration of cultural heritage is an innovative way to protect cultural heritage, improve the connection of a community with local historic and cultural sites, build the general public's awareness of the importance of cultural heritage, and help unemployed people acquire new skills and renew work habits. The project, The Unemployed in the Restoration of Cultural Heritage, has been under way in Slovakia since 2012 in cooperation with the Ministry of Culture and the Ministry of Labour, Family and Social Affairs.

### 44. The School of Crafts of the Centre for Folk Art Production



Creating useful and decorative items according to old patterns or according to somebody's creative ideas is a very attractive leisure activity. It is the reason why the Centre for Folk Art Production promotes craft courses for adults and young people as a form of lifestyle. Working with crafts, people learn about the cultural traditions of their ethnic group, gain a deeper knowledge of natural materials and manual production technologies, and, last but not least, learn about themselves. The courses are offered at three regional branch offices in Bratislava, Banská Bystrica and Košice. Since January 2016 the School of Crafts has been included on the List of Best Safeguarding Practices of Intangible Cultural Heritage in Slovakia.

<http://www.uluv.sk/en/web/home/>



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## 45. Pro Monumenta – prevention by maintenance



The 'Pro Monumenta – prevention by maintenance' project is implemented by the Monuments Board of the Slovak Republic. This project aims to build a system of preventive monitoring of immovable national monuments. The key aspect of this project is to involve owners, users of monuments, plumbers, cleaners and everyone who could help to create a local early warning system, strengthening the feeling of responsibility and awareness of values of the cultural heritage (mostly) at local and regional level.

<http://www.promonumenta.sk/index.php?l=en>

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## C. Examples: Transnational Member States

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### 46. Baltic Song and Dance Festival Tradition / trilateral cultural tradition shared by Estonia, Latvia and Lithuania



Both a repository and a showcase for the Baltic region's tradition of performing folk art, the nationwide song and dance celebrations culminate in large-scale festivities every 5th year in Estonia and Latvia and every 4th year in Lithuania. Held over several days, and involving tens of thousands of amateur choral singers and dancers from various local groups and societies dressed in colourful national garments, the celebration movement actively involves 10% of the population in each country.

Baltic Song and Dance Celebrations represent a long-lasting, viable and substantial living heritage process, one that dates back to 1869 in Estonia, to 1873 in Latvia and to 1924 in Lithuania. The celebrations were included on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2008. The tradition brings the communities together at local, regional and national level and reaches across all social, gender and age groups, contributing to social cohesion and an integrated society.

This cultural expression carries deep symbolic value, being widely recognised as the backbone of Estonian, Latvian and Lithuanian culture and identity. The tradition promotes the preservation of traditional culture and popularises it within modern society.

Read about Song and Dance Celebrations:

Estonia: <http://sa.laulupidu.ee/en/>

Latvia: <http://www.dziesmusvetki.tv/>

Lithuania: <http://www.visitlithuania.net>

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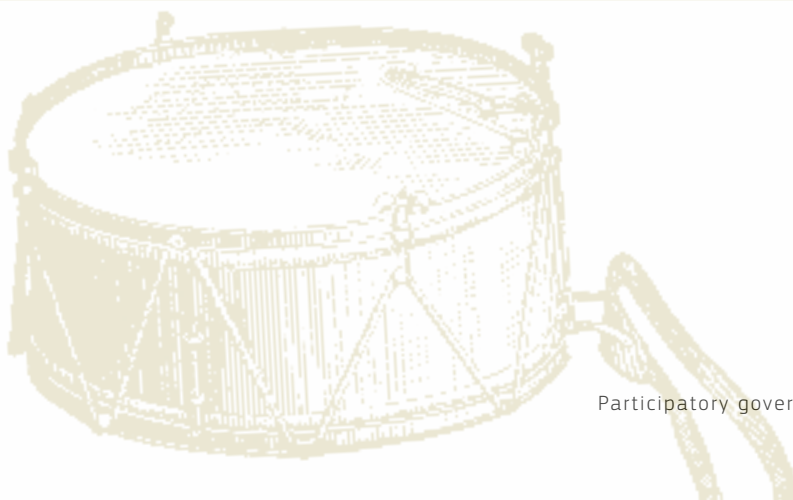
## 47. Europeana 1914-1918



Today in total over 51 million items from 3500 European institutions are presented at Europeana. Europeana 1914-1918 is a thematic collection, bringing together resources from three major European projects, each dealing with different types of First World War material. The result is an on-line archive in which the national collections of libraries sit beside personal stories and treasures and important film archives. This creates a unique perspective of the First World War, showing it from every side of the battle lines and with insights from every point of view. In addition to national collections and public film archives, Europeana 1914-1918 is collecting the public's previously unpublished letters, photographs and keepsakes from the war to be digitised and shared online. Contributions can be made through the ongoing Roadshow of Collection Days, as well as online. A currently running project, Transcribe Europeana 1914-1918, enriches the existing information by mobilising the community to help unlock all the unique testimonies that can be found on the website by transcribing handwritten texts that are otherwise difficult to read and cannot be searched or translated automatically online.

Even though open access to our common cultural heritage is a goal that the public is fully supporting, some themes or issues can be perceived as too delicate or emotional for participatory approaches to be feasible. As the project deals with the difficult, emotional and sometimes conflicted period of World War One, it has encountered hesitancy and downright opposition from people considering participation, based on the emotions that the theme awakens in them.

<https://www.europeana.eu/portal/en>





## List of group members and participating guest experts

### Nominated national and regional OMC group experts

Member State	Name	Title (Function)	Organisation
SE	Birgitta Johansen	Special advisor	Swedish National Heritage Board
BE - Flemish Community	Brigitte Myle	Head Flanders Collection Team	Flemish Agency for Arts and Heritage
BE - German Community	Tatjana Cormann	Assistentin für Denkmalschutz	Ministerium der Deutschsprachigen Gemeinschaft
BE - Wallonia	Pierre Paquet	Inspecteur général ff	DG04 – Département du Patrimoine
BE - Wallonia	Gislaine Devillers	1ère attachée	DG04 – Département du Patrimoine
BG	Peter Miladinov	State expert	Ministry of Culture of the Republic of Bulgaria
CY	Anthil Kaldeli		Department of Antiquities
CY	Efthymia Alphas		Department of Antiquities - Archaeological Office
DE Federal level	Kathrin Hahne	Head of Division K25	The Federal Government Commissioner for Culture and the Media
DE	Ingeborg Hoffstadt	Head of Division	Directorate-General for Cultural Heritage of Rhineland-Palatinate
DK	Sophie Bruun	Special Adviser	Danish Agency for Culture
EE	Leelo Isidora Viita	Head of Department	Intangible heritage department - Estonian Folk Culture Centre
EL	Sofia Tsilidou	Archaeologist-Museologist	Hellenic Ministry of Culture & Sports Department of Exhibitions & Museum Research
ES	Pilar Barraca	Counsellor	Sub Directorate-General for Historic Heritage Protection
FI	Pirjo Hamari	Director of Development	National Board of Finland
FR	Jean-Marc Blanchecotte	Architecte honoraire DPLG et Architecte en chef urbaniste de l'Etat	Ministère de la Culture et de la Communication
FR	Orane Proisy	Responsable du pôle réseaux et musées	Direction générale des Patrimoines
HR	Jelena Bilic	Cultural Heritage Digitalization Office	Ministry of Culture of the Republic of Croatia
HR	Ivana Krušec Rubić	Department for Digitization of Cultural Heritage	Ministry of Culture of the Republic of Croatia
HU	Katalin CSILLAG	Head of Unit	Prime Minister's Office
IE	Deirdre Power	Online Collections Project Manager	National Museum of Ireland

Member State	Name	Title (Function)	Organisation
IT	Rosaria Mencarelli	Delegated by the General Secretariat – Superintendent for Archaeology, Arts and Landscape of Abruzzo Region	Ministry for Cultural heritage, Cultural activities and Tourism
LT	Irma Grigaitienė	Head of Protected Areas and Cultural Heritage Division	Culture Policy Department, Ministry of Culture of the Republic of Lithuania
LT	Rugilė Balkaitė	Chief Officer of International Relations and European Affairs Division	Strategic Planning and Control Department, Ministry of Culture of the Republic of Lithuania
LV	Baiba Mūrniece	Head of Heritage policy division	State Inspection for Heritage protection Republic of Latvia
LV	Janis Asaris	Acting Head of Heritage policy division	State Inspection for Heritage protection Republic of Latvia
LU	Patrick Dondelinger	Conservateur	Service des sites et monuments nationaux
MT	Nathaniel Cutajar	Deputy Superintendent	Superintendence of Cultural Heritage (within the Ministry for Justice, Culture and Local Government)
NL	Joost Kuggeleijn	Coordinating Policy Advisor	Ministry of Education, Culture and Science, Department of Arts and Heritage
NL	Flora van Regteren Altena	Senior policy advisor	Ministry of Education, Culture and Science, Department of Arts and Heritage
NO	Marie Skoie	Acting Head of Museum Section	Arts Council Norway
PL	Paulina Florjanowicz	Director's Representative for International Relations	National Institute for Museums and Public Collections
PT	Samuel Rego	Deputy Director	General Direction on Cultural Heritage
RO	Cristina Cotenescu	Public Manager	Ministry of Culture - Public Policies Unit
SI	Nada Zoran		Ministry of Culture
SK	Zora Turancová	State Counsellor	Division of Cultural Heritage, Ministry of Culture of the Slovak Republic
UK	Alexandra Warr	Senior Adviser	Historic England

### **‘Voices of Culture’ representatives**

<b>Name</b>	<b>Function</b>	<b>Title (Function)</b>
Eva Moraga	Director, Art Lawyer and Consultant - Por & Para	On behalf of the Institute of Contemporary Art in Spain
Andrew Ormston	Cultural Expert	Compendium of Cultural Policies and Trends in Europe

### **Guest experts**

<b>Name</b>	<b>Function</b>	<b>Title (Function)</b>
Koen Van Balen	Director	University of Leuven, Raimond Lemaire International Centre for Conservation.
Azliz Vandesande	Postdoctoral researcher	University of Leuven, Raimond Lemaire International Centre for Conservation.
Margherita Sani	European Expert network on Culture (EENC) expert	Istituto Beni Culturali Regione Emilia Romagna, NEMO Network of European Museum Organisations.
Pier Luigi Sacco	Professor of Cultural Economics and Deputy Rector for International research Networks and European Programmes	IULM University, Milan
Brigitte Geissel	Professor of Political Science and Political Sociology, Head of Unit	Goethe University Frankfurt a.M – Research Unit ‘Democratic Innovations’
Zoltán KRASZNAI	Policy and Project Officer, European Commission	DG Research & Innovation B6 – Reflective Societies.

### **Secretariat of the OMC group on behalf of the European Commission:**

Erminia Sciacchitano

### **European Commission, Directorate-General for Education, Youth, Sport and Culture**

D1 Culture Policy Unit, EAC-UNITE-D1@ec.europa.eu



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