COMM ON Heritage

for the Comm.On path Cultural Heritage

Guide addressed to Community Managers working in mountain and rural areas in order to create heritage-based and inclusive development opportunities

Co-funded by the European Union

contents

introduction 4

1. innovation 5

Profile by competences vs profile by experiences 6
Experiences collection 8

2. engagement 19

International and European Conventions concerning Cultural and Natural Heritage ... 20
Participatory process 24

3. inclusion 39

Listening to the stories of the community 42
Intercultural, intergenerational and inclusive approach 40
Tools for cooperation and co-design 46

4. value 51

How can community managers bring value to the local community? 52
How can cultural heritage bring an impact to the community? 54
Developing tourism for the community 56
How to manage work in the community-based cooperative? 59

glossary 65

introduction

Marginal areas such as mountains, rural and suburban areas are vulnerable contexts due to demographic, social and economic changes they are facing. The presence of cultural heritage in these contexts offers great opportunities, but at the same time the marginality of the area prevents the community from fully benefiting from it.

Therefore, experts with specific hybrid skills (cultural, social, business, design thinking, communication and social media) are needed in order to mobilize community members and support them in identifying and enhancing common resources, through the promotion of heritage with a dynamic approach.

The "COMM.ON HERITAGE - Community manager for inclusive development of vulnerable areas based on Heritage" project was created precisely to design paths for the participatory promotion of cultural heritage and to find training tools for Community Managers in vulnerable areas.

Funded by the European Erasmus + programme within the strategic partnerships for social innovation - Adult Education Sector, the project has the primary objective of allowing partners to share good practices, design and test innovative methodologies aimed at improving Community Managers' skills, promoting local and inclusive development of local heritage in vulnerable areas. The project plans to integrate disadvantaged people in the inclusive promotion and conservation of local heritage, for the development of life skills, the development of a sense of belonging to the community and the overcoming of social stigma.

The partnership is composed of 5 organisations active in marginal areas, where the promotion of cultural heritage requires specific and constantly evolving skills.

The project action areas are:

Italy – Tuscan – Emilian Apennines
Slovenia – Idrija municipality
Greece –Oropedio Lasithiou municipality (Crete);
Portugal – territory of Melides (Grandola, Alentejo)
Malta – Paola municipality

This Guide was prepared as part of the COMM.ON HERITAGE project, thanks to the direct experience of the partners and the training contribution of international experts.

innovation

Reflection about the profile of the community manager working in vulnerable areas to renovate and promote heritage-based opportunities

Profile by competences vs profile by experiences

Who are the Community Managers? Experiences vs skills

Community Managers, as we have seen from the collection of "Good Experiences", are key figures who work with the community (and not just for the community), facilitating the participation and collaboration processes, exploring new needs and aspirations, building relationships and projects.

To define the profile and role of the Community Manager, it is necessary to move from an approach based on skills to an approach based on practices.

The training of Community Managers often takes place "in progress", in continuous learning by processes and not by procedures, a daily "learning by doing" that is difficult to frame as happens for a more classic professional profile.

The tasks of Community Managers are continually redefined with practice and this makes it difficult to describe their profile.

They are hybrid figures who work inside and outside the organisation and act in new and unexplored areas. They are key elements for organisations that make community building / organizing a strategic asset to create motivation and activation from the outside. The Community Manager differs from the traditional leader, who has followers, exclusive authority, his/her own vision and relies on the charisma or consensus derived from his/her role.

The Community Manager never works separately, but always in collaboration. He/she always has a community of reference where he/she exercises an adaptive leadership, that is, managing processes in tension, ambiguous, open, innovative. Depending on the situation and the task, leadership can take on different gradients and can be in the hands of different figures.

We can distinguish two different types of leadership according to whether the CM supports activators (Community Coach) or directly activates the community (Community Leader). The Community Coach is a figure who creates opportunities, relationships and environments suitable for supporting groups that design and innovate: he/she is a sort of connector that facilitates processes but leaves ample autonomy. The Community Leader instead has a more guiding role for the community, directs, manages, makes decisions, has a vision and a strategy.

The figure of the Community Manager is new as it is closely connected to the emerging of new "adaptive organisations", generated by the flexible economic context and the speed of information exchange, in an ecosystem of widespread interdependence where hierarchical structures are subverted by decentralized and more horizontal systems. The socio-eco-

nomic context has in fact evolved from a mechanistic vision (separation, quantity, linearity, objects, closure) to a systemic vision (interdependence, quality, complexity, processes, openness). People and professionals are called to evolve with the context, experiment, change, review behaviours and values, find new ways to collaborate and equip themselves with models, tools and actions that can respond to the "adaptive challenges" of the contemporary world.

It is increasingly a question of "adaptive challenges", which require learning and collaboration to tackle new problems, and less and less a question of "technical problems" with known solutions that can be solved thanks to the intervention of the expert.

According to the Social Seed researchers (Francesca Battistoni and Giulia Sateriale) **the Community Manager is increasingly a designer who must be able to**:

1. Making open innovation
2. Having a systemic approach and purpose
3. Include the territory as a founding factor of the new social enterprise

By innovation we do not mean so much the introduction of a novelty or the definitive alteration of a system or a part of it, but rather the creation of value, from which we start to design and adopt new methodologies that allow us to face changes that arise from time to time. It is essential that innovation starts from the analysis of the company's assets, which is shared with the beneficiaries and which is systemic.

The contemporary communities CM works with are increasingly intentional communities, i.e. not inherited, but created, voluntary, light, open, connected to places (even virtual), even if in vulnerable (semi-) peripheral areas, especially in the mountains, it is also necessary to deal with more "traditional" communities of inhabitants who share a context of life, resources, conditions.

Again Social Seed thus describes **the different roles** that the Community Manager must assume to promote collaboration:

- **BE FACILITATOR**: facilitate proposals, discussions, planning
- **BE AN ACTIVIST**: advocacy approach to create social innovation
- **BE STRATEC**: build alliances and coordination
- **BEING A CULTURAL PROMOTER**: generating reflections and reconfigurations and the actions to be implemented:
- **TO EXPLORE**: mapping, listening actively, reading strategies, searching for resources, interpreting problems, learning about communities
- **CONTACT, INVOLVE**: invite, dialogue, create opportunities, engage communities and networks
- **TO MAINTAIN**: experiment, reflect, change, incorporate other strategies, find new collaborations
- **ACTIVATE AND ACTIVATE**: co-design, co-produce, engage, seek organisational and management forms

Let's see what are the **skills** (old and new) necessary for community management and what are the open challenges according to Social Seed.

The skills needed to be a Community Manager:

- Being like "craftsmen";
- Having sense-making (attention) and decision-making (intention);
- Learning and reviewing;
- Working for impact and not for results;
- Working on community building and not on consensus building;
- Seizing opportunities and building visions from the community;
- Improvising and designing from emerging strategies;
- Knowing how to recombine resources (bricolage);
- Managing uncertainty and risk.

New skills to activate and manage collaboration processes:

- Consider the community as an answer - and not just a problem - as a co-designer and co-producer of useful services;
- Having a strong territorial and network dimension (creating ecosystems of different actors where projects can be developed);
- Mixing a public service dimension with an entrepreneurial propensity typical of the third sector and social entrepreneurship;
- Propose a new form of mutualism, in essence, where relational goods are the expected impact.

The **open challenges** to define community management:

- How to build a job description?
- How to measure the impact of their work?
- What types of contracts can correspond to these new professional figures? How does the job market value them?
- Which previous skills are important to enhance and how to promote the development of new skills also through mutual learning between peers?
- How to make training sustainable and constant, also by making use of mentorship figures, given the importance of "learning by doing" especially for the acquisition and design of new tools?

Experience collection

In order to maintain a concrete approach, a good practice collection, prepared by the partners in the project will be presented in the following section.

All the partners of the "Comm.On Heritage" project collected two interviews from local community managers. The aim is to better understand the different role that a community manager can assume in their own context, taking into consideration the diversity between territories and between communities (cooperatives, associations, informal group of people, etc.).

Starting from real experiences has been the occasion to learn specific lessons that have been useful for the preparation of the whole guide.

Impossibile
A community cooperative for a peripheral city area

Fulvio Bucci is the President of "Impossibile", a community cooperative founded in 2018 to operate in the peripheral area of the city of Reggio Emilia, in the area around the railway statio.

This neighbourhood, born as a business district 40-50 years ago and once inhabited by wealthy people, today has turned in one of the most marginal areas of the city. There are few stable residents, groups from different nationalities, no sense of identity related to the city and low-cost properties. The people who live there feel abandoned, even though in recent years the investments in terms of security and social interventions by the administration and the third sector have been substantial. The peculiarity of this cooperative is that the 12 member bodies are social cooperatives, consortia, trade union organisations, theatre associations and foundations. The Municipality of Reggio Emilia and the ASL (Local Health Authority) were also involved since the beginning.

Impossibile works with the communities in order to directly deal with frailty, not as a welfare-related tool, but as a preliminary intervention to solve emergency problems.

The "Impossibile" action project starts from:

- the research, the listening to the territory and citizens, through a 1.5 year course;
- the collection of the problems that every single member of "Impossibile" experienced in carrying out their work;
- the confrontation with the public administration.

The first challenge of Impossibile is to think about shared projects on urban regeneration and to create community between different organisations. Some projects:

- Parole di quartiere: a community storytelling project;
- The neighbourhood Radio: to build a sense of belonging in the inhabitants;
- The neighbourhood Caretaker: it is not designed as a front office, but as a network, because in every building there is a spokesperson for needs.

Lessons learned:

- Always start from listening to the people and the communities, rather than stress too much with entrepreneurial project at the beginning;
- The projects and ideas come directly from the neighbourhood and not from outside and not even from the public administration;
- The community work timing and that one of public funding and business plans don't always match: community work almost always takes longer.

Website:

www.coopimpossibile.net

I Briganti del Cerreto

A community cooperative for a small mountain village

Erika Farina is one of the directors of the "I Briganti del Cerreto" community cooperative, founded 17 years ago in Cerreto Alpi, a village in the Reggio Emilia Apennines with 40 inhabitants.

The aim of the cooperative is to create employment in this small village, in danger of dying from depopulation. Today the cooperative offers work to 10 young inhabitants in Cerreto Alpi that are skilled in forestry, construction, tourism and many other things.

The cooperative was created after the only bar of the village closed. The young inhabitants, including Erika, were the first to take action, recovering the premises of the former elementary school for making a social centre. This was already the first embryonic form of the cooperative, born from people from the village who expressed a strong sense of attachment and love for their places. The triggering factor was the desire to stay, not necessarily having to leave Cerreto.

The work of the cooperative started from the revitalization of the local traditions linked to the chestnut. Initially the cooperative made a simple restoration of a chestnut grove, then it started to produce chestnut flour and dried chestnuts, through the recovery of ancient dryers. The help of the village elders was very important and they passed on their experience to the young people. The cultural aspect is also of great interest both to tourists who come to visit Cerreto Alpi and to those who frequent the community. The cooperative tries to convey "community tourism", or rather it addresses those who are attracted by the authenticity of the place, by the relationship with the local culture and community.

Lessons learned:

- Community Management requires passion, determination, a pinch of improvisation and great versatility
- Older people are a valuable resource of knowledge and pillars for the community and if involved properly they can prove to be open to the new and enterprising
- Starting from the recovery of traditional local cultural heritage to generate opportunities in rural and remote areas is a great way to establish a fruitful intergenerational dialogue
- Creating contexts for collective listening to stories is a great way to strengthen bonds in the community and give value to the work of recovering tradition.

Website:

www.ibrigantidicerreto.com

The Melides Lagoon
A collaborative process for action (Grândola, Portugal)

Ana Catita is a geographer with great experience in territorial planning, which acted as a local community manager, in the WetNet projet, helping to build an action plan for the shared management/governance of the Melides Lagoon, in Grândola Municipality, Portugal.

The Melides coastal lagoon is a priority habitat under Directive 92/43/EC, which is included in the Natura 2000 network. In addition to the natural values, there are several archaeological sites classified in the lagoon surrounding area, as well as monuments of architectural interest, some of them linked to traditional activities, such as milling and pottery.

The lagoon has been showing problems related to water quality and a growing process of biodiversity deterioration, which is to a large extent caused by natural factors, but also by economic activities, such as tourism and agriculture.

A collaborative process was carried in the scope of the WetNet project, involving various stakeholders, including representatives of local private economic operators (tourism and agriculture), local interest groups (citizens), local Authorities (municipal and parish) and regional public administration bodies (e.g. water management, nature conservation, spatial planning, tourism development).

Through this collaborative process, the stakeholders agreed on an action plan that allocates responsibilities for the implementation of 18 measures covering environmental and cultural protection, economic development and governance. The engagement of the stakeholders regarding the implementation of these actions was achieved by the co-signing by 17 private and public stakeholders of the Melides Lagoon Wetland Agreement.

Lessons learned:

From the point of view of the Community Manager some factors were found to be critical for the success of the process:

- Adopt a mixed approach based on general/sectoral/individual interaction and meetings;
- Keep a frequent presence in the area – the manager is genuinely involved and is "one of us";
- Define an appropriate rhythm for the process, to avoid de-motivation and dispersion and to maintain the collaboration dynamics;
- Show results along the process, to build an idea of achievement and "getting somewhere";
- Invite "neutral" experts to present the technical vision of the most controversial issues, to ease the pressure on the manager.

Website:

www.rcdi.pt/project_wetnet?m=c19

https://wetnet.interreg-med.eu

The rebirth of a Village
RELOUSAL Project (Grândola, Portugal)

Carlos Fernando Alves is a landscape architect which actively participated in the rehabilitation and animation project of the Lousal mining village.

Lousal is a small village in the Municipality of Grândola, in Alentejo, Portugal. The village had a long mining tradition, with the local population strongly depending from the pyrite mining activities.

The mine was closed in 1988 and the village went into decline, losing population and local and regional importance. The existing infrastructures supporting the mine (health centre, power plant, market, school...) were closed, resulting in the degradation of buildings and equipment and affecting the living conditions of the population.

With the objective of countering the course of decay the Municipality of Grândola, together with the Frédéric Velge Foundation, started the Lousal Revitalisation Project – RELOUSAL.

The most important achievement of the project was the capacity to generate ideas to create value from the existing industrial heritage. The project succeeded because a strong synergy was established between the project Technical Bureau and the population, which was involved both in the technical and practical aspects, allowing to preserve the Lousal village, while keeping the local authenticity.

Lessons learned:

- To successfully implement a revitalisation process based on industrial heritage a multidisciplinary approach is critical, providing the required technical knowledge;
- The role of the Community Manager (CM) is essential to ensure the involvement and motivation of the population. Core talents and skills of a CM have been identified as follows:
    - To be modest and to be able to listen;
    - Capacity to define shared objectives;
    - Good communication skills and ability to transmit technical information in a simple manner;
    - Empathy with the local population expectations and needs.

Website:

Mining Museum of Lousal
www.lousal.cienciaviva.pt/museu-mineiro

Centre of Living Science of Lousal
www.lousal.cienciaviva.pt

Activities of the Centre of Living Science of Lousal
https://youtu.be/HiOclodhcB8

The Women's Association REA

The Women's Association REA has been supporting women of the Lassithi Plateau since 2014.

Mrs Despoina Xatzaki, President, has been working in empowering women of all ages, to promote inclusion and employability.

Among other initiatives, REA provides training workshops for women for the acquisition of new skills. The workshops are mainly on sewing and knitting, decoupage and jewellery making techniques in order to provide women with useful skills and a professional perspective. Through these lessons, local women have the opportunity to develop new skills and welcome entrepreneurship.

In collaboration with local producers women participate in Cooking Festivals such the Gastronomy Festival of Lassithi and organise cooking sessions using the traditional products of local producers, such as cheese, honey, nuts, walnut liqueur, trying new recipes and promoting and advertising local flavours throughout Greece.

The objectives of this activity are:

Promoting local producers

Advertising traditional products

Financial benefits for producers and community

Lessons learned:

- Always start by listening and eavesdropping on the needs of the local community (empathy with the local population);
- The ideas always come from the heart and the love of the locals for their place;
- The teamwork has many benefits for both the region and the local community;
- Embracement of diversity and vulnerability by including it in the organisation and participation to the action activities;
- Capacity to define common objectives and values;

Xenios Zeus
A local association for the cultural heritage

Mr. Chronakis Manolis is the President of "Xenios Zeus", a local cultural association founded in 1995 in order to highlight the cultural heritage of the community Psychros at Oropedio Lasithiou in Crete.

Psychro is a mountain village at an altitude of 860m., that hosts the archeological cave Dikteo Andro, it is the place where Rhea took refuge to escape from Saturn and gave birth to Zeus and was a very important place of worship in Minoan Crete. By 1940, the village population had reached 453 residents, which were strongly depending from the cultivation activities. Today the village has only 140 permanent residents.

The good practice of the association promotes volunteerism and the concept of community from ancient Greece until today brings the common good. Some of the voluntary actions are in the field of cleaning, tourism, as well as "Xenios Zeus" events on the occasion of the cave of the birth of Zeus. In addition, the famous road run "Zeus Run", includes the tour of the Plateau, a long race of 24 km that starts from Dikteo Cave, a race of 6 km and 3 children's run, and ends in the village of Psychro, giving the participants the opportunity to enjoy the natural beauty of the area through sports.

The activities of the association include the preservation of the culture from the past for the benefit of the present and future generations. The association promotes local recipes, organise events that attract local tourists, and volunteers in preserving the village.

Lessons learned:

- Understanding the expectations and needs of the local population;
- Every member of the society should contribute to the creation, support and promotion of the local cultural heritage;
- Investing in young people can bring innovative and sustainable development to the community;

Facebook Page:

http://bit.ly/facebook-Xenios-Zeus

Lovrenc Habe

A young activist for the positive change in the community

Lovrenc Habe is a young student from the village of Črni Vrh near Idrija. He's a good example of a local activist, who would like to change something in the community.

Črni Vrh is a village and centre of the community with around 1200 residents, lying on the plateau near Idrija. Historically it grew as a settlement on an important trade route. Due to pristine nature and higher altitude two ski resorts have been established in the last decades and important competitions in cross-country skiing were organized. As a consequence of the climate change there has been a large decrease in visitors to the area recently. A local hotel was transformed into the retirement home and ski slopes managers hardly get through green winters in the last decade. There is a disappointment felt among the local community, especially among young people who are leaving the area to find jobs elsewhere.

A youth group wants to change perception of Črni Vrh and motivate young people to return to their home community. With that in mind, they have started to organise events and other local projects to return life to the village. Lovrenc Habe, initiator of these activities, listened to the wishes of the local community and begun with regular cultural activities, mostly in theatre and film. He's interested in the local cultural heritage and has already filmed few documentaries about the life in the village.

Together with the help of around 10 active volunteers in the community, they organise around 25 events per year which attract people from the local and surrounding communities. He has brought life to the village, where before not much had been going on.

Despite community supporting him, Lovrenc is sceptical about the future development of the village due to a lack of ideas, energy and motivation by the local population. There is a shortage of job and housing opportunities, which discourages young people from returning after finishing study. Although he understands the role cultural heritage has for community-building, he does not see it as an opportunity for return of the young people. Local community is discouraged from beginning new projects due to low grant support and low entrepreneurial skills.

Lessons Learned

- An activist in the local community needs to be open for new solutions and ideas;
- There is a lack of government support for developing new solutions and establishing community managers in the rural areas;
- Young people might not see cultural heritage as an opportunity for the development of the rural areas.

ZAKONcTEDNA

The young people association for Idrjia

Miha Tratnik Bajc is president of ZAKONcTEDNA assocation, which unites young people from Idrija. Main aim of the organisation is to establish an active community and develop sport and leisure activities for children and young people.

Idrija is a town in western Slovenia, surrounded by many hills and plateaus. This makes it a perfect terrain for mountain biking. Although not officially recognized, cycling has become a part of the cultural heritage of Idrija. Generations of professional cyclists have taken part in Olympic games or other important competitions.

Despite having a large tradition in Idrija, no cycling infrastructure has been developed. Numerous empty roads and forest paths make it a perfect destination for amateur and professional cyclists. Unfortunately, no big effort was invested to take advantage of it.

As Miha Tratnik Bajc has been a keen cyclist, he started to work on the projects to attract fellow sportsmen to Idrija by establishing first forest trails for downhill and enduro racing in the area. Due to big bureaucracy, it was a harder job than expected. There were also some complains from the local community because many paths were also used by hikers. To manage increasing number of activities and to raise interest in cycling among young people in the local community, ZAKONcTEDNA association was established.

In 2019, the association started to work on the bikepark in Idrija region. By recognising future impact of the planned investment, local companies and municipality supported them with a free-to-use plot at the local abandoned farm, and tools and devices for ground works. Local community also began to recognise the positive role of the cycling infrastructure establishment. As a result, in 2020, after few months of intensive works, more than 50 volunteers managed to prepare and finally launch a new bike polygon. Although launch activities have been reduced due to COVID-19 pandemic, many young people have already begun to use it. In the future, Miha and his colleagues are planning to extend their regular activities and launch summer camps for young keen sportsmen and establish a **social centre for the local community in the newly established Bikepark in Idrija**.

Lessons learned:

- Work in the local community should start with the understanding and listening to the needs and values of the local people;
- Results do not come overnight. Many years might be needed to establish a work group in the community; Initially small projects lead gradually to the bigger community projects and engage new members;
- Young people have energy and motivation. Community managers should always listen to them while working on new projects.

Website:

https://zakonctedna.com

Re-launching the Augustinian Priory

Scope project (Valletta, Malta)

Father Alex Cauchi O.S.A. is the Prior and Parish Priest for Valletta Priory and he is currently the Project Leader for the ERDF part-funded project Socio-Cultural Organisations Promoting Heritage Experiences (SCOPE).

The SCOPE project is based on the adaptive re-use of the St.Augustine's convent in Valletta. The Fondazzjoni Socjo-Kulturali Ambjentali Augustina is delivering a Community Interpretation Centre.

The CIC is set on five levels and includes: the Church and a Convention Centre, a Multi-Purpose Hall. The centre comprises: a shelter, crypt, the cloister and archaeological ruins of the original church dating back to the late 16th century. The project when completed will include galleries portraying the history of the Manderaggio (local neighbourhood), the church and priory galleries exhibiting various religious artefacts are already available for public viewing. There will be a developing theme from underground level to first floor. It will spread through the corridors of the priory with connections to the Church, the Convention Centre (Multi-purpose Hall) and the Interpretation area which includes several systems from archaeology of building to galleries and archives.

Lessons learned:

- That EU funding is necessary and vital to bridge the gap for Voluntary Organisations to support restoration projects, it enhances further training and opportunities and increases significantly the attractiveness of the tourism package;
- Religious and ecclesiastical buildings as with fortifications are very difficult to adaptively re-use especially the Priory which encapsulates spaces that are both private and public;
- The volunteers are the fulcrum in the implementation of the project;
- The project manager needs to be an all rounder:
    - Capable of best practice in management;
    - Have a good understanding of heritage and cultural heritage matters;
    - Is a point of reference in the community and a leader for the volunteers.

Website:

St. Augustine's Interpretation Centre Valletta

staugustinefoundationvalletta.com

Fondazzjoni Socjo-Kulturali Ambjentali Augustina

www.facebook.com/profile.php?id=100012530400606

Reviving Malta's colonial past

Saluting Battery (Valletta,Malta)

Mario Farrugia is the CEO of the Fondazzjoni Wirt Artna. He has been working in the field of heritage management for the past 30 years.

Both the Saluting Battery and the War HQ are of great historical and cultural importance and are situated in the main tourism Valletta hotspots.

The origins of the saluting battery go back to 1566 the year in which construction of the capital city started. The emplacement had not only a defensive role but also a ceremonial one. It is connected to the underground vaults beneath the Stock Exchange, which lead to the counterguard.

Works on this project included: the renovation of the Saluting Battery and the Counterguard, the removal of asbestos, replacement of old showcases at the museum, the replacement of old guns with replica ones to allow for restoration, the installation of audio wireless systems, a new lighting system and the restoration of security rooms and the visitor's centre.

EU funding is to support Voluntary Organisations to essentially fund significant restoration projects with a dose of capital which would otherwise be unavailable.

Lessons learned:

- The success behind the projects led by FWA is connected to the knowledge base, dedication and passion of the CEO but as well as the volunteers;
- The drive of the Project Manager and in this case the CEO is the main force behind delivering projects:
    - To have a passion and drive;
    - To deliver with least capacity;
    - To deliver the message to the local community and create interest.

Website:

Saluting Battery
www.independent.com.mt/articles/2016-03-14/local-news/1-4-million-in- EU-funds-for-Saluting-Battery-and-Malta-at-War-museum-projects-6736154833

Fondazzjoni Wirt Artna
www.wirtartna.org/home.html

Photo Credit:
Fondazzjoni Wirt Artna (www.wirtartna.org)

References

Cattapan, Battistoni, Venturi, "Chi sono i Community Manager? Dalle competenze alle pratiche", Che Fare, June 2018

engagement

How to involve the local community in designing heritage-based and inclusive development opportunities.

International and European Conventions concerning Cultural and Natural Heritage

International and European Conventions concerning Cultural and Natural Heritage set the rules and foundation for the protection and conservation of heritage, as well for the inclusive growth of communities. The study and knowledge of the Conventions, charters and recommendations can strengthen the role of the Community Manager adding value and potential to the cultural heritage of a community and can be used as resources for sustainable development and quality of life.

The main aim of this section is to identify the milestones and trends in the development of Conventions and Charters, and how these have formulated the aspects which spurred the COMMON natural and cultural Heritage. The international community has established guidelines, ethics and principles to direct actions in the field of cultural and natural heritage, and to raise awareness. The idea of conserving European and world cultural heritage evolved during the inter-war period as reaction to the impact of war on the obliteration of cultural assets through acts of violence, pillaging and trafficking.

A result of this international cooperation the **"Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention"** was launched at The Hague, on 14 May 1954. These developments set local and International communities to embrace and safeguard heritage to support self-preservation and their identity.

The baseline of International and European important milestones is set in 1972 with the launching of the "Convention Concerning the Protection of the World Cultural and Natural Heritage" to the latest development of the adoption of the "Recommendation on the Historic Urban Landscape (HUL)" in 2011.

COMMON World Heritage

The International Council on Monuments and Sites (ICOMOS), a professional association that works for the conservation and protection of cultural heritage places around the world adopted the **"Athens Charter for the Restoration of Historic Monuments"** in 1931, which proposed the idea of a **common world heritage**. The Charter moved the International Community to actively set administrative and management systems, enhance ancient monuments, restore, document and collaborate and create awareness through education.

The Athens Charter was followed by the **Venice Charter** adopted by ICOMOS in 1965 at the "2nd International Congress of Architects and Technicians of Historic Monuments, Venice, 1964, which provided an international framework for the conservation and restoration of historic buildings.

Citing the beginning of the Charter: *"Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more*

and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity".

Protection & Conservation of cultural and natural heritage, tangible and intangible

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) was founded in 1945. One of its main roles is to promote cultural heritage and the equal dignity of all cultures, in order to strengthen bonds among nations. The 1972 UNESCO "Convention Concerning the Protection of the World Cultural and Natural Heritage set out to safeguard and conserve cultural and natural heritage; *"...this unique and irreplaceable property, to whatever people it may belong," and which "(is) of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole."* The Convention promoted cooperation among nations to protect heritage around the world that is of such outstanding universal value that its conservation is important for current and future generations.

Three decades later, the crucial 2003 UNESCO "Convention for the Safeguarding of Intangible Heritage" recognized that heritage should not only be preserved and transmitted, but must be *"constantly recreated by communities and groups in response to their environment."*

Intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity" acknowledging that: *"communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity"*.

In 2005, the Council of Europe adopted the **Faro Convention "Convention on the Value of Cultural Heritage for Society",** which emphasizes the important aspects of **heritage as they relate to human rights and democracy**. It promotes a wider understanding of heritage and its relationship to communities and society and how cultural heritage can be a resource for social and economic sustainability. The Convention encourages us to recognize that objects and places are not, in themselves, what is important about cultural heritage. The Convention stresses the crucial role of the involvement of the local communities, and therefore the Community Manager.

Two main landmarks in the pro-active approach to landscape conservation were the **Leipzig Charter (2007),** adopted by the EU Member States, which emphasised orienting European cities more to the common good, and the **Belvedere Strategy (2009)** which was based on the belief that cultural heritage has to be regarded as being of vital importance to our society and to each individual citizen. Both texts consider the importance of an integrated and holistic approach towards planning for conservation and sustainable development.

engagement

In 2011, Historic Urban Landscape (HUL) Recommendation is an approach to the management of heritage resources in dynamic and constantly changing environments adopted by UNESCO's General Conference. HUL is defined as the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting. It includes a site's topography, geomorphology, hydrology and natural features, its built environment, both historic and contemporary, its infrastructures above and below ground, its open spaces and gardens, its land use patterns and spatial organisation, perceptions and visual relationships, as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.

In this sense, the HUL conceptualises the role of the Community Manager as a key role for the sustainable development of rural areas. The Community Manager needs to be empowered to use the HUL approach as a tool to 'guide change' for the communities.

Cultural Heritage is a live concept which can give value, promote engagement and foster inclusion in communities. At European level, after the European Year of Cultural Heritage 2018 (Decision (EU) 2017/864 of the European Parliament and of the Council), the European Framework for Action on Cultural Heritage was published and supported by the European Parliament, the EU Council, the Committee of the Regions and the Economic and Social Committee. The Framework reflects the common set-up for heritage-related activities at European level, primarily in EU policies and programmes, proposing around 60 actions which focus on five main areas:

1. cultural heritage for an inclusive Europe: participation and access for all;
2. cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future;
3. cultural heritage for a resilient Europe: safeguarding endangered heritage;
4. cultural heritage for an innovative Europe: mobilising knowledge and research;
5. cultural heritage for stronger global partnerships: reinforcing international cooperation.

The Framework was prepared through regular exchanges with EU Member States, the European Parliament, civil society organisations, cultural operators and international organisations such as the Council of Europe and UNESCO. It can serve as an inspiration for Community Managers and cultural heritage organisations and networks when developing actions on cultural heritage.

COMMON Heritage and the application of ethics, principles and guidelines

The International and European conventions and the Charters, as well as the work of the advisory bodies such as ICOMOS, ICOM, IUCN, ICROM and the Council of Europe intend to safeguard and conserve through various frameworks and actions the diverse heritage that are "concrete testimonies of all ages of civilisation", and mark the evolution of our society and the makeup of our communities. The latest development in the conventions and charters promote community initiatives that safeguard cultural and natural heritage, and its integration in national and local development strategies.

As a project COMMON Heritage exploits this knowledge to develop appropriate strategies in heritage management in participation with local communities and citizens, especially in four main action, below:

- a shared COMMON definition of heritage in its diversity;
- a COMMON approach to cultural heritage conservation;
- COMMON goals in Community participation;
- a COMMON understanding of cultural heritage protection and perseverance.

Therefore, Community Managers can use all these important recommendations, principles and guidelines, to drive actions for the conservation of COMMON Heritage, that promote the creation of economic development, community participation and entrepreneurship, as well as inclusive local development.

Participatory process

Community involvement in cultural heritage can be broadly defined as the process of including and engaging people in collaborative or cooperative actions for the promotion, valorisation, management, safeguard and beneficial use of the heritage, to support local development.

Benefits for people resulting from their engagement in cultural heritage are manifold, including tangible economic results, namely increased employment opportunities and improved revenues through heritage added value (e.g. tourism and other activities), but also intangible outcomes, such as:

1. a stronger cultural identity and a greater sense of ownership;
2. increased social cohesion (e.g. cultural inclusion, improved intercultural understanding, better intergenerational integration);
3. enhanced lifelong learning experiences and additional and more varied leisure opportunities.

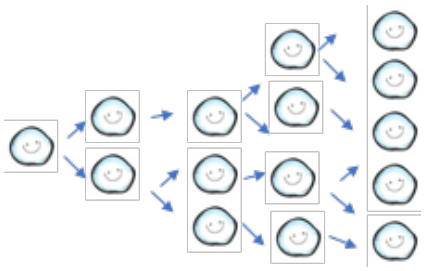
Tangible and intangible results and outcomes will contribute as a whole to build more resilient and sustainable communities.

Some relevant experience has been obtained in different contexts around the world, in relation to community involvement, but genuine community engagement in heritage still remains a demanding challenge. Therefore, the purpose of this section is to provide a step-by-step guidance for a community-based approach to cultural heritage, complemented with a brief review of participatory techniques and tools, to support effective engagement.

Pillars for community involvement in cultural heritage

"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".

Building Relationships



The first challenge is to raise awareness of the community on the existing opportunities related to cultural and natural heritage and to develop processes to promote the willingness of citizens and their organisations to take action to explore those opportunities.

Identifying a wide range of possible stakeholders (e.g. citizens, interest groups, cultural and social organisations) should be the initial step.

Probably all possible stakeholders groups are not previously known. Therefore, the process for building relationships can be started based on existing contacts, selecting persons in your interest area (preferably connectors), to initiate a "snow ball" route, creating a doorway to more

engagement

Participation Pyramid

(Join the Conversation! A collection of simple ideas for planning social action in your community)

contacts. The process can begin with a small group and subsequently involve more people (as the project gathers further strength), being essential that everybody in the community feels that can become involved, if willing to participate.

When building relationships, it is important to identify skills and capabilities available within the community and bring them on board, making the most of local people knowledge and expertise, to provide successful results in the forthcoming steps. Involving heritage experts from public or private institutions will also be important for sharing of knowledge, contributing to empower stakeholders, along the participatory process.

The engagement process must also consider the diversity of the community and different types of people and organisations should be involved, such as: youngsters and schools, young families and young adults, older people, people with disabilities, other adults, local businesses, established community groups and organisations (e.g. residents' associations, cultural and social associations).

Some groups of people may need to be addressed in different ways, in addition to the "snow ball process", to get them effectively engaged. For instance, to reach specific groups such as immigrants, people with disabilities, or other socially disadvantaged persons, a good solution is to contact the local organisations that work with, or represent them. Building relationships and understanding the needs and concerns of those target groups will create the basis for an accessible, enjoyable and rewarding engagement of those persons.

On the other hand, it is important to identify skills and capabilities available within the community and bring them on board, making the most of local people knowledge and expertise, to provide successful results in the forthcoming steps. Involving heritage experts from public or private institutions will also be important for sharing knowledge, contributing to empower stakeholders, along the participatory process.

Last but not least, it will be necessary to understand the different types of participants and the roles they are willing to have in the process, as some stakeholders can expect to play a more active role, while others may simply want to be kept informed. That is to say that a large range of participation solutions is possible and it is important to acknowledge the value and benefits of engagement at every level, as depicted in the Participation Pyramid.

OUTPUTS — A network of possible stakeholders

TIME FRAME — One to two months

Developing a Common Vision

Based on the involvement of a broad range of people within the community (a sufficiently large and representative group), the next step is to develop teamwork to discuss the goals, and expectations of participants, to establish a shared vision for the project or process:

- **Mapping the heritage.** In a first moment it will be important to identify and discuss how people in the community consider and appreciate the different features of the cultural and natural local assets (e.g. historic buildings, monuments, museums, lagoons, mountains, local traditions) and also explore their knowledge (e.g. memories, family histories) about those assets.
  These discussions will allow to improve understanding of the local heritage and will help to pinpoint what makes it special.
- **Activating the heritage**. In a second moment, the attention should be focused on the possible opportunities to explore, defining a **common vision and goals to be reached** – What specific heritage assets should be selected to initiate the process? What can be done to safeguard and improve them in the future? How to create value from those assets, supporting the community development and well-being of the local population?

It is advisable to adopt approaches based on "Appreciative Inquiry", or similar methodologies, taking into consideration that thinking and acting of people is influenced by the questions that they are asked to answer – **positive questions lead to positive change**:

"When people are only asked about problems, the possibilities that they can imagine for change are often limited. However, when they are also encouraged to talk about the things they value, enjoy or are proud of, we can open up new possibilities for the future that are rooted in the good things that already exist"

(The Young Foundation/Amplify NI, Join the Conversation!).

Finally, remember that any process that asks people to give their opinions will inevitably lead to some views being expressed differently. You should be prepared to promote interaction, but also to manage possible conflicts between participants. Here are three useful tips:

- All participants should be given the opportunity to express their opinions and expectations, but also to discuss their expectations in relation to other participants' views;
- There is no hierarchy within the community and the opinion of one person is not more important than the opinion of another person;
- Never ignore a conflict. If it emerges, be prepared to manage it – if necessary, invite outside "neutral" experts to present the technical vision of more controversial issues, to introduce a new dimension and to reach consensus.

OUTPUTS — Better understanding/knowledge of the local heritage
A shared vision for developing the project or process

TIME FRAME — Two months

Planning/Designing for the Future

At this step it will be possible to start thinking about action – sharing knowledge, reflecting and working together to reach the defined goals and shape future changes.

Planning and taking action. This is about developing practical ideas to safeguard, improve and create value from cultural and natural heritage. As in the previous stages, keeping the involvement of different types of people in the process of planning and decision-making of possible actions will help to obtain a better understanding of the local issues and to share responsibilities, contributing to more successful results.

Fundamental tasks include:

1. putting together a working group for designing and planning the project/process;
2. defining specific objectives and time frames and assessing the feasibility of the planned actions, building an action plan;
3. establishing roles and responsibilities within the team, for the implementation of the planned actions.

Identifying Resources. It is essential to identify possible resources for the implementation of the project/process, which may include, depending on the nature of the actions, financial sources (grants from public financing programmes, private donations, bank loans, etc.), as well as physical resources (e.g. logistical needs, such as public meeting places) and personnel resources (e.g. experts, trained staff).

Communicating. It should be taken into consideration that only a core team of participants (those in the upper levels of the Participation Pyramid) will be more deeply involved, but **it is critical to keep the interest of all stakeholders,** showing results along the process, to build an idea of achievement and "getting somewhere". Therefore, it will be essential to keep the community informed about the project/process evolution, raising awareness through various solutions – social media (e.g. Facebook, Youtube, Instagram), press releases addressed to local media, street stalls to distribute information (e.g. posters, leaflets), events and activities to engage the wider community, such as workshops, exhibitions and field visits.

Monitoring and Evaluating. It is advisable that monitoring and evaluating (qualitative and quantitative assessment) the action plan be conducted on a regular basis, to provide evidence on its results and impacts to the community. The findings of the evaluation should be used to introduce any required adjustments to improve the process and should also be transmitted to the largest group of stakeholders, to collect their feedback.

OUTPUTS	A working team to develop the project/process Design and implementation of an action plan
TIME FRAME	Variable, depending on the specific project/process

Brief review of participatory techniques

The use of creative tools and techniques to involve people should be the focus of the work of the community manager. In this section, information about a few selected participatory methodologies is provided, which will allow participants to be actively involved in the heritage process and therefore more motivated on creating solutions for building the future, in their communities.

Both face-to-face and virtual participatory solutions are reviewed. Whatever the option, for successful implementation it is essential to define clear objectives for the interventions and to ensure detailed planning in advance, to obtain meaningful results.

Face-to-face participatory techniques

Image elements recognition

With this technique, participants are motivated through several different images to discuss and connect to specific topics, getting associations, ideas and inspirations to deal with new challenges. It is a very effective and simple method to involve people, based on visual stimulus, being applicable both for face-to-face and virtual interaction.

How is it done? Participants are asked to bring images of local cultural and natural heritage. Through a series of questions, the images can be linked to any of the topics the group is working with. For instance, the participants can debate how to develop or achieve certain goals, as exemplified below:

- **Round 1**: Questions to understand what people value in their place. What do you see in the picture? What makes you proud about this monument, landscape, local tradition, etc.?
- **Round 2**: Questions concerning the development of different aspects. How can this asset be beneficial for the development of the tourism in the area? How can we proceed to create value from this asset?

World Café

World Café is based on the principles and format developed by The World Café Community Foundation, a global movement to support conversations in corporate, government, and community settings around the world. The guidelines provided hereafter were mostly collected from the Foundation website **www.theworldcafe.com.**

Drawing on seven integrated design principles, the World Café methodology is an effective tool, suitable for hosting and fostering interaction and dialogue with both large and small groups.

World café Guidelines
(The World Café Community Foundation, 2020 - Illustration by Avril Orloff)

The Seven Design Principles of World Café

- Set the Context
- Create hospitable space
- Explore questions that matter
- Encourage contributions from each person
- Connect diverse people and ideas
- Listening together for patterns, insights and deeper questions
- Make collective knowledge visible

This technique is very flexible and can be adapted to different purposes – information sharing, relationship building, deep reflection and action planning.

Scheme of a World café
(The World Café Community Foundation, 2020)

How is it done?

General Flow of a World Café:

1. seat 4-5 people at café-style tables;
2. set up progressive rounds of conversation, usually of 20-30 minutes each;
3. ask one person to stay at the table as a "host" and invite the other table members to move to other tables as ambassadors of ideas and insights;
4. ask the table host to briefly share key insights, questions, and ideas briefly with new table members and then let people move through the rounds of questions;
5. after all people have moved through the rounds, allow time for a gathering of conversations from the whole-group.

Materials Needed:

- small tables, preferably round;
- chairs for participants and presenters;
- tablecloths;
- flip chart paper, or paper placemats for covering the tables;
- coloured Markers;
- flip chart or large paper for gathering collective knowledge or insights;
- additional wall or space, for posting the collective work, or the work of the tables;
- additional supporting materials (e.g. sticky notes, pens, push pins). Remember: when planning a Café, make sure to leave time for both moving through the rounds of questions and for whole-group gathering.

The importance of World Café Questions

The question(s) used for a World Café conversation are critical to its success. A single question may be explored, or several questions may be considered to support a logical progression, throughout several rounds of dialogue.

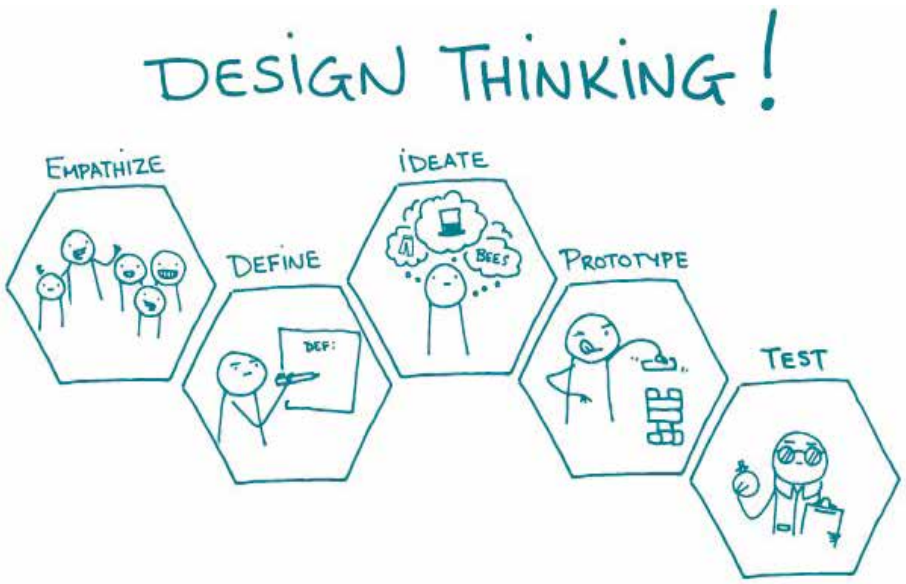
A Powerful Question

- is simple and clear
- is thought-provoking
- generates energy
- focuses inquiry
- surfaces unconscious assumptions
- opens new possibilities

Design thinking

Design thinking is a process for creative problem solving. It encourages to focus on the people needs, to create better products, services, or internal processes.

The idea behind design thinking is that, in order to come up with innova-



The Five Stages of Design Thinking

(Rafael Zabotini Venjenski, ProXXima)

tive solutions, a designer's mind-set must be adopted, to approach the problem from the users' perspective. On the other hand, design thinking is all about getting hands-on: the aim is to turn ideas into tangible, testable products or processes, as quickly as possible.

In short: Design thinking is both a methodology and a process that seeks to solve complex problems in a **user-centric way**.

How is it done? The Five Stages of Design Thinking

Design thinking is usually described as a five-stage process, but it is important to outline that "it is a non-linear, iterative process that teams use to understand users, challenge assumptions, redefine problems and create innovative solutions to prototype and test" (Interaction Design Foundation, 2020). That it is to say that these five stages are not always sequential and can often be run in parallel, out of order and repeated in an iterative approach. Therefore, the various stages of design thinking should be understood as different modes which contribute to the entire design project, rather than sequential steps.

The general overview provided hereafter, referring to the Five Stages of Design Thinking, was collected from several sources, in particular from the Interaction Design Foundation (www.interaction-design.org/literature/topics/design-thinking).

Stage 1: Empathize – Research the Users' Needs

The first stage of the design thinking process allows to gain an empathetic understanding of the problem you are trying to solve, typically through user research. Empathy is crucial to a human-centred design process, because it will allow to set aside our own assumptions and gain real insight into users and their needs.

Stage 2: Define – State Users' Needs and Problems

In the Define stage, the information created and gathered during the Empathize stage is analysed and synthesised to define the core problems the team has identified, so far. The problem statement should always be approached in a human-centred manner.

Stage 3: Ideate – Challenge Assumptions and Create Ideas

Designers are ready to generate ideas as they reach the third stage of

design thinking. The solid background of knowledge from the first two phases means it is possible to start "thinking outside the box", looking for alternative ways to view the problem and identifying innovative solutions to the problem statement created in stage two.

Stage 4: Prototype – Start to Create Solutions

This is an experimental phase aiming at finding the best possible solution for each of the problems identified during the first three stages. Design teams will produce a number of inexpensive, scaled-down versions of the product or service (or specific features found within the product/service) to investigate the solutions generated in the previous stage.

Stage 5: Test – Try the Solutions Out

Designers or evaluators rigorously test the complete product using the best solutions identified in the Prototype phase. This is the final phase of the model but, in an iterative process such as design thinking, the results generated are often used to redefine one or more further problems. Designers can then choose to return to previous stages in the process to make further iterations, alterations and refinements to rule out alternative solutions.

TBI Method

TBI Method is a participatory technique, developed by Idrija 2020 Association, based on a transdisciplinary approach, that guides people of different backgrounds to conduct analyses (social, economic, cultural, political and spatial), working with local decision and policymakers and skilled mentors, gathering ideas, and eventually creating a **comprehensive long-term vision with architectural and societal proposals for a given focus area**.

It was created and implemented for the first time in 2016 in Idrija, a UNESCO Heritage town in the western Slovenia, as an answer to a demographic crisis and outmigration of young people to bigger cities. The name of the method comes from the abbreviation of the phrase "To Bo Idrija", which can be translated into English as "This shall be Idrija".

The TBI Method is different from similar methods in the way that it deals with spatial (architectural) dimension and puts cultural heritage in focus. By working on the selected focus area with innovation centres, participants understand spatial connections in the defined focus area.

In the present option, which will be further developed in the Toolkit, the Innovating Cultural Heritage Toolkit method consists of 5 stages. At the main activity – **ideathon** – participants provide ideas by associating them in a similar way to the famous periodic system of elements. By fostering innovative approaches, participants learn to understand versatile connections between different spatial areas, and at the same time recognise the importance of transdisciplinary work and the value of the local cultural heritage.

How is it done?

engagement

STAGE 1:
PREPARATION

at least 2 months before the main event - ideathon

STAGE 2:
SELECTION OF THE PARTICIPANTS

finished at least 1 week before the main event

STAGE 3:
WARM-UP

the week before the ideathon

STAGE 4:
IDEATHON

1-2 day event

STAGE 5:
DEVELOPMENT OF THE FINAL OUTPUT

after the main event

The method consists of 5 different stages:

Stage 1: Preparation

The preparation phase should start about 2 months in advance. In this phase, the focus area with innovation centres should be defined. This can be done through a preparation workshop with the support of experts. Available resources should be organised (local strategies, existing ideas, photos, articles …) to help participants in preparing for the event.

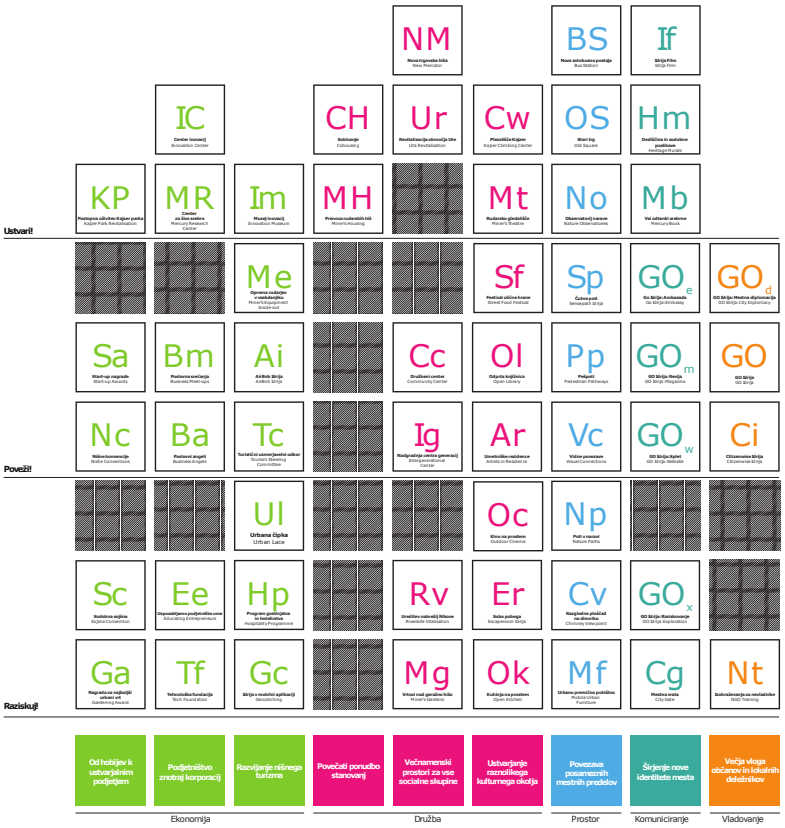
Stage 2: Selection of the Participants

Selection should be finished and presented at least 1 week before the main event, so that the participants can be prepared and engaged in warm-up activities. After the selection phase, participants are sorted into groups, which should involve different professional backgrounds, for more innovative results.

Stage 3: Warm-Up

Why the periodic table of elements?

The famous periodic table, which was first published by Russian chemist Dmitri Mendeleev, brought a new innovative way of seeing our world. As a symbol of innovation and connectivity, it is used in the TBI method as a new way to connect ideas, which are not similar at the first glance. Ideas can therefore be classified by category (e.g. economy, governance, social, communication …) or by type of action (e.g. explore, research, create…).



An example of the periodic table of elements, developed through the original TBI Method in Idrija

Prepare virtual or face-to-face activities where participants can learn more about the focus area and understand the defined innovation centres. Examples of warm-up activities include guided tours of the area, introduction workshops or lectures about the cultural heritage, architecture or entrepreneurial basics …

Stage 4: Ideathon

Plan Ideathon as a 1- or 2-day activity. When organising it as a 2-day activity, the first day should be focused on the welcome event, with an introduction of the challenge and a social event (casual party). It can also be an opportunity to meet and talk with the local decision-makers and organisers. On the second day, participants work in groups, addressing specific innovation centres of the focus area. Through workshops and mentorship, a periodic table of elements is prepared by the participants.

Stage 5 – Development of the Final Output

In this stage, the results of the TBI method are further developed for publishing in the form of an Internet platform, exhibition or booklet. By presenting the results to the widest audience, local residents can be encouraged to participate in the further development of the ideas.

Virtual Participatory Options

In addition to face-to-face participatory solutions, a few tips referring to virtual participatory options are provided hereafter, considering that the social distancing measures which have been imposed due to the Covid-19 pandemic situation are likely to stay around for some time.

Furthermore, these tips are also useful to address long-term issues referring to the Climate Emergency, which suggest that in order to reduce our carbon emissions it is advisable that we meet face-to-face less frequently and that our activities probably need to be more based on a mixture of virtual and in-person options.

It should also be considered that combining online meetings with face-to-face solutions can facilitate the involvement of some stakeholders, such as disabled persons or families with small children (and encourage a more gender-balanced participation model).

Six General Tips

Design: instead of trying to imitate face-to-face meetings, it is suggested to try to rethink and outline a different structure and approach to build online collaboration processes.

Focus: the online meetings should focus on a reduced number of issues to keep participants attention high and to facilitate a productive discussion. A clear agenda and time plan are essential in all meetings, even more in online meetings.

Time: to be effective, online sessions should be shorter than face-to-face-meetings; ideally they should take 60 to 90 minutes.

Choreography: make full use of available online tools – flip-charts, surveys (to be submitted before the meeting), etc. Visualization tools such as slide

Participants in online meeting

decks, pictures and short videos can help concentration and encourage active participation. Sessions can also be recorded, enabling to build a bank of experiences and to circulate it for missing participants.

Etiquette: create and share the etiquette beforehand and at the beginning of the meeting: muted mics, raising hands before talking, etc.

Hazards: Test the technology more than once before the actual meeting. Perform dry runs and spend time to learn and try out all the functionalities you want to use. Be prepared for "virtual disaster" management, creating a plan B, if things go wrong.

But what about specific participatory online techniques and tools? Hereafter an example is presented for the conduction of a World Café online.

World Café Online

It is possible to organize an online session of World Café using platforms such as Teams, Zoom or WebEx, which allow to split participants into small discussion groups. Similarly to the face-to-face meetings, the facilitator should appoint a "table host" per group who remains at the same table/ room for all rounds, while the other participants act as "travellers" among tables/rooms, carrying their key ideas and themes into their new conversations.

The meeting could be organised as follows:

- 10 minutes - introduction and presentation of the technological aspects;
- 3-4 rounds 15 minutes each – 1 key question per table;
- 2 minutes for rotation;
- 15-20 minutes for sharing, clustering and conclusion.

The initial part should serve to explain the process, introduce the que-

stion(s) under discussion and to clarify the etiquette and technical aspects.

In small discussion groups, to facilitate sharing of ideas by the participants, it is possible to make available a canvas on the platform (or to create a shared document on Google drive, for instance), where groups can appoint one person (e.g. the "host") to annotate main findings. For example, Zoom and Teams platforms provide options to create a whiteboard, but other solutions can also be adopted through Jamboard Google or Miro boards, that allow to insert sticky notes and comments, while Miro also permits the use of videos.

Regardless of the technical solutions to be used, after the group discussions are completed, the final step is to share in plenary the main results. Again, this can be done by having co-facilitators helping to share screens and creating a summary board.

For additional information on digital tools and techniques, including useful links, please refer to the second part of the Guide.

References

INTERNATIONAL AND EUROPEAN CONVENTIONS

UNESCO - World Heritage Convention – 1972

Engaging local communities in stewardship of World Heritage, Brown, Jessica, Hay-Edie, Terence, 2014

UNESCO, Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by the General Conference at its seventeenth session, Paris, 16 November 1972, WHC-2001/WS/2 http://whc.unesco.org/en/conventiontext UNESCO

Intergovernmental Committee for the protection of the World Cultural and Natural Heritage, Rules of Procedure, WHC.2003/5. http://whc.unesco.org/en/committee UNESCO

General Assembly of States Parties to the Convention concerning the Protection of the World Cultural and Natural Heritage, Rules of Procedure, WHC-03/GA/1 Rev. 2 (as of 15 October 2003). http://whc.unesco.org/en/garules UNESCO

Intergovernmental Committee for the protection of the World Cultural and Natural Heritage, Financial Regulations for the World Heritage Fund, Paris 1995 (WHC/7, August 1995). http://whc.unesco.org/en/committeerules

UNESCO, World Heritage Centre, Properties inscribed on the World Heritage List http://whc.unesco. org/en/list

UNESCO, World Heritage Centre, Brief Descriptions of the Properties inscribed on the World Heritage List. http://whc.unesco.org/briefdescriptions

Pressouyre, Léon, The World Heritage Convention, Twenty Years Later, UNESCO, Paris 1993.

Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy edited by Andrzej Jakubowski, Kristin Hausler, Francesca Fiorentini

European framework for action on cultural heritage (2019), European Commission, available at shorturl.at/bioDG

WEB ADDRESSES

UNESCO

www.unesco.org

ICCROM

www.iccrom.org

ICOMOS

www.icomos.org

UNESCO-ICOMOS Documentation Centre

www.international.icomos.org/centre_documentation/index.html

IUCN

www.iucn.org

INVOLVING COMMUNITY

European Heritage Stories, *Heritage Carers*: www.europeanheritagedays.com/Story/9f94f/Heritage-Carers

European Union, *Participatory Governance of Cultural Heritage, Report of the OMC (Open Method of Coordination) Working Group of Member States' Experts*, April 2018

ICCROM, *People-Centred Approaches to the Conservation of Cultural Heritage: Living Heritage*, 2015

Monika Göttler/Matthias Ripp for OWHC Regional Secretariat, Northwest Europe and North America, *Community*

Involvement in Heritage Management Guidebook, June 2017

Scottish Natural Heritage, *Talking About Our Place*, 2012

The Centre for Appreciative Inquiry - *Principles of Appreciative Inquiry*: www.centerforappreciativeinquiry.net/more-on-ai/principles-of-appreciative-inquiry

The Getty Conservation Institute, *A Didactic Case Study of Jarash Archaeological Site, Jordan: Stakeholders and Heritage Values in Site Management*, 2010

The Young Foundation/Amplify NI, *Join the Conversation! A collection of simple ideas for planning social action in your community*

Toolbox of Smart Participatory Methods & Tools: www.user-participation.eu/planning-the-process/overview

PARTICIPATORY TECHNIQUES

Emily Stevens, *What is design thinking and how do we apply it*, INVISION, January 2020: www.invisionapp.com/inside-design/what-is-design-thinking

François Jégou, *How to re-design online collaboration?*, SDS, April 2020: www.strategicdesignscenarios.net/lab/2020/04/23/how-to-re-design-online-collaboration

Gamestorming: https://gamestorming.com/about

Henrik Johansson, Yannick Porter, Ola Möller, *The rise of participatory meetings*, MethodKit, March, 2017: https://blog.methodkit.com/the-rise-of-participatory-meetings-755c656f60b8

IDEO U, *What is Design Thinking*? www.ideou.com/blogs/inspiration/what-is-design-thinking

Ileana Toscano, Sandra Rainero, Eddy Adams, *Hints and Tips for online facilitation*, URBACT, June 2020

Interaction Design Foundation, *Design Thinking*: www.interaction-design.org/literature/topics/design-thinking

Jamboard Google: https://jamboard.google.com

LABELSCAPE project, Mirna Buić, Maja Drobne, *Methodological guidelines for Exchange of Experience Workshops*, April 2020

Miro - a collaborative online whiteboard platform: https://miro.com

Rafael Zabotini Venjenski, *A Evolução Humana e o Design Thinking*, ProXXima, January, 2019: www.proxxima.com.br/home/proxxima/how-to/2019/01/21/a-evolucao-humana-e-o-design-thinking.html

The World Café Community Foundation, *Café to Go! A Quick Reference Guide for Hosting World Café*, 2015: http://www.theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf

Tim Hughes, Involve, *Digital tools for participation: Where to start?* www.involve.org.uk/resources/blog/opinion/digital-tools-participation-where-start

innovation

3

inclusion

How to ensure the inclusion of the whole community in designing heritage-based and inclusive development opportunities

Listening to the stories of the community

It is important to start by listening to the history (or stories) of the community to get to know it from the inside, to understand what its identity is, what binds it to that history and to the places, what effective value it has, how it is experienced by people and collect different points of view. It is the first step to enter into a relationship with people and understand what is the cultural result that the community expresses and which can be enhanced.

To collect and enhance the history of a community so that it becomes a vehicle for inclusive actions today, it is necessary to identify which are the different narrative voices that have written, interpreted or are writing it right now. In order to do this, we can use different tools:

- socio-demographic information and open data. It is useful to interrogate socio-demographic information on the territory to try not to forget to listen to portions of the population that for various reasons are more silent, on the sidelines, excluded from other more consolidated and highlighted narratives. This information can tell us who lives in the area, how its pyramid by age of the population is composed, what percentage of foreigners is present and of what origin, what is the natural and migratory balance, the birth rate, the employment rate and the types of jobs and business.
- Census of public narrations: Books, newspapers or local pages, public archives, national (e.g. archiviolaspampa.it), periodical publications, Social media pages, Museums on local history, Symbolic places
- Identification of recursive themes to guide focus groups and interviews
- Focus groups
- Individual semi-structured interviews
- Ethnographic interviews: the interviewer is the learner, the interviewee is the expert. Start with general questions, continue based on the answers; Adapt to the language used by the interviewee; Be interested, what you are told is important; Keep asking questions, allow me to explain; Ask for confirmation to make sure you understand correctly; The interview is asymmetrical, the interviewee must speak; Ask what they would like others to know about their history, culture, values, customs.

Intercultural, intergenerational and inclusive approach

The stories and traditions of the communities of rural and peripheral areas are often semi-unknown by the new generations or totally different from the experiences of the newcomers, who in turn are bearers of identities and cultures that demand recognition. In addition, those who are more fragile often remain on the sidelines from shared narratives, their contribution is not legitimized or made possible. It is therefore necessary to invest in actions of inclusion and relationship between generations, cultures and diversities in order to foster cooperation, mutual recognition and sharing, that are all elements which allow a community to define itself as such.

The community manager must at first be aware that diversity means complexity to manage and opportunities to be seized. He must be able to implement strategies for the generation of processes of inclusion and relationship that don't produce resistance and opposition. It is important to show examples, to add other points of view to the existing ones, to open the mesh of the community without excessively forcing the already established mechanisms.

In this paragraph, we present 3 main approaches useful to gain this objective.

Intergenerational approach

The increase in life expectancy brings out the need to address the consequences of intergenerational diversity and of the complex dynamics within and between generations. These aspects can be potential facilitators or obstacles to the actions of the community manager and for this reason they must be taken into account.

There are at least five generations that coexist in our time. Here below we present them together with some elements that can be correlated to their profiles, to make us aware of the complexity of this aspect:

The elderly, the traditionalists, born by the end of the Second World War, with a long history of hard work, often the same for a long time. Values like loyalty and industriousness are essential. They seek stability and security in every context.

Baby boomers, born between the end of the Second World War and the mid-1960s. They are usually competitive and have a strong work ethic, but they are ready to take action to change things, they love teamwork and collaboration. They foster face-to-face interactions and other means of immediate communication.

Generation X, born between the mid-60s and the end of the 70s, the first to seek a balance between work and private life, to seek their own identity beyond work. They are comfortable with authority and are ready to take on the role of leader. They habitually use communication technologies.

Generation Y, born in the mid-1990s, seeks freedom and flexibility, willing to work hard for the causes they deem right, to contribute, to make a diffe-

rence in the world. Constantly connected, they live well in social networks.

Generation Z, the youngest, a generation that was born in an already highly connected social environment, therefore made up of those considered digital natives. Always ready to make decisions quickly.

This simple and widespread schematisation reminds us that different ways of communicating and interacting can be useful and that each generation can live its territory and history differently. We must consider that often each generation describes itself in a very different way from how it is perceived by the others, adding to the natural diversity, distrust, distance, prejudice. A consequence of this perceptual discrepancy between generations is a form of discrimination of the elderly defined with the term of ageism, that sees the elderly as a burden for society, with a reduced right to resources and limited access to services. Ageism is discriminating because it perceives old age as the inevitable cause of any disease, avoiding treatment or diagnosis, speaking or deciding in place of the elderly. It infantilises, excludes, and dehumanizes them. For these reasons, community managers must be aware of this phenomenon and therefore fight against it.

Main principles for the intergenerational approach:

- Imagine and carry out actions, choose and set up places that can intentionally involve people of all ages.
- Thinking and planning opportunities to create alliances and not competition between generations, to foster relationships of interdependence in which each recognises a resource in the others.
- Promote projects that can be "age friendly", usable and useful for people of all ages.
- Doing together for an adequate time allows you to develop relationships and reciprocity, overcome stereotypes, feel and show yourself capable.

Intergenerational practices:

- Identify skills and abilities that can connect different generations with opportunities to "do with", "learn from", "share with". As an example, some seniors can share a little-known local narrative, young students can produce a version that can be shared on social networks.
- When organising community events, pay attention to the venue (easy accessibility even by public transport, accessibility of accesses and toilets, organisation of spaces), to the day and time (adequate for those who work or who goes to school), to the communication (it must be multichannel considering for example posters, flyers, social networks).
- Encourage the management of projects to people of different ages, highlighting their strengths but also their support needs.

Intercultural approach

Nowadays, it is normal that the community that expresses the culture of a place and continues its narration includes not only residents but alto groups of families entered more or less recently from other areas, cities, countries. However, the differences that could separate them are a resource that becomes a common heritage, enriching the culture of the place and welcoming everyone's memories, traditions and desires.

Culture is a set of values, beliefs and traditions typical of a group of people and handed down from generation to generation. It includes symbolic or historical places, norms, customs and rituals.

Main principles for the intercultural approach:

- One culture is not better than another, it is just different;
- Some fundamental elements are shared in every culture;
- There are differences in and between cultures;
- Cultures change slowly over time;
- Culture has a strong influence on the interpretation and reaction to life events;
- Everyone has the right to be respected for its cultural identity;
- Knowledge of a culture is a process that evolves in the repetition of encounters;

The community manager must acquire a cultural awareness, a thorough self-examination of his own background, recognising prejudices and assumptions about other people; he must act in a culturally congruent way trying to adapt to people's preferred life patterns and what is meaningful to them rather than relying on predetermined ideas; he must act in a culturally competent way by filling his own cultural gaps to implement strategies and use culturally acceptable resources; he must self-evaluate his attitudes and emotions towards people from different socio-cultural backgrounds in order to improve its interaction skills; he must relate to local organisations and associations that bring together people from different cultures; he can draw on the skills of cultural mediators.

Elements of community cultures to be considered:

- Communication modalities (languages and dialects, non-verbal communication, proxemics, tone and volume of the voice, courtesy formulas, eye contact);
- Roles and family organisation (the head of the family, gender roles, the role of the elderly, objectives and responsibilities during growth, social status, extended family);
- Nutrition (meaningful foods, rituals, common foods and recipes);
- Spirituality (religious practices, rites, commemorations)

Inclusive approach

Fragility and disability are the origin of social exclusion, reduced employment and education, limited participation in community activities.

To use a widely shared definition of disability we refer to the International Classification of Functioning, Disability and Health (ICF), published by WHO in 2001. This innovative, multidisciplinary universal classification tool defines as follows: disability is the consequence / result of a complex relationship between the person and the environment.

This definition has practical consequences in the understanding of disability, of the factors that influence it, of its consequences, among which we underline:

- Disability does not depend only on the characteristics or limitations of the person but can be understood as a health condition in an unfavourable environment.
- The physical, social and cultural environment has a fundamental role in determining the level of disability of the person in his activities and by definition this role cannot be neutral but facilitating or disabling.
- It is evident that the responsible involvement of contexts that are, become and remain facilitating is always necessary.
- Disability is a normal human experience that everyone can experience even if not in the presence of illness or limitations (for example: going to the pool for those who cannot swim, asking for information in a foreign country whose language is not known).

Every fragility or limitation becomes a disability in a non-adaptable and inclusive environment. Of course, sometimes you can only succeed in reducing it in part, but allowing the best participation must always be the goal to be pursued. Here are some indications based on some types of limitations that can be useful to be more aware of some daily difficulties experienced by people with disabilities. The examples of possible solutions proposed must be contextualised with the help of suitable consultants:

- For people with walking difficulties (e. g. elderly, overweight, using crutches or canes), it may be difficult to overcome a steep even short slope, climb a flight of stairs, stand for more than half an hour, cross a path. Lifts, ramps with a very limited gradient (within 12%) or wide and low steps, handrails on the sides of the flight of a staircase, a free and clean path with the possibility of sitting along the way can be useful.
- For people who use a wheelchair, it can be difficult to overcome stairs and steps, get on public transport or park the car near the place of interest, get to the level of a reception counter or see the screen of an automatic cash machine, read the caption of a monument placed on a lectern too high. Ramps, lifts, stair lifts and lift platforms, reception areas that provide that each guest can sit down, captions in the spaces of interest placed perpendicular to the ground at about 1 meter in height can be useful.
- For visually impaired or blind people, it can be difficult to find their way around new spaces, follow a path, read the captions of a museum, have a satisfying experience of an art work, choose from a restaurant menu. Tactile paths, a path with a simple rope handrail, a 3D copy of the work that can be touched, braille captions or an audio guide, an updated menu on the restaurant website can be useful.
- For deaf or hearing-impaired people, it may be impossible or difficult to hear an audio guide or receive adequate information. It is useful to provide information in different formats and to provide minimal training to service personnel on how to interact effectively.
- For people with intellectual or cognitive disabilities, for example, it can be difficult to understand a complicated caption, pay an entrance ticket, find the exit of a park. The care of communication can help to make it more essential, simple and readable, even with the support of images. These rules also apply to internal and external signage. Different pay-

ment methods, package or subscription, could simplify money management.

Always considering relationships as a decisive resource, it becomes essential to engage local associations linked to the world of disability in order to help the design and test solutions together. Only by dialoguing with everyone it will be possible to find a shared balance between heritage conservation, history and the right to accessibility and usability.

Infographic
http://socialpsychonline.com

Tools for cooperation and co-design

It is essential that the community manager is equipped with inclusive tools for the involvement of the community in designing and conducting development processes starting from cultural heritage. The goal is to bring the community to independently manage the activities, spreading the culture of inclusion. An interesting model that we suggest as a participatory way to help community in identifying and planning actions aimed to enhance cultural heritage is the Working Together for Change (WTfC) approach.

The Working Together for Change (WTfC) approach

WTfC is an evidence-based approach that allows co-production of shared choices towards significant changes for all the participants involved. It helps in making the most with available resources, especially when they are narrowed, in order to enhance choices quality. It considers community resources and competencies to concretely get to decisions guided by citizens. It's easily adaptable and flexible even for the purpose of the COMM. ON HERITAGE project.

In the frame of WTfC, co-production is achieved by highlighting what people consider most important about a certain topic, and then by giving chance to share considerations, ideas and solutions in a common space. The approach is a process composed by 8 steps: preparation, collection, topics, understanding, success identifying, planning, implementation and checking.

Preparation

Arrange Why, How, Where and When to use the approach and define Who to involve. Afterwards, identify the goal we want to reach, stated as "We use WTfC to find out new ways to enhance the cultural heritage of this area for the benefit of the whole community". For what concerns who to involve, we must consider that the approach aims to plan and realize actions chosen together, so it is important to involve both citizens representing all diversities and other public and private entities belonging to the area: they're both interested stakeholders responsible for resources allocations.

It is important to collect enough good information to make the process working. Involved subjects must answer three simple and essential questions about the settled goal: "What is going well?", "What is going wrong?", "What do you consider important for the future?". It is essential to collect answers also from people usually not involved because too young or too old, too new for the area, too inexpert about the language, too impaired in communicating or expressing him/herself. Answers must be large enough to represent all the subjects involved.

It is important to identify about 30 people representatives of all the sides that will join the meeting: they will represent citizens, entities, associations and local administrators. The group must be composed in relation to the goal. It is important to include people who can execute shared decisions.

Participants have to spend a couple of days on the process, so it is needed to arrange places and meals.

Collection

Core information is people's voices. Each involved person must indicate at least two priorities for each question. It is important to identify people from whom to collect this information, How, Where (paper and pencil questionnaires, social network surveys, interviews, informal meetings, ...), by Who (associations, volunteers, selected agencies, ...), When (at least 2 weeks before the meeting) and How much.

Print the answers on flashcards or post-its large enough to be read by all the participants when put on the wall or on panels.

Topics

During the first day of the WTfC the facilitator will read answers about three questions, starting from what is working, and he/she will ask participants to try to put together similar answers, putting common panels one next to each other. Once assembled all the statements, participants will have to define representative titles, identifying the topics. This choice can be tough, and it is possible to identify sub-topics if needed.

Afterwards it is important to focus on the emerged topics concerning what is not working. Participants are asked to identify three significant topics each, finding out three/four topics on which to focus.

Understanding

Brainstorming about possible reasons for identified problematic topics. We create mixed groups, one for each important topic; subsequently, we use the "five why" technique, in order to reach the deep core of the problem as much as possible (e.g., "Why so few people visit the historical places of the area?" "Because these places are not reached by public transport enough". Then the next question could be "Why are they not reached by public transport enough?" and so on). It is recommended to avoid indicating the lack of economic resources as topic, because this could reduce the research of other facets of the problem.

After having written down all the causes issued for each problem, all participants are asked to indicate the ones that have major impact in their opinion.

Success identifying

At the end of the first day, we have formed homogenous groups with the task to imagine about the outcome that could be reached if the main causes of problems and obstacles were faced.

For this aim, participants are asked to think about and share what in their opinion people, associations and administrators would say if, once overcome the obstacles, they could reach expected results. Moreover, they

are asked what could indicate that the problematic topic has been solved. In this way, everybody can clear up the goals to reach and useful indicators aimed at evaluating these goals (e.g., "many people visit the historical places of the area" as a goal and "historical places are reached by public transport" or "all the restaurants in historical places are full during the weekend" as indicators).

Plannning

The second WTfC day begins with a task aimed at co-developing an action plan to reach co-identified goals.

We compose mixed groups working on selected topics, analysing causes and indicators identified during the previous step. It is suggested to begin identifying actions already implemented in the past, in order to better understand what can be modified to reach a better outcome. Subsequently, we try to find out alternative ways to reach the goals, belonging to different perspectives: traditional perspective, enhancing or adjusting what is already active, asking institutions more commitment, looking for more resources (e.g., increasing the routes of public transport); radical perspective, hypothesizing more risky and entrepreneurial solutions (e.g., setting up a public transport service dedicated to visitors of historical places); different perspective, urging to imagine brand new ideas that involve community in a new way (e.g., an integrated system of car-sharing or local guide bookable using the phone by tourists and provided by volunteers and retired people that in this way can reach discounts on local levy).

Subsequently, participants are asked to choose the best purposes for each topic, considering that they should be practical, feasible, reachable with available times and resources, not necessarily easy to make (un unresolved problem needs an important change), clear and specific.

Finally, all participants try to understand together how much selected solutions impact on the single causes of the problems, previously identified. This highlights the perception of effectiveness and efficacy of each action, putting these evaluations on a diagram, where X axis represents the effort needed and Y axis represents the strength of the reachable outcome

Implementation

The easiest ones can be decided during the session, but usually there is a need for some subsequent specific meetings in the short-term involving people that will have impact and responsibility in their implementation.

Specific meetings should answer the following questions: Which are the main features of this project? Who has to be involved? Where to start? What goal do we want to reach in 6-12 months? Which resources do we need? What can help? Which indicators can be considered to track the progress of the project and the reaching of the goal? How can we impart the progress of the project to all people involved?

Checking

It is necessary to create group verification times during the progress of the project, in order to understand what is working and what is not. It is useful to keep people engagement and to share adaptation actions that can be necessary.

Teatro forum technique

Seen that the cultural heritage can become a resource for a whole community, we must be ready to identify and face possible resistors to feel part of the community itself.

We suggest to use the Teatro Forum, one of the techniques and of the method called "Teatro dell'Oppresso di Augusto Boal" (TdO). We must organise one or more collective events with a theatrical scene that represents the situation not fixed yet (e.g., community manager trying in vain to involve younger people in the project). During the representation, a conductor urges the public to intervene and to find out possible solutions, initially replacing the protagonist.

The Forum can be considered as a brainstorming about the main topic, able to bring out community's multiple ideas aimed at better face a difficult situation.

It works allowing a deeper understanding of the problem, thanks to the collective help, and trying possible changes in a safe context such as theatrical fiction. It can become a "fixed appointment" aimed to visually identify a problem, allow to collect social and emotional strength and create a changing in a collective and supportive dimension that can set up ties and cohesion.

References

Bennet, S., Sanderson, H., & Stockton, S. (2012). Working Together for Change. Groundswell Partnership.

Gitlin, L.N., Corcoran, M., Leinmiller-Eckhardt, S. (1995). Understanding the family perspective: an ethnographic framework for providing occupational therapy in the home. Am J Occup Ther 49(8):802–808

Mazzini, R. (1997). Teatro dell'oppresso tra liberazione e omologazione. Città in controluce, 5, 174–208. Casa Editrice Vicolo del Pavone.

Swain, J., French, S., Barnes, C., & Thomas, C. (2014). Disabling barriers - Enabling environments (Third edition). SAGE.

Thompson, N. (2016). Anti-discriminatory practice: Equality, diversity and social justice. Palgrave Macmillan.

value

How to promote and facilitate ideation, design, and implementation of business and touristic initiatives based on cultural heritage

How can community managers bring value to the local community?

We, humans, are social beings and therefore need socialising. Is this what makes us humans? In his book "Sapiens: A Brief History of Humankind", an author Yuval Noah Harari has written:

"Humans, nowadays, completely dominate the planet not because the individual human is far smarter and more nimble-fingered than the individual chimp or wolf, but because Homo sapiens is the only species on earth capable of cooperating flexibly in large numbers."

And this is what we call a community. In the past, it was almost strictly associated with the place, where people were born, lived, worked and passed away. Many of our ancestors lived their whole life in one place, they didn't move and knew every corner of the street, every tree around their house and every stone in the river. They formed customs, rituals, inspired by the place, by the community. And consequentially, they made it our cultural heritage.

Nowadays, a community is not strictly linked to the place, where we live. Globalisation and, especially, the internet have created virtual communities or sometimes called "global villages" as they re-enact village life in the virtual world. On the other side, "classic" communities are losing their meaning and value. We are no longer so much related with nature and communities are dissolving. Young people are leaving rural areas for bigger cities, where they find more job opportunities and much more versatile lifestyle.

In this chapter, we focus on the value. What exactly is it? Your first though might be money or physical assets. But this is maybe just the most tangible "face" of the value. Value is another term which is often associated with the community. In fact, as the world is quickly changing, many (especially conservative) groups like to remind us that traditional values are disappearing. Not everybody loves changes – they are (almost) always accompanied by fear and anxiety. So, what are exactly values? Morals, principles, or other ideas that serve as guides to action (individual and collective); and second, in reference to the qualities and characteristics seen in things, in particular the positive characteristics (actual and potential).

Value is often related to the community, which assesses what is important for the residents – in short, what has a value for them. On the other hand, impact of the cultural heritage tells about its influence on a region's economy, society, culture and, emphasised in the last years, environment. Traditional, classic communities give special value to their ancestors' legacy. By talking about cultural heritage, we talk about the selected properties, chosen by community. As we have already learned, there is increasing emphasis on community as caretakers of the cultural heritage. By recognising its value, the community should understand the value and opportunities, which arise from it.

The concept of the cultural heritage has increasingly changed in the last decades. A new holistic approach has been recognised as a new way of

Holistic four domain approach to the impact of cultural heritage.

Source: Cultural Heritage Counts for Europe

(International Cultural Centre. Cultural Heritage Counts for Europe. Krakow, 2015. Retrieved from www.europanostra.)org/our-work/policy/cultural-heritage-counts-europe (December 2020).

discovering the value of the cultural heritage. **With the adoption of the UNESCO Convention for the "Safeguarding of the Intangible Cultural Heritage" in 2003 and Faro Convention in 2005, the focus has been put on the intangible heritage and engagement of the so-called heritage community.** As Faro Convention puts, cultural heritage is no longer limited to those elements officially recognised as such by the national authorities but also includes heritage, recognised by the local community and people. Therefore, intangible heritage has come to the fore of research and development activities.

And this is where the community manager comes into play. Since the start of the work within the community, he needs to understand where the hidden value of the heritage for community is, where lies the impact of the cultural heritage.

Impacts of the community work

It's important that a community manager understands the possible impact a work for community can produce. With the right tools it can also provide an impact for the cultural heritage, which can be economic, social, cultural or environmental. All these areas overlap each other and impact in one area always has impact in other areas. This is very clearly visible in the figure A, where potential areas of the cultural heritage impact are presented.

How can cultural heritage bring an impact to the community?

In the following section, read about some examples how cultural heritage can impact a local community:

Economic impact

POSITIVE	NEGATIVE
• Larger flow of money into the community, mainly through tourism • Jobs and capital for future investments	• Increase in housing costs (can lead to the outmigration of the local population) • Too big dependency on the cultural heritage economic impact (over-tourism)

Social Impact

POSITIVE	NEGATIVE
• Heritage sites can function as community hubs, where people meet and discuss • Cultural heritage as a symbol of diversity and accessibility • Helps minorities in becoming involved in the local community	• Tourism can damage social cohesion in the community • Nationalist or racist abuse of the cultural heritage as a source of social exclusion

Cultural Impact

POSITIVE	NEGATIVE
• Feel the sense of belonging and involvement • Developing cultural tourism • Fostering art, local traditions • Developing creativity • Source of enjoyment	• local culture and traditions become a consumption object. • Loss of cultural identity

Environmental impact

POSITIVE	NEGATIVE
• cultural heritage can inspire us to understand sustainable processes of our humble ancestors, who mostly used local materials	• Overcrowding of destinations and places • Generation of waste and pollution by over-tourism

These are just some aspects of the impact cultural heritage can have on the local community. **It's important to understand both positive and negative aspects of the cultural heritage and facilitate a debate about them in the community.**

Innovations the centre of community building

Society is constantly changing, especially in the modern time, when globalization and big cities dominate the world. **Former distinction between public institutions, private companies and non-profit organisations is disappearing.** There's a common understanding that organisations cannot survive long-term without new innovations. Change is inevitable and innovations mostly create positive change. **Cultural heritage also needs new ideas, new approaches. Therefore, new ideas for cultural heritage should be based on social innovations.**

The European Commission defines social innovations as *"new ideas that meet social needs, create social relationships and form new collaborations. These innovations can be products, services or models addressing unmet needs more effectively."*

Social innovation is increasingly recognised as an important process for tackling modern challenges and creating new systemic and social solutions. **Social innovations are based on collaboration, open innovation and social value.** They can take place within government, the for-profit or non-profit sector, some innovation is actually made in the spaces between them.

By understanding the trends mentioned, it can be concluded that the community manager needs to understand what social innovations can deliver to the community. But how to develop social innovations in rural, remote regions? Let's go into details!

Entrepreneurial approach to the community

Many companies in Europe (and in the world) have been established with the aim of making profit for people, not just investors or owners. This kind of economy is called social economy and includes cooperatives, mutual societies, non-profit associations, foundations and social enterprises. It pushes community to the focus of the business.

There is a slight, but important distinction between social enterprises and cooperatives. If social enterprises are focused on the impact for the general interest, the primary objective of cooperatives is to provide services to its members, who also own, control and run them. By joining the cooperative, members can realise their common economic, social, and cultural needs and aspirations. Cooperatives have a long history and have always been associated with community.

Cooperatives can be found in different sectors – most often in agriculture, forestry, banking and retail, where they can have prevailing market share. They are democratically managed by the 'one member, one vote' rule. Members share equal voting rights regardless of the amount of capital they have put into the enterprise.

In 1995, the International Co-operative Alliance (ICA) adopted the Seven cooperative principles. The seventh principle is called Concern for the community. It shows that cooperatives have always been associated with the community.

In many European countries, a new model of cooperatives has recent-

ly been developing. **Community-based cooperatives (CBS) or in short community cooperatives have, as the name tells, been focused primarily on the sustainable development of the local community.** Community cooperatives have been rising recently in popularity as these areas are challenged by outmigration of young people and depopulation.

These cooperatives engage local population in different activities, produce social and economic benefit for the local community and reinvest all surpluses inside the community.

Community cooperatives can produce surplus by more profitable activities (e.g. tourism) and in this way help to develop services and activities that can in a long-term increase well-being of the community, but cannot be economically sustainable on their own (e.g. social services, transport …).

Community cooperatives are a relevant tool for the socio-economic development process in rural areas rich in natural and cultural heritage. Consequently, the number of job opportunities and local services quality can increase. Community cooperatives need to represent the interests of the community, with the aim to benefit the local community.

Developing tourism for the community

One of the areas, where community cooperatives can deliver benefits to the local community, is tourism, which is increasingly seen as a challenge, not just an opportunity for the cultural heritage and local community. Despite significant growth of tourism and consequently its increased economic effects, local communities increasingly see tourism activities as disturbing to their way of living.

How to fight over-tourism?

Many European and worldwide destinations are facing challenges related to over-tourism, which leads to the loss of authenticity and negative impact on the community. **COVID-19 has revealed many negative aspects of over-tourism, especially when local communities depend on mass tourism income**.

EU experts in tourism industry have formulated this definition of sustainable cultural tourism:

"Sustainable cultural tourism is the integrated management of cultural heritage and tourism activities in conjunction with the local community, creating social, environmental and economic benefits for all stakeholders in order to achieve tangible and intangible cultural heritage conservation and sustainable tourism development."

Sustainable development is not only crucial for the cultural heritage but also for local communities and humanity. In their report, Our Common Future, the Brundtland Commission offered the first definition of 'sustainable development in 1987 as 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs'.

An interesting approach towards sustainable tourism is a newly-established LocalsFromZero initative by young students from Slovenia. They were inspired by #TourismFromZero global initiative, tackling tourism after COVID-19 pandemic. Learn more at www.localsfromzero.org.

Tourism after COVID-19 pandemic

As part of the response to COVID-19 pandemic crisis in travel industry, United Nations World Tourism Organisation (UNWTO) published the booklet One Planet Vision for A Responsible Recovery of The Tourism Sector, where it acknowledges the role of local communities in sustainable tourism. **As part of the sustainable (responsible) tourism, it emphasises social inclusion of vulnerable groups in processes as part of the recovery after COVID-19 pandemic and repurposing tourism as a supporter for the community.**

The COVID-19 crisis has emphasised the need to strengthen resilience of the tourism sector and foster interconnectedness and unity among tourism stakeholders. This crisis has highlighted both the fragility of the natural environment and the need to protect it, as well as the intersections of tourism economics, society and the environment.

One of the possible reasons for sharp decline in visitors is the lack of sustainable cultural tourism where cultural heritage and communities are placed at the centre of business activities. Tourism industry fosters consumerism of goods and services. Although this often leads to quick profit, it can also cause degradation of local culture, sanitisation of history and the "museumisation" (folklorisation) of the community.

Perception of the cultural heritage by community and tourists can be contrasting. The latter might not see its cultural, symbolic and social value. In this case, local community consequently becomes more and more alienated from the once valued cultural heritage spots or expressions which leads to loss of place character and identity.

People represent cultural heritage

As already Faro Convention has outlined, cultural heritage is not represented just by places and objects. Its value is represented by people, humans, who asses it and attach meaning and signs to it. Understanding the heritage is dynamic in nature. **It depends on time, interpretation and especially**

community. Community gives cultural heritage meaning and purpose. It cannot exist without community, who gives it a needed care and respect.

Kate Raworth, an English economist, has published a book "Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist", where she addressed the perception of growth for humans' well-being development. She opposes classic view of economic growth as the encompassing solution to all world problems and **proposes a new "doughnut" model, where economy performs by the extent to which the needs of people are met without overshooting Earth's ecological ceiling**. "Humanity's 21st century challenge is clear: to meet the needs of all people within the means of this extraordinary, unique, living planet so that we and the rest of nature can thrive," Kate Raworth explained her idea to the TED Talks audience.

Community in charge

By recognising these challenges, community managers can help facilitating processes of sustainable (cultural) tourism in the local community.

Investment in heritage can generate return in the form of social benefits and economic growth for the community whithout being a threat to our planet.

A community-orientated governance approach to the cultural tourism might be a solution to this, signalised by the peer-to-peer, bottom-up methodology, which provides community-driven cultural tourism.

To preserve and safeguard cultural heritage for future generations community managers should see **not only economic, but also social, environmental and cultural benefits (impacts) that the cultural heritage has for the rural community.** Only with the involvement of the local community cultural heritage will live on.

In this way, a community manager should:

- Promote community 'ownership' of cultural heritage through awareness raising, site visits and capacity building;
- Incentivise and encourage local participation in networking, partnering schemes, synergies, collaborations, programmes and initiatives;
- Revive appropriate old customs, traditions and customary practices as a means of both safeguarding intangible heritage and creating additional cultural offer(s)/experiences.

Tourism in rural areas

Rural tourism in many ways differ from urban tourism. It covers villages and small towns, far from big centres, where power is concentrated. It is often associated with agro-tourism, slow tourism, tourism in rural villages, ecotourism, wine and food tourism, although the list is much longer as every rural area holds distinct features which cannot be covered by one definition.

A community manager should be aware of the challenges that tourism can face in the rural areas:

- Fragile socio-economic structure of small rural communities,

The Hôtel du Nord heritage co-operative was founded in 2011 in Marseille, France.
It manages a network of guest rooms, organises heritage walks around the area and promotes the local productions. For several years now, they have been searching through information, memories, elders' accounts and delving into an abundant, but almost buried heritage of their heritage community.
Learn more at www.hoteldunord.coop
Source of the photo: Archives Hôtel du Nord - Photo: Dominique Poulain

- Structural weakness of small and family farming;
- Problem of tourist enclaves (folklorisation of local identities, commodification of cultures;
- No economic and political power;
- Lack of motivation, skills and adequate social competence (such as cooperative learning and working).

When dealing with tourism in rural areas, a community should be also-aware of the negative effects of tourism. **In an Italian research, mentioned in the article Collaborative Processes and Collective Impact in Tourist Rural Villages-Insights from a Comparative Analysis between Argentinian and Italian Cases, almost half of the peripheral areas witnessed a simultaneous population decrease and an increase in the number of beds in regulated tourist establishments.** This means that tourism might solve one problem (safeguarding cultural heritage) but might not help in reaching another very important goal - outmigration of young people).

How to manage work in the community-based cooperative?

Community cooperatives function in a way that is different from the classical enterprises. Let's take a look at some of the issues a community manager needs to be careful about when establishing and managing community cooperatives.

Understand motivation

1. Think about the needs and issues of the community

This is an important step, which helps motivating community members to join the cooperative. According to Jacopo Sforzi from the Euricse organisation, the most typical issues which motivate a community to establish community-based cooperatives are::

- Depopulation – outmigration of young people;
- Strengthening/rebuilding social fabric of the community;
- Answer to specific needs, like unemployment or social exclusion;
- Provide missing public services (e.g. transport, social care);
- Enhance local resources (like natural and cultural heritage);
- Redevelop abandoned assets;
- Give new economic opportunities to the local community (work opportunities for young people);
- Relaunch existent economic activities.

2. Define objectives and missions

The needs of the community should be integrated in the cooperative objectives and mission. It's important to reassess these issues later, when cooperative is already established (at least once per year in a special session).

3. Facilitate dialogue

It's important that a community manager listens to the members' objections or recommendations. **When cooperative members have different opinions about the objectives of the cooperative, a community manager should facilitate debate and help in deciding a common solution.** A community manager should avoid making decisions without counselling other members, as this can dangerously damage the integrity of cooperation. By fostering dialogue in the cooperative, trust is established among members of the cooperative.

Project activities

1. Find new members

A community manager should always work on bringing in new, fresh members of the cooperative. The role of a community manager is to facilitating workshop activities, associated with new projects, and to find a project manager, who will lead project activities.

2. Listen to new ideas

Members should be motivated to develop new projects or upgrade existing ones. New ideas could be proposed by members of the cooperative or organised workshops might provide new solutions for the community. Although community cooperatives sometimes focus on a single activity, there might be more projects and activities managed at the same time.

3. Understand pros and cons of projects

Cooperative members should decide if work on new projects will receive any financial contribution by the cooperative. When working on new activities, the community manager should be motivating, but conservative at the same time. It's always important to understand pros and cons of the new project.

4. Assess impact of the project

Any new project should be assessed under 2 aspects (in this order):

- Economic, social, environmental and cultural impact for the community;
- Sustainability of the project (especially economic).

New project/activity should provide benefit to the cooperative and community.

Poor Theatre of Monticchiello (Teatro Povero di Monticchiello is a social and cultural project which dates from the 1960s. Local inhabitants began to gather around the idea to use the public square as a »stage« to perform their socio-economic problems with the aim of preserving the culture and history of Monticchiello. Nowadays, CBE manages a series of services and is considered a model for community cooperatives in Italy. All 200 inhabitants are members of the cooperative. Learn more at teatropovero.it

Internal community

1. Have a right to an opinion

Democracy is always work in progress and so is the work in the cooperative. Members need to have a right to opinion, which is especially important in small villages and towns.

Members normally come from quite diverse cultural environments, although differences in rural areas might be much smaller compared to urban

areas. Members can differ in gender, political belief, religious commitment, education grade, nationality, disability etc.

In every cooperative there are members who are more active than other members. It depends on the direct benefits members receive by the cooperative. By organizing workshop activities, less active members might be more attracted to specific activities.

2. Understand specifics of the rural areas

Rural areas have some unique specifics, which normally do not apply so much to the urban area – there might be some prejudices towards members with specific nutrition habits (vegan/vegetarian) or identity issues (a newcomer might not be treated as a regular member of the local community). As communities are very small, everybody knows each other. This can be both positive (mutual help, which also normally helps in establishment of the cooperative) and negative (long-standing conflicts between members and families).

If the cooperative is successful, members from other communities could join. There are again positive and negative aspects – members from other communities might help to improve impact of the cooperative work but can at the same time destabilise community-based structure of the cooperative.

Networking

1. Get to know your partners

Cooperative needs to cooperate with different partners, which are either in community or outside it. By establishing new entrepreneurial activities in the field of the cultural heritage, cooperative will need to cooperate with public institutions in the area of safeguarding and protection of the cultural heritage (including museums, galleries, archives and libraries), tourism (tourist information centres, municipality administration) and many other public and private organisations (including non-profit organisations).

2. Become a part of a wider network

It's a good idea that cooperative becomes a part of a wider network, like I Borghi più belli d'Italia, a village network in Italy.

By networking with similar organisations or municipalities, cooperatives can have a bigger visibility, which also helps in delivering impact. Organisation should be opened to new ideas – sometimes a village project in Africa or South America can be much more useful to use in your rural area than a project in a bigger city in the same region or country. Networking is very important if you apply for a grant or you're looking for financial support from donors.

Dissemination and promotion

1. Understand your target audience

In maintaining a good dissemination, a cooperative can build trust in the community and build new relationships. Moreover, dissemination is an important tool when it comes to policy change.

To reach wider audience, a community manager needs to define its target group and understand positive and negative aspects of using social network. Cooperative staff and members should be involved in the dissemination activities.

2. Define the impact of your activities

It's essential to emphasise the impact of the cooperative on the target groups when disseminating activities. To achieve a greater reach, try to measure the impact of the activities.

Finances

1. Decide on investing surplus

If cooperative will have a surplus from the project activities, a community manager should lead conversation to decide how surplus will be invested. Members will always have different opinions where to invest it. Some would like to dedicate it to new projects, some might deliver it to upgrade existing ones.

2. Make financing clear

Financing should be clear. Members should always know where the income and expenditures are. Purely economic issues should not completely dominate co-op agendas at any given time, a community manager should always look first at the impact it provides. Sometimes there might be a need to limit the amount of funds for specific projects. This should be discussed with all members of the cooperative.

Education

3. Organize peer-to-peer activities

To inform all members of the project activities and find new solutions, a community manager should organize peer-to-peer activities, which can be combined with lectures and workshops by outside experts.

4. Prepare educational activities

One of the important aspects of the community-based cooperatives is also multigenerational work. A cooperative should think about organising educational activities for children or other age group. This might provide an additional economic income for the cooperative and can help in promoting the cooperative work. In long-term, this will help to engage young people in becoming part of the cooperative.

References

Directorate-General for Education, Youth, Sport and Culture (European Commission), Sustainable cultural tourism, 2019 https://op.europa.eu/en/publication-detail/-/publication/164ea9c5-2255-11ea-af81-01aa75ed71a1

Emilio Chiodo, Héctor Luis Adriani, Fernando Pablo Navarro, Rita Salvatore, Collaborative Processes and Collective Impact in Tourist Rural Villages—Insights from a Comparative Analysis between Argentinian and Italian Cases, Journal Sustainability 11(2):432, 2019 www.researchgate.net/publication/330416275_Collaborative_Processes_and_Collective_Impact_in_Tourist_Rural_Villages-Insights_from_a_Comparative_Analysis_between_Argentinian_and_Italian_Cases

Kate Raworth, Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist, Random House, 2017

Yuval N. Harari, Sapiens : a Brief History of Humankind, Harper, 2015.

CHCfE Consortium. Cultural Heritage Counts for Europe, International Culture Centre, 2015 www.europanostra.org/our-work/policy/cultural-heritage-counts-europe

Report of the World Commission on Environment and Development, United Nations, 1987 https://digitallibrary.un.org/record/139811

One Planet Sustainable Tourism Programme, One Planet Vision for a Responsible Recovery of the Tourism, World Tourism Organisation, 2020

glossary

Community. A community is a group of people that has something in common. Therefore, it is possible to consider different types of communities, such as:

- **Geographical communities** – people living in the same area;
- **Cultural communities** – people that have similar cultural, religious, ethnic backgrounds and characteristics;
- **Social communities** – people that have similar interests, believes, attitudes and objectives.

Community Manager is intended here as new and hybrid figure, from an organisational and professional point of view. He/she contributes in redefining several approaches connected with community and territorial development and he/she stakes the issue of leadership at several levels:

- in the organisation in which the community manager works;
- in the local community in which he/she interacts with local leaders;
- in open innovation processes, which requires to reinvent organisational models.

The community manager works in a new and fluid environment, because his/her task is the promotion of change and innovation.

Cooperative - people-centred enterprise owned, controlled and run by and for their members to realise their common economic, social, and cultural needs and aspirations.

Cultural heritage. The expression "cultural heritage" encompasses several main categories of heritage (cf. UNESCO):

- Cultural heritage
    - Tangible cultural heritage:
        - Movable cultural heritage (paintings, sculptures, coins, manuscripts)
        - Immovable cultural heritage (monuments, archaeological sites, and so on)
        - Underwater cultural heritage (shipwrecks, underwater ruins and cities)
    - Intangible cultural heritage: oral traditions, performing arts, rituals
- Natural heritage: natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations
- Heritage in the event of armed conflict

Cultural mapping. The set of activities and processes for exploring, discovering, documenting, examining, analysing, interpreting, presenting and sharing information related to people, communities, societies, places and material products and practices associated with those people and places. The process of cultural mapping can provide a meaningful and active role for community members and the results can be used in a variety of ways to promote community dignity, social inclusion, sustainable tourism, etc. (source ICCROM).

Heritage interpretation. Any communication process designed to reveal meanings and relationships of cultural and natural heritage to the public, through first-hand involvement with an object, artefact, landscape or site. These processes have the potential to be participatory and allow individuals and communities to identify heritage values and share them with others (source ICCROM).

Social economy – set of associations, cooperatives, mutual organisations, and foundations whose activity is driven by values of the solidarity, the primacy of people over capital, and democratic and participative governance.

Social enterprise - a cause-driven business whose primary reason for being is to improve social objectives and serve the common good.

Social innovations - new ideas that meet social needs, create social relationships and form new collaborations. These innovations can be products, services or models addressing unmet needs more effectively.

Comm.On path for the cultural Heritage

This output was created within the project Comm.on Heritage: Community Manager for Inclusive Development of Vulnerable Areas based On Heritage
Reference number: 2019-1-IT02-KA204-062382

This guide has been written with the contribution of:

www.ovile.coop

Fabio Guglielmi
Angelo Bottini
Diletta Pignedoli
Elena Frascaroli
Lorenza Manfredi

www.idrija2020.si

Drejc Kokošar
Matevž Straus

www.kean.gr

Fenia Pistofidou
Raina Melissinou
Athina Ampatzidi

Design and layout
Francesca Lugli

www.rcdi.pt

Alexandra Mendonça
Alexandre Moniz

www.paolaheritagefoundation.com

Malcolm Borg

Co-funded by the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

For further information about the Comm.On Heritage project:

https://common-heritage.eu

www.facebook.com/CommOn-Heritage-105060417755585

info@common-heritage.eu