

## MODULE 5

### Effective Communication in an Interdisciplinary Environment

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A team of six public and private European institutions, networks, development agencies and associations – all linked to cultural heritage preservation - developed the training scheme focussing on interdisciplinary aspects in cultural heritage preservation. The training at a glance:

HERITAGE-PRO Training Scheme	
Training Module 1: Global Challenges and Opportunities in Cultural Heritage Field	
Training Module 2: Efficient Team Working and Effective Interdisciplinary Conflict Resolution	
Training Module 3: Valorisation of Cultural Heritage	
Training Module 4: Participation	
<b>Training Module 5: Effective Communication in an Interdisciplinary Environment</b>	

Find out more: <https://heritage-pro.eu>

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## 5.0. ABOUT THIS TRAINING

Communicating with representatives of very different disciplines within and beyond a cultural heritage site or organization might be a challenging task. Daily interaction in a multidisciplinary environment needs communication skills “beyond language”; it needs sensitivity and basic knowledge of their mind-sets, on interests, on fears and also on limitations in the others’ communication abilities. Furthermore, conveying your messages and build a community requires knowing who you are talking to, getting to know your audience and learn about their interests and expectations, to then be able to plan strategically and implement techniques and use tools that serve your ultimate communication objectives (techniques and tools such as storytelling or social media communication, among others).

Trying to cover these different communication areas, this training was developed by an interdisciplinary team for interdisciplinary purposes in cultural heritage management. It is based on many experiences of the European partners who want to further improve cultural heritage management.

## 5.1. KEY WORDS

- Effective communication
- Sensitive communication
- Social media
- Internal communication
- External communication
- Community building
- Target groups

## 5.2. TOPIC

This Module focuses on the communication competences, soft skills and tools of cultural heritage managers required for professionals across disciplines to be able to effectively communicate internally and externally in the preservation and valorisation of cultural heritage. At the internal level, sensitive communication is a key issue when working with different disciplines and will therefore be treated as a priority issue in the training scheme. Furthermore, with regard to communication beyond the organization and/or team, moving from the traditional supply-driven approach to rather demand-driven preservation management approaches (or adding to the first) requires getting to know the target expert and non-expert audience(s) and being able to convey key messages according to their expectations and needs.

Within this Module you gain additional communication competences, soft skills and competences enabling you to effectively communicate internally and externally in cultural heritage related projects and processes.

### 5.3. CHALLENGES

Interdisciplinary management and preservation of cultural heritage needs to reach the community of professionals of different disciplines with diverse communication cultures. Additionally, it needs to raise awareness beyond the community of professionals reaching out stakeholders of all kinds, including citizens, visitors, tourists and all audience, more generally. The challenge is overcoming information overload.

Cultural heritage sites/organizations/professionals need to adapt to rapidly changing communicational environments, in particular in what relates to audio-visual languages and forms of communication in the digital era.

### 5.4. REQUIREMENTS

The following requirements include educational, professional and social aspects to be able to follow and complete this Module. You should have:

- basic knowledge of social media, at user level (highly recommended)
- experience working in a team is an asset
- experience in cultural heritage projects is an asset
- prior completion of Module 2 (on efficient team working and conflict resolution) is recommended.
- following Module 4 (on participation), in parallel or consecutively, is advisable.

### 5.5. LEARNING OUTCOME

After completing this training Module, you will be able to communicate efficiently within an interdisciplinary team and with key stakeholders like local communities, volunteers, responsables of other heritage sites, institutions at different levels (local, regional, national and international) or potential funders, among others. Furthermore, you will be able to design and implement a communication and dissemination strategy, with a special focus on social media and the digital environment. You will be skilled to address the respective target groups in the right way (target group-oriented writing). Special requirements for the heritage preservation sector is offered.

#### 5.5.1 KNOWLEDGE AND UNDERSTANDING

A core subject of this Module are tools and instruments for raising cultural awareness, including social and emotional needs of society and ways to remove barriers to accessing cultural heritage.

Digital instruments can play a crucial role in this context and using the right digital instruments at the right time for the right target groups is part of the awareness raising process.

After this training module you should

- understand the principles of sensitive communication,
- have an improved knowledge on digital tools and instruments,
- understand importance of digital and technical aspects in everyday work,
- perceive main elements of professional communication.

### 5.5.3 COMPETENCES AND SKILLS

This training Module aims to help you with the essential questions that arise in connection with professional communication in your working environment. Once you have worked through it, you will have a new or expanded approach to "communication in cultural heritage management". Above all, the Module should expand your understanding of the basic communication possibilities. Don't expect to be a communication professional afterwards – this will require many years of experience and continuous involvement with the tools of professional communication, but you will have acquired the following skills and competences:

#### **Competences:**

- be able to clearly and respectfully negotiate courses of action with stakeholders,
- gain means to convey expert technical information effectively,
- be capable to draft clear and thorough statements, reports, plans and treatment proposals,
- have knowledge to maintain a high standard of recording and technical reporting,
- understand how to present work to specialist and non-specialist audiences clearly and coherently and prepare to a high standard for publishing / promoting,
- represent the profession in a dignified manner, including international networking as appropriate to further the aims of cultural heritage preservation,
- have and maintain a highly developed critical thinking capacity by continually seeking layperson and expert inputs from outside the sector,
- communicate clearly with the public and engage empathically in awareness-raising,
- promote the acceptance and understanding of cultural heritage,
- develop mediation and communication formats to reach interest and engage the whole of civil society

#### **Skills:**

- cultural publicity skills,
- active and empathic listening skills,
- participative dialogue skills,
- communication and promotion skills for cultural heritage preservation and valorisation through multiple media and methods and for multiple non-expert audiences e.g. social media, web publication, drafting speeches and writing for news media,

- advocacy skills to promote cultural heritage preservation within public administration,
- advocacy skills to support NGOs, volunteers and community endeavours

### 5.5.3 JUDGEMENT AND APPROACH

In addition to the technical content, however, you will learn even more: The best communication strategy is incomplete if the success of the implemented measures is not checked according to certain criteria. This measurement of success is therefore also part of this Module. This includes:

- Development of indicators to measure the impact of communication actions
- Critical assessment of the work done and
- Capacity to re-design the communication strategy accordingly.

You will very quickly realize how useful instruments of success measurement are for you: For example, they provide you with data to convince your donors (private entities and public regional and national authorities), they document your efforts and give you a standing that you may need in another context. This is why success measurement and monitoring play such a big role in all the HERITAGE-PRO training modules.

## 5.6. SUMMARY OF UNITS

This module is divided into five units. The units are not directly linked to each other. However, in order to guarantee best understanding of the subject it is recommended that all units are worked through. All units include developed contents on the specific communication topic adapted to the cultural heritage preservation and valorisation field, as well as examples of best practices or case studies. Exercises will allow to bring knowledge and practices together as part of a holistic learning process. You will acquire further competences

- About sensitive communication principles, techniques and strategies
- How to write good quality statements, reports, plans and treatment proposals from an interdisciplinary approach
- How to design and implement a dissemination strategy
- How to convert expert information to make it understandable and appealing for wider non-specialist audiences using storytelling
- About successful experiences of advocacy for cultural heritage
- About the specifics of different social media, how to build a social media identity and community, specific tools that you can use, and important points to consider when using social media.

A glossary and a list of references are provided at the end, for deepening the overall understanding of the training topics.



## 5.7. EXERCISES

Assigned to the individual training units, you will find numerous exercises that contribute to deepening what you have learned. They are very varied, so that you can approach the learning contents from different perspectives. Of course, they are primarily intended to help you keep your knowledge up to date, but they should also be fun for you and inspire you to go further.

This is what you may expect:

- Identify good practices in sensitive communication
- Draft a technical text and an abstract for a presentation
- Build a story about a cultural heritage site/element by following a series of steps
- Organize a collaborative workshop in the modality of “Tweets & Walks”
- Analyse a social media campaign/initiative in your nearest environment and a specific campaign on social media
- Make a SWOT analysis of your preservation project
- Define your communication objectives and reflect on interdisciplinarity
- Identify good practices on social media
- Reflect on your social media identity

For each exercise, it is indicated:

- If the exercise is an “active” one, meaning that it entails “doing something”, or a “reflective” one, which invite you to think further on a specific issue.
- If the exercise can be done alone, as an “individual”, if it needs to be done in a “group”, or it can work both for individuals alone and in a group.
- The estimated time to complete the exercise.

## 5.8. ASSESSMENT

- Assessment of the assignments by the trainer in the case of face-to-face training experiences
- Assessment by peers in an online “lab”
- Self-assessment is also possible in some cases through contrast with a provided model response, a series of pre-fixed questions (e.g. When mapping the communication abilities within your organization, did you consider diverse personal and cultural backgrounds?), or according to some pre-fixed indicators and expected results (e.g. getting X followers for your newly created Twitter account in the first month)

## INTRODUCTION

Whether you work at a cultural heritage site or as an individual cultural heritage professional, this Module provides you with interdisciplinary competences, skills and tools for you to be able to effectively communicate internally and externally for the preservation and valorisation of cultural heritage. In this context, valorisation is understood as an approach which considers cultural, historic, economic, social, ecological and environmental aspects as described and explained in Module 3 of this training scheme. As you have probably already experienced, communication does not automatically mean understanding. This is even more the case in interdisciplinary teams and in communication with external persons like volunteer groups and citizens' action groups. But, what do we mean by interdisciplinary communication?

In this Module, we adhere to an understanding this term that aligns with the notion of interdisciplinary communication explained by J. Britt Holbrook "according to the Bataille-Lyotard thesis" (2013, p. 1.875). Under this thesis, interdisciplinary communication has its origin in a breakdown of communication, when interdisciplinary disagreements cannot be settled "on disciplinary terms, that is, on terms acceptable to the adherents of each discipline". After this first moment – and more important for the purposes of this Module – , "[t]he second moment of strong interdisciplinary communication (...) is the invention of a new genre of discourse, one that is not merely an integration of the previously existing genres, but a novel co-creation of those who have risked and relinquished their previous disciplinary identities. (Holbrook, 2013, p. 1.876). This idea of co-creation – that goes beyond integration, or sacrifice of one's disciplinary identity in favour of other's – underlies the notion of interdisciplinary communication articulating this Module.

### 5.9. UNIT 1 – SENSITIVE COMMUNICATION

When it comes to communication in interdisciplinary teams, you will always come across a certain keyword without which communication can quickly become challenging: it is "listening". Attentive listening is a very special gift that can help you a lot in communication. The technical term for this is "sensitive communication".

Sensitive communication is key for professionals across disciplines working together in the preservation and valorisation of cultural heritage. Sensitive communication promotes mutual respect and trust, helps prevent misunderstanding, and enhances effective teamwork in a pleasant working environment. The following sensitive communication techniques and strategies are designed to help learn to communicate properly (Walker, 2019):

#### **The silent treatment**

Surprisingly, **remaining silent can be one of the most effective strategies for communication**, especially if you are trying to entice someone to share more information with you. Instead of immediately answering after your conversation partners completed statement, remain silent but attentive. This can actually encourage people to volunteer more information than they would have done otherwise. Practice this by pairing off, and simply discussing current events.

#### **Ask questions**

No matter how much information is readily volunteered, you will never learn everything you need to know without asking a few questions. What type of questions should you be asking?

- **Closed-ended questions** are designed to get a simple yes or no response. This can be a good tool if you need to gather basic information quickly or want to obtain an answer without a long or drawn out explanation.
- **Open-ended questions** will provide you with a broader and more comprehensive answer. Instead of asking “Can I help you?” (Which is a closed-ended question because it can be answered with a yes or no) ask “What brings you to our site today?”

### Listening

Communication is effectively useless if you don't listen to and comprehend the responses that you get in regard to your message. Listening isn't just using your ears to collect sounds. **You need to understand the things that are said to you in such a way that you can form a coherent and knowledgeable response.** A class or seminar on active listening is one of the most effective ways to improve your listening skills, and by proxy, your communication skills as well. This is what makes listening such a valuable ability in interdisciplinary conversation: You can always find yourself in a situation where you do not understand the facts because you lack the technical background of the other discipline. It is the same for your counterpart. Ignorance of a fact, a method or a procedure does not mean, however, that your counterpart makes a false or inferior suggestion. Therefore, let it be explained to you and listen carefully.

### Feedback

Feedback is an important part of communication, both from your intended recipients and from you. **You should be able to convey your information in such a way that your targets can offer feedback or criticism on your information.** They should also be able to form direct questions if anything is left unclear. To practice giving and receiving feedback, pair off and try to convey some form of information to your partner. This could be as simple about cultural heritage maintenance, or as complex as cultural heritage as an economic factor. Once you have conveyed this information to your partner to the best of your ability, he or she should offer feedback on your technique and the quality of the information.

This exercise is also a good way to learn how to accept criticism easily and well.

### Observation

This is a good tactic if you have not yet well-developed verbal or non-verbal communication skills. Find a way to place yourself in or around a large crowd of people. These don't have to be people that you know, and in many cases, it may be better to use people that you are unfamiliar with. You may find them in a conference, a lecture or a reading group, among many others. The only requirement is that these individuals need to be skilled communicators.

Once you've selected your group, the purpose of this exercise is to observe. Use your eyes and ears to learn how these skilled people communicate. Once you've gathered enough information, you should try to implement some of the tactics you have learned via your observation.

### Stress management

Communication can be very stressful, especially if your skills are not up to par. Problems only begin to arise when you cannot mitigate this stress and begins to interfere with your ability to deliver coherent information.

If you find yourself overly stressed by a situation, remove yourself from it for a few moments. This could be any situation that causes stress or anxiety, such as an argument or disagreement with a representative from another discipline or a co-worker. Simply step away for a moment and take the time to compose yourself – whether you do it leaving the room, staying silent or just trying to move your mind to a different thought for a second really depends on the situation

or what works for you. Once you have done so, you will be able to approach the situation with a clearer head and communication will become infinitely easier.

### **Empathy**

**Empathy and/or emotional awareness are also essential for a clear transfer of information.** You can easily recognize when your own emotions are causing issues with your communication. Being empathetic gives you the ability to discern when the emotions of others are likely to cause a problem.

**Empathy is one-part emotional awareness, and at least two parts body language translation.** You can often discern the emotional state of a person by simply looking at how they hold themselves. A happy person will walk with their head up and shoulders back. They will make eye contact and will smile, or respond easily to an offered smile. A sad person, on the other hand, will often walk with their shoulders hunched and head bowed. They will not often respond to an offered smile, and if they do it will not reach their eyes.

Learning to read these intricate emotional cues can make you a more effective communicator.

### **Enthusiasm**

One of the easiest ways to get someone to respond to you in a positive manner when you are communicating is to appear enthusiastic in regards to what they are telling you. No one is going to want to talk to you if you sigh, roll your eyes, or seem otherwise impatient or bored while they are trying to convey their information.

**This can actually be as simple as maintaining eye contact, and modifying your body language to appear attentive and interested.** Emphatic positive responses can help to magnify this feeling of enthusiasm. As a result, your speaker will be more interested in talking to you and will end the conversation with an overall positive outlook.

### **Language choices**

The words you choose to use to describe yourself or your co-workers can have a dramatic effect on their overall receptiveness to your communication skills. **If you are trying to foster a sense of solidarity and cooperation, use pronouns like “we” and “us” to refer to the group.** This will help them to consider themselves part of a team, rather than as an individual. “We need to come up with a plan to tackle this project”, implies that everyone is equal and can contribute to the group.

Alternatively, **if you are trying to set yourself apart, as a leader or boss, using pronouns like “I” and “me” can do that effectively.** “I need to come up with a plan to tackle this project”, implies that you alone have what it takes to come up with a plan, and everyone else on the team will be expected to implement this plan once it has been completed.

### **Keep a sense of humour**

Keeping your sense of humour, even when things are looking bad, can be a great way to augment your communicative skills. Everyone likes to laugh, and laughing relieves stress and releases endorphins, which can help to improve the overall mood of the conversation.

Make sure your humour is appropriate to the situation, though. Using common sense and discretion where humour is concerned is often the safest bet.

### **Speak equally**

A good verbal communicator can speak to an auditorium full of people and have each one leave feeling like he or she was spoken too individually, or that the presentation was designed especially for them. This is the sort of skill level that you should strive to attain.

Good team communication is a big challenge and good interdisciplinary team communication is even more difficult. At the beginning of your career you will notice this very quickly. With the professional years you will gain many valuable experiences.

Don't be afraid to take advantage of professional further training opportunities in order to gain confidence. There are specialized platforms in many countries that gather such offers. However, before accepting such an offer, clarify with the training provider that you need expertise in interdisciplinary teams and in relation to cultural heritage. It won't be easy to find that particular expertise, but the more precisely you ask, the more likely you are to find it.

With our exercises, you can already get to grips with the topic more intensively.

### 5.9.1 UNIT 1 – Exercise 1.1.

Reflective – Individual/ Group – 30min-1h

Find a seminar, a class or talk by a skilled communicator and observe the way he or she works with the audience. Try to identify some of the techniques mentioned in this unit. From there, you can take the things you have learned and implement them in your own communications. If in a group, select a talk for all, watch it together, take some time to reflect individually, then exchange views.

### 5.9.2 UNIT 1 – Exercise 1.2.

Reflective – Individual/ Group – 30min-1h

Watch this TED Talk on “Cultural Heritage: a basic human need” by Sada Mire at TEDxEuston: <https://www.youtube.com/watch?v=V4UQYem6Dvc> Which of the sensitive communication techniques is the speaker putting in place? Can you identify some “does or don'ts” or things to be improved? As a group, watch the video together and then debate about the proposed questions.

### 5.9.3 UNIT 1 – Exercise 1.3.

Reflective – Individual/ Group – 30min

Remember a situation in your working environment when there was a misunderstanding or a communication problem – alternatively, you can just imagine a potentially problematic situation. Describe what happened and the communicative behaviour of the people involved to assess the development and resolution of the situation. Use the principles above as a sort of checklist of what was done/not done. You can do this on your own or in a group, sharing ideas about different situations experienced/imagined by the members of the group.

Have a look at this excerpt from the nomination file of Zollverein Coal Mine Industrial Complex in Essen, submitted by Germany in 2001. We have identified what could be considered good writing techniques.

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<p>Being assertive about the message to be conveyed</p> <p>Combining international positioning with local/regional contextualization</p>	<p>Schupp and Martin Kremmer developed Pit XII in the graphic language of the Bauhaus to a group of buildings which combined form and function in a masterly way. For more than three decades, the architecture of Pit XII had a model character and marked the cultural industrial landscape along the Ruhr with innumerable imitations.</p> <p><u>Zollverein central coking plant</u></p> <p>The Zollverein central coking plant was the most modern of its type in Europe when it was completed in 1961. Fritz Schupp designed the plant against the backdrop of his great experience with large industrial plants. Function and form were harmonized with one another and, thus, a masterly work was created.</p> <p>The technology of large ovens with a height of 6 m, which had been used only once before in 1926 at the Nordstern central coking plant, designed by Fritz Schupp and Martin Kremmer, is a unique witness of the history of technology.</p> <p>The cultural industrial landscape of the Zollverein Mine is a unique ensemble in the history of forms of human settlement. Zollverein Pit XII and the central coking plant of Zollverein are masterly achievements of technology and industrial architecture. The architectural concept of Pit XII became a model for the region for more than three decades. The headgear of Pit XII has also remained the central landmark of the Ruhr Area even after structural change and, thus, symbolises one of the largest industrial conurbations of the world.</p> <p>The cultural industrial landscape of the Zollverein Mine fulfills the criteria of the Operational Guidelines of the Convention Concerning the Protection of the World Cultural and Natural Heritage.</p> <p>The Ruhr Area has contributed a great deal to European industrial history. The basis of the early industrialised communities were the coal and steel industries.</p> <p>At the end of this millennium, this era of the industrialised community will become history.</p> <p>The economic and social modernisation has only begun to tentatively understand the cultural importance of the most recent industrial past. The preservation of monuments, which bear witness to the industrial history, is still considered to be an obstacle to modernisation.</p> <p>The northern districts of the cities of Essen, Stoppenberg and Katernberg developed with the Zollverein mines in the middle of the past century. In 1932, their pits were concentrated on one single working mine, namely Pit XII. In this manner, the world's biggest colliery developed which was second to none in terms of technology, architectural culture and organisation.</p>	<p>Putting the site in relation to a wider geographical context</p>
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	<p>Pit XII is the nowadays probably most important architectural and technological monument of large-scale coal mining. The production facilities and the shells of their buildings are largely in an unimpaired condition and are now in the process of being renovated for a large number of cultural purposes.</p> <p>In the neighbourhood of Pit XII, the entire history of the mining industry, which now dates back 150 years, and its typical housing estates are still visible in the urban appearance in the form of other pits, mine railways, miners' housing estates and pit heaps. This unique "monument landscape" is important to understand the "cathedral" of Pit XII.</p> <p>For this reason, it is a matter of universal concern to conserve this entire monument landscape for future generations and, at the same time, to adapt it to future economic and social needs.</p> <p>The testimonial value given by Pit XII with its surrounding monument landscape on the one hand and the exemplary development strategy, which respect the industrial history and its culture, justify its inscription in the UNESCO World Heritage List. The difficult work on this enormous task, which also gives rise to numerous conflicts, needs, at the same time, the protection and promotion which are associated with the emphasis and commitment resulting from an inscription.</p>	<p>Making strong, well-argued, conclusive statements</p>
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Source: <https://whc.unesco.org/uploads/nominations/975.pdf>

Some technical writing techniques can be extracted from the analysis of the text taken as an example above:

#### 1. Preparing for writing

- Be clear about the message you want to convey and who will read it. In the example provided, an application to UNESCO World Heritage List, the applicant needs to prove that he/she knows the requirements and the UNESCO's approach to cultural heritage more generally. This is reflected in the use of specific terminology – like "industrial heritage" or "monument landscape" – and of expressions reinforcing the value of the site – such as "universal concern" or "testimonial value". This terminology does not need to be highly specialised, just show that you and the reader speak the same language.
- Identify what is unique about the cultural heritage site or expression. Consider this unicity in relation to its most immediate context but also beyond, at an international/global level.
- Prepare an outline or mind-map to have a clear structure of your text and argumentative connections before you start writing.

#### TIP:

In its desktop or mobile version, the software XMind (free version available) is a very useful tool for mind-mapping.

Download at: <https://www.xmind.net>



## 2. When writing

- Avoid overwhelming the reader with data and figures. Even if they are needed (and appreciated) as a support to your statements, too much of them can make your text unreadable. Narratives and stories often beat numbers and facts when it comes to catching readers' attention.
- Related to the above, avoid jargon and too technical terminology. If the reader is not familiar with this terminology, your text will be simply unintelligible. If, on the contrary, the reader is also familiar with the highly specialised terminology, you will prove your knowledge, but might fail in surprising him/her, which is crucial to find an echo in the reader's mind.
- In order to surprise the reader, make innovative, unexpected connection between your ideas. Remember to think big and position your cultural heritage site/expression/project in relation to a wider geographical context, or in connection to other sectors, disciplines, etc.

### TIP:

Do not make too long paragraphs (no longer than 12-13 lines). Generally speaking, one paragraph should correspond to one main idea. Use connectors for smooth transitions between paragraphs.

## 3. After writing

- Go back to your original notes: Are you missing something important? If you changed your original argumentative structure or focus, is it for the good?
- In case of doubt about some sentence/paragraph, it might be useful to think that, if not adding anything, it is probably subtracting to the text as a whole. Make the exercise: When removing that specific part, does the text still make full sense?

### TIP:

It might be a good idea to give the text for reading to someone who is not familiar with the topic and/or the context. Is he/she able to put it in his/her own words? What focus did he/she get? Did you manage to convey your messages?

Beyond the general guidelines and tips given above, consider the interdisciplinary aspects as well. The majority of texts strongly benefits

- If you link the content of your text to other areas, disciplines or persons, showing that you are not working in a single and isolated action but in a context with shared interests and responsibilities;
- If you consider additional expertise referencing it to institutions and persons
- If you share the writing process with the respective experts
- If you organize a proof-reader / final editor
- In case you have to draft the text in another language or with input from other disciplines, make sure that an expert checks the language and the technical terms.

**5.10.1 UNIT 2 – Exercise 2.1.**

Active – Individual – 1h

Identify a cultural heritage site with natural and/or historical features that is not recognized as UNESCO World Heritage yet. Imagine you are a UNESCO Member State and you are planning to submit an application to the UNESCO World Heritage. Draft an application for section 3 “Justification for Inscription” in [nomination file](#), which meets the condition to be reviewed by the UNESCO World Heritage committee.

Tip: In case you are not familiar with UNESCO World Heritage recognition, refer to Module 1, on “Global Challenges and Opportunities in Cultural Heritage Field”, to get acquainted with UNESCO’s understanding and terminology concerning Cultural Heritage.

**5.10.2 UNIT 2 – Exercise 2.2.**

Active – Individual – 30min

Think of any cultural heritage site that you know from your personal sphere which is not well-known and you want to promote/rise awareness for the specialities of this site. You are invited to an important conference. Its aim is to spread awareness and be informative to interested partners. You have around 30 minutes to hold a presentation. In order to give information on your presentation beforehand, the organisers would like to have a short, but informative abstract which is addressing different types of audience. Please write a short abstract taking into account the above-mentioned guidelines.

## 5.11. UNIT 3 – DESIGNING AND IMPLEMENTING A DISSEMINATION STRATEGY

As you have experienced in the last learning unit, strategic planning is paramount to convey our messages to wider, expert and non-expert audiences. We strongly recommend that you include planning and implementation in the overall strategy of preservation in order to link milestones with communication activities. Therefore, the first thing you will need to do is building a communication plan.

Before starting any promotional activity you need to be clear:

- What message do I want to communicate?
- Who is the audience?
- Who might be my communication partners?
- What is the best way to communicate with the audiences, experts as well as non-experts?
- What budget do I have?
- Do I have to consider certain dates / events / initiatives in the ongoing preservation but also on local / regional / national / European level?
- What measures will I use to know if I have been successful?

A communication plan is a clearly defined, detailed route to delivering your communication strategy.

There are nine elements to be considered for developing your communication plan:

- 1 Vision and Mission Statement
- 2 SWOT Analysis
- 3 Communication Objectives
- 4 Target groups and audiences
- 5 Communication Strategies and Actions
- 6 Implementing the Plan
- 7 Evaluating and Controlling the Plan
- 8 Fostering interdisciplinary communication
- 9 Measuring success

### 1 Vision and Mission Statement

The mission statement is a clear, concise summary of the envisaged preservation activities, their reason and expected outcome.

**Vision:** Your vision statement should be aspirational and describe the future change you want to bring about. It should be a single sentence and clearly reflect your values.

**Mission:** A mission statement brings your vision to life by stating how you will achieve your purpose and for whom. It is a clear, concise summary of why a heritage preservation activity is necessary and its future intentions. A mission statement can tell readers a lot about your intentions, so it's very important to take time to develop it.

Ideally the mission statement should be motivational, realistic and only 3-4 sentences long. It should be similar to an executive summary stating what your institution is, what you do, what your preservation intentions are and why you are active in the field. For inspiration, check out the vision and mission statements of organisations you hold in high esteem.

Source: NESTA (2013).

## 2 SWOT Analysis

This summarises the strategic positioning of preservation activity including the starting point and goals of your institution's preservation project. In general, a SWOT analysis has four components (some examples for each of the four in the table below).

<b>STRENGTHS</b> (Internal factors) <ul style="list-style-type: none"> <li>▪ Solid human resources</li> <li>▪ Engaged community</li> <li>▪ ...</li> </ul>	<b>WEAKNESSES</b> (Internal factors) <ul style="list-style-type: none"> <li>▪ Lack of institutional support</li> <li>▪ Low local press coverage of cultural heritage issues</li> <li>▪ ...</li> </ul>
<b>OPPORTUNITIES</b> (External factors) <ul style="list-style-type: none"> <li>▪ Growing young and migrant population getting to the city/town</li> <li>▪ More and more active cultural scene</li> <li>▪ ...</li> </ul>	<b>THREATS</b> (External factors) <ul style="list-style-type: none"> <li>▪ Decreasing interest for cultural issues in the community</li> <li>▪ Disappearing "allies" in the cultural heritage field</li> <li>▪ ...</li> </ul>

## 3 Communication Objectives

Your communication objectives should be based on the "strengths and weaknesses" of your preservation activity, and form a key part of your communication plan and be set to specific timescales. They should be SMART:

- **Specific:** e.g. by showing why the measures are necessary and how you intend to do it
- **Measurable:** e.g. by listing concrete measurable results like improved access to the heritage site for disabled persons, offering business opportunities, generating additional knowledge:
- **Achievable:** you should have sufficient staff and financial resources to meet the objectives
- **Realistic:** it should be possible to meet the targets
- **Time sensitive:** timescales and deadlines should be set.

## 4 Target groups and audiences

A distinction should be made between the target group and the target audience. While the latter is broad, the target groups will be a limited segment of the target audience and different depending on the goal of the communication. Most probable, you will target expert groups (colleagues, representatives of crafts, scientists, event managers, tourism agencies) and non-expert groups (visitors, local volunteers)

As a first step to design your communication strategy, build out a semi-fictional character to represent your target audience – a persona<sup>1</sup>. This isn't a real person but it's based on real, specific details about a typical representative of the groups identified above, all relevant to your heritage site.

<sup>1</sup> For more detailed information on how to build a persona, please refer to Module 4 on participation.

Use your knowledge of the field to answer the following questions about your target groups with as much detail as possible:

- What is your preferred target groups' background?
- What's their demographic?
- What other industries and interests do they interact with?
- What kind of time pressures do they have?
- What is their presence in social media?

### Persona

Name: .....

Age: .....

Occupation: .....

Bio: .....

Social media use: .....

Challenges: .....

[Adapted from: <http://editorresources.taylorandfrancis.com/wp-content/uploads/2018/11/Social-media-guide-for-editors-1.pdf>]

## 5 Communication Strategies and Actions

Communication strategies are the means through which the communication objectives are reached.

## 6 Implementing the Plan

The communication plan states:

- Your intentions
- How each of the objectives will be achieved – by what means.

To help you plan and guide your activities create a Tasks Chart. This lists all the activities to be carried out, along with associated deadlines and individuals responsible for achieving them. Costs of carrying out the activities will be included in a budget.

An example is shown below.

Objective	Activities	Timing/ deadline	Assigned to/ Responsible	Budget/ resources	Indicator	Expected result

Source: Adapted from: NESTA (2013).

## 7 Evaluating and Controlling the Plan

You should regularly monitor and review the progress of your communication activities, both in terms of staff resources and budgets. It's a good idea to have one person acting as project manager to chase up work in progress and monitor results. Any deviation in progress should be acted upon and the Communication Plan amended accordingly. A good communication Tasks Chart combined with clear financial information will allow the plan to be effectively monitored and reviewed.

## 8 Fostering interdisciplinary communication

Interdisciplinary communication is indeed a challenge, especially at the beginning of your career in heritage conservation. It has so far not been sufficiently taken into account in both university and craft training and has been completely left to professional experience. As a beginner you will have to deal with this again and again – sometimes with more, sometimes with less success. Don't let this discourage you, professional practice will give you routine.

We would particularly like to recommend one method – as simple as it may sound – to you: consider an internship in another discipline. Two weeks in another working field will add a lot of expertise and help to understand the mindset of colleagues from other disciplines.

If you would like to get to grips with some theory in advance: You will find the basic rules of interdisciplinary communication in our module 2. In units 2, 3 and 4 you will find suggestions and instructions for mastering even difficult situations.

## 9 Measuring success

Measurement of success is not only important for you in order to check if your communication instruments work properly and in the intended sense. It is also important to show your heritage investors, owners, public bodies or shareholders the successful implementation in terms of contentedness of involved parties, challenges solved or rising additional aspects. Evaluating means monitoring and measuring alike. For this purpose, specific *indicators* must be identified and used:

- **output indicators** measure the direct outcome of information and communication activities, such as number of distributed newsletters or number of meetings taking place;
- **result indicators** measure the immediate effects of outputs on those receiving or benefiting from them (e.g. number of people opening your digital newsletters or attending meetings, number of articles printed in newspapers, number of blog articles or social media posts);
- **impact indicators** measure the eventual direct or indirect consequences of information and communication activities, such as the feedback of stakeholders or interest groups, changed attitude towards the preservation project, requests for inclusion of volunteers,.

**5.11.1 UNIT 3 – Exercise 3.1.**

Active – Individual/Group – 30min

Make a SWOT analysis of your preservation project as a first approach to designing your communication strategy. If the exercise is done in a group, you should discuss and agree on the strengths, weaknesses, opportunities and threats of your common – real or imaginary – project.

Tip: Unit 4 in Module 2 can help you identify risks and challenges, as well as opportunities.

**5.11.2 UNIT 3 – Exercise 3.2.**

Active – Individual/Group – 30min

Define communication objectives for your preservation project and assess them again SMART principles. This can be done individually or in a group.

**5.11.3 UNIT 3 – Exercise 3.3.**

Reflective – Individual/Group – 30min

Creating a communication strategy for a preservation project is a task with many interlinking components. From the interdisciplinary point of view there is on the one hand the horizontal approach – entailing professionals from different disciplines cooperatively working hand in hand at the same level, on the other hand special activities to generate effects from interdisciplinary. What do you think, what could these effects be and how can they be generated? This can be done individually or in a group.

## 5.12. UNIT 4 – STORYTELLING FOR COMMUNICATING CULTURAL HERITAGE PRESERVATION

Narratives are a powerful way of engaging with our target groups and wider audience. Several research and applied projects in the field of cultural heritage have been working from this perspective in the recent years, on developing storytelling, and particularly digital storytelling, for audience engagement purposes in heritage sites, museums, etc.

The European project EMOTIVE is one of them (<https://emotiveproject.eu/>). EMOTIVE project's aim provides a clear, first approach to how storytelling should look like and what its potential can be when linked to cultural heritage:

“Whether it is to inform, persuade, entertain, motivate or inspire, we all tell stories every day of our lives. Yet despite their power, not all stories are effective in holding their audience's attention or communicating the messages they set out to convey. In heritage locations, narrative tends to be used narrowly, as a method to communicate the findings and research conducted by the domain experts of a cultural site or collection. It's typically a single-user experience and can often lack emotional resonance or impact”.

Source: <https://emotiveproject.eu/index.php/about/background/>

But, how can we build a story that is effective and has “emotional resonance or impact”? How to turn history into engaging stories?

The storytelling mode above, included in a toolkit recently published by Europa Nostra can be a good starting point: “[it] can be used as an analytic and creative tool, consists of several key elements, whose interplay guides a story” (Kisic & Tomka, 2018a, p. 23). Although this toolkit focuses on advocacy and awareness raising, the model is applicable to communicating on cultural heritage more generally.

The hero/ine and his/her goals are at the center of this model but, it is also remarked in the toolkit: “Although we are used to characters as carriers of the narrative, a story can rely on much more abstract or impersonal entities. In the case of heritage, we are surrounded with all sorts of engaging stories: industrial or urban development endangering traditional values, patriarchy concealing memories of important women or oxygen destroying layers of a famous painting (Kisic & Tomka, 2018a, p. 23)”.

As a first step in your story-building process, ask yourself about the elements that, in the particular case of your heritage site or cultural heritage expression, can play the roles in the model below, in a way that their interplay results in an engaging story.

### Storytelling model

- Construct your call for action or advocacy requests as a story.
- Start with a hero/ine. It could be a heritage site, a particular memory, a group whose memory is lost or heritage under threat.
- Define the villain. Key agents behind the problem are adversaries. Is it some sort of questionable development, inadequate protection regulation or mistreatment by citizens? Describe the villain in a way that there is a reasonable imbalance of force,

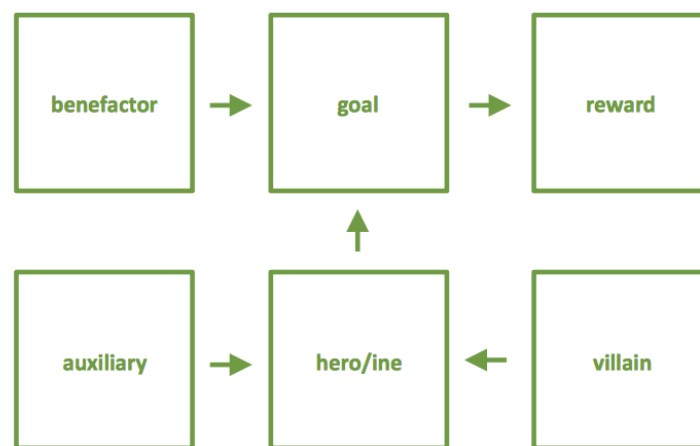


but that positive outcome can be imagined.

- The goal in the story also has to be clear and attainable. What is it that happens if the story has a happy end? Community pride, justice for a person or a group, new public space, new regulation, improved equipment for conservation? Whatever it is, it has to capture the public's or decision-makers' imagination.
- Choose auxiliaries well: those could be citizens, funders, decision-makers... What is it that makes a good helper, or a friend? Courage, determination, sensibility, kindness, empathy, forward- looking?

Source: Kisic & Tomka (2018a).

Figure 1. Storytelling model



Source: Kisic & Tomka (2018a).

### Digital storytelling

The principles to build an engaging digital story are the same as for general storytelling: find the elements whose interplay create a story that can resonate in your target groups and audiences' minds at an emotional level.

However, digital storytelling offers an important, added value: the possibility to include audio-visual materials, connecting them in non-unilineal ways and providing the person on the other end with the opportunity of multiple reading through different clicks.

#### What is a digital story?

"In essence, a digital story combines visual communication (slideshows, videos or animations) with audio. Optional text can be used for additional details. Most people agree today that digital stories are the best way for engaging users across several devices: from tablets to desktops, from smartphones to even phones, for audio only. Different narratives styles can be used and different situations can be envisioned, including immersive storytelling or augmented-reality storytelling" (Paolini & Di Blas, 2014).

*Tweets & Walks workshop for digital storytelling*

“Tweets & Walks”<sup>2</sup> is a methodology through which a group of people are invited to walk, in a sort of social trip, through a given space while tweeting on a specific theme(s), and using some previously agreed hashtags. If the group is big enough, it can be divided into subgroups focusing on different (sub)themes.

A “Tweets & Walks” workshop is proposed here as a way of unveiling thoughts and emotions about a given cultural heritage site, element or expression. Similarly as in the participatory mapping techniques (see Module 4, on participation), a group of people – from the cultural heritage organisation or the community in this case – would be invited to walk around the heritage site/museum/etc. while tweeting about some specific topics (e.g. memory – what memories does the cultural heritage site relate to?).

This activity can easily be linked to preservation activities as well: the restoration of a building, the discussion about the new use of a heritage site, the exploration of the condition of a heritage site to be restored.

The free tool Wakelet (<https://wakelet.com>) can be used to organize and curate the different inputs. While the product created with this tool can be considered a story in itself, specific inputs that you might get via this collective exercise might be the spark for new stories to be built.

**5.12.1 UNIT 4 – Exercise 4.1.**

Active – Individual – 1h

In this exercise you are asked to put in practice the storytelling model proposed above. In order to do so, think about a cultural heritage site and try to identify who or what could play the following roles (remember that stories can be built around personal characters, but not only):

to do so, think about a cultural heritage site and try to identify who or what could play the following roles (remember that stories can be built around personal characters, but not only):

benefactor .....	goal .....	reward .....
auxiliary .....	hero/ine .....	villain .....

Now, in order to continue building your story:

- Think about how these actors/elements interact.
- Write a summary of the story based on this interplay between the different

<sup>2</sup> This method is inspired by the works of the Spanish organisation URBANBAT. See [https://urbanbat.org/portfolio\\_page/tweets-and-walks-bilbo-zaharra/](https://urbanbat.org/portfolio_page/tweets-and-walks-bilbo-zaharra/)

actors/elements.

- Ask yourself about the best ways to communicate this story: How can it be communicated offline and online? Through which media? Are there any audiovisual materials you can use to support it?

### 5.12.2 UNIT 4 – Exercise 4.2.

Active – Group – 4h (for the development of the workshop itself, preparatory time to be added)

*(Group exercise, only applicable when the Module is delivered to/followed by a group, or if the learner can involve people for his/her organization, not necessarily following the Module).*

Organize a “Tweets & Walks” workshop. In order to do so:

- Identify the place (e.g. heritage site, museum, landscape where CH elements can be found, etc.) to be walked through. That is to say, the place you want to build a story about.
- Launch an open call targeting people in your organisation or the wider community, to take part in the workshop.
- Organize a plenary session where the theme(s) and hashtag(s) are defined (e.g. memory or the role of ordinary people in that specific space could be the themes, and hashtags like #XXXXremembers or #XXXXXcommonppl could be the hashtags, where XXXX is the name of the CH site or specific space).
- In groups, walk through the space while tweeting about the agreed theme(s) and using the defined hashtag(s).
- Go back to the plenary to check the hashtags and collectively discuss about the experience.

What inputs did you get that can be useful to build a story? What story of your cultural heritage site/element/expression can you build as a spin-off of this collective exercise?

### 5.13. UNIT 5 – ADVOCATING FOR CULTURAL HERITAGE

Our cultural heritage is full of surprising, exciting and inspiring stories. Some are well-known, obvious and broadly communicated. Others are “hidden gems”, maybe only known to experts, sometimes even at the edge of getting lost in the local memory.

In this unit, we would like to inspire you to have a closer look at the “hidden gems” of your heritage. The aim is to link preservation activities with storytelling, community building and sustainable action. Therefore, we present and analyse two case studies which constitute good practices for awareness-raising and advocacy for the preservation of cultural heritage.



*Vilma Stopfer©4 GRADA DRAGODID*

#### **Noticing the common heritage: 4 Grada Dragodid**

Throughout history, dry-stone building techniques were the optimal low-tech way to deal with the excess of stone in karst landscapes, protect crops, expand fields and divide grazing areas along the eastern Adriatic coast. With industrialisation and advancements in agriculture, this art of land cultivation gradually became economically irrelevant. The structures and landscapes fell into disrepair, and the building techniques were almost forgotten. Today local communities show interest in their dry-stone heritage, but the lack of economic viability of this building technique and the lack of skilled master builders is one of the biggest challenges for preserving dry-stone heritage.

This nearly-forgotten heritage and skill was a challenge for a group of dry-stone heritage enthusiasts from Croatia. In 2008, following a successful student workshop set up to restore the village of Dragodid, they established the organisation 4 Grada Dragodid with the aim of raising awareness about the significance of dry-stone heritage in Croatia and advocating for the protection and revalorisation of dry-stone heritage.

Less than ten years after their establishment, Dragodid managed to put dry-stone heritage both on the local and national agenda and at the heart of local communities and many young professionals and enthusiasts. Today, their yearly budget is 33,500.00 EUR, and their team has 2 part-time employees, 40 active individual members and 50 volunteers who put in 3,284 volunteer hours in 2016 and are the key professional contact point for this particular type of heritage. The secret of their success is a long-term focus on a specific heritage niche, which they have tackled in an integrated manner – connecting

research, documentation, preservation, capacity building, community engagement, education and advocacy.

Their method of doing awareness-raising and advocacy is multileveled but focused on the particular heritage niche of dry-stone building that runs through all activities of the organisation.

There are five key components that run simultaneously:

**Building an informal partnership network** with local, national and international CSOs, institutions and local communities to cover as much of the territory as possible, providing basic assistance, know-how and contacts to the local communities that then continue to work on dry-stone heritage management in their own capacity.

**Systematic documentation of dry-stone heritage** which includes mapping and valorisation of the material heritage, as well as identifying, promoting and engaging local dry-stone craftspeople as bearers of the intangible heritage.

**Providing information and educational material on dry-stone heritage** to the public – including public lectures; a dry-stone news portal and the Dragodid Facebook page, which provide information about dry-stone heritage, legislation regarding the subject and news about workshops and other activities; and a dry-stone building manual “Gradimo u kamenu” (We Build with Stone) that was published and distributed by a major newspaper in Croatia and has so far seen three editions.

**Connecting local communities with their own local tradition**, mainly by organising workshops for the public to disseminate the knowledge and skills of dry-stone building techniques. Furthermore, the organisation has started an open GIS [Geographic Information System] platform through which they encourage the public to map their local dry-stone heritage, providing basic geo- information and photographs. In that way, they try to actively engage the public in heritage management and by that kind of public contribution to create a detailed map and registry of dry-stone heritage that could not be created by other means.

**Providing expert services and knowledge** in evaluating the condition of dry-stone structures while providing consulting services for managing this heritage and organising conservation and restoration projects.

Over the years, their advocacy and awareness efforts have contributed to educating more than 500 people about dry-stone building techniques at more than 120 volunteer camps, disseminating more than 8.000 publications on building in dry-stone, completing 4 landscape studies, documenting 3.235 dry-stone locations, recognising and listing 53 bearers of the intangible heritage of dry-stone building techniques, and the recognition of dry-stone heritage in more than 30 specific local communities and on a national level.

In the end, their efforts resulted in the inclusion of dry-stone building techniques on the national list of protected intangible heritage, and today 4 Grada Dragodid represents Croatia in the drafting process of the multinational nomination for the inclusion of dry-stone building techniques on the UNESCO list of intangible heritage.

**Online resources:**

<https://www.facebook.com/udrugadragodid/>

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

<https://suhozid.giscloud.com>

**Contact:** [info@dragodid.org](mailto:info@dragodid.org)

Source: Kisić & Tomka (2018a).

### Finding a treasure in religious heritage

#### Helena's story – a 400-year-old embroidery brands a Swedish parish



*Helena's smiling skull and sophisticated embroideries on an eyeglass cleaning cloth*

The Växjö parish in Sweden dug out a truly extraordinary story which brands the parish: At the end of the 17<sup>th</sup> century Helena Larsdotter Lindelia was a parish member. There are 41 preserved religious textiles known to us today that are hand-made by Helena Larsdotter Lindelia who was a knowledgeable and creative embroiderer. Her stitcheries are made in a happy naïve style with laughing round-headed skulls and the bones laid across, beneath the skull or a crucifix. The chasuble's back shows a Christ smiling happily from the cross. Therefore, Helena developed a unique design idiom and gave the image of Christ a new meaning who is usually depicted suffering on the cross.

We don't know that much about Helena but we do know that she was a widow and that she owned Vaxblekargården in Eksjö where she lived with her daughter between 1682 and 1708. The neighboring premise was owned by a tailor called Lars Månson and after he died his son Måns Larson, who was also a tailor, took over the premises. Perhaps Lars Månson was Helenas father and Måns Larson was her brother? That might explain why she, as a woman, at a time when all the professional masters where men, was able to operate an extensive business with church textiles. According to the burial book Helena died in February 1710.

Meanwhile, 300 years after her death, Helena has become a VIP of the parish as there are no comparable works to her smiling Christ and stitched skulls on church textiles. Today, her emblematic handcrafts adorn bags and eyeglass cleaning cloths of the parish, highly appreciated by visitors of the church as a unique souvenir linked to an extraordinary place. But it's not these items which are important, much more important is the story of a women in rural Sweden at the beginning of the 17<sup>th</sup> century who created a new religious interpretation – who ever saw Christ smiling at the cross?

The five key components for advocacy, already demonstrated in the first case, are valid here as well:

**Partnership building** with museums, bloggers, parish members.

**Systematic documentation of Helena's work** which includes identifying, promoting and engaging in the dissemination of her work by the local parish as bearers of the intangible heritage.

**Providing information and educational material** as done by several publications and a thesis (Inger



Östham: "Figurbroderade mässhakar från reformationstidens och 1600-talets Sverige", 1974)

**Connecting local communities with their own local tradition** as the parish members are proud and willing to communicate their extraordinary ancestor.

**Providing expert services and knowledge** by creating souvenirs with Helena's emblematic skulls and offering visitors of the parish church unique experience.

#### Online resources

The story of Helena has inspired many people, if you believe her internet presence, her social media entries and the inspiration young artists take from her work:

Helena has an own Wikipedia page: ([https://sv.wikipedia.org/wiki/Helena\\_Larsdotter\\_Lindelia](https://sv.wikipedia.org/wiki/Helena_Larsdotter_Lindelia)).

Visualizations on social media like Tumblr show skull embroidery inspired by Helena:  
<https://secondsunrisesthlm.tumblr.com/post/170991365512/skull-embroidery-inspired-by-one-made-by-helena>

Posts in social media like Facebook communicate her embroideries and link them to the parish:  
(<https://www.facebook.com/vaxjostift>)

Blogs presenting her work: (<http://indigo-indigo-indigo.blogspot.com/2012/02/brodosen-helena-larsdotter.html>; <http://mariaingillberga.blogspot.com/2018/04/paramentenstickereien-aus-smaland.html>)

#### Advocacy and awareness raising on social media

Social media constitute an excellent platform for your message to be amplified. While in unit 6 we will refer to launching your own social media campaign, joining existing social media campaigns has proven to be very effective in terms of reaching a wider audience and developing synergies with other actors active in the cultural heritage field.

A quite simple way of joining ongoing campaigns is using their hashtags in your social media posts. However, it is suggested that, before just inserting the hashtags, you get acquainted with the campaign, its origin, promoter(s), and goals. An instrumental use of social media collective campaigns (i.e. inserting the hashtag just to get visibility when your post is not really connected to the campaign) is considered a bad practice and gives a really bad image of the institutions making that use.

Therefore, before embarking on ongoing social media campaigns, it is suggested to:

- Check social media profiles of reference actors in the field of cultural heritage, what campaigns are they active in?
- Learn more about these campaigns: rationale, duration, promoter, goals, etc.
- Can you (really) contribute to any of these campaigns?
- If you decide to join a campaign, define the message(s) you want to convey and clearly connect them to the campaign.

### 5.13.1 UNIT 5 – Exercise 5.1.

Reflective – Individual/ Group – 1h

Our two case studies might have inspired you to check if there are any stories of hidden treasures, exciting events or ongoing activities which are interesting for a broader public. Actually, we are quite sure that you will find several stories in your working environment which have a high communication potential. Please analyse their potential following the five components identified for advocacy. How do they correspond to:

1. Partnership building
2. Systematic documentation
3. Providing information and educational material
4. Connecting local communities with their own local tradition
5. Providing expert services and knowledge

This can be done individually or in a group.

### 5.13.2 UNIT 5 – Exercise 5.2.

Reflective – Individual/ Group – 30min

Identify an advocacy campaign or initiative developed (recently or in the past) in your nearest environment, and analyse it by replying to the following questions, in an attempt to establish parallelisms with the best practices in the case studies above:

- Was the campaign/initiative successful in reaching its goals?
- Did it manage to involve key actors and/or the community?
- Did it introduce innovation in the actions, messages, media channels, or in any other element of the campaign/initiative?

This can be done individually or in a group.

### 5.13.3 UNIT 5 – Exercise 5.1.

Active – Individual/ Group – 1h 15min



In this exercise, we propose you to analyse a social media campaign for advocating on cultural heritage. More specifically, we ask you to have a look at a specific hashtag:

- Choose one of the following hashtags and search for it across social media:
  - #Unite4heritage
  - #EuropeanDayConservationRestoration
  - #EuropeforCulture
- Identify the types of actors involved in this campaign
- Learn more about the campaign: who is promoting this campaign, what are their goals, etc.?
- What kind of messages does this hashtag include?
- Can you contribute to this campaign in a meaningful way? If so, what message(s) would you like to convey?
- Draft a couple of social media posts as an example.

If you are doing this exercise in a group, you can divide the different social media: Twitter, Facebook, Instagram, etc., and then share the observations to try to identify the specifics for each one of them with regard to this campaign in particular.

## 5.14. UNIT 6 – GOING DIGITAL: SPECIAL FOCUS ON SOCIAL MEDIA

Whether you want to set up new social media or improve your performance in your already existing social media profiles, you need to be clear about the message(s) you want to convey, your social media target audience, your objectives and what success means for you in both quantitative and qualitative terms with regard to social media presence. Your social media strategy needs to be aligned with your general communication and marketing strategy (see Unit 3 in this Module). In this sense, the questions in Unit 3 can be posed again to think about social media.

Once you have reflected on these aspects, the following tips can help you define your social media strategy:

### Define your social media identity

The following are different online identities identified by Klout – a company that tried to measure the influence of people in social media until it closed in 2018. They refer to how you (or your institution) act online, and impacts on how you are perceived. They can also be used in order to develop a specific online-role, although they can be mixed and combined. It might highly depend on the specific site/project, which role it will perform. Thinking about these categories is a way of self-reflection on your online identity-building process, according to your aims and target groups.



#### *The Curator*

You find the most interesting information and share it widely. Filtering through masses of content, you surface with the nuggets that your audience truly cares about. In turn, they appreciate your hard work.



#### *The Tastemaker*

You know what you like and your audience likes it too. You know what's on trend but you aren't one to follow the crowd. You walk your own path and have earned your network's respect.



#### *The Celebrity*

You are the height of influence for better or worse. People hang on your every word and share your content like no other. You are probably famous in real life and your fans can't get enough.



#### *The Thought Leader*

People look to you to help them understand the day's developments in your industry. Sharing relevant news and opinions, you know what's important and your audience values that.



#### *The Pundit*

You don't just share the news, you create the news. Your opinions are widespread and highly trusted. You are a leader in your industry. When you speak, people listen.



#### *The Dabbler*

You are just starting out with the social web or you are simply not that 'into' it.



#### *The Conversationalist*

You love to connect and have the inside scoop. Good conversation is an art. You're witty; your followers hang on your every word.



#### *The Broadcaster*

You broadcast great content that spreads quickly because it's information essential to your industry. Your audience is wide and diverse. It values your choices.



#### *The Syndicator*

You keep tabs on who and what is hot and important to watch. Focusing on a specific topic or targeted audience, you share the best trending info and save followers from having to keep up on their own.



#### *The Feeder*

Your audience relies on your steady flow of focused info. Your audience is hooked on your industry and its topical updates and secretly can't live without them.



#### *The Observer*

You don't share much but you follow the social web more than you let on. This could be just your style or you are checking it out before jumping on in, full force.



#### *The Explorer*

You're constantly trying to find out new ways to interact and network. You're exploring the social web and making it work for you. Your activity and engagement show you 'get it' and will probably soon be moving up the social media ladder.



#### *The Socializer*

You're the hub of the social scene and people count on you to find out what is happening. You connect people and readily share your social savvy. Followers appreciate your network and generosity.



#### *The Networker*

You connect to the right people and generously share your network to help followers. You know which content is important to your influential audience and have high levels of engagement.



#### *The Activist*

You've got an idea or cause to share with the world. You've found the perfect medium for your message and your audience counts on you actively to champion your cause.



#### *The Specialist*

You might not be a celebrity but in your area of expertise, your opinion is second to none. Your content is likely focused toward a specific topic or industry. Your audience is also focused and highly engaged.




**Categories courtesy of Klout 2014 (as cited in Hogg et al, 2017).**

One common theme of all of these roles is that they seek to do something useful. They seek to turn information, of which there is a lot, into knowledge, of which there is less. All of these roles create value in a digital environment that is attention-led. Consequently, these category captains are considered influencers.

**No need to be everywhere on social media**

As much common place as it may sound, it is important to remember that you do not probably need to be present in all social media platform. Particularly if your resources are limited – aren't they always? – concentrate on the social media that can help you convey your message and reach your target groups. The persona-building exercise in the Unit 3 can be helpful for this, but you also need to know the specific features of each social media platform. The main ones are briefly reviewed here:

Figure 2. Main social media platforms' distinctive features

 <b>YouTube</b>	 <b>Facebook</b>	 <b>LinkedIn</b>
<p>To do well on YouTube you need to actively communicate and this is what some teenagers do so successfully; actively trying to get their content viewed. Night after night they contact people who make content like themselves to share and build a following. It's a slow process but once your channel's subscriber number is high enough, YouTube will automatically recommend your content more often on the sidebar.</p>	<p>On Facebook, the number of people who see your posts is dependent on how people have been interacting with you. (...) However, on top of this it adds decision-making that chooses which news is going to be most interesting to the greatest number of people. (...) [T]his means you can't simply use Facebook as a broadcast medium. (...) It is a social network where the efforts that you put in to be social have a big impact on how many people are affected and respond. The only way to increase the reach of your posts on Facebook is to try and create good content – and the only way to reach everyone with a post is to pay for the privilege.</p>	<p>It is worth spending time making sure that your profile is as complete as you can make it. It's also worth getting everyone in your institution or company to do the same because it's a very visible way to show you are an open company. Each profile that points to your company is valuable to you in terms of the way Google analyses your company website. The more links pointing towards it, the more valuable Google sees your content.</p>

**Twitter**

Twitter itself recommends that to hold social influence, tweets must:

- Demonstrate insight.
- Share valuable information.
- Display a great personality.

**Instagram**

Instagram is about telling stories in a visual way. It suits people who prefer photos and pictures as their primary source of information. The people who use Instagram to best advantage are those who take great care in the pictures that they post. They use each shot to inform and educate as well as entertain or nourish artistically.

**Blogging\***

Blogging is a valuable online activity and every social media post is a form of microblogging. Venturing into longer forms: say, 1000-1500 words, can have significant impact. Blogging:

- Increases search-engine traffic because Google uses 'the wisdom of crowds' to decide the quality and regularity of your content.
- Humanises your brand.
- Creates content that might be repurposed for other social media.
- Builds authority in your industry by turning information into knowledge.
- Improves sales conversion rates by increasing trust levels.
- Helps generate inbound links to your site that helps Search Engine Optimisation (SEO).
- Increases leads because you have 'warmed up' your audience with good content.

\* Not strictly a social media platform, but highly connected to them.

Source: Own selection from Hogg et al (2017).

The differences in these media channels are obvious, aren't they? But the questions for you are:

- How do they accommodate with the purpose of your preservation project?
- How do they accommodate with an interdisciplinary approach?

Exercise 6.2 will ask you to take a decision.

### **Consider launching specific campaigns**

Social media campaigns can be a particularly powerful action to build momentum around an event or initiative, or for awareness-raising and advocacy by sustaining your message during a limited period of time.

However, before embarking on a social media campaign – which requires significant efforts to be successful – it might be useful to pose a few questions: Is my online community big and solid enough to get my message across? Can I count on the support of partners with established communities, who can engage with my campaign and thus help me amplify my message?

In case your responses are positive, and you opt to go for a social media campaign of your own, here some aspects you should consider:

- Carefully create your hashtags: they need to be easy to remember, catchy, easy-to-play with, and not too long!
- Plan your campaign in time: are there going to be peak moments (e.g. during one event)? What is the most appropriate duration for your message to be conveyed while avoiding a going-down or saturation moment?
- Contact with amplifiers enough time ahead, ask for their engagement and provide them with materials to make their participation in your campaign as easy as possible (e.g. examples of tweets, images, shortened links, etc. – providing them with a “cheat sheet” from where they can just copy-paste is probably a good idea). Remember that mutual support is often expected, so you should also be willing to play an active role in campaign initiated by partners.
- Create audio-visual materials (e.g. social media “postcards” or self-explanatory images) that can support your message. Images and videos are playing a more and more central role in social media.

### **Legal aspects of social media use**

Source: Härting Attorney at Law (2013)

*Note: Specific legal requirements for the use of Social Media highly depend on your country, as regulations can be found mostly on the national level. However, the following aspects should be considered, and you need to get information on your country-specific laws and regulations. We do not warrant the correctness, completeness and actuality of information contained in the following abstracts on legal aspects. We do not take over any legal liability.*

A few clicks, and you can create fan pages in several social media platforms. One thing is forgotten again and again, the legal aspects. It is hard to keep track of things, but you should always keep one thing in mind: There will always be people looking for your mistakes on the net to profit from them. That's why you should always be up to date when it comes to legal aspects of public outreach on social media.

#### Imprint

As on regular websites, pages in Social Media (especially in Facebook) that are not operated for private or personal purposes, usually require an imprint. Imprints need to be easy and

directly accessible and permanently available. It should give information on the name and the address as well as on details for contact (mail dress, phone number). According to jurisdiction, “easy and accessible means that only two clicks should be used in order to get to the imprint. You should ensure that it appears correctly in the desktop and the mobile version.

#### Sweepstakes and promotions

Sweepstakes are not only governed by general laws, but also by policies of the respective platform. These should also be strictly adhered to. Please read carefully through the policies of the respective social media platform.

Facebook e.g. has established numerous rules for sweepstakes and promotions:

- Facebook features such as commenting, sharing and liking, as well as public and private messages, may be used to participate in a promotion or sweepstakes.
- Calling participants to tag photos, share messages or use Twitter hashtags to participate in a contest is prohibited. Tagging a picture is not allowed if the person is visible on the picture.
- The automatic participation of fans of a company in a competition is permitted.
- Any Facebook sweepstakes must include a Facebook disclaimer.
- When announcing the winners, all data protection regulations must be observed.
- Promoters of a competition or promotion act at their own risk and are not supported by Facebook. Violations of Facebook's own policies could, in the worst case, result in the page being blocked.

#### Photos and Videos

The following applies to all photos, graphics and videos used on your social media platforms: All this kind of media are subject to the applicable copyright law. And if this is not the case with the operator of the pages/accounts, he/she may not use the pictures, graphics and videos without getting an usage approval. Different regulations apply depending on the source of the image material:

- **Pictures from your own hand:** Self-produced photos, graphics and videos may be used in accordance with copyright laws, provided that their content does not violate the guidelines of the respective social media platform. However, it can also be problematic here if people are recognizable on the photos and videos. This is where the right to one's own picture comes into play. This means that every person has the right to decide for himself/herself whether and in what context pictures of him/her are published. In case of doubt, consent shall be deemed to have been given if the person depicted received remuneration for having had himself/herself depicted. For example, pictures of persons who appear only as accessories to a landscape or other place, as well as pictures of meetings and similar events in which the persons participated, may be published without the required consent. This applies, however, only as long as a legitimate interest of the persons depicted or their relatives is not violated, or if the persons concerned have already died. In the case of persons of contemporary history who are in the public eye, there can also be exceptions. In case of doubt, however, the European Court of Human Rights states that a balance must be struck between the Copyright and general personal rights. **Important: Check the privacy laws of your country!**
- **Images from image services:** Portals such as iStockphoto, Fotolia, Pixelio and Getty Images offer the right to use images against payment. Both the offer and the terms of use of the individual image databases differ from each other.
- **Images licensed under a Creative Commons license:** Flickr is one of the best-known photo portals to offer images under a free Creative Commons license. This license allows the use of the offered images, but subject to certain conditions. Among these are the

naming and linking of the author, the naming and linking of the respective license, the waiver to edit the image, as well as the exclusively non-commercial use of the images. These conditions may vary from provider to provider. Thus, commercial use may be permitted.

- **Images from the Google image search:** The Google image search is an almost inexhaustible source for images from the most diverse subject areas. However, the following applies here: If the author does not **expressly agree** to the use of his images by third parties, this is prohibited.

If **videos** are published on Social Media platforms, it is advisable to pay attention to details. For example, a song that can be heard in the background of a video can infringe copyrights.

### Choosing a name

When choosing a page name, you should make sure that you do not violate any foreign trademark or name rights. A violation of these may result in claims for injunctive relief and damages.

### Contents

The operator of a page on social media platform is responsible for its own content. It is therefore important to ensure that both the legal requirements and the guidelines of the platform are adhered to.

It can also be problematic if employees of an institution post on its pages. If an employee makes dubious statements on your institution's page, this ultimately falls back on the institution. So, unthinking postings can have extremely negative consequences not only for the employee concerned, but also for the institution. That's why it's essential for almost every institution being active on social media to provide its employees with guidelines on how to use social media correctly.

If fans are allowed to post on the social media pages, the operator of the page is generally not liable for its postings. If the fans' postings are illegal content, the site operator is liable for them if it comments on them or fails to initiate their deletion. Therefore, operators of pages should always keep an eye on the content of their page.

Some platforms like Facebook reserve the right to use all posted content. You should always bear this in mind before posting texts, images, videos, etc. on your pages. These rights of use expire if the respective content is deleted. However, these are still stored by e.g. Facebook for a certain period of time. And if content is shared, the whole thing is even more difficult. In plain language, this means that content once published on Facebook is virtually beyond your control.

### **Case studies – two examples for social media strategic practice**

Meanwhile there are many examples of social media in heritage preservation activities. There are good and less good ones and the majority belongs to the latter category. Therefore, we have chosen two very good case studies in terms of social media inclusion in order to show:

- A very strategic example which links heritage management, heritage preservation, regional planning and social activities: the German "Burgenblogger".
- An extraordinary example of the restoration of a masterpiece: Rembrandt's "Night Watch" started restoration in July 2019. The restoration is celebrated via several social media channels.



**Case study: Burgenblogger (Castle blogger)**

Burgenblogger is a project developed by the General Directorate for Cultural Heritage Rhineland Palatinate (GDKE), the Rhein-Zeitung, a regional newspaper from Koblenz, and the Entwicklungsagentur Rheinland-Pfalz (EA), a state-owned non-profit organisation responsible for regional development. The aims are to examine the opportunities and problems of the UNESCO World Heritage “Upper Middle Rhine Valley” and to tell the story of its citizens and their culture. The Upper Middle Rhine Valley is a landscape with castles, a cradle of tourism, which are closely entangled with vacancy, outdated gastronomy and railway noise.

The research area of the Burgenblogger is the Middle Rhine, an area between the cities Koblenz and Bingen, where 170.000 people live across a length of about 70 kilometres on both river sides of the Rhine. There is a lot to explore. Thus, the different Burgenbloggers – so far 5 different persons – get organisational and financial support by the three project partners, GDKE, Rhein-Zeitung and EA.

Blogs are versatile, flexible and close to its readers. As such the first Burgenblogger started its first term from May till October 2015. For half a year, she lived in the tower room of the Sooneck Castle, built in the 11<sup>th</sup> century, by Niederheimbach, a municipality on the Western side of the valley. There she reported about the people and the culture along the Middle Rhine valley. While travelling around the UNESCO World Heritage, and looking for its people and its history, the blogger casted a different view on the region and looked for special features in ordinary places.

Her and her successors’ assignments were to let themselves drift, to travel across the valley and its land with open eyes and open mind, to find out what it means to live, to love, to be at odds and to grow in the Middle Rhine. One thing the bloggers did most notably was to listen. What he/she had heard, was transmitted through different channels of social media; even beyond the borders of the valley.

These different platforms allow the castle blogger to be in constant contact with its readers and the public. With the four different platforms the castle blogger has different options to present his/her discoveries. Instagram allows the castle blogger to post appealing photos and short videos of the Rhine valley landscape, its citizens, businesses based in the Rhine valley nature as well as life itself with short but informative descriptions.

With the social media platform Twitter the castle blogger can tweet with its followers, he/she can be in constant contact with its many readers. Tweets, pictures, videos or even articles can be retweeted and therefore can reach an even wider readership. Compared to Instagram, Twitter is able to convey more than just pictures and videos. It is able to combine visual and audio-visual material with informative articles.

In comparison to Instagram and Twitter, Facebook is different in its layout and structure. Interested parties or followers can comment on the different posts, interacting on an intimate level with the castle blogger and other fellow peers.

Furthermore, following the call for application, the project made it on the websites of Germany’s biggest newspapers and magazines and was one of the most-read articles of the day.

The Burgenblogger-project also combines several digital aspects. One outcome of the Burgenblogger-project is a Facebook group called “Du weißt, du kommst vom Mittelrhein, wenn...” (“You know that you live at the Middle Rhine, if you...”). This group has hundreds of people from the region and aims to foster discussions on the Middle Rhine valley, the local identity, and it addresses problems and new developments of the region. People get in touch and start discussing about their region and their culture.

There are explicit rules set up for posting and commenting in this group: Members have to accept these rules in order to avoid a deletion of their posts/comments, they have to respect different opinions and behave respectfully, denouncing, insulting, hateful or inhuman comments/contributions will be deleted and the responsible persons will be deleted from the group, and commercial advertise is forbidden.



Picture: Sooneck Castle (CR: Entwicklungsagentur Rheinland-Pfalz e.V.)

Link to the Facebook group:

<https://www.facebook.com/groups/1408400362821267/>

Call for applications (in German): [https://www.rhein-zeitung.de/region/rheinland-pfalz\\_artikel,-die-ausschreibung-burgenblogger-fuers-mittelrheintal-gesucht-arid,1191560.html](https://www.rhein-zeitung.de/region/rheinland-pfalz_artikel,-die-ausschreibung-burgenblogger-fuers-mittelrheintal-gesucht-arid,1191560.html)

See Spiegel Online (in German):: <https://www.spiegel.de/karriere/burgenblogger-am-mittelrhein-gesucht-die-aktuelle-stellenanzeige-a-986167.html>

See FAZ (in German): <https://www.faz.net/aktuell/wirtschaft/agenda/mittelrheintal-burgenblogger-gesucht-13095762.html>

Links to the project (all in German):

<https://www.instagram.com/burgenblogger/>

<https://twitter.com/burgenblogger>

<https://www.burgenblogger.de/>

## Case study 2: Operation Nightwatch – restoration made public via social media



Source: <http://www.facebook.com/rijksmuseum>

Since July 2019 Rembrandt's "Night Watch" is on restoration at the Dutch Rijksmuseum. The "Night Watch" is a European icon picture, well known all over the world. The Dutch Rijksmuseum accompanies the restoration in an elaborated social media strategy on Facebook, Twitter and YouTube displaying the restoration publicly.

By allowing the museum visitors and non-visitors to see what usually happens "behind the scenes", the work becomes more transparent. But not only that, the process may spark curiosity among those, expert and non-expert, following it via social media, who will most likely gain some knowledge about restoration works, the painting itself, the Rijksmuseum and, why not, other museums too. It must be highlighted that, as can be seen in the screenshotted Facebook post, the campaign goes beyond "showing", and aims to engage with the audience (e.g. by providing spaces for the exchange with experts). Thus, going public and sharing the restoration process live via social media may have multiple impacts:

in terms of audience development, awareness raising and community involvement, among others.

This case study is an ongoing case which we recommend following during the implementation:

<https://www.rijksmuseum.nl/en/nightwatch>

#operationnightwatch

[https://www.youtube.com/watch?v=cLH\\_ur6IAQ8](https://www.youtube.com/watch?v=cLH_ur6IAQ8)

### 5.14.1 UNIT 6 – Exercise 6.1.

Active – Individual – 1h

Look for a social media account of a heritage site or museum (e.g. the Anne Frank House: <https://www.facebook.com/annefrankhouse/> or Stonehenge: <https://www.facebook.com/StonehengeEH/> – there are many more pages of heritage sites).

1. Go through the timeline and the profile. What can you identify as best practices and which aspects can be useful for your project?
2. How do they address and interact with their audience and what information do they post? Do they interact with further heritage sites?
3. Do these profiles establish general rules of behaviours (e.g. Netiquette)?
4. Look as well for indicators showing that the sites keep the legal aspects (e.g. imprints, references, copyrights etc.).

### 5.14.2 UNIT 6 – Exercise 6.2.

Reflective – Individual/ Group – 30min

You want to go digital with your heritage site / preservation project and start a social media account. Please answer the following questions:

- Q. Which social media type matches your own character and preferences?
- Q. What is your target group and which social media platform do they use?
- Q. What social media role would you like?
- Q. Which skills link all of these roles?

Having answered the questions, please decide which social media tools might fit best your ambitions. Do you feel comfortable with the outcome?

This can be done individually or in a group.

## 5.15 GLOSSARY

### **Sensitive communication**

Communication techniques and strategies to communicate properly and in a way that is sensitive to diverse cultural backgrounds, different disciplines and communication abilities. Sensitive communication promotes mutual respect and trust, helps prevent misunderstanding, and enhances effective teamwork in a pleasant working environment.

### **Storytelling**

Building narratives as a way of engaging with our target groups and wider audience. Digital storytelling offers the possibility to include audio-visual materials, connecting them in non-unilineal ways and providing the person on the other end with the opportunity of multiple reading through different clicks.

### **Social media identity**

The way you (or your institution) act online, which has an impact on how you are perceived.

### **Valorisation**

The term “valorisation” is understood in a holistic way reflecting the interaction of cultural, economic, environmental, social and sustainable factors for the preservation of cultural heritage. In Unit 1 of HERITAGE-PRO Training Module 3 you will find more about this approach.

## 5.16 REFERENCES

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### 5.17 THE HERITAGE-PRO PARTNERS: An interdisciplinary team for skills development in cultural heritage preservation

**HERITAGE-PRO** is an Erasmus+ initiative of six European partners from five countries who strive to answer to the continuing call for interdisciplinary training for professionals of different disciplines towards sustainable management and preservation of cultural heritage.

The **HERITAGE-PRO** website <https://heritage-pro.eu/> provides you with further information and updates. Please feel invited to browse through the pages and benefit from information and training material alike.

**HERITAGE-PRO** is implemented by a partnership of six European institutions, companies and networks from Germany, Spain, Austria, Sweden and Belgium, all active in vocational training for the preservation of cultural heritage. They developed cooperatively this vocational training scheme that closes the gap of interdisciplinary training in the field.

- **Kultur und Arbeit e.V. – Bad Mergentheim / Germany (coordinator)**  
[www.kultur-und-arbeit.de](http://www.kultur-und-arbeit.de)
- 
- **Restrade – Höganäs – Sweden**  
[www.restrade.se](http://www.restrade.se)
- 
- **Asociación Española de Gestores de Patrimonio Cultural (AEGPC) – Madrid / Spain**  
[www.aegpc.org](http://www.aegpc.org)
- 
- **European Network on Cultural Management and Policy (ENCATC) – Brussels / Belgium**  
[www.encatc.org](http://www.encatc.org)
- 
- **Institute of Property Research (IPRE) – Vienna / Austria**  
[www.ipre.at](http://www.ipre.at)
- 
- **Entwicklungsagentur Rheinland-Pfalz – Mainz / Germany**  
[www.ea-rlp.de](http://www.ea-rlp.de)

## 5.18 ACKNOWLEDGEMENTS

The **HERITAGE-PRO** team is very proud that the following European experts have accepted the invitation in the Advisory Board of the project. They and their institutions are Associated Partners to the project.

More information about their CVs and ambitions can be found here:

<https://heritage-pro.eu/about/advisory-board/>.

### **Germany**

Mrs **Patricia Alberth**, head of the World Heritage Office of the City of Bamberg.

Mr **Thomas Metz**, director of the General Directorate for Cultural Heritage of Rhineland-Palatinate

Mr **Frank Sprenger**, head of the Centre for Conservation and Monument Conservation of the Koblenz Chamber of Crafts

Mr **Titus Kockel**, PhD, Head of Unit Promotion of the Trades, German Confederation of Skilled Crafts and Small Businesses

### **France**

Ms **Claire Giraud Labalte**, heritage expert, art historian and professor emeritus, member of ENCATC / Alliance 3.3, president of Le Pôle du patrimoine en Pays de la Loire and president of the association Territoires imaginaires

### **Sweden**

Ms **Rebecka Nolmard**, director-general, Swedish Ministry of Culture

Mr **Gunnar Almevik**, PhD, Professor at Gothenburg University, Department of Conservation

### **Spain**

Mr **Carlos Romero Moragas**, archaeologist and cultural manager, head of the Centre for Training and Dissemination at the Andalusian Institute of Historic Heritage (IAPH) in Sevilla

Mr **Gabriel Morate Martin**, director of the Spanish Historic Heritage Preservation Program at MonteMadrid Foundation, member of the Executive Board of Hispanic Nostra and the Spanish Association of the Friends of the Castles (Head of the Technical Department), editor of the "Monumentos Restaurados" Publication Series.

### **Norway**

**Dr. Mr Terje M. Nypan**, Technical Director at Riksantikvaren (Norwegian Directorate for Cultural Heritage).