# HERITAGE PRO
## TRAINING MODULE

# MODULE 4

*Participation*

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This training module is part of HERITAGE-PRO training scheme containing five training modules that have been developed within the Erasmus+ Strategic Partnership **HERITAGEPRO – Interdisciplinary Training for Professionals of Different Disciplines Towards Sustainable Management and Preservation of Cultural Heritage.** The training modules are available in English, German and Spanish.

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**
**Find out more HERE**

**Training Module 1**
Global Challenges and Opportunities in the Field of Cultural Heritage

**Training Module 2**
Efficient Teamworking and Effective Interdisciplinary Conflict Resolution

**Training Module 3**
Valorisation of Cultural Heritage

**Training Module 4**
Participation

**Training Module 5**
Effective Communication in an Interdisciplinary Environment

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# 4.0 ABOUT THIS TRAINING

This Module deals with the active inclusion of volunteers, citizens and different stakeholders.

Volunteers are considered a significant source of knowledge and responsibility in the field of cultural heritage. Despite regressing numbers of people active in "traditional" associations, civic participation in heritage preservation is booming. Irrespective of age and professional background, citizens get very active if identity-building landmarks like churches or castles are in danger. Heritage sites usually have their organized "friends' groups" and interested stakeholders. Including these groups into heritage preservation tasks and further activities is, on the one hand, a strategic "must", but it can be a constant challenge in bringing different opinions together. This module deals with participatory approaches and processes and working with stakeholders, volunteers and citizens. It collects best practices and case studies on participation in the cultural heritage sector.

# 4.1 KEYWORDS OF THIS TRAINING MODULE

1. Involving citizens and other stakeholders
2. Identifying stakeholders and their interests
3. Organizing citizens' and volunteers' engagement
4. Implementing participatory processes
5. Communication with stakeholders

# 4.2 TOPIC

This Module deals with approaches and methods for understanding and organizing an active inclusion of volunteers interested in cultural heritage, the involvement of local citizens and citizens' initiatives, and the handling and inclusion of NGOs and local actors such as mayors and local councils. It also targets how to recognize, handle, and include various stakeholders like investors, tourism agencies, and other future users of cultural heritage sites.

Within this Module, you gain social competences (social, emotional, cognitive and behavioural skills needed for successful communication and mutual understanding), understanding of and knowledge of participatory processes. Furthermore, you will learn how to deal with and include different interests and attitudes in your project and daily work. You will also learn ways to recognize and handle stakeholders and their interests.

## 4.3 CHALLENGES

Volunteers are considered a significant source of knowledge and a potential point of responsibility in cultural heritage. Despite regressing numbers of people active in "traditional" associations, civic participation in cultural heritage preservation is booming. Cultural heritage sites sometimes have their organized "groups of friends". Including them in cultural heritage preservation tasks is, on one hand, a strategic "must", but it can be a constant challenge in bringing different opinions together. In addition, as other actors have various interests in cultural heritage, it is not always easy to identify and understand these interests and include them when working on restoration, preservation and management of cultural heritage. Furthermore, it is essential that local actors understand cultural, societal, historical, economic values, and environmental aspects of cultural heritage as a common good.

Additionally, there might be interests of different stakeholders that should be considered. These might be third parties involved in the site's future use like tourism agencies, restaurants, or event managers. Their interest in preserving and valorising cultural heritage may be subordinated to organisational and economic interests, leading to a continual challenge. These do not necessarily have to be opposing positions that cultural heritage managers have to deal with, but balancing the opinions and demands of these stakeholders also requires sensitivity, skills, and handling.

Participatory initiatives have been often criticized for being "legitimating" (of previously defined policies or actions) rather than "transformative" (willing to listen to different opinions even if they entail radical changes). Building a community around a cultural heritage site entails providing spaces for transformative participation, where no one feels "instrumentalized".
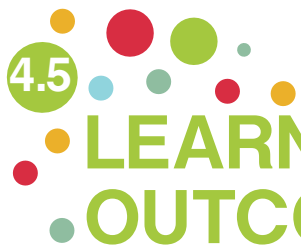
The involvement of volunteers is sometimes suspected of undermining paid work and endangering jobs through their support. Indeed it can be a real challenge in some contexts, particularly when financial, human and time resources are low. Understanding the actual value of volunteering may prevent an instrumental use of it.

## 4.4 REQUIREMENTS

It is recommended to

- have basic skills in project management
- experiences in cultural heritage projects
- already have completed Module 2 dealing with efficient team working and conflict resolution
- have previous knowledge from Module 5 on effective communication
- In addition, some social skills are required, such as

- the ability to reflect upon your actions,
- the envision beyond immediate events or problems
- the ability to understand the position of other people.

# 4.5 LEARNING OUTCOME

After completing this training module, you will know and understand the most critical participatory approaches dealing with volunteers, citizens, local actors and other interested parties. You will understand why it is important to involve stakeholders. You will gain knowledge in organizing participation and identifying stakeholders and their interests as a valuable source of additional information and ideas. You will learn about factors indicating a good quality of participation and ways of involving citizens and other stakeholders and volunteers in preserving, qualitative enhancement and sustainable management of cultural heritage sites.

## 4.5.1 KNOWLEDGE AND UNDERSTANDING

After completing this training Module, you should

- have learned how to identify relevant stakeholders,

- have improved knowledge on how to identify their interests,

- have learned how to anticipate potential conflicts and obstacles during participatory processes,

- have gained knowledge on how to demonstrate the limits of participation when it comes to preservation issues-based, e.g. on legal regulations and conservation needs,

- have learned how to organize participation,

- be aware of different participatory approaches,

- become familiar with forms of informal participation.

## 4.5.2 COMPETENCES AND SKILLS

After this training module, you should

- be skilled to identify stakeholders' interests and consider them during your everyday work,

- develop and improve communication skills to deal with different groups of stakeholders,

- develop and enhance the ability to understand the value of cultural heritage for local actors such as citizens, NGOs, third parties and politicians,

- be able to address target groups appropriately.

## 4.5.3 APPROACH

The approach of gaining the previously mentioned objectives is based on experiences and best practices on cultural heritage sites. In general, it is based on respect for other persons' opinions and knowledge, on the seriousness of preserving and making the best use of cultural heritage's economic and societal potential and supporting active involvement. Learning the techniques, approaches and models of participation will be based on texts and case studies.

# 4.6 SUMMARY OF UNITS

This module is divided into five units. It is recommended to work on the learning units in the continuity of their sequence, as they build on each other and link to other learning units of this training. You will learn

- About participatory approach models

- Tools and approaches to identify target groups

- How to include volunteers

- Methods for organizing participation and assessment of the success of the participatory process

- Providing targeted information and designing an evaluation tool

At the end of the units, you will find case studies from which you can get inspired by how colleagues have dealt with the topics mentioned and what results they have come to.

Exercises and assessment tools complement the training. The exercises will help you to understand better and apply the methods, approaches and tools. You can do them by yourself or within a group of learners discussing your results. References to other literature and learning materials and a glossary at the end will deepen the overall understanding of the training topics.

For each exercise, it is indicated:

- If the exercise is an "active" one, meaning that it entails "doing something" or a "reflective" one, which invites you to think further in 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.

## 4.6.1. UNIT 1: Participatory approach models

*This unit will familiarize you with diverse approaches and the advantages of different models using a participatory approach. You will learn why participation is meaningful and what benefits it brings when implementing interdisciplinary and sustainable management and preserving and exploiting cultural heritage's societal and economic potential.*

*The use of participatory approaches in cultural heritage related projects has gained importance during the last decade. Experiences contribute to current discussions on the definition of cultural heritage. Meanwhile, the participation of citizens*

*and stakeholders is considered a crucial part of the success of cultural heritage preservation activities. Furthermore, using participatory approaches in cultural heritage related projects contributes to the United Nations 17 Sustainable Development Goals and their sub-chapters (e.g. inclusive cities, inclusive society, participatory decision-making etc.). More information on this subject can be found in Module 1, Unit 1 and Unit 3.*

## General Overview

**Participatory approach models** and **community engagement** are progressively recognised as crucial components of cultural heritage policies by the relevant international standards and literature. "Cultural heritage is", as stated in a recent Communication from the European Commission, "a shared resource and a common good"; therefore, looking after it must be "a common responsibility" as part of **people-centred management and safeguarding systems.**

New models increasingly advocate for governing cultural heritage as a form of commons, giving it a second life and meaning that speaks to its users' contemporary needs and concerns and understanding it as an asset. The broadening perception of cultural heritage, incorporating **tangible, intangible** and **digital** expressions, increases the diversity of possible ownership, involvement, and access. This makes local engagement and shared responsibility necessary to fully express cultural heritage potential as a driver and enabler for sustainable development. Historic cities, towns and villages engage citizens in devising sustainable use of cultural heritage resources valued by local communities, including those in underrepresented areas, as part of their plans for the future. This ensures that their collective memories, vitality, sense of identity and cultural diversity are kept alive while generating stable and equitable growth and employment.

Participatory approach frameworks are also **fundamental to advancing coordinated and cross-cutting policies,** integrating cultural heritage within different policy areas aimed at smart, sustainable and inclusive growth, on issues ranging from increasing trust between public authorities and people; to encouraging active citizenship; improving the transparency and accountability of public bodies;

motivating community participation of people with a migrant background, and fostering social cohesion.

Elaborating on the previous work by the European Commission, UNESCO, UN-HABITAT, ICOMOS, the Council of Europe and other relevant bodies, the Canadian Institute of Good Governance emphasizes the need for dynamic "citizen participation (...) at all levels of decision-making", from mass initiatives to cultural heritage policy. However, it is also highlighted that efficient participation can only be achieved in a "supportive democratic context": one developed respect for human rights and a rejection "of discrimination based on gender, race, colour, ethnicity or religion". The participation of a functional civil society, as suggested, is not only necessary to shape a sense of "trust" among stakeholders but also to balance political power.

As part of this evolving vision of cultural heritage, emphasis has been placed on the need to recognise "the traditions of all those involved", rather than just the buildings, historical sites (or prevailing narratives) of the dominant ethnic, religious or cultural groupings. This shall also apply to what we mean by **"participation"** and **"representation"** within cultural governance, particularly fostering a bottom-up approach in the designation and emergence of cultural heritage.

Besides civil society participation, a necessary condition to further advance this approach is to inform and motivate public authorities to understand and leverage cultural heritage as a driver and enabler for sustainable growth. In this sense, the full expression of the added value of a people-centred and community-oriented approach for quality cultural heritage policies also relies on **fostering a coordinated, concerted effort**

**among governmental and non-governmental actors.** This includes interdisciplinary aspects.

Please have a look for additional information and case studies at http://www.sciresit.it/article/view/13073/11826. The article reflects on the state of art on the European level.

## WHAT is participation?

Participatory methods include a range of activities with a common thread: enabling "ordinary" people and different stakeholders to play an active and influential part in decisions that affect their lives and their interests. That means that people are not just listened to but also heard; and that their voices shape outcomes.

A wide range of definitions dealing with different forms of participation is available. The most important definitions of participation for this training focus on **citizen participation** and **public participation.**

## Citizen participation

Citizen participation focuses on any form of the inclusion of citizens in a decision-making process. It is defined as "participation or co-determination of citizens in a planning and decision-making process through information, consultation or cooperation, whereby **formal** forms of participation required by law and further **informal** forms of participation [i.e. forms not legally required] exist." (BMVI, 2014).

**Formal citizen participation** is obligatory and required by law in many European Union member states in urban land-use planning, regional planning procedures, approval procedures, or environmental impact assessment (and further fields). There are many provisions on the who, how, how long, etc., defined by the respective laws that differ depending on the region and the country.

**Informal (citizen) participation** focuses on all procedures of citizen participation that are not regulated by laws. This kind of participation offers the possibility to introduce a case-related and independent way of participation. Informal participation is based on voluntariness and common task-processing, aiming to find consensual solutions. Although projects related to a cultural heritage site may require formal procedures of citizen engagement, it is still possible to let citizens participate voluntarily. Informal participation can be seen as a supplement to formal participation. **This training aims to make you familiar with forms of informal participation.**

## Public participation

Public participation and citizen participation do not exclude each other. The main difference can be found in focus on citizens. While citizen participation offers all affected citizens the possibility to articulate their interests, public participation also includes all people living in a specific area (regardless of their citizenship status) and Chambers, NGOs, and further actors. As this training scheme aims to train participants how to deal with the interest of a wide range of stakeholders, may they be citizens or NGOs, the terms of (formal) citizen participation, public participation, and participation will be used synonymously.

*Source:* Essays, UK. (November 2018) https://www.ukessays.com/essays/education/traditional-versus-modern-methods-of-effective-teaching-education-essay.php?vref=1 (Please copy the link in your browser)

***Table 1: Traditional vs Participatory Models***

| TRADITIONAL MODELS | PARTICIPATORY MODELS |
|---|---|
| Heritage manager's role is to tell the learner what they need to know ➤ Participants behave passively and "receive" knowledge | Heritage manager's role is to ask questions and to facilitate discussions ➤ Participants are activated by the heritage manager |
| Heritage manager is more knowledgeable experienced than participants ➤ Trainer regards himself/herself as being on a higher hierarchy | Both heritage manager and participants are knowledgeable, and experienced ➤ Moderator and participants are on the same level |
| Heritage manager shares her/his knowledge with the students by lecturing | Everyone must reflect on her/his own, then share their ideas, experiences, and expertise |
| Participants are passive, just listening and taking notes | Participants are active and analytical, asking questions and exploring alternatives |
| Participants learn the "right" answer from their teachers | Participants develop their solutions – indeed, there may be many different answers |

Own elaboration of the chart based on: Essays, UK. (November 2018). TRADITIONAL VERSUS MODERN METHODS OF EFFECTIVE TEACHING. Retrieved from https://www.ukessays.com/essays/education/traditional-versus-modern-methods-of-effective-teaching-education-essay.php?vref=1

## WHY is participation a citizen right?

In the past years, the right of access to cultural heritage has become a part of international human rights law. Cultural heritage stands for the expression of different cultures for present and future generations. This approach sees citizens as users of cultural heritage and as actors who have the right and ability to develop and interpret the cultural heritage and its identities. Therefore, participation in decision-making and dealing with cultural heritage is a central aspect. The 2005 Faro Convention recognizes that "every person has a right to engage with the cultural heritage of their choice [...] as an aspect of the right freely to participate in cultural life." Several more documents of the UN and the EU, and the Council of Europe deal with the citizens' rights to engage and participate in cultural heritage affairs.

The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) recognises that "rights relating to cultural heritage are inherent in the right to participate in cultural life". See Convention: https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746

More recently dealing with Participation: The Turku Manifesto (2017): http://www.europanostra.org/wp-content/uploads/2018/03/2018-heritage-is-ours.pdf

More information on international documents on cultural heritage linked to participation can be found in Module 1 of the HERITAGE-PRO training scheme.

## WHY is participation beneficial?

Participation influences several areas and involves a wide range of actors. All parties involved can benefit from participation models, although this benefit may vary from the actor's viewpoint. Citizens, for example, benefit because their needs and interests can be better considered. In case they are also (local) experts, citizens usually have detailed knowledge of the concrete problems in their living environment. Often, they already have definite ideas of how to cope with challenges. Bringing together different views of several parties in a decision-making process can lead to innovative and creative solutions being supported by all involved parties. However, it might take much more time. Furthermore, giving the possibility of participation, it is possible to create a feeling of responsibility for local matters and (cultural) identification. Moreover, this feeling of responsibility can lead to support for future projects or works on, for instance, a cultural heritage site because people will more likely help and be actively involved, for example, in preservation matters.

*Table 2: Public Participation Spectrum*

| | **INFORM** | **CONSULT** | **INVOLVE** | **COLLABORATE** | **EMPOWER** |
|---|---|---|---|---|---|
| ***PUBLIC PARTICIPATION GOAL*** | To provide the public with balanced and objective information to assist them in understanding the problem, alternatives, opportunities and/or solutions. | To obtain public feedback on analysis, alternatives and/or decisions. | To work directly with the public throughout the process to ensure that public concerns and aspirations are consistently understood and considered. | To partner with the public in each aspect of the decision, including developing alternatives and identifying the preferred solution. | To place final decision making in the hand of the public. |
| ***PROMISE TO THE PUBLIC*** | We will keep you informed. | We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how public input influenced the decision. We will seek your feedback on drafts and proposals. | We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed and feedback on how public input influenced the decision. | We will work with you to formulate solutions and incorporate your advice and recommendations to the maximum extent possible. | We will implement what you decide. |

Source: IAP2 (2014).

*Table 3: Examples of participation processes according to the participation spectrum*

| | **PARTICIPATION PROCESSES** |
|---|---|
| INFORMATION (top-down, one-way communication) | Information on notice boards/websites, social media, flyer, exhibitions, circulars, information events, public inspection, etc. |
| CONSULTATION (two-way communication, decision taken by the top position) | Interviews, surveys, public forums, planning games, citizen conferences, focus groups, etc. |
| CODETERMINATION (joint decisions) | Citizens' projects, round tables, future workshops, planning cell, mediation, self-administration, etc. |

Source: IAP2 (2014).

## What are possible OBSTACLES for participatory models?

**Inadequate preparation of a participatory process**

A successful participation process is based on comprehensive preparation. Taking enough time and consideration for the preparation of participatory processes is essential and can avoid obstacles. During the preparation, you should consider the process design, WHO, WHEN and HOW is involved, time frame and finances, and the choice of methods. Especially for the methods, you should be aware that there is no perfect solution guaranteeing success. If a method is appropriate or not highly depends on your project.

*Questions to be considered beforehand:*

- What is the appropriate method for the intended project?

- Who are the involved parties?

- How can they be informed in correct and balanced manner?

- What conditions and agreements have to be taken at the beginning of a process?

- How can we have a constructive and respectful culture of discussion?

**The subject of a participatory process is not clearly defined**

The content and subject of a participatory process need to be defined for a successful participatory process. To avoid obstacles, the operation of the process needs to be determined; it should be known which decisions have already been taken and which decisions can still be influenced.

*Questions to be considered beforehand:*

- Are the subject and the content of the participation process clearly explained in the beginning and during the procedure?
- Concerning the outcome: How open can the process be?
- Are there explicit agreements on the process, rules, design possibilities, and decision-making competencies?
- Have the objectives of the process been discussed openly?

**Choice of an inadequate level of participation**

Participatory processes always need a defined application level (local, regional, national, EU, etc.). Before you start a process, you should consider which level you can address questions and concerns related to your project. Especially for a cultural heritage site, you should think if, for instance, a survey is more useful on a local or a higher level.

*Question to be considered beforehand:*

- On which level will it be discussed and decided?

**You cannot reach out to possible parties and stakeholders**

The reasons why possibly affected people do not participate are diverse. It could either be missing or poorly presented information, questions that are not considered relevant, personal life situations like missing resources, etc.

*Questions to be considered beforehand:*

- Who are possible stakeholders/parties with interest?
- Do all potential parties know that there is a participation process going on?
- Is the information on the project presented in a way that all potential parties can understand? (see also Unit 5 – Providing targeted information)
- Could there exist possible entry barriers for certain groups in terms of content, organisational structure, deadlines or other factors? How could they be reduced or removed?

How can the process be open for contributions in the long run? How can the formation of closed groups be avoided so that new participants will not be deterred from joining the process?

**Undefined handling of possible results**

A central aspect of participatory processes in the handling of the commonly developed results. This point is essential when it comes to the final evaluation of the process. Non-compliance with widely agreed rules and agreements and a lack of transparency can be a significant obstacle in participatory processes. It needs to be ensured that results are considered in the final decision-making, and if not, it needs to be explained transparently. The public has a right to be informed on how and to what extend the results of participatory processes are considered, and it needs to be presented on which arguments a decision is based on.

- Is the commitment for the reached results clear? How can the commitment be increased?
- Are there enough financial resources for the implementation of the results?
- Are the political responsibilities for the implementation of results taken sufficiently into account?
- Is there a commitment from the decision-makers to consider the results of a participation process? If contrary decisions will be taken, is it possible to justify them to the general public?

## Missing information or incomprehensible mediation of this information

Many participatory processes focus on the inclusion of laypersons, not having special knowledge in the specific field. Data need to be presented appropriately and understandably, and involved persons need a possibility and enough time to prepare and gain knowledge.

*Questions to be considered beforehand:*

- How can complex expertise be explained to laypersons?
- How can the exchange between experts and citizens be designed as a mutual learning process?

## Disturbed cooperation (from the beginning or during the process)

There can be obstacles to cooperation in a participatory process. That could be the case if there is non-transparent communication, e.g., when groups have secret negotiations without other people involved knowing it or when participants are "forced" to behave in a certain way by phone calls and social media.

Another critical point is the neutrality of the responsible person conducting a participatory process.

*Questions to be considered beforehand:*

- Do possibilities for trustful and open communication between the parties exist?
- Are the facilitators non-partisan?
- Do rules for a fair and respectful interaction exist? Is their compliance supervised?

**Not meeting the expectations created**

It should be considered beforehand what possibilities and scopes of participation exist. Suppose a substantial success is promised but cannot become due to further factors limiting a result. In that case, expectations cannot be met, leading to participants being very disappointed by the whole process. They could deny any further collaboration in the future.

*Questions to be considered beforehand:*

- Is the potential influence and leeway displayed realistically?
- Are all parties aware of the degree of commitment to the results?
- Are all parties informed about what will happen with the results after the participation process is completed?

*Table 4: Do's and Don'ts in participatory processes (own creation)*

| DO'S | DONT'S |
|---|---|
| Try to understand the ideas and opinions of others; otherwise, ask for clarification. | Don't judge opinions as right or wrong. |
| Try to find a common language and symbols, which all participants can understand. | Don't allow a few individuals to control a process. |
| Try to involve all participants and encourage quieter persons to take part in the discussion. | Don't consider those with the "loudest voice" the most relevant in the discussion. |

## What are the LIMITS of participatory models?

**Possible parties and stakeholders do not participate:**

The success of participatory processes depends on the willingness of potential parties and stakeholders to participate in this process. If important groups deny taking part in this process or leave it during the process, it could endanger participatory processes.

*Possible reasons:*

- Parties see better ways to enforce their interests
- Parties do not expect (personal) benefits
- Lack of resources (time, information, money, etc.)
- No sufficient communication and articulation capabilities

*Questions for reflection:*

- Have possible stakeholders been informed sufficiently and understandably enough about the participation process?
- Is the communication transparent and aimed at the exchange?
- Do possible stakeholders have the possibility to participate and influence the process?

**Missing political will and support**

To be successful, participation needs a political framework that allows the inclusion of citizens and further stakeholders. It is essential that results are dealt with in the way it has been agreed on before the process. Participatory processes reach their limit when political decision-makers do not support or ignore these processes. Especially if results are not considered, the willingness of the public to participate in participatory approaches can be disturbed on a long-term basis.

*Possible reasons:*

- Political decision-makers fear constraints of their scope for action and decision-making
- Political decision-makers would have to cooperate with members of other political parties
- Political decision-makers have doubts about the provision of financial resources
- The outcome of the participation process does not fit into the political concept of the decision-makers

*Questions for reflection:*

- Are political decision-makers open-minded and willing to participate unbiased?
- Are political decision-makers willing to give the necessary financial support and infrastructural resources?
- Are political decision-makers willing to respect and accept the developed solutions?

**Missing freedom of action and design**

At the beginning of a process, the possibilities and limits of freedom of action and decision for the involved parties need to be explained transparently.

If it is possible to only work on side issues and decisions on central questions have already been taken, public participation would make little sense.

*Possible reasons:*

- Completed and irrevocable facts are created beforehand
- Major decisions have already been taken

*Questions for reflection:*

- Do in the participation process involved parties have the possibility to affect a development?

**Disregard of legal standards and statutory thresholds**

Legal standards have to be accepted and cannot be disregarded. These limits have to be apparent from the beginning of the process and should be mentioned. Nonetheless, it is possible to agree on, e.g. stricter thresholds or additional provisions.

**Failure to avoid/balance the social imbalance**

Different groups within the society have various resources, whether concerning time, finance or personal capabilities. Participatory processes should involve people from several social groups to the same degree, independent from their social status. If this aspect does not succeed, participatory processes could be considered elitist.

*Questions for reflection:*

- Is the participation process designed in a way that gives everybody the chance to participate?
- Were there particular attempts (invitations/support) to reach out to marginal social groups?

**Constant stalemate**

Participatory processes can be endangered if there are situations in which irreconcilable positions, arguments or values confront each other. This situation impairs the ability to act, as it is challenging to agree on consensual solutions during negotiation.

*Possible reasons:*

- Monument conservation body objects to suggestions of stakeholders
- Legal issues
- Missing financial resources
- Disagreements on significant decision points
- Stakeholders think that a participation process could impair their position
- Lack of confidence that a participation process could bring a solution that is accepted by everybody  Stakeholders vehemently defend their positions

*Questions for reflection:*

- Was it clearly explained in the beginning that successful participation is based on the willingness of consensus?
- Have the parties been animated to change their perspective and try to understand other positions better?

**Note: As communication skills are always essential for participatory approaches, reading more on this subject in HERITAGE-PRO Module 5 on Effective Communication is recommended.** Significantly, Unit 5 on advocating for cultural heritage can help you in raising awareness for cultural heritage.

**Context matters**

There are other cultural and institutional barriers to engagement which are country or even regional specific. For instance, according to the last available data at the European level (2017), the percentage of the population that has done voluntary work for an organization active in the field of cultural heritage ranges from 14.20% in Sweden to 1.6% in Latvia (with 9.26% in Belgium, 7.90% in Austria, 5.19% in Germany, and 2.66% in Spain).

*Possible reasons:*

- More or less presence of organizations active in the field of cultural heritage
- More or less access to organizations (volunteer programmes)
- More or less dense legal regulation of cultural heritage, related craft, industry and commerce and vocational education
- More or less presence of commercial and professional stakeholders in the cultural heritage market and established public-private processes

*Questions for reflection:*

- Look at the country where you live. Do you identify any of the above reasons or other reasons to explain the participation rate of volunteers in cultural heritage organizations?

- What changes could you make in your organization to engage more volunteers or volunteers coming from different socio-economic and cultural backgrounds?

*Table 5: Participation of volunteers in cultural heritage organizations around Europe.*



Percentage of population doing voluntary work in an organization active in the field of cultural heritage, 2017

% of volunteers

Source: Special Eurobarometer 466, 2017
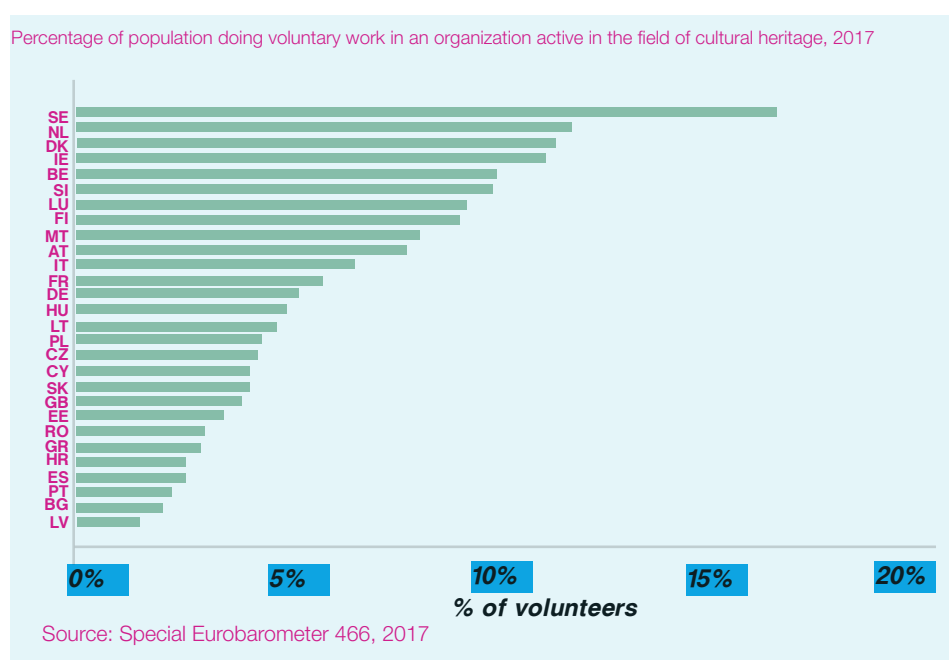
**Exercises Unit 1**

**Reflective – Individual/Group – 30 min/1h**

1. Given a decrepit cultural heritage site in a rural village, renovate the site and open it to the public later. What problems could arise? How would you address the interests of different groups of stakeholders? How would you present information on your intended project, and what points do you have to consider? How would you proceed with the process of participation?

*Recommendation: You should solve this exercise after having conducted all Units.*

**Active – Individual/Group – 30 min**

2. Take the example mentioned above (or think of your project/another cultural heritage site) and write down: Which problems could arise during the process? Try as well to consider and answer the questions for reflection.

## 4.6.2. UNIT 2 – Tools and approaches to identify target groups

*In this Unit, you will learn how to use different tools and approaches to identify diverse target groups, as you will have that demand working with volunteers, citizens, investors and other groups having interests in cultural heritage.*

*At the beginning of a participation process, the fundamental question is to whom this process is addressed. For example, if you are planning a project at a cultural heritage site in a village, it can be assumed that many citizens of that village are directly affected. It should be noted that the citizens are never a homogeneous group with shared interests and ideas. Indeed, they represent many different interests. Different stakeholder groups have different interests, approaches, potentials and willingness.*

*So, there is not necessarily the correct format for a concrete target group in every case. Besides a "local" factor, there is also a "functional" factor, and there are usually other relevant factors such as authorities, local businesses, business networks and economic entities (e.g. regional craft chambers, local and professional craft guilds), NGOs, initiatives, etc. A participation process aims to involve as many relevant actors as possible. However, a frequent problem here is identifying and addressing them in a motivating way and encouraging them to participate in the processes.*

## Who should be involved?

A standard answer is "All those affected". But how can one recognize who is affected?

As mentioned before, it is relatively easy to identify those directly affected. However, like anybody else, cultural managers have their "blind spots" and overlook essential stakeholders. e.g. CH managers from a public sector background might not be too acquainted with the vocationally educated world and with critical local economic or business networks, which will directly impact CH participation processes. So, for cultural heritage managers, it is vital to think outside their box and ask stakeholders with entirely different backgrounds which essential target group they might have missed to include in the first place. It becomes more challenging to define indirectly affected groups. Depending on the project, nature conservationists, administrations, tourism managers, trade unions and many others could regard themselves among those affected and emerge as actors in a process. The circle of relevant actors can therefore be much larger than initially assumed. It is not impossible to fully inform all relevant actors from the beginning, and some actors may only be affected during the process. It is therefore essential to design the participation processes as openly as possible. It should always be borne in mind that the degree to which potential stakeholders are affected can change during the entire process. New actors can be added, or former actors will no longer participate in the process. However, there are usually typical groups of participants, which are described in the following.

## General Public

The so-called general public subsumes all potential stakeholders who do not belong to any other group and are difficult to name in concrete terms. In most cases, the majority of potential stakeholders in the participation procedure are members of this group. It includes all age, education and income groups.

The participation of the general public is also very desirable in the interest of factual discourse since this group tends towards objective, consensus-oriented solutions due to the relatively low emotional concernment compared to other groups and can thus have a positive effect on the discourse culture of the process.

Open forms of participation with little commitment (information events, forums etc.) and little personal effort are popular formats for this target group.

## Committed public

All citizens, who have previously been politically, economically or socially involved in the topic and/or who have a high affinity for the topic of participation, are to be assigned to the so-called committed public. These can also be experts who have no personal interest in the subject but rather a professional interest. This group can be expected to have a strong interest in participation and an intensive, often high-quality input.

Formats that require more resources and are more binding are particularly suitable for this target group (e.g. citizen reports, workshops, working groups).

## Critical public

The so-called critical public is not only characterized by a very critical attitude towards the respective topic; it is also often hostile to the entire participation process. This is often due to bad experiences in the past,

sometimes also to the awareness that a majority cannot take a position. In this case, one is afraid of being delegitimized in the course of the process.

Successful participation attempts to offer formats to this group that address their fears and offer them opportunities to express themselves. Ultimately, this not only serves the acceptance but also the quality of the results since important impulses often emanate from members of this group. This group's fair and inclusive treatment has significant positive effects on the overall process and its credibility.

### Winners and losers

It also makes sense to consider during the planning phase of the participation process who might regard themselves as winners or losers. In any case, these groups are to be won over for participation. It is precisely the direct exchange between groups that can provide valuable input for the process.

### Media

In participation processes, journalists/media is often regarded as a stakeholder. But they are not. They play an essential role in participation processes because they enhance transparency, critically question the processes, and trigger concern and willingness to participate. Ideally, their reporting can stimulate improvements in the process.

### Employers and Employees

Employers are the ones who will profit or lose economically through the results of the process and might or might not create qualified new jobs at fair pay. It is the employees whose jobs will be affected and who will implement the results of the process. Appreciatively involving them ensures quality and ensures that good results have a chance of being realised. Also, they are the ones whose jobs might get endangered if the

process fails to respect relevant economic interrelations.

### Design thinking tools for planning of participatory processes

We need a people-centred approach to lead a participatory approach and achieve some change in our heritage institutions. It is essential to list stakeholders, know their motivations and barriers to getting involved, and design effective engagement. We expect to identify somehow heterogeneous agents, but we should construct some target groups to reach them effectively. In what follows, we present some tools that can be used sequentially to have a rich and general overview of the relevant stakeholders of a project, focusing on volunteers.

The first tool is the **design of personae.** A persona is an archetype, a realistic portrait of a fictional individual. When designing personae, we do not forget that people are at the centre of the whole process. The process helps to refer to similar people in more or less homogeneous groups in terms of behaviour, motivations, socio-demographic characteristics, cultural background. It is crucial to concentrate on relevant details that help us understand them and not forget that we care about people.

Personae are fictional, but you should try to give them a name, a picture and identify which segment of the audience/stakeholders you want to represent. You can use multiple templates (many of them are published under a creative commons license, and you may use them directly or adapt them). In any case, you should focus on the following items.

The important thing is that you should try to develop a collaborative process. This is much more fruitful if you create a collaborative group to create your fictional characters. The way of learning more about your audience is an enquire quite close to the famous

"Proust questionnaires". This should be a very free exercise. The template is just a proposal to coordinate the collective work and make it easier to share results.

There are just a few limitations or pieces of advice to do this exercise:

1.Do not create too exceptional personae. Of course, each person is outstanding in many dimensions. However, you should also try to represent the average person in some particular target group.

2.Do not patronize and treat your persona with care and affection. Whether they are volunteers or any other kind of stakeholders who will be generous with their time and skills, do not forget that you need them. Never forget to respect the experience and insights of your stakeholders, as they will be the ones that will help you.

are the ones whose jobs might get endangered if the process fails to respect relevant economic interrelations.

*Table 6: What to include in your personae profiles and why*

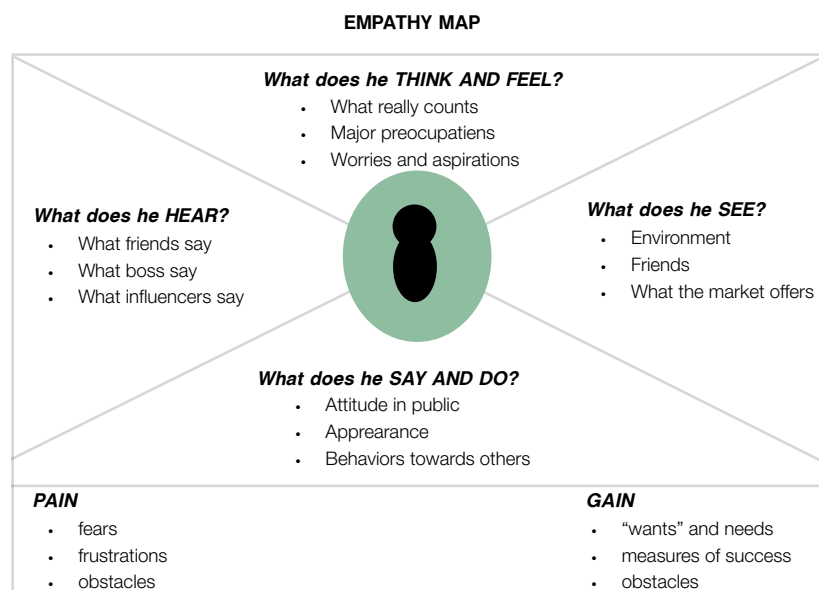| | WHAT TO INCLUDE | WHY |
|---|---|---|
| PICTURE | Draw a picture or get some photographs of a real person that looks like your fictional character. | Keep in mind that it is precisely this person the one that you are describing and analysing. |
| NAME | Give a name to your persona. | To feel empathy towards your fictional character. |
| TARGET GROUP | Try to work out which target group your persona belongs to. Remember that you cannot address each of your engagement and communication actions to every person in the audience, so better if you identify groups with homogenous characteristics. | To check that the persona that you are profiling is indeed representative of a given group. Not to lose the scope and remember that your fictional character should not be too singular (too perfect, too imperfect, too engaged, too disengaged, etc.). |
| WHO I AM | Think whether it is a man or a woman, how old, occupation, place where he/she lives, nationality, ethnic origin, level of education, health condition, etc. | This will enable you to anchor some of the characteristics that will determine other gaps. Moreover, this first general description gives you the first hint/warning whether if you are describing a person who is too exceptional or not. |
| MY PERSONALITY | Define here the most prominent personality traits of your new friend. You can use the big-5-approach: *Openness to experience (inventive/curious vs. consistent/cautious)* *Conscientiousness (efficient/organized vs. easy-going/careless)* *Extraversion (outgoing/energetic vs. solitary/reserved)* *Agreeableness (friendly/compassionate vs. challenging/detached)* *Neuroticism (sensitive/nervous vs. secure/confident).* | Our personality determines our attitudes and behaviours. The participatory process should anticipate ways of engaging, communicating accordingly. For instance, there might be significant differences in creating physical and virtual spaces for communication and the method of moderating discussions or curating content. |
| MY SKILLS | Give a detailed description of what the persona can do and how. Try to identify hard skills and competences, and also soft skills. | To better know about the capacities that this person can bring to our organization. To better understand how we have to interact, communicate with him/her. |
| MY DREAMS | This person will have some aspirations that he/she strives for. | This will be an essential hook to attract people and also not to deceive them. |
| MY SOCIAL BACKGROUND | Family environment, social class, who this person knows, how he/she interacts with others in leisure time, clubs and associations. | This determines the social capital of our persona and also the people that we can indirectly reach. |
| 3 REASONS WHY I WOULD LIKE TO GET ENGAGED WITH YOU | List 3 reasons for the persona to want to get engaged, meaning which would be his/her gains. | This way, you will explicitly address some of his/her motivations and the drivers of his/her behaviour. |
| 3 REASONS WHY I WOULD FEEL RELUCTANT TO GET ENGAGED WITH YOU | List 3 reasons for the persona not to want to get engaged, meaning his/her pains. | To describe the barriers to his/ her participation and possible prejudices. |

Source: https://www.nesta.org.uk/toolkit/personas/

**Empathy Map**

Once you have some personae, you can start a more profound reflection in some of them, for instance, in the volunteers. In this tool, you visualize the persona under 6 different dimensions with him/her still in the centre of the whole process and, indeed, in the centre of the visualization.

*Table 7: What to include in your empathy map*

| | WHAT TO INCLUDE | WHERE |
|---|---|---|
| THINKS AND FEEL | Worries, aspirations, sentiments and motivations. | Above his/her brain. |
| HEAR | What friends, bosses, people influence him/her whispers and how it affects his/her behaviour. | By his/her ears. |
| SEA | Background, friends and the available activities around him/her. | In front of the persona, upper side. Just in from of his/her ears. |
| SAY AND DOES | Public attitude, appearance. | By his/her mouth and arms |
| PAINS | Fears, frustrations and obstacles. | In the rear of the persona, as a ballast that prevents him/her from acting. |
| GAINS | Hopes and visualization of an achievement/ success for this persona. | In front of the persona, as an external driver for action. |

**EMPATHY MAP**

*What does he THINK AND FEEL?*
- What really counts
- Major preocupatiens
- Worries and aspirations

*What does he HEAR?*
- What friends say
- What boss say
- What influencers say

*What does he SEE?*
- Environment
- Friends
- What the market offers

*What does he SAY AND DO?*
- Attitude in public
- Apprearance
- Behaviors towards others

*PAIN*
- fears
- frustrations
- obstacles

*GAIN*
- "wants" and needs
- measures of success
- obstacles

Source: Business Model Toolbox, https://bmtoolbox.net/wp-content/uploads/2016/06/EmpathyMap.jpg https://www.nesta.org.uk/toolkit/experience-map/

Last, you are ready to do a rich mapping of the relevant stakeholders of your participatory process.

You find a template for categories of stakeholders here:

http://www.social-impact-navigator.org/planning-impact/needs/stakeholders/

(Bertelsmann Foundation and PHINEO, 2013)

Experience maps:

https://www.nesta.org.uk/toolkit/experience-map/

**Exercise Unit 2**

**Reflective/Active – Individual/Group –**

**45min/1h**

Imagine in a first step a participation process at a cultural heritage site of your choice and use the above-described tools and approaches to identify relevant stakeholders. In a second step, think about how you can involve these different stakeholders in the participatory process. You can do this exercise by yourself (think of fictitious characters with different interests, e.g. owner, citizen, investor, craft entrepreneur, craft employee, politician, inhabitant etc.) or group by each member occupying different roles.

## 4.6.3. UNIT 3 – Inclusion of volunteers

*As volunteers usually already have a positive attitude towards a particular cultural heritage site or object, this unit will teach you different ways to include volunteers in managing and preserving cultural heritage sites.*

**Fundamental principles of participation: considering the mindset of volunteers**

The involvement of volunteers in your cultural heritage site depends first and foremost on your legal form: If your cultural heritage site is organised as an association or social enterprise, you will undoubtedly be working with volunteers. Their commitment is a high contribution that deserves just as much appreciation.

Working with volunteers can be a precious and satisfying part of your strategy, but it is different from working with employees. First of all, volunteers have a very different motivation to get involved, which does not necessarily have to be synonymous with your strategy. The cause and expectations of volunteers have changed in recent years. The classical motives "helping" and "sense of duty" are extended by the reasons "creative will" and

"self-design". The demands on voluntary activity have grown. Volunteers of today mostly want:

- Have fun and joy with their commitment
- Do something meaningful for the community with their commitment
- Bring their competencies into the engagement, assume responsibility, design tasks themselves, get involved and actively participate in the development of the site
- Opportunities for project-related and entertaining engagements
- Do not immediately and lifelong commit to your cultural heritage site.

**Contractual agreements**

Whoever works voluntarily, whoever volunteers (charitable) work, whoever gets involved in civic activities, takes on tasks, responsibilities and practical activities in the interest of the common good and recognises illustrative purposes. Such an action does not constitute an employment relationship in the legal sense. Voluntary work is therefore not subject to the provisions of labour law (e.g. protection against dismissal). Voluntary work as a relatively freely agreed (verbally or in writing) contractual relationship lives predominantly from idealistic motives on the part of the volunteers and the "culture of recognition" of your institution.

**Identifying the best roles for different volunteers**

That does not necessarily have to be compatible with your strategy. The following recommendations will help you in dealing with volunteers:

- The management and staff of your cultural heritage site will make a fundamental decision to work with volunteers.
- They create structures for cooperation with volunteers and provide the necessary personnel, space and financial resources.

- Volunteers are given a task that suits them. Personal wishes, interests, knowledge and skills are considered.
- The placement is open to suggestions from volunteers in the context of their commitment.
- You have a clear idea of the task(s) for which you are looking for volunteers. Content and time are appropriate for voluntary activity.
- There is a permanent contact person for volunteers at your site.

## Coping with under-performance and over-performance of volunteers

However, you should be aware of this: Volunteers are not necessarily professionals in the fields in which they are deployed, and cooperation requires thoughtfulness and often more time for instructions. Even if volunteers are not paid or only receive a small expense allowance, they still expect recognition and often understanding for a particular life situation.

The essential prerequisite for successful cooperation is the precise definition of the volunteers' tasks and competence areas. An accurate job description protects both sides from misunderstandings, over- and under-straining and counteracts a lack of clarity about one's tasks. The task description may change over time. It is essential that you discuss this with the volunteers and agree on changes together.

## Creating an atmosphere of appreciation

Volunteers are well aware of their roles and sensitive to their tasks. They are not interested in an income but recognition of their voluntary performance, in exchange with like-minded people, in compensation for their gainful employment. Therefore, their commitment should not be communicated as self-evident support but as a valuable contribution to preserving cultural heritage.

Please remember this: For many volunteers, their volunteer work mustn't involve any costs for them. Ensure that any costs incurred (material, travel, postage, telephone, etc.) are covered by your institution. To protect your cultural heritage site and the volunteers, please take out liability and accident insurance.

## Conflict management

Conflicts cannot always be avoided; the occasion may sometimes seem banal. They often arise from expectations that cannot be fulfilled, both on your part and the part of your volunteers. The best avoidance strategy can be summed up as follows:

- Make your strategy for preserving your cultural heritage known to both employed staff and volunteers – your strategy is the Vademecum of your work on which all decisions are based.
- Involve your employees in decision-making processes so that decisions are supported.
- Explain decisions
- Communicate face-to-face – one conversation can eliminate the need for 10 emails.

Read more about conflict management in Unit 3 of HERITAGE_PRO Module 2 on efficient teamwork and effective interdisciplinary conflict resolution.

## Checklist for cooperation with volunteers

There are guidelines and information on volunteering in your country that provide organisational and legal information. Since these are different in European countries, we can only refer to them here. And here, too, you should trust your networks and colleagues, which have already gained experience in this field. An exchange of experiences among colleagues may bring more here than so many Internet searches!

**Case Study: Initiative Römisches Mainz e.V. (Initiative of Roman Mainz)**

**What is the background? Why was the initiative founded?**

In 1999 one of the last inner-city areas of Mainz with buildings from the 1950s was to be upgraded. The existing buildings were demolished to build a shopping arcade, and a correspondingly large excavation pit was dug for the foundations. The Rhineland-Palatinate State Office accompanied the construction project for Monument Preservation, Mainz Office (nowadays General Directorate for Cultural Heritage Rhineland-Palatinate).

At a depth of five metres at the end of 1999, two archaeologically important finds were unexpectedly discovered: the remains of a sanctuary from the Roman period and an underlying burial site from the Hallstatt period around 700 years older. During the subsequent archaeological excavations, both the building complex of the sanctuary and a women's grave of the Hallstatt burial ground dated 680-650 BC were documented. The excavations lasted about 17 months and ended at the beginning of 2001.

Initially, it was planned to remove the structural remains according to the archaeological documentation and continue with the shopping arcade's construction work. A Mithraeum discovered in the 1970s and dated back to the 1st century suffered a similar fate. It was irretrievably destroyed during the construction work – insufficiently documented. In 2001, resistance against these plans formed among the population of Mainz and a newly founded citizens' initiative, the Initiative Römisches Mainz e. V. collected several 10,000 signatures for the preservation of the sanctuary within a short time. This achieved permanent conservation of the sanctuary and its inclusion in the newly built shopping arcade. Due to the planned construction of an underground car park

at this location, however, the finds had to be translocated. The structural remains of the sanctuary were dismantled in a complex procedure and moved several meters. The resulting costs of 3.43 million euros were shared between Mainz and the state of Rhineland-Palatinate. Since the festive opening on August 30, 2003 – an estimated 25,000 visitors came to the Mainz city centre for the celebration – the sanctuary of Isis and Mater Magna can be visited in the so-called Taberna archaeologica in the basement of the Römerpassage Mainz.

**What does the initiative do nowadays?**

The citizens' initiative "Initiative Römisches Mainz e.V." was established by citizens of Mainz, the capital of Rhineland-Palatinate. The initiative is based on the voluntary work of its members and donations by visitors. It closely cooperates with the city and other public actors like the General Directorate for Cultural Heritage Rhineland-Palatinate. The initiative aims to make the Roman city of Mainz visible and perceptible. It aims as well to arouse interest and commitment in the history of the city and the region. Furthermore, the initiative supports excavations, documentations, restorations, exhibitions and guided tours, and the production and printing of scientific and generally intelligible publications through financial and personnel support. The task of the association is, in particular, to preserve existing Roman testimonies and initiate new excavations. The initiative runs the Taberna archaeologica, which can be visited free of charge and offers guided tours. It works closely together.

Homepage: https://roemisches-mainz.de/ (in German)

**Exercise Unit 3**

**Active – Individual/Group – 30 min/1h**

You are managing a heritage site, and local volunteers/citizens approach you. They want to work with the cultural heritage site, but they do not have clear ideas.

Describe different options for identifying their interests and possibilities of including them in work on the cultural heritage site. Which problems could arise during this process, and how could you solve these problems? Which factors do you need to consider?

## 4.6.4. UNIT 4 – Methods for organizing participation and assessment of the success of the participatory process

*In this Unit, you will learn which different methods and tools for the participation of stakeholders exist (e.g. meetings, online participation, interviews, participatory workshops, etc.) and how the participation can be used to develop a further concept. Furthermore, you will learn by explanatory checklists what criteria need to be fulfilled to have suitable standards for a good quality of citizens' participation.*

The aim of the tools described here, which will allow you to organise participatory workshops in your local community, is to enable cultural heritage managers to assess what the local community identifies as cultural assets (tangible and intangible) in their city/environment. A socio-practical approach shall be chosen to achieve a genuinely inclusive method that considers a multidisciplinary technical component and stakeholders'/citizens'/community's/volunteers' perception. That consists of a participatory methodology that responds to the basic principles of active listening, feedback reflection and joint action, framed in an integral, participatory, synergistic and continuous process. Thus, workshops should be carried out with a qualitative and participatory approach so that different social groups reflect on the perception of the place they inhabit. In addition, they should be asked to identify cultural heritage in danger and suggestions for better cultural heritage conservation.

## Methods for organizing participation

### How to start?

Suppose you need or want to organize a participatory process. In that case, you (and your team members) first need to think about why you want to implement a participatory process, what do you intend to reach by doing it? Additionally, you need to consider other factors like your financial resources etc. Working on Unit 1, you already got some more concrete ideas on the objectives of participation. Finding the appropriate method depends on factors that differ a lot from project to project. However, these different forms of participation do not exclude each other and can simultaneously complement each other.

## General remarks:

Go to the following figure, which you already know from Unit 1 and think about which degree of participation you would like to reach in your project and which degree could be most beneficial for your purposes. Consider as well advantages, disadvantages, requirements and obstacles for participation. You should also be aware of the aim and the framework for your project. How to organise the process depends on the degree of involvement: **Information, Consultation or Codetermination.**

**Consider your target group** as well – you may need to approach them in different ways using different forms of participation processes. They may have different knowledge, interests, resources etc. That depends on the characteristics of your project and the environment, and the site of the project. You find a guide on how to provide targeted information in Unit 5.

You will find excellent tools and examples of participatory processes in different countries here:

https://participedia.net/?selectedCategory=case. This tool offers you the possibility to refine your search to find the best suitable method for your intended degree and style of participation.

For detailed methods depending on the size of the group and the purpose, you find instruments here:

https://www.partizipation.at/methods.html (English source)

***Table 8: Examples of participation processes according to the participation spectrum (see also Unit 1)***

| | **PARTICIPATION PROCESSES** |
|---|---|
| INFORMATION (top,-down one-way communication) | Information on notice boards/websites, social media, flyer, exhibitions, circulars, information events, public inspection, etc. |
| CONSULTATION (two-way communication, decision taken by the top position) | Interviews, surveys, public forums, planning games, citizen conferences, focus groups, etc. |
| CODETERMINATION (common decisions) | Citizens' projects, round tables, future workshops, planning cell, mediation, self-administration, etc. |

Source: IAP2 (2014).

- Decide which channels/materials you want to use. That depends on the resources and capabilities of your project.
- Think about communication platforms by which you can reach your target groups (local newspapers, social media, brochures, exhibitions, homepages etc.) consider your resources!
- Consider the following and general aspects when you present information:

**Put the most essential argument/ information at the beginning**

Put your important argument/information right in the front. (e.g. What is your objective with the project? Why is it important that people participate?) Readers are in a hurry and decide based on the title whether they want to read on or not. Try to answer short but informative who, what, when, where, why, how in the beginning.

**Emphasize the benefits of the project**

Emphasize the advantages or benefits of your project and the intended participation. What counts for possible participants is the benefit. So, make it clear to the reader why Denkmyour project and the participation process makes them benefit. Stick to the formula "FAB": Features, Advantages, Benefits. An example: Almost every old building is under monumental protection (feature). That gives the building a special status (Advantage). That, in turn, protects the building from being destroyed and bring tourists to visit a house (benefit).

**Specify the target group(s) for the information**

What needs and worries does the target group have? Show how you can reflect their wishes. That makes the

text interesting, and the readers remain attentive and open. If you are not sure what the target group's needs are, write down possible ones you could receive during the project. Reflect on them, and you will have a basis for the content design. You can also structure the text as a sequence of questions and answers.

**Address possible participants directly and avoid the we-form**

Always address the readers directly. Do not write: "Our project will be…". Better write: "You will benefit from the project and participation, because…". Avoid words like "I" and "we" as much as possible.

**Write personally and vividly and** imagine the typical representative of your target group(s) and write for him/her. That will make your style more personal and livelier. Avoid dry technical language, but write vivid and straightforward. Do not overextend the reader with unimportant details. Divide the text into clear paragraphs and work with easily readable enumerations or infoboxes.

**Formulate short headlines** that get right to the point and emphasize the benefits of possible target groups. That also presupposes that you know the needs and problems of your target groups exactly.

**Use testimonials** because they underline your credibility. When readers learn more about you, your experience, and your possible successes in the past, it gives you more credibility. Use only real testimonials, not invented ones!

**Consider your project duration**

If your project and participation go on for a longer time, make sure that the contents do not become obsolete during the entire period of the participation. Regularly update information and inform about new milestones and developments. Information about your project should always be up-to-date.

## 2) If you want to apply participation based on Consultation:

### What is a consultation?

A consultation is an expression of opinion. People or interested groups can tell their opinion on proposals or results on different levels of a participatory process. A consultation allows citizens and stakeholders to bring in their opinions, wishes and ideas. Project managers receive feedback on formerly presented drafts and proposals. Consultations are essential means for the understanding of diverging interests and needs. They are important for balanced decision-making.

Especially in informal participatory processes, participants can express their opinions in various forms: Papers, surveys, flipcharts, discussions etc. A consultation can be better described as a joint development work during an informal process where ideas, wishes, and opinions can be presented verbally or written openly. In informal procedures, the methods can be freely designed. The following recommendations are more of an essential nature and should be adjusted to the specific situation and project.

### Phase 1: Preparation of the process of consultation

- The objective of the process:
  - You should agree internally on the objective and the consequences of the process (e.g. getting new ideas, increasing the acceptance of a project, raise awareness for a problem).
- The subject of the consultation:
  - A consultation should explicitly relate to a specific subject/questioning/problem. That should be formulated understandable and clear. In addition, it should be ensured that all necessary documents giving information are available, and people should know where to get these documents and information.

- The target group of the consultation:
  - Ideally, all stakeholders and interested parties should have the opportunity to participate. Diverging interests should be represented as balanced as possible.
- Clear roles within the process:
  - Before the consultation starts, it should be clear:
    - Who is addressed by the consultation?
    - Who is editing the consultation?
    - What responsibilities/duties are related to a consultation?
    - Who is taking decisions?
- Timeline, dates, deadlines:
  - A consultation is more credible if the invitation starts at an early point of the project. Consultation should begin as early as possible before important decisions are taken. The timeline of the process should be described, and it should be clear at what time within the process the consultation takes place.
  - It takes time to get, integrate and incorporate consultations. To guarantee a fair
  - It takes time to get, integrate and incorporate consultations. To guarantee a fair process, deadlines for handing in and processing should be sufficiently long. The timeframe depends on the complexity of a project, and its process ad could be days to weeks.
  - The procedure, time horizon, essential dates, and deadlines of a consultation process have to be known by all involved parties.
- Type of the consultation:
  - Informal processes are free to choose the type of consultation. They may be verbal or written.
  - While verbal consultation within working groups, town meetings, workshops etc., is easier to be conducted, written consultation

has the advantage of creating more transparency and can avoid misunderstandings.

**Phase 2: Implementation of a consultation process**

- Announcement of the consultation process
  - The process should be announced at an early stage
- Invitation:
  - It should become clear why a consultation is done and how it will be dealt with in the process.
  - The invitation can be published in various forms: notice forms, (local) newspapers, websites, letters etc. beforehand, it should be considered to reach the target groups in the best way possible.
  - It should be published which organisations or people have been invited for the consultation process.
  - If you want to conduct a digital consultation, make sure you comply with the applicable data protection regulations and include a corresponding clause in your invitation.
- Service during the process:
  - A responsible person should be available for inquiries if anybody has questions.
- Confirmation of receipt:
  - The reception of every opinion should be confirmed within a week.
- Transparency:
  - To avoid complications and misunderstandings, all interested parties should see/read the opinions/statements. It should be communicated from the beginning if and how people have access to these documents. If someone prefers to stay anonymous, the names should be removed.

- Handling and documentation
  - All involved parties should have the possibility to get information on the content of the opinions, which ones and how they have been included in the project, and why others have not been included.
  - It can be helpful to write down the consultation process by publishing a summary so that the public can retrace how the consultation has influenced the decision-making.

## 3) If you want to apply participation based on Codetermination:

Using participation based on Codetermination requires all the steps described for the other modes of participation. The main difference is that (all) involved parties have the right to participate and vote in the process of decision making. One of the most important things when it comes to decisions is the method of decision making.

Basic questions before the process need to be discussed, reflected and communicated transparently. These questions are:

- Who decides on who is allowed to decide?
- Who decides on what will be decided on?
- Who decides on how it will be decided?

The standard methods for decision making are the majority and a consensus principle or principle of compromise. In the following, the advantages and disadvantages of these methods will be explained.

### Majority decisions

The underlying assumption for majority decisions is that the majority can take binding decisions for an entire group or community. There are factors in favour, but also elements speaking against majority decisions.

Pro:

- It is possible to make quick decisions
- Decisions can be taken, including a large part of participants.
- The majority decisions avoid a deadlock
- Participants do not need to put themselves in other people's shoes

Contra:

- Participants can only negotiate before the decision is taken, not during
- The will of minorities may be ignored
- Decisions can only be made with yes/no and either/or

### Consensus and compromise decisions

Consensus or compromise decisions necessarily consist of a negotiation process. This process is based on the exchange of information and aims to consider every different vision and opinion.

### Consensus

A consensus can be best described as an agreement being the result of a process of negotiation. The characteristic of a consensus is that all involved actors agree on a consequence without rejecting it. Furthermore, the result is regarded positively. During reaching a consensus, all involved parties were open to understanding each other's standpoints.

### Compromise

A compromise results from a negotiation process during which involved parties waive some of their demands and accept a joint decision at the end, although no side got all of its demands.

Pro:

- Different opinions and demands are considered
- More decisions can be taken than with majority votes (if/then; both/and)
- There is no "loser" and no "winner."

Contra:

- The involved parties need the ability to understand other positions and need to be capable of adopting other positions

- The process of finding consensus/compromise needs a lot of time and resources

**Exceptions regarding the COVID-19 pandemic: Citizen participation going digital – general information on the process of digital participation event based on practical experience during the COVID-19 pandemic.**

The COVID-19 pandemic was also challenging citizen participation and displayed the necessity for digital formats of citizen participation. Meetings cannot be held as we are all used to: Discussion formats or citizen workshops are note or only in a limited form doable. But there are further alternatives: The digital participation of citizens and other stakeholders. Digital participation formats offer a space for information and personal exchange and feedback and different ideas of improvement. Besides the well-known positive effects on not transmitting infections, digital formats and methods of citizen participation offer further advantages: Citizens can easily participate from home without travelling – this makes it less time consuming and easily accessible. However, in a long-term view, digital formats cannot replace the diversity of the different possibilities of participation – they should be seen as an additional tool of participation offering advantages and disadvantages.

Furthermore, the HERITAGE PRO project itself was affected by the pandemic and held a digital two-day training camp with 40 participants from all over Europe in April 2021. This interdisciplinary training camp for young professionals was aimed at science and crafts working in cultural heritage conservation and preservation. It aimed to bring together people from different professional disciplines, both academic and non-academic. Through the contact of the different disciplines, understanding the different ways of thinking, training, expectations, and working styles were created. Ultimately, the cooperation in the preservation of cultural heritage was strengthened. Shifting it to a digital format, the work took place in digital working boards, video conferences and digital break rooms. Take a look at the digital HERITAGE PRO training camp concept – a lot of important information, recommendation, and experiences on the planning and implementation of digital events can be found there as well. However, as this camp was not primarily aimed at citizen participation, we will give you some critical information in the following part that could be used on similar occasions.

Bertelsmann Stiftung has developed a guideline with some basic knowledge on digital citizen participation in municipalities based on practical experiences. As this guideline is only available in German (see link), the most important factors of digital participation will be described. Please keep in mind that the before-mentioned methods for the organization of a participation process still need to be considered.

**Process of a digital implementation process: Essential points a digital format should consider in general:**
- Short programme points
- Diverse levels of interaction and methods
- Several short breaks should be included

**Recommendations for the procedure and phases of a digital participation event based on the experiences of the Bertelsmann Stiftung with digital citizen dialogues (2021: pp. 10-11):**

## PHASE 1 Welcome, introduction, (digital) surveys in the plenum (15 mins)

### Objectives and content

What is the objective of the Digital Citizens' Dialogue? What is the opinion of the participants on the chosen main topic of the dialogue? What is the mood? A welcome from the city leadership offers appreciation and orientation for the objectives of participation. A show of hands is used to find out the spirit of the participants, and digital polls are used to determine opinions on the topic. Depending on the focus of the issue, a first short input is already possible here.

Recommendation

This first phase should not last longer than 20 minutes or 25 minutes if a first input is planned.

## PHASE 2 Small group work: exchange of experiences (20 mins)

Objectives and content

What drives me personally concerning the topic? What questions do I associate with it? How do I assess the situation? What problems/challenges do I see? What opportunities? That is the first step in a joint dialogue. Between five and eight people come together in small digital groups. The small groups can also be organised thematically. A central guiding question helps to keep focussing on the objective. Small group facilitators support the small groups. They structure the discussion and report back to the plenary, supplemented by citizens' voices if necessary.

Recommendation

It has proven beneficial to use representatives from the administration of the municipalities as small group moderators. They learn to moderate digital groups and, through their participation, ensure that the citizens' suggestions are not lost after the dialogue but are

followed up and integrated into administrative action.

***Note:*** *At the digital HERITAGE PRO training camp, we had 5 small working groups of up to 8 participants, and each group was supported by a facilitator from the HERITAGE PRO partnership. It is imperative to guide the groups and give them a work structure!*

## PHASE 3 Short reports, discussion, information in the plenum (20 mins)

Objectives and content

The working groups return to the digital plenary. The working group facilitators report briefly on the results of "their" group. Now the focus is on listening to each other, getting to know each other's points of view and gathering shared insights: Which topics and questions are particularly important to the citizens? Depending on the subject of the dialogue, supplementary figures, data and facts can be provided at this point. It is also conceivable that the city leaders and/or municipal decision-makers will briefly assess what they have heard.

Recommendation

Digital plenary phases should not be too long. Short statements and introductions, supplementary opinions if necessary, and breaks are beneficial so that all participants - citizens and decision-makers - can keep their focus. This is often more strenuous in front of a screen than face to face in a room.

## PHASE 4 Small group work: Developing initial ideas for improvement (30 mins)

Goals and content

A second working group phase offers the opportunity to transition from problem and task description to possible solutions. Again, in small working groups of

up to eight people, the citizens collect suggestions for solutions and develop initial ideas and proposals for improvements. Facilitators record the results.

Recommendation

In a short time, the citizens collect ideas. How far they can get together depends on the task at hand. It may be that it is still too early for concrete solutions for some topics, and it is more a matter of differentiating the needs, e.g. from a new perspective and drawing up a list of tasks. Or to initiate a follow-up process. Nevertheless, the question should be formulated as concretely as possible, even if it is initially only a partial step.

**Note:** The digital HERITAGE-PRO training camp used digital concept boards to facilitate the group work. These digital working boards offer a wide range of possibilities: Sticky notes, embedding pictures and videos, mind-mapping, surveys etc. More information on this can be found in the concept of the digital training camp. However, it highly depends on your general considerations and objectives of your participation process (see the beginning of this chapter) and which type of work structure you prefer to reach your objectives in a digital environment best.

## PHASE 5 Short reports, discussion, feedback, Dealing with results, surveys if necessary (20 mins)

Objectives and content

The small groups return to the digital plenary. The moderators report briefly on the results of "their" group. Citizens and local representatives get an overview of the ideas and proposals. Comments and questions from the chat should be brought into the plenary. In parallel, a digital (live) poll can be created to gather the opinions and priorities of the whole group. The city leadership gives feedback on the suggestions and ideas: How

are the ideas recorded and documented? How will the ideas be dealt with? What are the next steps?

Recommendation

To ensure that the suggestions and ideas are valued and not lost, the results should be recorded, compiled in small documentation and published. The participants will be happy to receive it by e-mail. With the help of the small group moderators, any need for action or sticking posts are brought to the point. In addition, opinion polls can be done, e.g. through (digital) surveys. These help to focus on key action points for a follow-up process.

## PHASE 6 Conclusion and evaluation of the citizens' dialogue (5 mins)

Objectives and content

In the end, it is essential to be clear on how the results will be dealt with and what the next steps will be. Organisers of the process should make a statement. At this point, you should also express our thanks and appreciation for the time that all those involved have taken for the dialogue work.

Recommendation

A digital survey with evaluation questions on the dialogue format will give the organisers feedback on their work and help develop digital formats in the future.

**All this information if from Bertelsmann Stiftung 2021: pp. 10ff.**
**The further approaches for identifying target groups or different levels of communication with stakeholders should be equally applied to digital and non-digital formats of participation. You will find further information on this in the HERITAGE-PRO guidelines and toolkit. More information and experiences on digital formats can also be found in the digital HERITAGE-PRO training camp concept.**

## Checklists

With the following checklists, you can ensure good preconditions and quality for successful participation processes.

The abbreviation refers to the three modes of participation mean i = information, c = consultation, d = co-determination.

### Checklist on preconditions for participation processses in the public sphere

| | Preconditions for participation processes | i | c | d |
|---|---|---|---|---|
| | **Participants** | | | |
| ☐ | All relevant interest groups are represented around the table in balanced proportions. | | | X |
| ☐ | Gender Mainstreaming requirements are taken into account in selecting group members (e.g. parity between women and men in each subgroup). | | X | X |
| ☐ | Preliminary talks are held with groups and individuals about their understanding of the process and their role in it. | | | X |
| ☐ | At the preliminary talks possible benefits of participation are explained. | | (X) | X |
| | **Commitment by the decision-makers** | | | |
| ☐ | The politicians and administratos should be sounded out, and their support ensured if possible. | X | X | X |
| ☐ | The initiators do their best to obtain a firm commitment from decision-makers "downstram" from the participation process that these will take the results of the process into account and will provide reasons for their decisions, particularly where these run counter to the results. | | X | X |
| | **Results** | | | |
| ☐ | Everyone involved is aware what scope for influence and action the participants have. | X | X | X |
| ☐ | It has been clarified/ agreed who decide what during/ after the process (what powers of decision are located where). | X | X | X |
| ☐ | All participants are aware whether the results will be binding or not. | X | X | X |
| ☐ | The participants are aware what will be done with the results of the process. | X | X | X |
| ☐ | The outcome of the process is open - there is scope for action. | | X | X |
| | **Time** | | | |
| ☐ | A clearly defined and adequate timeframe exists. | X | X | X |
| ☐ | Some flexibility to accommodate unexpected contingencies during the process timewise is ensured. | | (X) | X |
| ☐ | It has been ensured that the time demands to be made on all participants, particularly on voluntary participants, can be estimated and are acceptable. | | X | X |
| ☐ | The stakeholders are brought into the decision-making process early enough for the scope of available for action to be utilised. | | X | X |

| | Preconditions for participation processes | i | c | d |
|---|---|---|---|---|
| | **Money** | | | |
| ☐ | Adequate funding is ensured. | X | X | X |
| ☐ | Rules exist for financial requirements and for distributing funds. | | X | X |
| ☐ | Civic activity receives recognition, either financial or of some other kind. | | | X |
| ☐ | A contigency fund to cope with unexpected events (e.g. additional meetings, experts' reports etc) during the process is budgeted. | | X | X |
| | **Other resources and information** | | | |
| ☐ | The resources that ensure a "level playing-field" (temporary redistribution of power) during the process (e.g. information, money) will be provided. | | | X |
| ☐ | All participants receive sufficient information about the content and of course the process. | X | X | X |
| | **Managing the process** | | | |
| ☐ | Professional advisers have been commissioned. | X | X | X |
| ☐ | An independent, competent process management has been commisioned. | | (X) | X |
| | **Process design** | | | |
| ☐ | The design of the event/ process is adapted to the specific issue and to the funds available. | X | X | X |
| ☐ | Formal and informal processes are aligned (e.g. interfaces to politicians have been clarified). | X | X | X |
| ☐ | In the case of processes that benefit from public interest, efforts are made to generate such interest (public relations, etc.). | X | X | X |
| | **Clarifications in advance** | | | |
| ☐ | The organizational framework (e.g. distribution of roles, setting and location for the participants' meetings, etc.) has been clarified. | X | X | X |
| ☐ | The initial state of affairs has been analysed. | X | X | X |

# Checklist on quality criteria for participation processes in the public sphere

Good participation processes satisfy the following quality criteria. This should be ensured particularly by the process management (mediators, process facilitators).

| Quality criteria | i | k | m |
|---|:---:|:---:|:---:|
| **Process Management** | | | |
| The process is steered by a professional process management. | X | X | X |
| Process and content are the subject of continual reflection and supervision. | X | X | X |
| Care is taken that a variety of methods are employed within the process. | | | X |
| Care is taken that activity proceeds smoothy and continuously. | | | X |
| The course of process is well organized (timetable, rooms for meetings, records of meetings, etc.). | X | X | X |
| **Treatment of information and knowledge** | | | |
| If necessary additional expertise is made available, so that decisions can be taken on a sound basis. | X | X | X |
| All information relevant to the process is made available to the participants in good time. | X | X | X |
| The course of the process is documented clearly and fully (minutes of meetings, interim reports, etc.). | X | X | X |
| A measure of flexibility as regards the framework and the issue to be negotiated should be built into the process. | | (X) | X |
| **Rules / interaction** | | | |
| The process management see to it that procedural rules, agreements about the sequence of events, roles the participatants' rights and obligations, and the decision procedure(s) within the process (consensus decisions, majority decisions, etc.) are clear. | | | X |
| The process management agrees rules about group culture with the participants: fair behaviour toward one another and the knowledge acquired during the process, open atmosphere. | | | X |
| All opinions are listened to and discussed in the process. | | | X |
| Room is given to differing claims, contributions and perspectives within the process. | | | X |
| During the process all participants' roles are perfectly clear (e.g. who speaks on whose behalf with what powers). | X | X | X |
| Mutual trust should be strenghthened, so that the results become more binding. | | | X |
| Care is taken that the composition of the group does not keep changing, and that any new participants are integrated satisfactorily. | | | X |
| The ratio of time invested to benefits obtained is acceptable for all participants. | | | X |
| Details of what resources are used but not paid for are made available. | | | X |
| The distribution of funds is made visible. | | | X |
| **Communicating and implementing the results** | | | |
| Robust structures should be set up for implementing the results and monitoring progress in this respect. | | | X |
| All participants commit themselves to the outcome being presented as a collective achievement. | | | X |
| A collective agreement is made about how to communicate the decision (the results). | | | X |
| The course of the process is continually communicated to the outside world along agreed lines. | (X) | (X) | X |

## Case Study 2: Participatory Processes in Practice – the Bamberg example

**Interview with Patricia Alberth, head of the World Heritage Office in Bamberg (UNESCO World Heritage Site):**

The World Heritage Office of Bamberg (Germany) initiated 2016 a participatory process to establish a new visitor centre in the world heritage site. In a city that has been confronted with over-tourism for many years, Patricia Alberth, head of the World Heritage Office in Bamberg (UNESCO World Heritage Site), decided to involve citizens in the planning process in order not only to establish the visitor centre as a tourist attraction but also to make it equally attractive for citizens. The planning process lasted a total of 3 years, which raised a high level of awareness of the city's cultural heritage and anchored it even more firmly in the consciousness of the urban population.

**Why do you think that participatory processes are an essential contribution to the conservation of cultural heritage?**

Our experience shows that through the participation process we have gained access to a great deal of knowledge that was immensely important for the development of our visitor centre. We asked the citizens and their groups and initiatives what would interest them in a visitor centre. These interests were evaluated with experts such as conservators and representatives of research, associations, the city archives, museums, the cathedral works, interest groups, and the local chamber of industry and commerce. On the one hand, this has enabled us to interest many citizens in their cultural heritage. In addition, we have gathered knowledge from a wide range of disciplines to show what interactions the cultural heritage is subject to and how much different knowledge is necessary to preserve it. This was also an excellent experience for us at the World Heritage Office. Our understanding was complemented by the knowledge that we could not have due to our focus on content.

**Which have been the main barriers/problems you have faced in the participatory processes you have led, and how did you cope with them?**

The necessity of a visitor centre was initially not seen and critically reflected in the city public. We also noticed that partners with overlapping content (e.g. museums) intended to engage in a pronounced competitive approach, making communication more straightforward. It was also sometimes tricky when it came to self-interest, e.g. the tourism experts initially saw the visitor centre as a competitor to their information offerings. These were the visual barriers.

Of course, there were also numerous unspoken barriers, such as older colleagues who interpreted our initiative as an attack on their long-term work. Then we had to deal with gender-sensitive problems and troublemakers whose particular interests were not always understandable.

In retrospect, it was the right decision to commission an external institution specializing in exhibition concepts to collect and evaluate the requirements. This institution acted as a filter, collecting suggestions, ideas and needs, considering them from the point of view of the exhibition organizers with a neutral view "from outside," and finally submitting a proposal.

**Can you identify the success factors of your initiative?**

It was indeed helpful that the Visitor Centre had long

been formulated at the political level as a necessity for urban development. Thus, the development of the Visitor Centre was defined as a clear and non-negotiable goal. That definition also included that it should provide information for external visitors and the city residents themselves. That is important because Bamberg has a considerable influx, and therefore there is a need to integrate these new citizens into the city's history.

The commitment of an external institution to implementing the process meant that the colleagues there acted as professional exhibition organisers and argued from their expert point of view. Thus, from the outset, the result was aligned with the objective, and particular interests were never in danger of gaining the upper hand. The bold design of our centre was also a kind of surprise coup because it did not live up to expectations and was therefore discussed differently.

The process followed five steps:

- clear communication of the non-negotiable requirements
- collection of different views
- public exhibition of the views as a reinsurance process, prepared by the external service provider
- presentation and approval of the final concept in the city council
- implementation

There are many references to the participants in the current exhibition to obtain further information there, i.e. the participants find themselves directly in the exhibition.

**What skills and attitudes do you think are essential for a cultural manager who leads and coordinates such processes?**

In our case, it was a matter of setting up a communication

facility. Still, the knowledge imparted contributes to preserving the cultural heritage because it sensitises us to the values. After the experience with our Visitor Centre, I would emphasise the following competences:

- First of all, you have to accept that you do not have all the knowledge that would be necessary to solve such a complex task with many different components that affect different disciplines.
- It requires an appreciative, respectful essential attitude towards all participants in internal and external communication.
- It was right to make it clear from the outset that it was not about tourism but about the protection and interpretation of our cultural heritage, which has excellent social and identity-building value for our citizens.
- Cultural managers need supporters, partners with professional reputations whose expertise is unquestionable.
- The involvement of the media is significant; it creates transparency. That also means, for example, that accompanying materials have to be produced to understand the media representatives or that attention has to be drawn to smaller topics. We have always been grateful for good reporting, and we communicated to our media representatives that we were delighted with it.
- In the beginning, creating partner lists that were as broad and open as possible helped us a lot. It listed individuals as well as institutions that could contribute.
- With an external service provider, we involved professional exhibition organisers. This ensured that decisions were made based on professional competence and not based on other factors.
- We tried to involve everyone who wanted to, regardless of function or status.
- It proved helpful that we were prepared for "troublemakers" in the participation process, e.g. people for whom their particular interests were more important than the project's objectives.
- Some personal qualities are helpful: listening, communicating, engaging, staying objective,

acting without airs and graces.

- You have to build up a partnership and trusting relationship with external partners, in our case, the exhibition organizers.
- We communicated that the result was achieved with pleasure and joy.

**Have you ever used any indicator/measurement framework to know how effective the process was?**

An efficiency and quality review and thus justification is not our primary focus, apart from summarizing the annual report of the city of Bamberg. But we also know that in financially difficult times, indicators are needed to ensure sustainability.  We would create the following qualitative and quantitative indicators:

- Partner satisfaction: Who would like to work with us again?
- New contacts: Who comes (again) to us, e.g. with project proposals?
- Evaluation of reporting as feedback on our work
- Quoting: Where are we quoted as good practice?
- Many delegations are coming to us to see Bamberg and our Visitor Centre as a good practice.
- Social media: the analysis tools of social media allow an excellent quantitative evaluation of information.
- Mention in the annual report of the German UNESCO Commission
- Inclusion in Paris UNESCO publications
- Invitations to conferences and seminars as a resource person for specialist topics
- Invitations of the International Council for Monument Preservation (ICOMOS).

(The interview was conducted on 17.6.2019 by HERITAGE-PRO coordinator Dr Karin Drda-Kühn and released for publication by Mrs Patricia Alberth.)

**Reflective – Individual/Group – 15 min**

1. In Unit 2, you analysed and identified stakeholders and their interests in a participation process for a cultural heritage site of your choice. Now brainstorm on your objectives. How would you address a specific stakeholder? What format would fit the best for your project?

**Active – Individual/Group – 15 min**

2. Please write down key points you need to consider when organizing, e.g. a workshop. How would you start, and how would you proceed?

**Reflective – Individual/Group – 45 min**

3. Imagine that you have identified a problem of disagreement of local communities with the urban cultural heritage in your middle-sized town (ca. 20.000 inhabitants). Together with the regional development agency members, you decide to promote a participatory process to reach and engage relevant stakeholders. At some point, you would need to check and verify the progress of the process and whether it has been effective. Anticipate and draft some indicators that you would like to measure and monitor to assess the progress of the process. You find many indicators in the previously described quality criteria and, e.g. in the case study interview. Keep in mind that your project and the target group are in a middle-sized town – your indicators should focus primarily on these circumstances.

## 4.6.5. UNIT 5 – Providing targeted information

*In this unit, you will learn how to present information about a project/cultural site to address different interests. The transfer of information plays a significant role in participative processes. It is part of the overall strategy and is oriented towards the single implementation steps of your preservation project.*

Let's imagine: You have a historic building (chapel, tower, etc.) in your area of responsibility as cultural heritage manager, which will be restored in the foreseeable future. Therefore, the residents will not be able to use it for a more extended period, or they will be impaired (diversion of traffic, dirt and dust, noise). Your preservation project will not be enjoyable for everyone but a considerable number of residents. Once you understand that, you need to find out what the profile of your target group is and what you can "offer" to them. Ask yourself: Why should they feel attracted to engage and participate in your project. To do so:

1. Identify your target group: go back to the personae and empathy map built-in Unit 3 in this module.
2. Identify what is in your project for them: reply to these questions with your target group in mind.
   - How will the engagement create a sense of contribution among citizens?
   - Which kind of memories that the project safeguards or awakens could be of interest to particular groups?
   - How can the learning and engagement be fun, awakening or rewarding to participants?
   - What are the obstacles to participation that can make it difficult for some citizens to participate? What can be strategies and interventions to make engagement possible for desired groups?

- How will the engagement create a sense of contribution among citizens?

Questions' source: http://www.europanostra.org/wp-content/uploads/2018/02/Learning-Kit-Citizen-Engagement-Education-for-Heritage-CSOs.pdf

**Once you have identified your target group and why they could be interested in your project, we recommend that you go to HERITAGE-PRO training Module 5, "Communication", to learn about specific communication techniques and tools to reach your target group.**

Advice in advance: If possible, work with a professional with whom you can share the communication work. There are project phases that require increased communication, and the requirements can easily exceed your capacities. You also need someone who stays on the job, who acts anticipatory and accompanying and rework.

## CASE STUDY: Adopt a Monument – Conserving the cultural environment for the people, with the people
*By Tuija-Liisa Soininen*

"What does it mean for someone to adopt a monument? It is a process in which people gather information, draw up management plans, clear the site of undergrowth and debris, paint or tar structures, fix windows, and spend time with others in all sorts of environments and places. The Adopt a Monument programme consists of volunteer work to maintain and preserve archaeological sites, historical structures, and old buildings.

(...)

How can we motivate people to undertake the kind of effort required by conservation?

(...)

[A] genuine desire to do something for one's environment always comes from within. Although cognitive reasons can spark the desire to preserve a site, the motivation and the need to act must be present first. In the end, the programme's initial top-down model of providing information and instruction did not yield much of a result. It has become apparent to us that the important thing is to identify groups that may benefit from the preservation of the cultural environment and who will, in turn, benefit both the site, their own lives and the lives of other citizens. Once this has been accomplished, the task for the museum remains to facilitate and inform society at large that there is a real need for public participation. Commitment to exploiting the economic and societal potential of cultural heritage and the wish to do something about it stems from an existing need. When that need is nurtured with information, it kicks off a process at the end of which the authority, such as a museum, will need to answer the question: Is our contribution needed?"

Source: http://www.europanostra.org/wp-content/uploads/2018/03/2018-heritage-is-ours.pdf

# EXERCISES

**Exercise 1 Unit 1: Participatory approach models**

**Reflective – Individual/Group – 30 min/1h**

1. Given a decrepit cultural heritage site in a rural village, renovate the site and open it to the public later. What problems could arise? How would you address the interests of different groups of stakeholders? How would you present information on your intended project, and what points do you have to consider? How would you proceed with the process of participation?

*Recommendation: You should solve this exercise after having conducted all Units.*

**Active – Individual/Group – 30 min**

2. Take the example mentioned above (or think of your project/another cultural heritage site) and write down: Which problems could arise during the process? Try as well to consider and answer the questions for reflection.

## Exercise Unit 2 – Tools and approaches to identify target groups

**Reflective/Active – Individual/Group – 45min/1h**

Imagine in a first step a participation process at a cultural heritage site of your choice and use the above-described tools and approaches to identify relevant stakeholders. In a second step, think about how you can involve these different stakeholders in the participatory process. You can do this exercise by yourself (think of fictitious characters with different interests, e.g. owner, citizen, investor, politician, inhabitant etc.) or in a group by each member occupying different roles.

Exercise Unit 3 – Inclusion of volunteers

**Active – Individual/Group – 30 min/1h**

You are managing a heritage site, and local volunteers/citizens approach you. They want to work with the cultural heritage site, but they do not have clear ideas. Describe different options for identifying their interests and possibilities of including them in work on the cultural heritage site. Which problems could arise during this process, and how could you solve these problems? Which factors do you need to consider?

## Exercises Unit 4 - Methods for organizing participation and assessment of the success of the participatory process     25

**Reflective – Individual/Group – 15 min**

1. In Unit 2, you analysed and identified stakeholders and their interests in a participation process for a cultural heritage site of your choice. Now brainstorm on your objectives. How would you address a specific stakeholder? What format would fit the best for your project?

**Active – Individual/Group – 15 min**

2. Please write down key points you need to consider when organizing e.g. a workshop. How would you start, and how would you proceed?

**Reflective – Individual/Group – 45 min**

3. Imagine that you have identified a problem of disagreement of local communities with the urban cultural heritage in your middle-sized town (ca. 20.000 inhabitants). Together with the regional development agency members, you decide to promote a participatory process to reach and engage relevant stakeholders. At some point, you would need to check and verify the progress of the process and whether it has been effective. Anticipate and draft some indicators that you would like to measure and monitor to assess the progress of the process. You find many indicators in the previously described quality criteria and, e.g. in the case study interview. Keep in mind that your project and the target group are in a middle-sized town – your indicators should focus primarily on these circumstances.

## Overall practical exercises (video-based)

**Reflective – Individual – 45 min**

In the following videos, cultural heritage experts will explain different examples from their daily work routines. These projects and approaches to cultural heritage work with participatory aspects. The videos are in Spanish, but they have English subtitles available. Please watch the videos and focus on the following questions that are answered in the videos.

Each interview will give a testimonial and respond to the following questions:

1. Why do you think that participatory processes are essential for the conservation of cultural heritage?
2. Which have been the main barriers/problems you

have faced in the participatory processes you have led?

3. What skills and attitudes do you think are essential for a cultural manager who leads and coordinates such processes?
4. Have you ever used any indicator/measurement framework to know how much the process was effective?

## ATLAS

The ATLAS project aims to register, document and disseminate the intangible cultural heritage of Andalusia. Its objective is to transmit that knowledge to the groups involved and society in general, providing measures that favour its continuity and safeguard. The Atlas of the Intangible Heritage of Andalusia groups institutional, academic and social players and is the result of cultural policies developed under the auspices of the Statute of Autonomy, the academic studies of Anthropology social groups that claim greater representation through their cultural expressions as cultural heritage.

Link to the project: https://repositorio.iaph.es/handle/11532/9 (Spanish only)

Video with English subtitles: https://youtu.be/_9gEltrQ3sk

## Re-HABITAR

The Re-HABITAR project works with participatory processes regarding the work of knowledge and relationship with contemporary heritage. The Re-HABITAR initiative is proposed as a collaborative work between different players with a transdisciplinary approach. This approach allows shaping a complex reflection considering heritage issues (historical, sociological, technological, normative and constructive) through both fieldwork and monitoring, as cabinet.

Link to the project: http://www.iaph.es/rehabitar/el-proyecto/ (Spanish only)

Video with English subtitles: https://youtu.be/8Cw0Gz7hVSk

## Red-activate

Good practices in the activation of heritage from the local level are presented. The Andalusian Institute of Historical Heritage (IAPH) acts as a mediator in processes related to cultural heritage, aware of the diversity of players and initiatives that interact in the territory around heritage. It bets on the visibility of this work, giving voice to the people protagonists of the experiences and offering a meeting space in which the initiatives are exposed. Trust is generated, and the basis of future collaborations is raised. At the same time, there is an open call for initiatives. The starting point is the local level because it is the closest level to the citizens and directly receives the imprint of their concerns and needs.

Video with English subtitles: https://youtu.be/UYdXQ1xwOiY

## KOMOMO

How to manage contemporary architectural heritage collectively? Within the framework of the 9th DoCoMoMo Ibérico RB3 Congress, the project develops a participatory process aimed at defining guidelines for the collective management of contemporary architectural heritage in Gipuzkoa province. The objective is to give more concrete aspects to the process and lay the foundations to develop pilot cases of application results.

Video with English subtitles: https://youtu.be/2_FflBvdSw0

## PH Magazine Cinta Delgado

The PH Magazine Cinta Delgado is a tool for transmitting and transferring the knowledge generated in the Andalusian Institute of Historical Heritage and other public and private research organizations. It functions as a platform for the participation of all cultural heritage stakeholders. Furthermore, it serves also as a stimulus for debate and reflection.

Video with English subtitles: https://youtu.be/a3zMGyWltZs

# 4.8 ASSESSMENT

With this training module, you can learn in three different ways:

1. You can work through the entire Module as a self-learning course by first acquiring the content and deepening it with the exercises and case study provided. In this case, the exercises serve as a review and self-reflection of your learning success.

2. You can work through the module together with colleagues, for example, by acquiring the content of all or single training modules over a pre-defined period and exchanging information in regularly recurring discussion rounds, giving each other feedback on the exercises.

3. A third possibility is that you work through the modules with a professional trainer engaged by your institution as part of an internal training measure. All institutions that have participated in developing these modules are listed at the end of the Module and offer the training as a service.

# 4.9 GLOSSARY

**NGOs**

Abbreviation for "Non-Governmental Organisation". NGOs are organizations independent of governments that (in most cases) are active in the public interest. Many NGOs work in the environmental, social or cultural field. (Source: https://www.partizipation.at/glossary.html)

**(Participation) process**

This notion covers many forms of collaboration between decision-makers and stakeholders/those interested, ranging from exchanging information to active involvement in shaping communal life. In the participation context, the word "process" refers to a sequence of steps, one leading to another. (Source: https://www.partizipation.at/glossary.html)

**Stakeholders**

All those whose interests may be affected by a project (plan, program, policy, legal transaction), both individuals and groups, e.g. neighbours, firms, clubs, politicians, administrators, etc. (Source: https://www.partizipation.at/glossary.html)

**Valorisation**

Interaction of cultural, economic, social and sustainable factors for the preservation of cultural heritage. For more information on different use of the term, please consult HERITAGE-PRO Module 3 on "Valorisation of Cultural Heritage".

# 4.10 LITERATURE

Case Studies

1. The KOMOMO Process (Gipuzkoa) (in Spanish)

A participatory process towards the definition of criteria for collective management of cultural heritage. Linked to the "Citizen Engagement: formation, information and dissemination" strand of the IX Iberian Docomomo Conference 2016 on

https://komomosite.wordpress.com and http://www.coavnss.org/uploads/articulos/komomo%20informe%20resultados.pdf

A sociogram is a way to represent stakeholders and multiplier agents: http://www.coavnss.org/uploads/articulos/Sociograma.pdf)

2. HERITAGE OPEN LAB, Andalucía (in Spanish)

https://www.iaph.es/web/canales/formacion/pensando_en_abierto/index.html

Video: https://www.youtube.com/watch?v=UqVQmYcsygw&list=PLPyntzoR9s3qWi1_Avr_WTsVy36lFV_Ia&index=9

Interview / YOUTUBE: Julio Rodríguez Bisquert - testimonial about how important participatory processes are) - He has identified 3 people that could reasonably respond to some questions. They are related to RED-ACTIVATE (Proximity cultural heritage initiatives): https://www.youtube.com/watch?v=gYSBAy8WB-k&list=PLPyntzoR9s3rc4cqQ9XXtPESSE1YEdAgk

https://www.iaph.es/web/canales/formacion/cursos/Redactivate/

El Carmen (do.co.mo.mo) participatory process in Sevilla: https://www.youtube.com/watch?v=1fLYk-ffUwg https://www.iaph.es/web/portal/actualidad/contenido/171031_taller_participativo_rehabitar.html

Intangible Heritage Atlas: https://www.iaph.es/web/canales/patrimonio-cultural/patrimonio-inmaterial/atlas/

Access to cultural heritage

Department of the Environment, Transport and the Regions, (2000): Public Participation in Making Local Environmental Decisions: The Aarhus Convention. Good Practice Handbook http://www.unece.org/fileadmin/DAM/env/pp/ecases/handbook.pdf

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

INVOLVE (2011): People and Participation. Link. http://www.involve.org.uk/sites/default/files/field/attachemnt/People-and-Participation.pdf

INVOLVE (2013): Support for learning and development for public involvement in research. Link: http://www.invo.org.uk/wp-content/uploads/2013/02/INVOLVE-L+D-workshop-report-150113.pdf

Participatory governance of cultural heritage

Jermina Stanojev: „Progression Analytics and Establishing Continuum of Participatory Governance in Cultural Heritage":

http://www.sciresit.it/article/view/13073/11826

Blog entry: Participatory governance of cultural heritage

https://observatoriosociallacaixa.org/en/-/la-gobernanza-participativa-del-patrimonio-cultural

OMC report

https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1/language-en

Brainstorming Report PARTICIPATORY GOVERNANCE IN CULTURAL HERITAGE, commissioned by the European Commission, initiated by the Voices of Culture (2015): http://kultur-und-arbeit.de/wp-content/uploads/2014/07/Brainstorming_Report_PGCH.pdf

Participation and the Faro Convention (2005)

https://www.coe.int/en/web/culture-and-heritage/faro-research

Volunteers and volunteering

BMVI (2014): Handbuch für eine gute Bürgerbeteiligung, Berlin - https://www.bmvi.de/SharedDocs/DE/Publikationen/G/handbuch-buergerbeteiligung.pdf?__blob=publicationFile (German only)

European Commission (2018) "Participatory Governance of Cultural Heritage" Available at https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1/language-en

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Member States on Participatory Governance of Cultural Heritage to Support the OMC Working Group under the same name - Work Plan for Culture 2015-2018). Available at: https://www.interarts.net

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PHINEO gAG (2017). Social Impact Navigator. Available at: http://www.social-impact-navigator.org (EN version)

https://www.wirkung-lernen.de (in German)

http://www.buergerengagement.de/ (in German only)

On Participation in general

Essays, UK. (November 2018). TRADITIONAL VERSUS MODERN METHODS OF EFFECTIVE TEACHING. Retrieved from https://www.ukessays.com/essays/education/traditional-versus-modern-methods-of-effective-teaching-education-essay.php?vref=1

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Bertelsmann Stiftung (Edit.), 2021: Digitale Bürgerdialoge – Eine Chance für die lokale Demokratie. Eine Handreichung zur Durchführung digitaler Bürgerdialoge. Link: https://www.bertelsmann-stiftung.de/fileadmin/files/BSt/Publikationen/GrauePublikationen/ZD_Handreichung_Digitale_Bu__rgerdialoge.pdf

# 4.11
# 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 free 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 of which are active in vocational training for the preservation of cultural heritage. These institutions have cooperatively developed this vocational training scheme, which closes the gap of interdisciplinary training in the field.

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

# 4.12 ACKNOWLEDGEMENTS

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

More information on their work, achievements, 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**, former 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
- Mrs **Ursula Fuhrer**, conservator, lecturer, former head of the conservation department at the German Historical Museum in Berlin.

### 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 Seville
- Mr **Gabriel Morate Martin**, director of the Spanish Historic Heritage Preservation Program at MonteMadrid Foundation, member of the Executive Board of Hispania Nostra and the Spanish Association of the Friends of the Castles (Head of the Technical Department), editor of the "Monumentos Restaurados" (Restored Monuments) publication series

### Norway

- Dr. Mr **Terje M. Nypan**, technical director at Riksantikvaren (Norwegian Directorate for Cultural Heritage)