



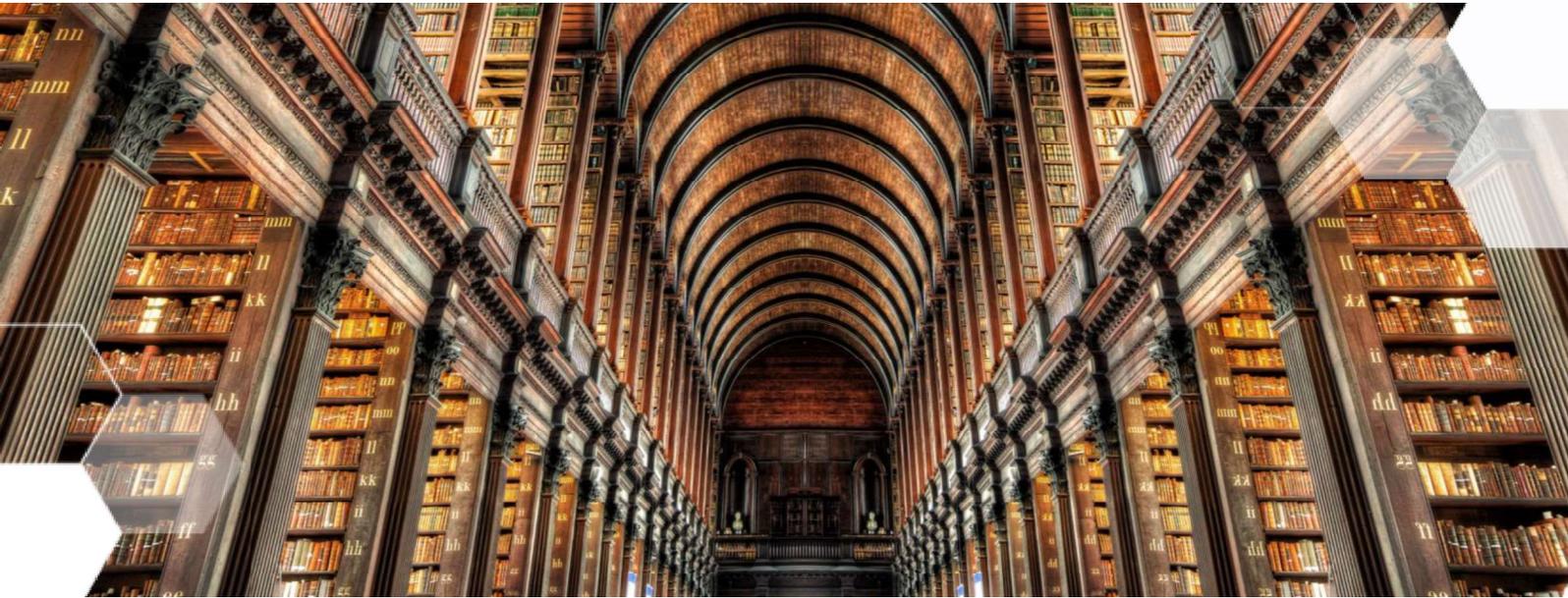
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Platforms on the Future of Cultural Heritage: A problem solving approach

Report on the Dublin Platform on 'Heritage and Social innovation'

European Expert Network on Culture and Audiovisual (EENCA)



Funded by the
Creative Europe Programme
of the European Union

This project has been financed by the European Commission, DG Education and culture Directorate Culture and Creativity Unit cultural diversity and innovation. Under contract number: EAC-2015-0184. The information and views set out in this report are those of the author(s) and do not necessarily reflect the official opinion of the European Union.

Table of contents

1	Background	5
2	Opening remarks	8
3	The revitalisation of rural communities	10
4	The crowdsourcing of smart solutions for societal challenges	15
5	Global peace making	21
6	Conclusions and key lessons learned	27
7	Closing remarks	29
	Appendix 1 About EENCA	31

1 Background

One of the 60 priority actions included in the European Framework for Action aims at reinforcing EU leadership and capitalising it in the global arena on innovative aspects of heritage policies. In 2019, in order to jointly develop concrete solutions, the European Commission launched a series of conferences over a two-yearly period on the future of heritage, meant as global problem solving platforms. These platforms, each with a different theme, involve national governments and their agencies, key global institutions, experts and young global leaders.

The platforms will help disseminate the results of ongoing experimentation and research among cultural heritage institutions and stakeholders and in the field of social policies. The first conference was held on the 1st of April at the National Concert Hall, Dublin – “Cultural Heritage and Social Innovation”. The European Commission assigned the EENCA network with taking notes, recording proceedings of the conference and presenting outcomes of each of the three working groups that discussed different sub-topics of the platform. Information on the EENCA network can be found in the Annex.

The platform concept has its base in the European Year of Cultural Heritage 2018, which provided a remarkable moment of reflection and call to action on the transformational potential of cultural heritage in a variety of different spheres. In the past, there was a widespread tendency to regard heritage, both in its tangible and intangible dimensions, mainly as an asset that testifies and preserves the cultural achievements of the past, and therefore to place preferential emphasis on its identitarian aspects and to their implications in terms of self-representation and sense of belonging.

Whereas these aspects remain undeniably important, there is today an ever-growing recognition by all heritage stakeholders (policy makers, academic world, heritage practitioners and local communities) that cultural heritage is also a dynamic force. A dynamic force that drives social, cultural and even economic change by empowering communities with an exceptional wealth of inter-generationally transmitted knowledge and ideas, of shared narratives, and of opportunities for social exchange.

One important legacy of the European Year of Cultural Heritage has been that of highlighting such a multifaceted potential of heritage in the context of the societal challenges that Europe will have to tackle in the coming years. The recent launch of the **European Framework for Action on Cultural Heritage**¹, and the publication of the **New European Agenda for Culture**² by the European Commission provide a clear context for future initiative in this direction. However, the societal challenges that Europe will face are to a large extent also valid for the whole world, and it is therefore useful that Europe, capitalising upon the inspiration, elaboration and experience of the European Year of Cultural Heritage, invites global stakeholders, institutions, and civil society to reflect together on how to bring heritage closer to the core of policy agendas worldwide, and at all territorial levels.

This is the purpose of the Platforms project: **creating a moment of exchange among a wide variety of participants coming from diverse backgrounds, bearing unique**

¹ <https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf>

² https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

visions, skills, and experience, to engage in an exercise of collective intelligence to develop problem-solving oriented proposals on specific, key fields where cultural heritage will possibly make a difference in the future even more than it did so far.

The first area on which the project focuses upon is **social innovation**. The relationship between heritage and social innovation has, somewhat unexpectedly, not been the object of an intense attention so far. Even though heritage is clearly a potentially powerful source of innovation in a variety of respects. Focusing upon the already mentioned dimensions of archive of knowledge, ideas and experiences, source of inter-generationally validated and transmitted narratives, and community asset that can foster public dialogue and commitment, heritage may have a transformational role in tackling well-known issues from a different angle while engaging people and groups in surprising ways.

Three specific areas have been chosen, which are of special relevance in the global agenda of social innovation, and where it was expected that the problem-solving platforms could come up with interesting concrete proposals:

- the **revitalisation of rural communities;**
- **the crowdsourcing of smart solutions for societal challenges;**
- **Global peace making.**

Working on these three lines, the platform on Heritage & Social Innovation brought fresh air into both the social innovation and the heritage communities of experts, professionals, and practitioners, opening a new stage of collaboration between the two spheres on an unprecedented scale.

In Dublin, 96 participating experts discussed the three topics.

The revitalisation of rural communities

Rural communities need revitalisation because they are one of the most eminent examples of those parts of the world that often feel 'left behind' by the main trends of socio-economic development in an increasingly globalised world. This sense of exclusion may easily lead to forms of protest which exacerbate, for understandable reasons, the contra-position between 'us' and 'them'. On the other hand, the marginalisation of such communities causes a dangerous drain of resources and skills as the younger generations choose to move elsewhere to take advantage of the better opportunities provided by large cities, if not by global (mega) cities.

How can cultural heritage help tackle these urgencies in new, effective ways? Heritage clearly contributes to making every territory unique. **However, a community's capacity to re-energise itself through a creative relationship with its own heritage cannot be taken for granted, and calls for a vision, a method, and a considerable amount of ingenuity. On the other hand, inspiring rural communities to re-imagine their future by looking from a different angle at their own cultural heritage may be one of the simplest, and most powerful, ways to encourage social change in contexts where often more traditional policy approaches have been only partially effective.**

Crowdsourcing smart solutions for societal challenges

The formidable societal challenges that we are facing today, in addition, need the active contribution of every single member of our societies. Everyone can give a contribution,

and the increasingly pervasive role of digital technologies, as well as the increasing impact of new, unprecedented forms of social interaction at all scales that they enable, may certainly make a difference in empowering new forms of social cooperation.

However, our capacity to make use of these opportunities to build generative projects and solutions cannot once more be taken for granted. Today, digital platforms and media are often pointed at more as a source of distress, alienation and conflict than as enablers of social cooperation for the common good. **How to engage people in crowdsourcing their knowledge, skills, time and energy to improve the resilience of human societies in various critical spheres still remains an open question. What is the contribution that cultural heritage can give in this respect?**

Large-scale human cooperation is very much about shared meaning, and in fact once people identify themselves in a socially salient collective purpose they are generally willing to generously contribute to a common cause. Heritage is clearly an extremely rich source of shared meaning, but so far it has played a modest role in motivating people to engage in collective endeavours on a societal scale.

Global peace-making

And as to global peace-making, there is no need to emphasise how conflicts are still today, in an epoch that on a historical scale is one of the least violent in human recorded history, imposing a huge toll in terms of human lives and suffering. This is also due to deeply rooted hostilities which are responsible for long-term strife that has prevented peaceful coexistence in certain corners of the world for long periods to make peace little more than an abstract speculation.

In this respect, cultural heritage is not necessarily part of the solution, as it could on the contrary be a big part of the problem: linguistic differences, different traditions, or different habits tend to exacerbate conflict, and not infrequently their defence can be at the root of the incidents that spark violent conflict.

However, cultural heritage also has the capacity to invite people to reflect about, and pay attention to, what makes them similar rather than different, and more generally to attach value to cultural meanings and traditions different from their own. This is why certain artefacts, independent of the cultural context in which they have been created, are considered as a treasure of human kind. Once again, making the aspect of dialogue prevail over that of separation is not easy task, but so far, despite some truly impressive pilot experiences, much remains to be done.

Structure of the Platform

Each of the three topics mentioned was facilitated by an organisation with a recognised excellence in the field (referred to as Facilitator in this report). The three organisations that facilitated the various sessions were as follows:

- **metaLAB (at) Harvard** – Rural Communities
- **Platoniq** – Crowdsourcing
- **Tillt** – Global peace making

Each Facilitator utilised their own individual methods and facilitation format within each of the group sessions, which resulted in different types of output from the different groups. This variety is reflected in the report, which is an attempt to capture the main ideas and solutions on cultural heritage in the three areas.

2 Opening remarks

The platform was introduced by Anne Grady, a national expert in the Cultural Policy Unit of the Directorate-General for Education and Culture. The European Year of Cultural Heritage in 2018 aimed to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space. During a brief summary of the European Year of Cultural Heritage, Catherine Magnant, who is an advisor within the Cultural Policy Unit of the Directorate-General for Education and Culture, stated that throughout the year, 10.6 million people took part in over 18,000 events across Europe. This is in addition to a further 30 million people who participated in the special edition of the European Heritage Days. However, some important topics were not explored during the European Year of Cultural Heritage.

Pier Luigi Sacco highlighted the fact that the European Year of Cultural Heritage needs a policy legacy as well. The European Framework for Action on Cultural Heritage, and the publication of the New European Agenda for Culture by the European Commission provide a clear context for future initiative in this direction. The Platforms on the future of Cultural Heritage aim to take cultural policy making to the next level, and to create a suitable legacy for EYCH. In culture, those involved tend to speak amongst themselves, and the platform aims to create momentum for the idea that culture can make a difference and be understood by non-cultural experts. This exercise in collective problem solving aims to translate into real possibilities and solutions for various issues taking place within society.

To commence the work on the platform, Pier Luigi Sacco introduced three inspirational presentations by speakers with an expertise in the three themes.

The first inspirational speaker was **Andrea Bartoli** from Farm Cultural Park in Sicily, who spoke in relation to the revitalisation of rural communities. Andrea explained how he and his family transformed an entire neighbourhood in the centre of Favara into a lively modern work in progress art site. The main aim of the project was to save the old centre of Favara, and give the previously impoverished town in the south of Sicily a new life through art. Since its opening in 2010, Farm Cultural Park has attracted tourists and

Why Dublin?

Dublin was selected as the city for the first Platform on the Future of Cultural Heritage as it has been particularly active in the field of cultural heritage and social innovation. The city is at the forefront in this area, offering a rich programme of experimentation in this regard. During its Presidency of the EU, Ireland presented itself as a strong supporter of the European Year of Cultural Heritage.

Irish people have a strong sense of pride in their local heritage sites. According to a Eurobarometer survey, commissioned by the European Commission, which compares the attitudes of Europeans to cultural heritage, Irish people are more likely to engage in a traditional activity – such as playing music or dancing – compared with EU counterparts.

The Platform, with 96 participants taking part, was hosted at the National Concert Hall (NCH) in Dublin. Originally built for the Dublin International Exhibition of Arts and Manufactures of 1865, the structure was converted into the central building of University College Dublin (UCD) at the foundation of the National University of Ireland in 1908. When UCD began to relocate to a new campus at Belfield in the 1960s, part of the building was converted, and reopened as the NCH in 1981.

artists from all over the world, and a growing number of young people are involved in the project.

The second inspirational speaker was **Doris Sommer**, Director of the Cultural Agents Initiative at Harvard University, who spoke in relation to crowdsourcing. The Cultural Agents Initiative is a network of academics, artists, educators, and organisations who develop recognition of the arts as resources for positive change. They seek to increase the impact of creative and scholarly practices by identifying artists, educators, and community leaders who have developed socially productive artistic practices, by reflecting on the role of art in building civil society, and by disseminating best practices through workshops and public forums. Doris stated that admiration is the basis for citizenship, and pleasure is absent in policy making. She referred to the example of Antanas Mockus, former mayor of Bogotá, who hired mimes to make fun of traffic violators, believing Colombians were more afraid of being ridiculed than fined. The result was that traffic fatalities dropped by over 50%.

The final inspirational speech was given by **Cecilia Guidote-Alvarez** in relation to global Peace-Making. Cecilia is Director of Earthsavers DREAMS Ensemble, UNESCO Artist for Peace, and called upon the artistic community to unify to stop world problems, using art and culture to inform citizens about key issues affecting Earth. Cecilia highlighted that peace should be obtained 'not by force but by art', and it is the duty of governments and policy makers to motivate collective action to stop violence on earth.

Following the inspirational speeches, the participants went into the smaller groups sessions based around the three key topics of the day. The following sections contain a summary of the outcomes of the discussions, along with the key conclusions and solutions developed within each session.

3 The revitalisation of rural communities

Facilitator: Jeffrey Schnapp from MetaLAB (at)Harvard

MetaLAB (at)Harvard is an idea foundry, knowledge-design lab, and production studio experimenting in the networked arts and humanities. MetaLAB explores the digital arts and humanities through research, experimentation, tool building, teaching, through publications in print and online, and via exhibition, performance, and social practice. Its projects infuse traditional modes of academic inquiry with an enterprising spirit of hacking, making, and creative research.

The main aim of this session was to identify ways in which cultural heritage can help to support revitalisation of rural communities. A community's capacity to re-energise itself through a creative relationship with its own heritage cannot be taken for granted, and calls for a vision, a method, and a considerable amount of ingenuity – but may be one of the simplest, and most powerful, ways to encourage social change.

The workshop started with brief introductions, during which the participants were invited to briefly explain the relevance of the topic for themselves, their country and/or the organisation they represented. In addition, they were invited to briefly describe current initiatives they were involved in. The tour de table made clear that participants represented a broad scope of countries, types of organisations, and relevant expertise.

After a brief presentation by the facilitator on modelling rural heritage and general do's and don'ts for initiatives, all participants were asked to prepare five post-its, very briefly discussing a word one wanted to be associated to cultural heritage, a word one did NOT want to be associated to cultural heritage, the most significant obstacles in this context, the greatest area of opportunity in the context of revitalising rural communities, and characteristics of the perfect model for using cultural heritage to be instrumental to revitalising rural communities. The latter in many cases produced names of promising initiatives participants were already aware of.

After grouping the inputs within each of the five topics, during which several participants provided a more detailed insight in some of the most promising initiatives, a brief interpretation was provided by the EENCA rapporteur, which then led to further discussion on two important themes resulting from the exercise: the importance of the utility and use function of cultural heritage, and establishing a structured community participation.

Words (not) to be associated with cultural heritage

Turning cultural heritage into an instrument for revitalising rural communities requires careful communication. In addition, certainly when the aim is to increase participation of younger people, working on improving the image of cultural heritage.

Participants largely agreed on '**what heritage is not**', namely:

- A burden (in terms of money, but also in terms of freezing society (extreme conservatism and restrictive legislation))
- Stones (focus on buildings, tangible heritage)
- Folklore (something from the past)
- Boring and irrelevant
- For the elite and the wealthy (expensive hobby, and freezing society)

- An instrument to be used for wrong (political) purposes.

They were also in concert on **'what heritage is'**, or at least has the potential to be:

- A shared resource (money, skills, holistic approach to problem solving)
- Social glue between groups in society (age, gender, country of origin, social economic class)
- Inspiration and meaning, empowering people and reducing prejudice and false historic reasoning
- Shared identity, mutual understanding, and pride (individuals and community)
- Connect people with their environment
- Fun – to be enjoyed by all and inclusive participation
- Reduce depopulation and retain the young.

Key challenges and obstacles identified by the participants

Indifference to the past is a large obstacle. This can for instance lead to people diminishing and ridiculing cultural heritage, and thus stifle others' initiatives. Indifference can be a consequence of **ignorance**, and is strongly linked to **lack of awareness**, both of the value and relevance of being connected to the land and its heritage and the need for rural revitalisation. A small number of engaged, active community members cannot implement projects effectively.

Agrarian work, knowledge and culture are traditionally important in many rural areas. However, the **traditional business models** are no longer economically sustainable. These could however play a role in environmental sustainability and safeguarding connections between community and nature. **Modern agricultural and environmental policies** often hamper this – causing diminishing positions towards traditional farming to boot. Dignifying this form of agriculture can be a great challenge.

Next to lack of perspective, the lacking sense of belonging plays an important role in **depopulation** – which in itself is a major challenge, especially since young people are usually the group leaving an **ageing** community. This is further compounded by the fact that as smaller numbers live in rural areas, such areas can be considered **less relevant** for policy makers and the general population of a country. This can cause a (feeling of) **disconnection between rural communities and government**, in turn leading to **misunderstanding** and **distrust**. Also, rural communities often lack **access** to support, funding, and other government services and are more hampered by **bureaucracy**.

Depopulation and ageing, lack of government funding, and economic decline also cause a general **lack of resources**, both in terms of **money** and in **skills and competences**. A self-sustaining model is needed to gain access to both – but developing it is hampered by the lack thereof. Urban models usually cannot be used, but also the variety of rural areas hampers the ability to find and duplicate working models. A **change of mindset** is required – with cultural heritage no longer something to be protected (per se) but something that can contribute to revitalisation. Developing ways to **create awareness** of this opportunity and **engage the community** are likely to be the most crucial challenges.

Examples of good practice models mentioned by the participants:

- Romania, Revitalisation of Bánffy Castle Bontida as a Built Heritage Conservation Training Centre. Transylvania Trust. <http://www.heritagetraining-banffycastle.org/index.php/en/bhct/built-heritage-conservation-training-centre/revitalisation-of-banffy-castle-bontida>

- ECOVAST, the European Council for the Village and Small Town, an organisation which worked across Europe to help small towns and villages to prosper. <http://www.ecovast.org/english/index%20.htm>
- Mosaicos Extremadura – preventing catastrophic wildfires in the Mediterranean by revitalising agricultural heritage landscapes. <https://www.mosaicoextremadura.es/en/home-en/>
- Slovakia, Historic Town of Banská Štiavnica and the Technical Monuments in its vicinity, where artists inhabited the city centre. <https://whc.unesco.org/en/list/618>
- Turkey, Baksi Museum, <http://en.baksi.org/about-baksi/what-kind-of-museum.aspx?lvl1=1>
- The Netherlands, Re-use of St. Peter's church in Vught. <https://www.depetrus.nl/wp/wp-content/uploads/2018/12/DePetrus-info-English-MvdH.pdf>
- Finland, Soukka-Seura, Espoo. Local heritage association with a very pro-active approach to involving people in their activities.
- Ireland, Irish Community Archive Project. <https://www.ouririshheritage.org/content/about/irish-community-archive-network-2>
- Italy, Farm cultural park Favara Sicily. This is the project discussed by inspirational speaker Andrea Bartoli (see Chapter 3). <https://www.farmculturalpark.com/>
- Japan, Echigo-Tsumari art field. <http://www.echigo-tsumari.jp/eng/>
- Japan, Setouchi Art Triennial. <https://setouchi-artfest.jp/en/about/mission-and-history.html>
- The Netherlands, The Peer Group. Local research-based art performance. <https://www.peergroup.nl/english/>.
- UK, Cresswell Crags, Derbyshire. <https://www.creswell-crags.org.uk/>
- RURITAGE, Horizon2020 project. Various examples. RURITAGE identifies 6 Systemic Innovation Areas (SIAs) which represent the paradigm in which cultural heritage acts as driver for regeneration of a rural area and its economic, social and environmental development. Through the analysis of 13 selected Role Models in Europe and beyond, RURITAGE will support the co-creation and implementation of heritage-led regeneration strategies in 6 Replicators. <https://www.ruritage.eu/>
- China, examples from 18th 5-year plan (2016), aiming at balancing rural and urban communities. Already 408 projects in 2 years' time. Also a balance between young and old. Many projects focus on tourism. Good examples are sometimes shown on television.
- Sweden, The Halland model. Save the jobs, Save the craftsmanship, Save the buildings, New use on improved premises. http://www.changes-project.eu/wp-content/uploads/2016/01/2016_05_26_Monza_Gustafsson.pdf
- Latvia, Song and dance festival tradition. <https://www.latvia.eu/culture/song-celebration>
- 'Support to indigenous peoples' and community conserved areas and territories (ICCAs). <https://www.iccaconsortium.org/index.php/discover/>
- Transhumance and nature foundation. <https://www.atnatureza.org/en/>
- Many more examples can be found under EU-funded programmes (Creative Europe, H2020, FP7, etc.), UNESCO, and other organisations.

Working elements of models

Many of the good practices were presented and discussed in some detail. Based on this, the facilitator developed a list of key terms describing working elements of effective models and possible concepts to be considered in follow-up discussions in the context of the legacy of the European Year of Cultural Heritage.

Elements of possible future concepts for future elaboration were discussed on the basis of brief presentations by workshop participants. They described good practices, focussing on key success factors. Rather than presenting a list, the text below aims to link the various factors in a narrative form. This however begins with the notion that the ideal, **one size fits all model does not exist**. Too much depends on the specific situation. Actual plans should always be tailored to highlight potentials and local challenges and resources.

The most important factor is to organise structural engagement and participation of the local community. In examples, local communities consist of the current population, new inhabitants or – preferably – both. Successful participation models are hard to come by. In particular, participants referred to the difficulties often encountered in finding ways to include youth. Children are the future, but can be the medium to include relatives as well.

Various participants with successful examples mentioned approaches that could be considered **'holistic'**; population and heritage are living things coinciding in the same **ecosystem**, as it were. Next to its uniqueness, this makes it important to communicate the everydayness of cultural heritage: heritage is all around us! The place people have in the neighbourhood they live in and the love they have for this neighbourhood are the easiest points of entry for communicating the need and fun of community participation.

Even within a larger plan, it serves to create a **valve of micro projects**, especially in small communities. These allow for limited (in terms of time and/or money) forms of community participation and increase the fun factor (e.g. end of project festivities linked to short-term, concrete results). **Celebrate** projects, cultural heritage and community!

The micro projects should **interlock in a pragmatic manner**. Constituencies and institutions can play a role in facilitating and defining a strategic approach to overall impact of the various projects. Also, given the nature of the projects (volunteers, lack of resources), these stakeholders can contribute by simplifying requirements for projects in rural areas (burden for those working in rural communities).

Local ownership – making it their project! - can be enhanced in various ways. Some examples mentioned were ensuring authenticity of the link between (traditional) heritage and project, forms of participatory governance, co-creation, and democratisation. The overall aim is to **move people in many different ways**. In order to communicate the ties between projects and the community, it is important not to communicate in terms of 'us-them', 'educate them', etc. Community members are participants rather than visitors.

Participation needs to be ensured during the lifecycle of a project (in each different step). Making **problems the core of the engagement process**, not solutions, challenges community members who feel attracted to a specific problem to work on solutions themselves, making it their project. People should be invited to share every resource they can – time, money, network, passions, etc.

Special attention is required to **involve the youth**, reckoning for intergenerational differences in values and interest. Again, various examples were presented, such as integrating **education and training** as a component, thus creating a link with capacity building (which can ultimately reduce (youth) unemployment as well). From another

practice comes the suggestion to first lure people into the project with drinks and food – and ask them to come again and do something small.

The nature of projects that could be possible varies much as well. The past can be a platform/pretext, but other options like cooperative entrepreneurship could also be considered. Most of the examples discussed know forms of **multi-functionality of heritage use**, for instance including family life combined with a cultural festival in heritage estates, or combining agriculture with nature/landscape preservation. It is important in this context to find ways to strike a balance between open (to the public) and closed heritage. Policies at a regional or national level can support this, for example through embedding cultural policy in agricultural policies, by developing matchmaking incentives, or using tourism site marketing for a group of active rural areas that share characteristics (vicinity, typical agricultural products, archaeology, history, etc.), building chains of cultural tourism.

The suggestion to include cultural heritage into agricultural policies (at national and EU level) was received with great interest by the participations. It was (re)tweeted by quite a number of participants and was referred to as a 'bold solution'. In many regions, economically sustainable farming would contribute greatly to a vital community and keep (elements of) traditional live styles. Farmers can in turn deliver a large contribution to maintenance of heritage buildings, historical landscapes and local traditions.

It could be considered to **link cultural heritage to sports**. A football museum is also cultural heritage. Sports has the organisation, participation of the middle aged, and experience in attracting people. One could invest in the link between football tickets and enjoying cultural heritage.

Although some general guidance can be distilled from current practices, **this still leaves crucial decisions to be made**. Some examples:

- Presenting or using cultural heritage as a festival, as an everyday occurrence, or focus on long-term endurance in time?
- Develop creative reuse/detouring of heritage or focus on traditional concepts?
- Focus on economic, social or cultural sustainability? In any case all three should be considered.
- Static use of cites/places as they are, or create movement (migration, flexibility in topics and target groups)?

During the plenary presentation of the results, it was mentioned that the exact same issues are relevant to Asian rural communities. Many projects exist there in the so-called ACE area (agriculture, culture, and environment). In this light, the **Manilla Declaration** is relevant. The EU is most welcome to share information and propose to the UN to develop concrete actions together.

4 The crowdsourcing of smart solutions for societal challenges

Facilitators: Olivier Schulbaum and Elena Silvestrini from Platoniq

Platoniq is a team of social innovators and digital platform developers based in Barcelona, Palma and Madrid. Platoniq are involved in emerging models and economic sustainability practices around commons oriented projects and cultural heritage, addressing and exploring topics such as cooperativism, collaborative economy, crowdsourcing, civic crowdfunding and matchfunding.

The main aim of this session was to examine what sort of role crowdsourcing could play in promoting cultural heritage in Europe in the future. The most important themes, ideas, and challenges were discussed through a series of interactive discussion rounds by the participating cultural experts. The rationale here was to promote discussion and a more open, local, and interactive way of thinking when it comes to crowdsourcing and cultural heritage. Crowdsourcing in this case, is a broad concept, which relates to the participants at local and regional levels donating time, energy and other personal resources to a common, communal good, usually through the internet and digital technologies.

During this session, the facilitators from **Platoniq**, commenced with an online, Mentimeter survey³ on what they felt were **key challenges to cultural heritage** and what **crowdsourcing** meant to the participants. Following this the experts were each invited to write down a cultural initiative they felt worked particularly well on post-its, and to stick this on a large matrix of different impacts, known as the UNESCO Culture for Development Matrix. Experts were invited to explain to the group why they felt this initiative worked well, and the policy field(s) in which it had had impact. This in turn served as a basis for experts to be divided into groups once more, and to develop cultural heritage initiatives to address specific scenarios. This involved first developing a given scenario, challenge, or area to address, and to examine how cultural heritage could play a role in addressing or working on that scenario.

Conceptualising challenges to Cultural Heritage in Europe

To start the session, Platoniq held a Mentimeter survey amongst participants to create a common understanding of the breadth. The first questions posed to the experts were what they felt were the main challenges to cultural heritage in Europe, and what they understood as crowdsourcing. Responses to both were relatively diverse, as can be seen from the survey outcome figures below.

Within the responses to the main **challenges for cultural heritage**, several key themes arose. These topics included:

- Inclusion, involvement of stakeholders, responding to local needs of communities, grassroots movements
- Sustainable cultural programmes, continued political involvement and attention, sustainable development, participatory democracies.
- Multiculturalism, education, collaboration, broadening the conception of what (European) cultural heritage means, and the role of migrants within that.

³ Mentimeter, an interactive presentation software <https://www.mentimeter.com/>.

Survey responses on challenges to Cultural Heritage in Europe:



Conceptualising main opportunities from technology and crowdsourcing for Cultural Heritage

Turning attention to **crowdsourcing**, the figures below demonstrate that experts associated community, innovation, and participation most strongly with the term. Technology was thought to be tightly related to crowdsourcing as indeed, modern technology facilitates easier crowdsourcing. Digital technologies can help promote participatory activities most, in the views of the experts, by allowing for more collaboration and co-creation with others, and in finding individuals to cooperate and collaborate with in the first place. Connecting individuals locally seems to be a key added value of digital technologies in cultural heritage.

UNESCO Culture for Development Matrix:



Source: UNESCO (2014) Cultural for Development Indicators – Methodology Manual⁴

By sharing past experiences on these initiatives, experts further discussed what they saw as main challenges related to promoting culture for all in Europe. Some of the **key points** before moving to the scenario building included:

- The way people see culture: this is often seen as distant or separate from an individual, not relevant or interesting to them.
- The above point is related to the fact that it is not always clear to people what culture is and involves; the breadth of culture is sometimes lost on people.
- Lack of awareness at the political and policy making level concerning the value and impact of culture on different areas of society and the economy.
- The usual suspects issue: people who are already interested in culture, or who are active in their communities, are most likely to come to cultural events and initiatives. Engaging the harder to reach groups (those living far away, those with little or no pre-existing interest in culture), is the real challenge and important to address as this promotes social cohesion in Europe.
- The offer of cultural activities should be more diverse, open, and accessible.

When it came to education, the following themes and challenges were named as well:

- Digital and technological skills: this is increasingly closely related to culture and making culture fun and accessible.
- Stimulating transversal skills such as cooperation, respect, tolerance, and collaboration.
- The importance of critical thinking (and media literacy) amongst children and young people across Europe.
- Open thinking, respect, and celebrating differences in backgrounds and professions, rather than seeing them as divisive.

⁴ UNESCO, (2014) Cultural for Development Indicators – Methodology Manual, available at: https://en.unesco.org/creativity/sites/creativity/files/cdis_methodology_manual_0_0.pdf .

- The humanistic side of culture and different backgrounds should be celebrated more; encouraging children and young people to admire and learn from differences rather than to be threatened by them in a cultural context.

Scenario building: developing potential cultural heritage initiatives

Following discussions on successful cultural heritage initiatives and the categorisation of their impacts, the participating experts were asked to reflect about the future. This was to be approached through scenario building; to develop hypothetical initiatives with similarly positive impacts as those identified in the previous stage. The emphasis of the session was on the thought process adopted when developing cultural heritage initiatives. The importance of looking at the individual needs and interests of all parties involved in the process was emphasised by the facilitators of Platoniq, as this local level starting point is key in crowdsourced initiatives; in order to volunteer their time and resources to a project, individuals need to see its value. This way of approaching cultural initiatives and the thought process behind it was a key element within the workshop.

The aim, approach and form of the initiatives which the experts developed had to align with the immediate beneficiaries and target groups, as well as the overall, broader impact foreseen. Based on this, several general lessons were learned regarding cultural heritage, and particularly in connection with crowdsourcing. These are included in the conclusions (Chapter 6).

A series of scenarios were developed by the workshop participants using the Empathy Mapping Role Playing technique. As indicated earlier, this technique involves identifying key stakeholders in a given initiative, and role playing as those stakeholders. In this way the true needs and interests of the people involved are made explicit, and through discussion and exchange of needs, values and preferences, an initiative is developed. This initiative ideally addresses the needs of the beneficiaries, but also helps achieve the aims of other participating stakeholders. To illustrate, one such scenario was developed for cultural initiatives for second generation migrant children in Dublin.

Scenario: Cultural Initiative for Second Generation Migrant Children

This scenario and initiative was developed by a group of experts who had opted to develop something in the education impact area of the CDIS Matrix. The aim was to help bring culture closer to young, foreign children. The experts decided to focus on one particular target group, namely second generation migrant children.

The idea was to develop an initiative to bring culture and especially, a sense of belonging and social cohesions to these children. The setting in which this was to take place was Ireland, in the city of Dublin.

The experts were asked to start with the **main aim**: this was to promote a sense of belonging for second generation migrant children. Children in this group can struggle with making sense of their identity, brought up with the values of their parents and families, but having grown up in a different country, surrounded by sometimes rather different values compared to those of their parents.

The **selected approach** was to involve the municipality of Dublin in setting up an event tailored to young people (14 to 17 years of age), which would bring second generation migrant children together with food, music, and (chaperoned) entertainment in the form of a festival, celebrating the double cultures which second generation migrant children often grow up with.

Three key different stakeholders and needs were explored in this context:

- ❖ An individual from the municipality of Dublin. A fictitious cultural heritage officer was defined: someone from the municipality would be needed to drive the project, to find space, gather appropriate permits and permissions, ensure facilities could be made available etc, and provide funding from the municipality.
- ❖ A youth or outreach officer (who would in this scenario be from a youth organisation or school), who would help connect the municipality with the target children, and act as a bridge between children, festival organisers, and parents of children.
- ❖ A second generation migrant child: the feelings, issues, struggles, and joys of a young person with this background were explored with the aim of tailoring something that would indeed make a festival meaningful and fun for them. This in turn was expected to promote actual attendance.

The exercise of **empathy role play mapping** meant that experts in the workshop assumed the roles of these three stakeholders. The emphasis was on establishing something that the target group actually wanted to see and participate in. This was seen as crucial in countering the idea that culture is something for older people or elitists, etc., or whatever preconceptions teenagers in particular may have regarding culture. Teenage comments such as “that sounds boring”, and “you need to talk to my parents” emerged, along with adult considerations of having a “clean” event with no alcohol or drugs went back and forth in the role playing.

The scenario building exercise helped to map out the range of considerations to reflect on even at the conception stage. Asking fundamental questions such as “why would a child want to come to this? How does this promote social cohesion? How will it celebrate their dual cultural heritage?” were all raised. By examining the needs and experiences of all stakeholders involved, mobilising individuals locally and regionally, thereby crowdsourcing, becomes easier.

5 Global peace making

Facilitators: Tiago Prata and Nina Kjällquist from TILLT

Tillt is a Swedish not-for-profit organisation that creates projects in which artists and organizations meet to develop creative and innovative processes, around topics such as communication, innovation development, idea generation, leadership, values and diversity.

The overarching question addressed by the participants during the Global peace making session was: in a world that is still plagued by global conflict, ***what role can cultural heritage play in addressing the challenges associated with attaining global peace?***

In this session, the desired outcome was for the group to develop examples of initiatives that could be utilised to strengthen global peace making through cultural heritage. The participants split into three distinct groups and explored this question based on three distinct topics:

- **Fair and Inclusive development opportunities** (Cultural heritage as a shared resource)
- **Reconciliation of Narratives** (negotiating experienced truths from the past)
- **Civil society as a place of dialogue and learning** (sense of belonging, community building)

The format of the session was designed to encourage the participants to think at the general level first, before working on potential solutions and initiatives to tackle the problem. The groups started with a session of horizon scanning, a technique for detecting ***early signs of potentially important developments*** through a systematic examination of potential threats and opportunities. This led to developing a ***long list of potential solutions*** to counter the threats and to take advantage of the opportunities available to the cultural heritage sector. This led to the development of potential solutions, in the form of ***initiatives***, which were later presented during the final plenary session.

Key Themes

Several key themes were apparent throughout all of the group discussions. It was acknowledged that there are many areas in the world where ***cultural heritage is under threat***. This can be for a number of reasons, including war, neglect, pollution, natural hazards and climate change, but the common factor is that they are all playing their part in the damage to cultural heritage. It is crucial that this non-renewable resource, in all its diverse forms, is safeguarded for future generations. It is therefore the role of all societies to place value in cultural heritage and preserve and restore cultural heritage that is under threat.

Key to achieving this is ***improving education systems***, and culture should be made a priority for investments within educational programmes. There should be more emphasis on the STEAM approach (Science, Technology, Engineering, Arts, Mathematics), and to encourage better investment in creative and critical thinking through a transdisciplinary approach. Lifelong learning must also be taken into account.

Another key thread that was apparent throughout the groups is that ***culture has the power to both unite and divide people***. With the current rise of nationalism in Europe

and beyond, it is highly important to show the unifying character of cultural heritage in a positive international light, and highlight the value of shared cultural heritage in terms of what it can bring to society, in economic, cultural and artistic terms. Populist narratives have the capacity to alienate some members of communities, and ethnicity is used in negative sense. Cultural Heritage should therefore be used to improve societal integration, and engagement initiatives that unite multi-ethnic and multi-racial inter-generational communities must be at the forefront of policy making.

The participants worked together to explore potential solutions for these issues, and developed several initiatives that were presented at the final plenary session.

Fair and Inclusive development opportunities

In many places in the world, cultural heritage is at risk, and there is a need to value and restore cultural heritage. Traditionally, heritage diplomacy or peace-making was top down and a by-product of humanitarian aid. Now though, there is a growing desire for change. This group pushed for more locally driven and heritage driven peace-making through arts and culture, and capacity building at local level in relation to cultural heritage resources.

This group discussed the need to unite policies and resources of different actors and stakeholders (such as the EU, UN, National governments, Regions, ngo's) to develop more cohesion. There needs to be a transition from individual initiatives to networks, moving from a local to a worldwide understanding of problems and heritage at risk.

This group developed a programme of 3 initiatives aimed at utilising cultural heritage in the pursuit of global peace making.

1) The Creative Rainbow Army

This initiative involves the development of a cultural equivalent of a UN 'blue helmet' peacekeeping force, but instead of through arms, this group will spread art and culture in conjunction with UN peacekeeping work. This 'army' will provide innovative and participatory arts for peace making and sustainable development in nations affected by conflict and marginalised communities. Interdisciplinary teams with a shared vision on heritage will utilise technology and new arts methods to provide relevant interventions and training for locals. This initiative will provide capacity building on a global scale.

2) UN Award for Business in the field of heritage diplomacy, peace-making and sustainable development

This initiative is an award for business achievements in the field of heritage diplomacy, peace-making and sustainable development. The award will take into consideration the investment based on social return (not tourism), along with human rights and ethics. It will be awarded by an independent panel, consisting of distinguished experts from all continents.

3) Mapping exercise of ethnic groups and indigenous populations

This initiative will involve a mapping research exercise and analysis of the cultures and traditions of ethnic and indigenous populations across the world. The project will utilise open source technology (Wiki model), and would involve researchers, local communities and the involvement of suitable tech providers (such as Google) to be able to facilitate the project. The goal of this project is to help preserve cultural heritage and to be used for a cross-border peace keeping collaboration.

Reconciliation of Narratives

All cultures and societies possess their own narratives relating to their cultural heritage, which include stories of greatness and heroism, or stories of periods characterized by victimhood and suffering. The reconciliation of narratives has been used in recent years around the world in order to reduce inter-group conflicts and to enhance peacebuilding and reconciliation between adversaries. A famous example of this is the Truth and Reconciliation Commission (TRC), which was established in South Africa in 1995 following the Apartheid years.

In relation to this issue, this group noted that ethnicity can be used in culture in a negative sense, and this has the potential to lead to the alienation of some members of community as pluralism increases. It is often the case that cultural heritage is not well understood, and there are complexities in cultural identities that need to be considered in terms of interpretations. Tourism is also increasingly playing a role as a driver of simple interpretations.

With this in mind, the group highlighted that a multi-narrative approach must be promoted, along with a heritage interpretation that provokes reflection of shared values and raises deeper questions rather than simple answers. Therefore, heritage interpretations must be presented from multiple perspectives, which begins with education. This will result in more cross communal experiences and interactions, and offer added value to peace making. The group therefore developed the CHOICE initiative as a solution to these issues.

CHOICE (Cultural Heritage towards Open Identities and Creative Engagement)

The resulting initiative proposed by this group was *CHOICE* (Cultural Heritage towards Open Identities and Creative Engagement). The aim of this initiative is to foster access and participation for the whole society, and it identifies education as the key means tackling this issue. The first step would be to organize a workshop in order to better define the overall strategy. The initiative is mostly aimed at the education sector, but also at local authorities, those working in the cultural heritage sector, researchers, and peace makers. It would be the responsibility of the EU to operationalise this initiative and to bring the relevant parties together.

This initiative builds on the need to reassess school curriculums and the interpretation of cultural heritage, identifying common heritage and ideas. This involves presenting multiple and multi-layered narratives, along with critical and creative thinking. Through this, cultural heritage can be used to prevent conflict and promote reconciliation, turning heritage and history from a barrier-maker to a peace-maker.

This initiative will involve promoting an increased budget for education within Member States, in addition to the promotion of specialised online courses in relation to cultural heritage. Member states should increase new history material that deals with the sensitive issues surrounding the interpretation of cultural heritage. At the EU level, there should be an increase in EU heritage label sites that promote multi-layered narratives on cultural heritage, along with a new Eurostat/Eurobarometer survey/poll on cultural heritage and young people. For this initiative to succeed, there would need to be a shared vision or at least compromises, acknowledging that heritage and its creation have very often been controversial. Sufficient funding would therefore be required, along with policy makers who share this vision.

Civil society as a place of dialogue and learning

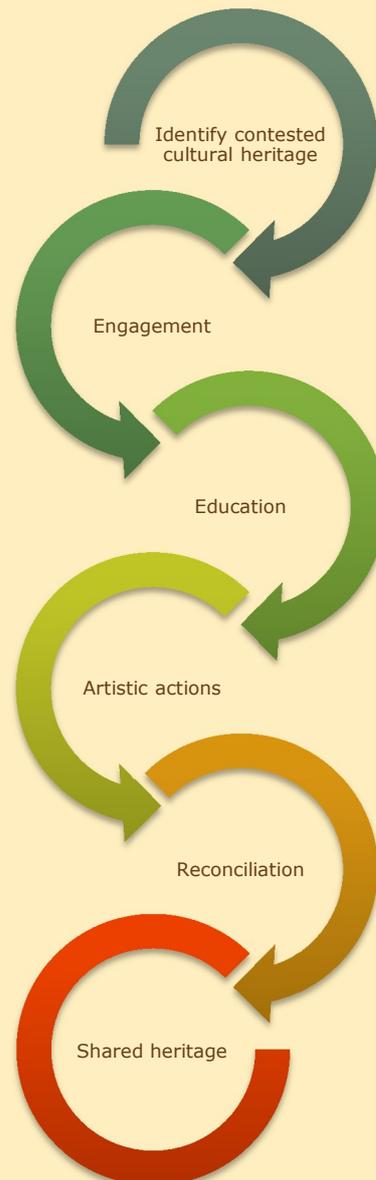
Recently, the perception of cultural heritage has changed, and the responsibility for safeguarding this heritage has increasingly become a task for the broader society, not just governments and those working within the cultural heritage sector. This group noted that there is a large involvement in cultural heritage by civil society in some countries, but this is not the case for all, and there are variations regarding the involvement of civil society in decision making regarding cultural heritage. Community engagement should exceed the community being heard.

In addition, globalisation has the power to connect people beyond borders, but is also pushing people to reconcile with local roots. Cultural heritage has the power to unite and divide people, but can be interpreted and promoted in an inclusive way which involves all voices concerned. The challenge is how to encourage collaboration, particularly in areas with a divided understanding of history. The disruption point occurs at points of culture where people may not agree, and inclusive and shared cultural heritage should be promoted which allows all communities to be heard. With this in mind, the group developed a potential solution to deal with areas of contested cultural heritage. **Cultural Heritage Spiral: A Strategic Plan**

The Cultural Heritage Spiral aims to address issues surrounding contested cultural heritage. The goal of this initiative is to decrease conflict escalation through heritage, combining a bottom up and bottom down approach.

The first step is to identify contested cultural heritage and the relevant stakeholders. This must take geopolitical and ownership consideration into account, and look at all potential forms of contested heritage (historical, musical/artistic etc.). It is then important to engage with the relevant stakeholders through a participatory process, listening to the community and the various concerns.

The next step is the promotion of education and co-creation, promoting youth engagement in the arts and a shared understanding of the issues surrounding shared and contested cultural heritage. Co-creation and other artistic actions can lead to a shared



understanding, and the example of the West-Eastern Divan Orchestra was provided, which brings together Arab and Israeli musicians in the context of the conflict in the Middle East. A process of reconciliation must take place, promoting tolerance of other cultural heritage and areas of shared and common heritage. Civil society must play a leading role in this element of the strategy in order to promote the idea of shared heritage as means of resolving conflict.

This initiative is important as it is a method that strengthens civil society by addressing contested cultural heritage, and looks to decrease conflict through education, discussions and cultural engagement. The initiative addresses a very global challenge that needs a policy driven approach, particularly identifying and building on available best practices.

6 Conclusions and key lessons learned

At the close of several hours of interactive idea sharing and generating by the 96 participating experts, several dominant themes had arisen in relation to cultural heritage and the three topics.

The revitalisation of rural communities

- **Engagement and participation of all people in the community are the key challenge and the key success factor** of using cultural heritage to revitalise rural communities is. Great care should be taken to include the youth. Cultural heritage is all around us. Communicate everydayness; 'love of your neighbourhood'. Different types of heritage can play this role.
- It is better to have **small projects in small communities and think 'broad'**, e.g. one incentive could be to have a bus link in place during an event. Still, it remains a very complex process that requires a holistic approach. One way to do so could be to think from an ecosystem point of view: population and heritage are living things.
- It helps to make **problems the core of the engagement process**, rather than solutions. Participation needs to be ensured during the lifecycle of a project (in each different step), and individuals will be much more engaged if they work on 'their' solution. In communication, avoid the trap of using 'us-them', 'educate them', '...'. Participation is more successful if community members are not defined as 'visitors'.
- Institutions should have a limited practical role in projects. Still, **persuading of and explaining to politicians is crucial**. There is money in heritage! And there are votes in heritage!
- Think **innovative**. Examples are linking football tickets to enjoying cultural heritage, and embedding cultural policy in agricultural (EU) policies with the aim of creating a win-win situation.

Crowdsourcing of smart solutions for societal challenges

- **The importance of the community**: local needs, interests, regional history and values need to be considered when developing a cultural heritage initiative, and especially one where crowdsourcing is to be used. In order to mobilise people to venture their time, skills, and other resources and inputs they must see the value of the initiative to them and/or their communities. The value of the initiative to themselves is personal, and usually an individual or community level issue. Hence the importance of listening to beneficiaries or expected users throughout the design and implementation process.
- The **relevance and fun of initiatives is key**. This is especially the case when trying to design initiatives for children and young people. Culture can often have the association of being for older or more affluent people. To make it appealing for more individuals it should be made more open, accessible, relevant and fun. To make it fun, requires engaging stakeholders and beneficiaries throughout the process. Understanding their needs, interests, and values is key, and especially so when it comes to cultural heritage and engagement.
- This point also relates to **making culture not only appealing but also accessible to individuals from harder to reach backgrounds**. Currently users of cultural initiatives come down to those already interested, or interested by nature (the usual suspects).

- The **humanistic element in culture**, notably in different cultural backgrounds. Respect and admiration are key in understanding other backgrounds, and this can be generated through collaboration and interaction at the local and regional levels of Europe.
- The value of technology lies in **bringing together and fostering collaboration at community and regional levels**. In this sense it has great value in making culture more relevant and accessible to communities through approaches such as crowdsourcing.
- Recognition at the political and policymaking level of the **diversity of options available when it comes to cultural initiatives**, and the range of impacts these initiatives can make is essential for cultural sustainable initiatives.

Global peace making

- The importance of **investment in education related to cultural heritage**. New models need to be developed and culture should be included as a focus of investments. The STEAM approach (Science, Technology, Engineering, Arts, and Mathematics) should be promoted. There needs to be investment in creative and critical thinking, in transdisciplinary approaches, and lifelong learning must also be taken into account. Education programmes should present multiple narratives and interpretations, fostering multiple perspectives.
- Measures need to be taken to **unite people through the power of cultural heritage**. In a time of ever growing divisions in society, the unifying character of cultural heritage should be promoted in order to bring great value to society, both economic, cultural and artistic.
- **Cultural heritage should be protected** from war, environment changes, social pressures and propaganda. To do this, actors need to unite to develop possible solutions (EU, United Nations, Regions and States).
- **Societies need to value and restore cultural heritage**, and it is crucial to widen participation in heritage and culture. **Civil society** needs to be included in the discussions and decision making relating to cultural heritage, particularly in cases of conflict and contested cultural heritage.

7 Closing remarks

Following the presentations by the various sub-groups, closing remarks were provided by **Josepha Madigan** (Minister for Culture, Heritage and the Gaeltacht), **Tibor Navracsics** (EU Commissioner for Education, Culture, Youth and Sport) and **Luca Jahier** (President of the European Economic and Social Committee).

Minister Madigan described the platform as a wonderful opportunity to build on and acknowledge our European cultural heritage, and how it has the ability to bring communities together, creating a common understanding for the spaces they share. Now more than ever, acknowledging and building on our shared European heritage, and the connections it makes between us, is important to us all.

Commissioner Navracsics highlighted the need to build on the momentum generated by the European Year of Cultural Heritage, referring to the European Framework for Action on Cultural Heritage, which is the Commission roadmap for the next couple of years, setting out 65 activities that the Commission will carry out in 2019 and 2020. He also highlighted the relevance of the topics discussed. Rural communities have felt marginalised, losing young people to urban centres, and it is essential to use the power of local cultural heritage to revitalise these communities, enriching those who live there as well as those who visit. Heritage can also be used to tackle other societal challenges because it helps us discover who we are and where we come from. Heritage can bring together communities that were once split, bringing peace to where once lived in discord, through intercultural communication. Noting that Europe is at a crossroads, the diverse and rich cultural heritage will play an essential part in building that future. It brings us together, enabling us to learn about each other and about ourselves. And it helps us realise that there is so much that we all share. This is precious at a time when conflict and division tear at our social fabric.

President Jahier stated that culture is one of the four priorities of his presidency of the European Economic and Social Committee. The Committee finds both social innovation and culture intrinsic to its mission, and highlights the need to build up a new concept of European heritage, starting from the reconciliation of the memories of the two sides of Europe. Close cooperation and strengthening of arts, culture and heritage is essential at international level in order to ensure a sustainable future for all. Mr Jahier displayed concern about the development in which a cultural space, which is the EU, is obliged to re-create a political barrier because of Brexit, which has led to a culture fracture, and new narratives are needed. Due to the importance of culture and cultural heritage, the EESC will dedicate its autumn plenary session to culture as key resource for the future of Europe.

Appendix 1 About EENCA

Background EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in December 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission. With a view to improving cultural and audiovisual policy development in Europe, the main objectives of EENCA are:

- To *contribute* to the continuous development of cultural and audiovisual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services of culture and the threats and opportunities faced by the cultural, creative and audiovisual sectors.
- To *promote* decision-making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audiovisual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes a multi-disciplinary network of leading European experts on culture and of the audiovisual industry was set-up. The Core Expert Team exists of 14 high level experts who have been carefully selected to cover a wide thematic, sectoral and geographical range. The Core Expert Team is complemented by a solid team of 16 associated experts and forms part of a comprehensive international network.

EENCA engages in the analysis of the cultural and creative sectors and the audiovisual markets, and the analysis of cultural and creative sectors' policies and audiovisual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audiovisual policy development in Europe?

More information: www.eenca.eu