Universiteit Leiden
The Netherlands

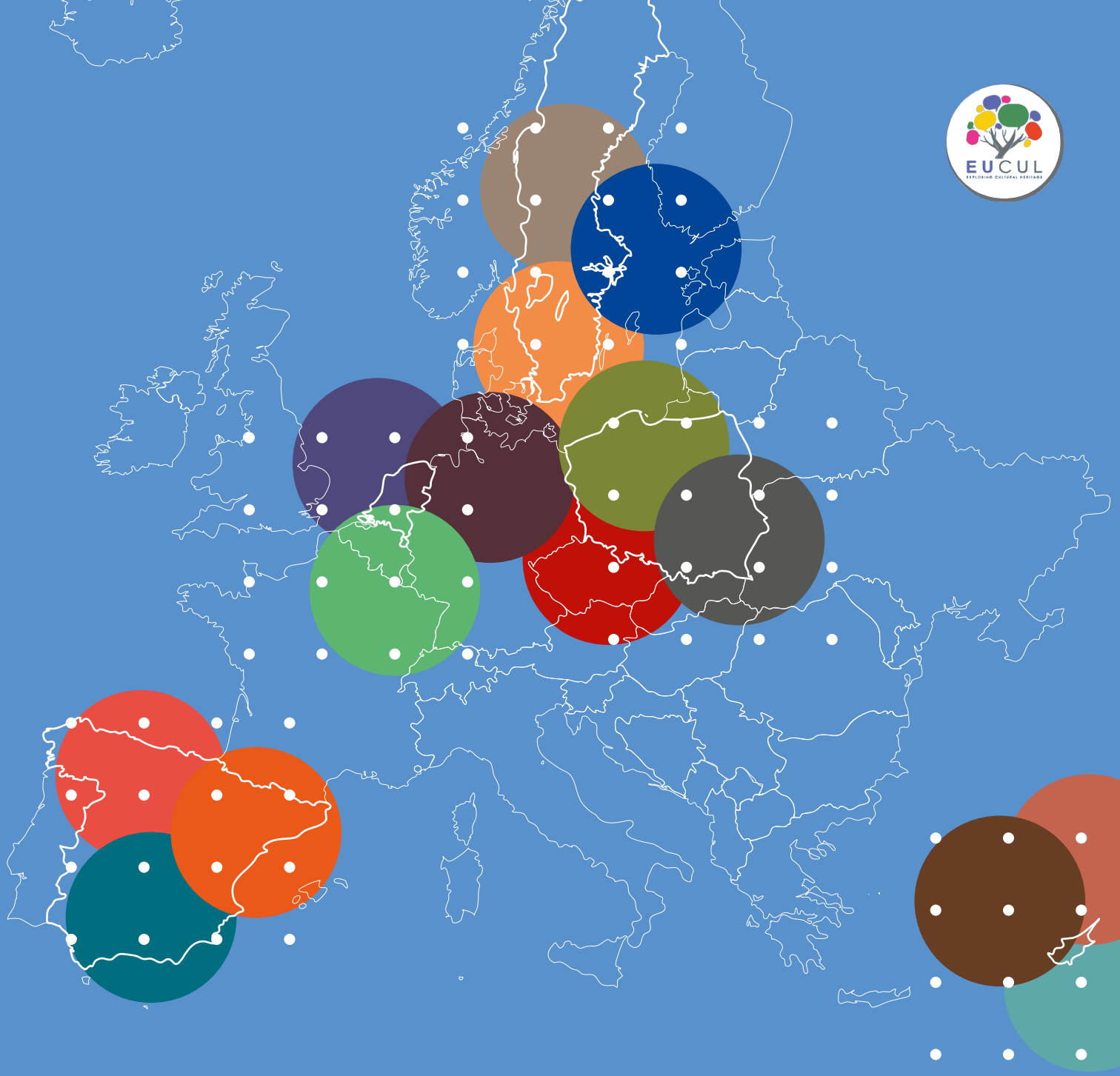
Inspirational practices in cultural heritage management: fostering social responsibility

Dries, M.H. van den; Kerkhof, M.J.H. (eds.)

Citation
Dries, M. H. van den, & Kerkhof, M. J. H. (eds.). (2021). *Inspirational practices in cultural heritage management: fostering social responsibility*. Wroclaw: Lower Silesia University Press. doi:10.34862/dm0p-1m73

Version:	Publisher's Version
License:	Creative Commons CC BY-NC-ND 4.0 license
Downloaded from:	https://hdl.handle.net/1887/3249687

Note: To cite this publication please use the final published version (if applicable).



Inspirational Practices in Cultural Heritage Management

Fostering Social Responsibility

WYDAWNICTWO NAUKOWE
Dolnośląskiej Szkoły Wyższej

Inspirational Practices in Cultural Heritage Management

Fostering Social Responsibility

Editors:

Monique H. van den Dries & Miyuki J.H. Kerkhof

Wrocław, 2021

Inspirational Practices in Cultural Heritage Management

Fostering Social Responsibility

This catalogue of inspirational practices in cultural heritage management is a product of the EU_CUL project (2018-2021): Exploring European Cultural Heritage for fostering academic teaching and social responsibility in Higher Education. EU_CUL is a project funded by the ERASMUS+ Programme 'Strategic Partnerships for Higher Education' 2018-1-PL01-KA203-051104. The EU_CUL consortium is composed by five European academic organizations: University of Lower Silesia (Poland, coordinator), University of Gothenburg (Sweden), University of Malaga (Spain), Open University of Cyprus (Cyprus), University of Leiden (the Netherlands).

www.eucul.com

Editors:
Monique H. van den Dries & Miyuki J.H. Kerkhof

Authors:
Monique H. van den Dries, Faculty of Archaeology, Leiden University, Netherlands
Maria Gravani, School of Humanities and Social Sciences, Open University of Cyprus
Miyuki J.H. Kerkhof, Faculty of Archaeology, Leiden University, Netherlands
Ewa Kurantowicz, Faculty of Education, University of Lower Silesia, Poland
Clotilde Lechuga Jiménez, Faculty of Education, University of Malaga, Spain
Adrianna Nizinska, Faculty of Education, Department of Education and Special Education, University of Gothenburg, Sweden
Eleni Papaioannou, School of Humanities and Social Sciences, Open University of Cyprus
Maria Persson, Department of Historical Studies, University of Gothenburg, Sweden
Maria Reut, Faculty of Education, University of Lower Silesia, Poland

Copyright © by Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej, Wrocław 2021
Copyright © by M.H. van den Dries & M.J.H. Kerkhof

Cover page design: **Gregory Tyan**
Language editor: **Monika Karciarz**
Layout: **ponad.pl /** PONAD

ISBN: 978-83-65408-41-9
Open access: (DOI) – https://doi.org/10.34862/dm0p-1m73
Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

I. Introduction 6

II. Overview tables and Book of Icons 14

III. 15 Inspirational heritage management practices from countries of EU_CUL partners 22

Digital Herodotus II (Cyprus) 24

Edificio Rectorado (Spain) 34

Infopunkt Nadodrze (Poland) 42

NIGRVM PVLLVM (Netherlands) 50

Heritage Academy (Sweden) 58

Museum of World Culture (Sweden) 66

Knitting silk stockings (Netherlands) 74

Krzyżowa Foundation for Mutual Understanding (Poland) 82

Aula del Mar (Spain) 90

DHRLab Photographic Archives Digitalisation (Cyprus) 98

Technical Committee for Cultural Heritage (Cyprus) 106

Museo Picasso (Spain) 114

National Museum Wrocław (Poland) 122

Schokland World Heritage Site (Netherlands) 130

Here I live (Sweden) 138

IV. Other acknowledged inspirational practices 146

V. Figure captions 151

VI. Acknowledgements 155

1.

Introduction

Background

This catalogue is the result of the EU_CUL project (2018-2021), which explores the use of cultural heritage in Europe for fostering academic teaching and social responsibility in higher education (www.eucul.com). The project is funded through the Erasmus+ Programme of the European Commission (ref.no. KA203-051104), which is the EU's programme to support education, training, youth, and sport in Europe. It promotes sustainable development in the field of higher education and finances research and strategic partnerships that contribute to innovation in (academic) education.[1]

The EU_CUL project is conducted by a consortium of academic researchers from five European countries; the University of Lower Silesia (lead partner), the University of Gothenburg, the University of Leiden, the Open University of Cyprus, and the University of Malaga. It is a unique cooperation and strategic partnership between educational scientists and academic heritage specialists.

EU_CUL centers around the universities' so-called third mission; it studies how universities may utilize cultural heritage for social responsibility objectives. For universities, social responsibility is becoming increasingly important as society changes and its relation with institutions like academia as well. Therefore, the project looks for opportunities of using cultural heritage to service local society in addressing social and societal topics.

With this catalogue, the project team aims to showcase innovative and effective solutions in the management of cultural heritage in Europe, which are based on cooperation among various (heritage) institutions, ideally including higher education units. These solutions may consist of standard practices (as conducted by museums, art galleries, cultural animation centres, etc.), large or small-scale projects, grassroots initiatives, or one-off activities. They can be local, national, or international undertakings in the partners' countries. These 'best practices' were meant to disseminate good examples of collaboration and to share innovative ideas, ideally developed synergistically. The main requirement was that they would address societal challenges (e.g., in the context of development, climate change, inclusion, etc.) and have the potential to inspire social change (such as increased public participation, working with marginalized groups or groups at risk of social exclusion).

Justification

In order to identify the 'best practices' that the consortium aimed to showcase in this catalogue, it acknowledged that criteria needed to be identified and practices would have to be assessed. It first revisited the definition of a 'best practice' and potential sources to compose an evaluation framework. What most dictionaries and encyclopedias turned out to have in common is that they define the best practice as 'a set of guidelines, ethics or ideas that represent the most efficient or prudent course of action'. It is a general framework that suits various situations and has been accepted as superior to other alternatives because it gains better results.

Best practices are often used in engineering, construction, or software development, but also in auditing and in project management. In such domains, they are usually worked out through trial-and-error or testing and found to be the most sensible way to proceed. They are even used in healthcare, as in this field, testing before treatment is crucial. Furthermore, best practices are often created or defined by formal institutions or expert bodies with the relevant authority (e.g., a governing body, an authority institute). In some fields, they may be more rigidly defined than in others.

The consortium discussed from their professional perspectives, cf. heritage management and pedagogics, the meaning, significance, and implications of trying to define 'best practices' and identified some dilemmas. The first dilemma the consortium members have

[1] https://ec.europa.eu/programmes/erasmus-plus/

experienced is that there is almost by definition no 'one-size-fits-all' solution or approach possible in heritage management. Ways of working that are successful in one country, one area, on one site, for one source of heritage, or for one group of people do not have to work in another setting or under different circumstances. While cultural heritage may involve objects, buildings, sites, or other tangible remains, there is a technical facet to its conservation, for which indeed a most prudent or efficient way of working may be defined, requiring experts. However, contemporary heritage management does no longer focus on just the material. The immaterial values that people attach to what our present-day society considers "heritage" are equally essential factors in deciding what is preserved as heritage. Thus heritage management is about people. It concerns things that were created by people for people to use or enjoy, time and again.

Heritage thus also concerns identity and place attachment, sense of belonging, social bonding, etc. Therefore, it implies that what may seem a good practice for one group may be less beneficial for another. Heritage tourism, for instance, is known to be good for some, but it may harm others. In preserving and managing heritage, it is therefore advocated to develop and apply tailor-made approaches on the basis of ethics. This seems to contradict the idea of having a general framework that suits a variety of situations. And would it be ethical then to consider the practice as a 'good solution' knowing it is not ideal for other groups?

Moreover, in order to define the best practice, there would need to be a consensus about criteria and a thorough evaluation and judgment of existing practices in heritage management. Looking for criteria would imply that the consortium would have to critically assess existing working methods and their compliance with 'generally applicable' criteria. It is acknowledged that in cultural heritage management, there are, of course, recommendations and guidelines in terms of declarations, conventions, and charters, as composed by governing bodies like the European Commission, the Council of Europe, or by UNESCO, ICCROM, or ICOMOS. These could be considered as guidelines for best practices. However, these are the best practices that are known to not always work out as initially intended [2], to not always work out best for all involved. Nor are they accepted by all or always complied with.[3] Could these then still be used as best practice criteria?

Another difficult question was defining the number of 'boxes' that would need to be ticked by a practice to be granted the status of a 'best practice.' As the consortium members had not seen practices in their own countries that would tick all boxes and which could be labelled 'ideal,' they would probably not have come up with any best practice.

A final issue discussed concerned timeliness. Policies in cultural heritage management and in pedagogics are changing rapidly, and so do opinions about good practices. In heritage management, the focus has already shifted in the last couple of decades from conservation and scientific value to education and then to democratisation, participation, and inclusion. Due to sustainable development and the SDG's, paradigms and ideologies are now moving towards a focus on the quality of life and well-being. Topics like sustainability, inclusiveness, equality, participatory governance, well-being, and ethics may probably remain for a while, but foci and emphasis may change. So, what is considered a good practice today may be seen as outdated tomorrow.

The consortium, therefore, decided to use these newly gained insights to not go down the road of identifying 'best practices' in heritage management. What would be needed more, in our opinion, is inspiration rather than judgements and directives. This would also match modern pedagogies on heritage education, which aim at adopting critical and contextualised views on cultural heritage, whilst encouraging bottom-up, participatory, and interdisciplinary activities. It may involve working with incentives, using concepts like learning by doing, Teaching by Projects (TP), Learning Based on Problems (LBP), community service learning, Visual Thinking Strategies, as well as 'ethical education' and 'critical pedagogy.' [4] As educators, we share the view that heritage 'is a cultural process that engages with acts of remembering that work to create ways to understand

[2] See for instance L. Meskell, 2018. *A Future in Ruins: UNESCO, World Heritage, and the Dream of Peace.* Oxford University Press.

[3] See for instance M.H. van den Dries, 2015. Social involvement as a buzz word in World Heritage nominations. In: Alicia Castillo Mena (ed.), *Proceedings of the Second International Conference on Best Practices in World Heritage: People and Communities (Menorca 29 April - 2 May 2015).* Madrid: Universidad Complutense de Madrid, 668-686.

[4] S.J. Bender and P. Mauch Messenger, 2019. *Pedagogy and Practice in Heritage Studies.* University Press Florida.

and engage with the present, and the sites themselves are cultural tools that can facilitate but are not necessarily vital for, this process' (Smith 2006, 44).[5] For us, this implies that universities, just as social partners (e.g., institutions, museums, non-governmental organizations, communities), are all responsible for initiating learning processes and inspirations from heritage sites, objects, the environment, and the life history of individuals and communities.

Thus, alternatively, the consortium started thinking in terms of 'inspiring' practices. It decided that inspiration could come from any aspect of the projects and practices the consortium members would know of. This approach implies that the selection of examples in this catalogue does not represent the best ones only. Examples that did not make it to this volume are by no means less inspiring, and for sure, many more inspiring examples did not make it to this limited selection.

Documents taken as a starting point

The consortium still needed to identify the particular aspects it would want to describe, and it decided to create a template. This framework would help to describe the inspirational practices in a comprehensive way and would enable comparison. To identify the 'elements' for this template, the consortium turned to contemporary policy documents and directives, recommendations that take some aspects of modern heritage management and community involvement into account.

A general shared point of departure was that heritage could not or should not be preserved in isolation from the people it concerns. There is a need for a people-centered approach, as heritage is considered important for people and should play an active role in communities. A 'people-centered approach' to cultural heritage is also a key component in contemporary policies of all main actors, such as UNESCO, ICOMOS, ICCROM, the Council of Europe, and the European Commission.

One document clearly expressing this is the Council of Europe's 'Strategy 21', a European heritage strategy that promotes a consolidative strategy for cultural heritage management.[6] It is based on the Declaration of Namur[7] of the States Parties to the European Cultural Convention meeting in Namur (Belgium, April 2015) and was inspired by the Council's Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005).[8] This strategy was signed in 2017 in Limassol (Cyprus), and it shows how an integrated approach to (tangible) cultural heritage should look like, according to the European Ministers of Culture. It puts people and democratic values at the center of a cross-disciplinary and multi-sectoral concept of heritage.

It propagates to pursue interdisciplinary and participatory approaches that affect each of the three components of the strategy; a social component (S), territorial and economic development (D), and a knowledge and educational component (K) (Figure 1).

The social component focuses on the relationship between heritage and societies. It is recommended, for instance, to make heritage more accessible, to transmit democratic values through participatory governance, and to encourage citizen participation practices in heritage. An economic and territorial development component focuses on using heritage as a sustainable resource; it promotes integrating heritage in development strategies and the use of innovative technologies for conserving and presenting heritage. A knowledge and education component focuses on the relationship between heritage and shared knowledge, covering awareness-raising, training, and research. Among other things, it stimulates creativity to incorporate social evolution, aims to guarantee high professional levels through training, and encourages society to research and preserve heritage knowledge and skills.

The consortium used this strategy as a prime source to compose its template with questions on topics we wanted to address in the descriptions of the inspirational examples.

In addition, it also turned to an approach that would

[5] L. Smith, 2006. *Uses of Heritage.* Routledge.

[6] https://www.coe.int/en/web/culture-and-heritage/strategy-21

[7] https://rm.coe.int/16806a89ae

[8] https://www.coe.int/en/web/culture-and-heritage/faro-convention

Figure 1. The three key components of the Council of Europe's Heritage Strategy for the 21st century.

specifically take intangible and 'living heritage' aspects into account. For this, it looked at a document called People-Centered Approaches to the Conservation of Cultural Heritage (Guidance note) of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

As these could be considered to represent 'top-down'-approaches, the consortium also aimed to gather perspectives 'from below' from individuals and organisations (business leaders) who work on achieving social change and those that are targeted and experiencing cultural heritage and social change.

To summarize, the topics the consortium included in the template for describing its inspirational example practices are mainly based on:

» European Heritage Strategy for the 21st Century - Council of Europe[9] ;

» People-Centered Approaches to the Conservation of Cultural Heritage (Guidance note) – International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)[10];

» Driving Social Change – Best practices for Business Leaders and Social Entrepreneurs - Network for Business Sustainability[11] ;

» "Nothing About Us Without Us," Report from the Cultural Heritage and Social Summit 2016 -Southern University of New Orleans [12].

How this catalogue came about

The starting point for selecting inspirational practices for this catalogue was the first output of the EU_CUL project, a mapping of cooperation between the consortium universities and their local partners (e.g., social actors and cultural institutions) in the domain of cultural heritage. This mapping was based on interviews with university representatives and societal organisations and aimed to identify collaborations that address the societal issue (like social or economic problems of local communities).[13]

From these interviews, each partner identified three practices or projects that they considered an inspiration and which in their national way of working stands out as innovative, unique, or simply a highly appreciated example. These 15 practices could be larger or smaller projects, one-off activities, or new standardized working methods. During the consortium's training activities, some of these practices were presented to the consortium members and discussed with the project leaders of these

[9] https://www.coe.int/en/web/culture-and-heritage/strategy-21

[10] https://www.iccrom.org/sites/default/files/PCA_Annexe-2.pdf

[11] https://www.nbs.net/articles/executive-report-driving-social-change

[12] hHttps://about.historypin.org/content/uploads/2017/12/HistoryPin_CHSC_takeaways_final.pdf

[13] "Cultural heritage between sectors. Mapping the cooperation of universities and local partners". (2020); www.eucul.com

practices. Some were also visited by the EU_CUL group of researchers.

The project partners then used the standardized template to describe these practices in heritage management in detail. We did not intend to use the template to pass judgement on the interviewed initiator(s) or the projects. The aim was to map what is going on and evaluate to what degree the intentions and expectations have been met in case the project is finished or has been running for a while. In most cases, information was provided by coordinators of the projects described (and/or other stakeholders), with whom consortium partners had an additional interview. In some cases, we consulted additional sources (projects' websites, project reports, institutional documents, etc.).

It must be stressed that the consortium aimed to select and describe as much as possible new developments and innovative approaches, practices that had not been elaborately published before. Several of these projects or activities were still on-going; a few had only just started. This implies that in several cases, there was hardly any information available on evaluations of this practice. It is therefore not known if these practices may also have had problematic implications, either for the heritage, for the people involved, or the people not involved, such as future generations.

Finally, these descriptions in the template-format were transformed into a public-friendly presentation for this catalogue. The order in which we included the examples does not in any way suggest a ranking.

Using this catalogue

The result is a collection of inspirational practices from the consortium members' countries, brought together in this catalogue. It offers a virtual journey across the continent, by which one passes many beautiful ways of working with cultural heritage. The journey starts in the (south) east, in Cyprus. It then runs via Spain, Poland, and The Netherlands, all the way up to the north, to Sweden. The trip is continued in the reversed direction and then back up again.

In principle, each practice consists of a short summary of the activity and the organisations (and individuals) involved. It then discusses collaboration objectives (if any), the kind of heritage it addresses (e.g., tangible or intangible, movable or immovable, on land or under water), and its heritage management objectives. Then specific attention is paid to the societal goals of these practices and the stakeholders they involve. Organisational aspects are included as well, like the resources it requires (human resources, finances, energy, etc.). We then look into tangible results that the project or practice so far yielded. This is followed - if possible and applicable - by an evaluation, which is completed with a 'Take Home,' in which the involved project managers share their lessons learned. It is also indicated why this particular approach is a practice the consortium partner 'likes' as an inspiring example and how it is positioned within the developments in heritage management within its wider (national) context. In some cases, additional sources or links to other documents are added to gain further information.

While going through the examples, one may note that some projects may focus on one aspect (for instance, capacity building or skill development), while others may focus on another element (e.g., economic development of an area). This does not mean one practice is better than the other. Moreover, not all the aspects were addressed in each practice, nor did they had to in order to qualify as an inspiring example. Not all projects work, for instance, with underrepresented groups, nor have all projects explicit objectives with collaborations. Again, this does not mean one practice is a better example than the others. Rather the consortium considered it important to grasp this diversity in its catalogue.

The best way of getting inspired by the wide variety of approaches and practices is to explore them all. For those who are specifically interested in quickly finding a (new or different) way of working with specific stakeholders, a particular kind of heritage, or a societal challenge, a 'short cut' entry on these topics is offered by means of overview tables. These tables specify

the societal objectives (S, D, and K component) which the examples primarily aim to address (Table I); the kind of heritage they work with (Table II); the kind of stakeholders, people, and communities it involves (Table III); and the kind of special target groups that are being involved (Table IV). The aim was not to evaluate or judge the case studies nor to show all of the activities the case study organizations may do. The tables relate to the practices described in the catalogue only.

In these tables, we worked with icons rather than words for easy comparison. A Book of Icons explains what they represent.

Other acknowledged inspirational practices

Apart from the selected inspirational practices from the five partner countries, the consortium sought to add three additional best practices from other European regions. These practices were meant to highlight further the rich diversity of heritage management approaches in Europe and how these have the potential to empower communities, bring about social change, or can be used as a resource for sustainable development. The result is shown in chapter V.

These practices were collected and selected differently through an alternative way of looking at best practices. For this, the consortium turned to Europe's prominent heritage institutions to see how these value particular practices through awards. We, therefore, looked at nominees or winners of awards of Europa Nostra (European Heritage Award/ Europa Nostra Award)[14], the European Heritage Label[15], the Council of Europe (Museum Prize)[16], the European Association of Archaeologists (European Archaeological Heritage Prize)[17], and the European Heritage Day[18]. We selected ten of these which matched best with the EU_CUL project's 'criteria' (see Table V). They represent other high-standing or innovative examples of how heritage can be a resource to build peace and a driver of sustainable development.

Each researcher of the EU_CUL consortium then voted for three out of these ten to indicate which examples inspired them most. They were asked to base their choice on the goals of the EU_CUL project; using cultural heritage resources to address local societal challenges, include underrepresented groups, strengthen community bonds, and promote educational purposes. The practices also had to address one or more of the three components of the Council of Europe's Strategy 21st century, as discussed before (e.g., social aspects, territorial and economic development, or knowledge and education). Chapter V subsequently describes in detail the three practices that received the most votes. Each of these is supplemented with some of the comments of the EU_CUL consortium members.

Food for thought

The colourful palette of practices in this catalogue shows that safeguarding cultural heritage nowadays has a vital social component. Many practices actively engage citizens with their heritage, transmit the value of cultural heritage to younger generations, strengthen local identity and make sure local communities benefit from conservation work. Some examples also underpin how cultural heritage can create jobs, how traditional knowledge or practices can be reused in modern settings, and how heritage can be taken into account in economic development and environmental policies, like sustainable tourism. They also illustrate that heritage practices are sources of creativity and may provide opportunities for new research, education, and school curricula.

All together, these 15 examples offer a colourful mosaic of inspirations. As individual cases, the examples are by no means ways of working that tick all boxes mentioned above. Each one of them has strong points, but they may also show opportunities for further development; they have not been assessed and adapted through trial-and-error mechanisms. As a collection, however, they represent the state of affairs for Europe.

Precisely this may titillate some critical observations

[14] www.europeanheritageawards.eu[15]

https://ec.europa.eu/programmes/creative-europe/actions/heritage-label_en

[16] https://europeanforum.museum/winners/council-europe/

[17] https://www.e-a-a.org/EAA/Navigation_Prizes_and_Awards/EAA_Heritage_Prize.aspx

[18] https://www.europeanheritagedays.com

and reflection or even encourage the assessment of current discourses and paradigms. The overview tables, for instance, highlight the elements that are most often included and where there could be room for further development in future practices. One observation we can make is that few of the practices the consortium studied specifically address or include social groups that may need special attention or who experience barriers to participating. Barriers may relate to the fact that people have no home, cannot leave home, have little financial resources, are ill or illiterate, or cannot understand the languages commonly used by majority groups.

It seems that addressing these groups is more complicated than involving the usual and more easily 'accessible' groups.

Another potentially confronting observation is that only a limited number of these practices were initiated by institutions for higher education. Some do not involve or collaborate with such institutions. Being representatives of these institutions, the consortium members consider this as missed opportunities. We obviously do not intend to point fingers. Still, in the context of the 'civic university,' there are many more options to connect more strongly with society, learn from each other, and include societal challenges in our teaching. We therefore also interpreted this observation as an invitation to identify opportunities for improvement and to formulate recommendations. These recommendations have been highlighted by means of a different forum and published on the website of the EU_CUL consortium.

Finally, the consortium wishes that particularly the 'Take Home'- the part of each practice and the lessons learned, offer useful suggestions to those exploring this catalogue.

Let it be an inspirational journey!

Monique van den Dries
Miyuki Kerkhof

II.

Overview tables and Book of Icons

Table I.
THE PRIME AIMS OF THE CASE STUDIES MAPPED ON THE STRATEGY 21ST CENTURY COMPONENTS.

	Social objectives	Economic and territorial development	Knowledge and education
Digital Herodotus II (Cyprus)			
Edificio Rectorado (Spain)			
Infopunkt Nadodrze (Poland)			
NIGRVM PVLLVM (Netherlands)			
Heritage Academy (Sweden)			
Museum of World Culture (Sweden)			
Knitting silk stockings (Netherlands)			
Krzyżowa Foundation for Mutual Understanding (Poland)			
Aula del Mar (Spain)			
DHRLab Photographic Archives Digitalisation (Cyprus)			
Technical Committee on Cultural Heritage (Cyprus)			
Museo Picasso Malaga (Spain)			
National Museum in Wrocław (Poland)			
Schokland World Heritage Site (Netherlands)			
Here I live (Sweden)			

Table II.
OVERVIEW OF THE TYPES OF HERITAGE THAT THE CASE STUDIES (PRIMARILY) WORK WITH.

Projects	Type of heritage addressed					
Digital Herodotus II (Cyprus)						
Edificio Rectorado (Spain)						
Infopunkt Nadodrze (Poland)						
NIGRVM PVLLVM (Netherlands)						
Heritage Academy (Sweden)						
Museum of World Culture (Sweden)						
Knitting silk stockings (Netherlands)						
Krzyżowa Foundation for Mutual Understanding (Poland)						
Aula del Mar (Spain)						
DHRLab Photographic Archives Digitalisation (Cyprus)						
Technical Committee on Cultural Heritage (Cyprus)						
Museo Picasso Malaga (Spain)						
National Museum in Wrocław (Poland)						
Schokland World Heritage Site (Netherlands)						
Here I live (Sweden)						

Table III.
OVERVIEW OF THE (GEOGRAPHICAL) LEVEL AT WHICH THE CASE STUDIES PRIMARILY WORK AND THE PEOPLE/COMMUNITIES THEY ADDRESS.

Case study \ People/communities addressed	Individuals	Family/ house hold level	Local commnity groups	Rural municipality	Urban municipality	Nation	International
Digital Herodotus II (Cyprus)			x	x	x	x	x
Edificio Rectorado (Spain)			x		x	x	x
Infopunkt Nadodrze (Poland)	x	x	x		x		
NIGRVM PVLLVM (Netherlands)	x	x	x				
Heritage Academy (Sweden)					x	x	
Museum of World Culture (Sweden)		x			x		
Knitting silk stockings (Netherlands)	x					x	x
Krzyżowa Foundation for Mutual Understanding (Poland)	x		x	x			x
Aula del Mar (Spain)	x	x	x	x	x	x	
DHRLab Photographic Archives Digitalisation (Cyprus)	x	x	x	x	x		
Technical Committee on Cultural Heritage (Cyprus)			x	x	x	x	
Museo Picasso Malaga (Spain)	x	x	x	x	x	x	x
National Museum in Wrocław (Poland)	x	x			x		
Schokland World Heritage Site (Netherlands)	x	x	x	x			
Here I live (Sweden)	x	x	x				

Table IV.

SPECIAL TARGET GROUP (LIKE SOCIALLY AND/OR ECONOMICALLY MARGINALIZED GROUPS) OR PEOPLE USUALLY UNDERREPRESENTED IN CULTURAL HERITAGE ACTIVITIES, WHICH THE DESCRIBED CASE STUDIES PRIMARILY AIM TO ADDRESS (IF ANY). THIS IS NOT FOR ALL CASE STUDIES AN EXPLICIT GOAL.

Special target groups / Case study	Children/ youth	Seniors	Gender groups	Disabled/ mentally ill	School dropouts	Addicts	Prisoners/ former prisoners	Refugee/diaspora/ outcasts/ violence	Un-employed
Digital Herodotus II (Cyprus)								x	
Edificio Rectorado (Spain)	x	x							
Infopunkt Nadodrze (Poland)		x							x
NIGRVM PVLLVM (Netherlands)				x					
Heritage Academy (Sweden)	x	x	x	x	x	x		x	
Museum of World Culture (Sweden)	x								
Knitting silk stockings (Netherlands)		x	x						
Krzyżowa Foundation for Mutual Understanding (Poland)	x								x
Aula del Mar (Spain)	x		x	x					
DHRLab Photographic Archives Digitalisation (Cyprus)								x	
Technical Committee on Cultural Heritage (Cyprus)	x							x	
Museo Picasso Malaga (Spain)	x	x		x					
National Museum in Wrocław (Poland)	x	x		x					
Schokland World Heritage Site (Netherlands)									
Here I live (Sweden)	x							x	

Book of Icons

Societal objectives/Strategy 21st century components

collaboration/reconciliation

inclusion

sustainable development goals (SDG's)

human rights

identity

natural environment

education

environment revitalisation

taking care of vulnerable people

employment

building bridges

health/quality of life

empowerment

economy

civic engagement

business development

sharing traditions

access

social meeting point

debate

well-being

Heritage addressed and management objectives

- photos
- archives
- intangible heritage/ideas
- music, dance, performances
- built heritage/architecture
- recipes/food products
- stories
- maritime heritage
- sculptures
- artworks/paintings
- crafts/skills
- audio recordings
- historic objects
- excavation
- digitalisation
- preservation/conservation
- citizen science
- academic research

Targeted groups and stakeholders

- tourists
- entrepreneurs
- decision-makers
- school groups
- young people/school children
- teachers/scholars
- clients
- volunteers
- general public
- underrepresented (minority) groups
- artists/craftspeople
- immigrants
- job seekers

Resources and investments used

- finances
- time
- energy
- housing facilities
- daylight
- human resources (employees)
- equipment
- legal regulations (contract)
- material

Other

- results
- museum/ heritage organisation
- Information point
- take home
- local business
- School/higher education institute

III.

15 Inspirational heritage management practices from countries of EU_CUL partners

Digital Herodotus II

Cyprus

ψηφιακός Ηρόδοτος

Coordinator	Ms. Foivia Savva
E-mail	fivia.savva@cybc.com.cy
Website	www.digital-herodotus.eu
Social media	www.facebook.com/pages/category/Interest/Ψηφιακός-Ηρόδοτος-II-317923905673224/
Additional Sources	https://ec.europa.eu/regional_policy/en/projects/Cyprus/preserving-the-history-of-cyprus-and-the-south-aegean-through-digitisation

What & how

Digital Herodotus II is a co-funded project in the framework of the European programme Interreg V-A Greece Cyprus 2014-2020. The aim of the project was the digitalization of the audiovisual archives of the Cyprus Broadcasting Corporation (CyBC) and of the Press and Information Office and the creation of a digital database open to the public. Through the platform, the archives become accessible to the general public researchers, and disabled people. The digitalized audiovisual and music archives cover a significant historic period of Cyprus (starting from the 1950s until the 1990s).

Where

The main project was carried out in Cyprus. In the framework of this project, digitalisation was also carried out in the Central Public Library of Rhodes. Cyprus and Rhodes (the closest Greek island to Cyprus in the eastern Aegean sea) share historical, linguistic, and cultural backgrounds, and they have long-term interactions and relations.

When & who

The "Digital Herodotus II" was launched in September 2017 and finished in January 2020. The project was carried out jointly by the Cyprus Broadcasting Corporation, the Press and Information Office (Cyprus), and the Regional Energy Agency of Dodecanese (South Aegean, Greece).

Initiator(s)

The Cyprus Broadcasting Corporation (CyBC).

Other partners

» the Press and Information Office (PIO, a governmental department)

» the Regional Energy Agency of Dodecanese (READ South Aegean, a public company)

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The project aims to preserve cultural heritage (of audiovisual archives) through its digitalization, in order to make it openly available and accessible to the public. It mainly concerns intangible heritage; texts, photos, audio, visual archives, and music archives. It addresses heritage preservation (through digitalization), presentation, management, and research.

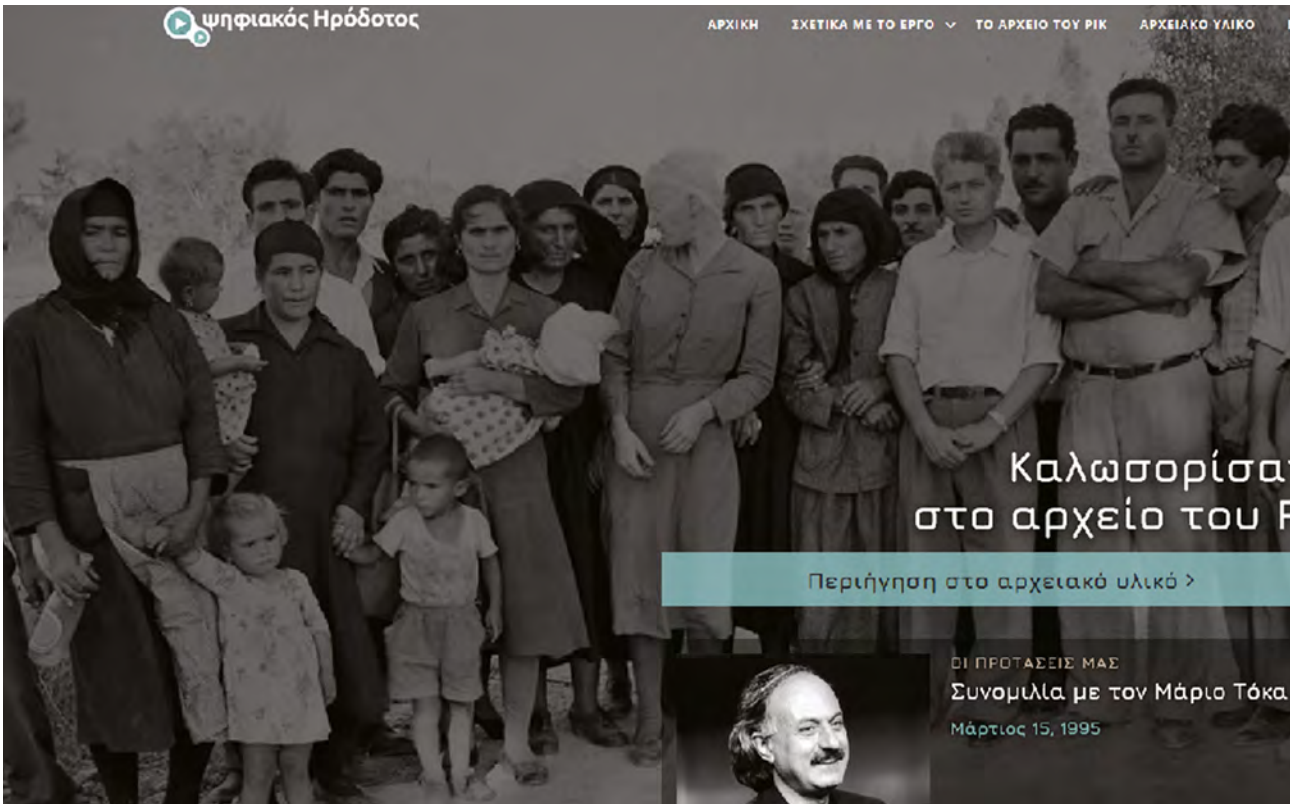


Figure 2. Example of a digitized archive available at the web platform of digital Herodotus II.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

Among the main target groups of the project are people with disabilities and their right to have access to information and knowledge. Accordingly, the project resulted in a material that is easily accessible to all the PWD groups through tools offered on the Herodotus platform.

Civic engagement

Having open access to a database with the most important political, historical, and cultural archives of the island's contemporary history aims to promote active citizenship. It keeps the knowledge of the past, especially of highly controversial historical periods, alive for younger generations (i.e., the discussion on the island's independence, the coup of 1974).

Identity

As Cyprus is a newly founded state, despite its long history, the issue of identity/identities is crucial and sometimes strongly debated. The existence of minorities on the island is an additional reason why the digitalization of archives and the record of political, historical, and cultural moments of life on the island are important for processes that affect identity issues.

Human rights

Having open access to information is considered an essential human right.

The Digital Herodotus is opening up precious information connected to the local and international history, political history, culture and everyday life of the island.

Sharing traditions

The archives (which include tv and radio programmes, newspapers, and music) are a source of information and experience of tradition, for example, on professions that no longer exist, on traditional customs and practices, or the music of the past. Additionally, written and visual (i.e., photos, documentaries) information on the daily life of people in the past contribute to the knowledge of the local tradition. This is of great importance for the minority groups of the island.

Education

Newspapers, as well as tv and radio archives, are easily "readable" materials that provide the public with a cross-section of perspectives on what was going on in specific time periods.

The digitalised material can be useful to students and researchers of many scientific fields.

COLLABORATION OBJECTIVES

» Creating of standards for digitalisation

» Exchanging experiences and expertise

» Familiarize with each other's target groups

TARGETED GROUPS AND STAKEHOLDERS

The general public (locally)

» Greek-Cypriots of diaspora

» All Greeks (mainland Greeks and diaspora)

» Researchers

» Educators/educational institutions

» Everyone from abroad who is interested in the Cypriot history, culture, tradition, etc.

Underrepresented (or minority) groups

» All groups of people with disabilities. For example, through the tv archives, someone can track the development of special education for deaf people in Cyprus since the 1960s

» All ethnic and religious groups of the island (e.g., Maronites, Armenians, Greek Cypriots, Turkish Cypriots, etc.)

» Cypriot refugees

Public participation

As history is written collectively, public participation is one of the objectives of the project. Special tools are implemented in the platform to enable active participation by the public. For example, when CyBC broadcasts a video from the archives on television, viewers are asked to add missing information about the video.

Ethics

» An ethics plan of the project consisted of authorisations provided by the competent authorities regarding the compatibility of the project, gender equality, and environmental protection

» There is a major effort to follow all the rules of the GDPR law

» The project respects intellectual property rights. If the material is incorporated and does not belong to the partners (CyBC and PIO); it is clarified to whom the intellectual property belongs

RESOURCES AND INVESTMENTS

Human resources

The project offered employment to 27 specialists in digitalisation, documentation and IT.

Finances

1 004 016 euros was invested, 85% of the investment was funded by the Interreg Programme and 15% by the Cypriot Government.

Time

Energy

Equipment and facilities

RESULTS AND EVALUATION

The project yielded the following deliverables:

» 500 hours of audio-visual archives were digitalised by the CyBC

» half a million pages from local newspapers covering the period from 1878 b.c. until today were digitalized by the PIO

» 150,000 pages from local newspapers (Rhode) were digitalised by the Rhode's Library

» From December 2018 until September 2020, over 85,000 people from 69 countries visited the platform. Additionally, many others accessed the archives

Impact

The impact was measured based on the monitoring of the visitors of the web platform.

Impacts on policies concern the modification of the policies regarding internal archive management (in the partner organisations), and the development of protocols and standards for archive's digitalisation, which is available locally, nationally, and internationally to anyone who wants to follow the same procedures.

The impact on people (families, the public, communities of refugees/occupied communities, people with disabilities (PWD)) is that the public - in Cyprus, Greece, and abroad - has access to cultural archives. For occupied communities, the digitalised archives are the means to save the memory of their occupied land. PWD can enjoy free access, especially planned according to their special needs, to the archives that until now were inaccessible to them.

No negative impacts were reported.

Cooperation

CyBC, PIO, and READ valued the cooperation as very good.

Sustainability

The project created opportunities for:

» research on all aspects of local history, culture, and traditions;

» educational activities at all levels of education;

» the organisations to use and enhance skills regarding the management and digitalisation of their archives.

It changed circumstances at the social and cultural level in terms of:

» inclusion of vulnerable groups (minorities, disabled, refugees) through the open access to the information provided by the digitalised archives;

» the preservation of all local cultural history, especially of places that are under Turkish occupation since 1974.

Innovation

Digital Herodotus is the first web platform that gives open access to digitalised archives in Cyprus.

New standards for a participatory cultural heritage practice

New standards were developed as well as good practices regarding:

» the conservation of primary archive material -printed, visual or audio materials;

» the management of the digitalised archive material.

The project is available through the Europeana database, and it has been included in the Inforegio (regional investment policy of the EU). This practice can influence other European countries.

Cost-effectiveness

Cost-effectiveness regarding human resources and finances was considered very good as this tremendous task was carried out with a small team of 27 persons. The result is good value for money as the digitalised material is of immeasurable value for Cyprus's history.

Durability

The project is finished, but the platform will remain open for at least five years (following a contractual obligation). CyBC intends to keep the platform active after these five years.

Expectations for the future

CyBC plans to continue digitalising its archives after the end of the project using either external funding or its own resources.

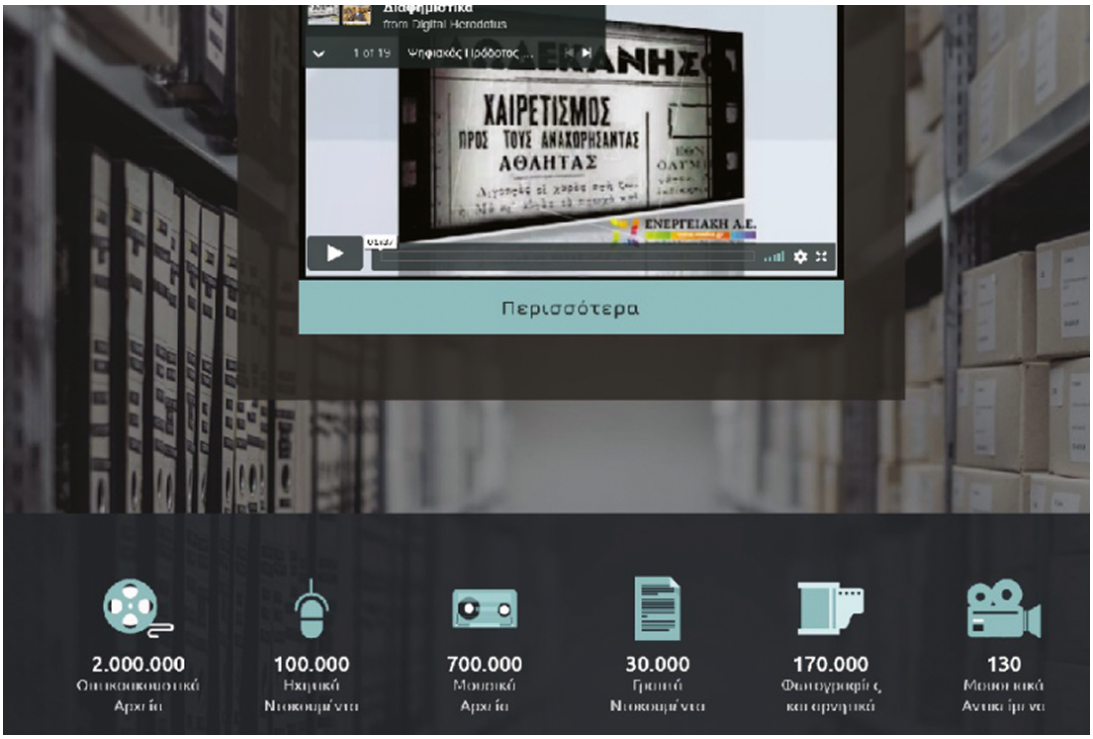


Figure 3. Screen dump of digital Herodotus II showing how much content it consists of.

TAKE HOME

Key policy or strategic directives distilled from the project

1	Ensure adequate knowledge of the available archives to be digitalised.
2	Prepare a well-written proposal to ensure funding.
3	Develop a multidisciplinary group of people who can successfully carry out the project.

Key lessons learned on cross-field collaborations

1	Ensure a permanent point of reference with your project partners. All partners must be transparent with any potential problem they may encounter during the project and discuss it with the rest of the team.
2	Make sure you have a team of specialists to collaborate with.
3	A clear division of labour between all the partners is very important (and using deadlines).

Other lessons learned

The parameter of time is critical when one is dealing with archives and material from the past that one wants to preserve. It is important not to let time pass because it may have detrimental consequences for the material (especially for written material like newspapers).

Impact on higher education

1	The web platform (digital Herodotus) is a rich and unique database for students and researchers interested in using the archive for their studies/research.
2	The CyBC aims to create more synergy with higher education institutions in the future.

Civic University

Digital Herodotus established cooperation with the Open University of Cyprus. In the framework of this cooperation, the material was used from Digital Herodotus, and expertise was shared on safeguarding specific archives.

Arguments for selection as an inspirational example

1	The platform constitutes an innovative perspective in the management of cultural heritage; a large part of the archives of the national broadcasting authority was digitalized and made accessible.
2	The project emphasizes the importance of audio and video archives as cultural heritage and shows the need for their sustainable management.
3	The project yielded some interesting good practices on inclusion by using tools that make the digital material accessible to persons with disabilities.
4	In the local context, the project may be seen as a good practice since its results can broaden the collective sense of what cultural heritage consists of.
5	It provides an example of an open, inclusive, and democratic management of cultural heritage.

Edificio Rectorado

Spain

Coordinator	María Paz Moreno, Ana Belén García
E-mail	mariapaz@prodipec.com | ana@prodipec.com
Website	www.prodipec.com
Additional Sources	Exhibition at Edificio Rectorado, 2017, 'Málaga. Un tiempo, todos los tiempos; un viajero, todos los viajeros'. University of Malaga. (https://www.uma.es/sala-de-prensa/noticias/la-universidad-inaugura-en-el-rectorado-un-nuevo-espacio-patrimonial-en-el-centro-de-malaga/?set_language=es).

What & how

Edificio Rectorado (The Rectorate Building) is the institutional headquarters of the University of Malaga. It is located next to Alcazaba, the palatial fortification from the early 11th century. Within the building are architectural remains of the Phoenician, Roman, and Muslim wall that surrounds the inner city of Malaga. It also has the remains of a Roman garum (fish sauce) factory. These remains are shown to the public and included in guided visits and educational programmes, from primary education to university students, from adult schools to associations and social groups. The remains serve as a reference point to understand the heritage of the historical centre of the city and the various civilizations that have inhabited it. The educational tours are organised by a private sector company, Prodipec.

Where

The Rectorate Building is located in Malaga, Spain. It was constructed in a 20th century (1924) Neo-Mudejar architectural style. It used to be a post office and was acquired by the University of Malaga in 1993. The historic remains were discovered during remodelling work.

Apart from exhibitions of the ancient remains, it offers an exhibition room for modern art. Academic events (e.g., conferences) are held in the building as well.

When & who

The educational programme that is run at the Rectorate building is part of the Culture Vice-Rectorate of the University of Malaga, which hires the services of Prodipec to carry it out. Prodipec was founded in 2005 by two postgraduate students from the Faculty of Education Science. As pedagogues with extensive experience in the cultural field, they develop pedagogical projects for all kinds of cultural events. Their goal as a company is to develop meaningful learning through innovative storytelling.

Initiator(s)

The University of Malaga (UMA), Vice Rectorate of Culture.

Other partners

Prodipec (a company located in Malaga).

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The main objective of the educational programmes offered at the Rectorate Building is that visitors or students learn about the history of the city in which they live and that they learn to value its heritage.

The educational programme includes the Rectorate Building, with the archaeological remains and the nearby Alcazaba (Muslim castle). Stories relate to the tangible aspects of the architecture, but also the intangible aspects of the different eras and its inhabitants (Phoenician, Roman, Muslim, Christian), like the recipe of the Roman garum. It also includes the development of the urban landscape; on the terrace of the Rectorate Building, the urban growth of Malaga is explained and how it modified the city during the centuries.

Figure 4. The Rectorate Building in Malaga (University of Malaga).

SOCIETAL/SOCIAL OBJECTIVES

The educational programmes do not work with social needs as a purpose, but they are addressed in the discourse. One of the societal aims is to encourage the valuation of the city's heritage and increase an understanding that it is part of everyone's history and identity. The message is that it is up to everyone to preserve it and to know it in order to know oneself, as a society, and as individuals.

Education

Making the heritage of Malaga known is the main objective of the educational programmes at the Rectorate Building. Neither among residents nor in its educative centres the history of Malaga is well-known. Prodipec aims to encourage residents to visit historic locations and to participate in heritage activities.

Access

The main opportunity of the educational storytelling experience is to provide access to a cultural space, which is a key to understand the historical evolution of Malaga. The Rectorate Building is an existing space, with an interpretation room that the large majority of Malaga's residents do not know of. If they have heard about it, they do not know of the educational opportunities it offers.

Sharing traditions

Prodipec aims to apply an educational approach that is of a dynamic and playful nature. Through storytelling and cultural heritage interpretation methodology they try to connect with the everyday life of contemporary inhabitants, as they experienced that traditional ways of teaching history are often considered boring or creating a distance to the topic. By sharing the traditions from the past, they want to achieve that participants discover the heritage from a different perspective and get to connect in a lively and meaningful way.

Figure 5. The basement of the Rectorate Building with historic remains of the city wall displayed (University of Malaga).

Figure 6. The remains of the Roman garum factory in the Rectorate Building (University of Malaga).

TARGETED GROUPS AND STAKEHOLDERS

School groups

Visits are especially made for school groups, from primary school to university level. They also include adults' schools, associations, and social collectives. Prodipec reaches out to all the educative centres of Málaga and the surrounding province.

The general public

Individual visitors can be added to the groups visiting the Rectorate Building. Everyone from abroad who is interested in the history, culture, and traditions of Malaga is welcomed as well (entrance is free).

Ethics

Personal data and of school groups are protected by national law. Data used by Prodipec consists of data on educational centres or associations, not of data on individuals.

RESOURCES AND INVESTMENTS

Human resources

The project offers employment to two pedagogical specialists.

Finances

The University provides funding to Prodipec (on the basis of a contract). Payment depends on the number of guided tours it offers.

Time

Energy

Housing facilities

RESULTS AND EVALUATION

The project yielded the following results:

» during the school year 2018-2019, the kick-off year for the project, two guided tours a week were offered. These consisted of around 30 to 50 students each;

» ca. 250 local residents visited the Rectorate Building during the school year 2018-2019.

Cooperation

All participants value cooperation and consider it balanced. UMA is responsible for the maintenance of the heritage space through a team of archaeologists. Prodipec develops the process through which the participants of the educational community access the heritage of UMA. The design of the project has been carried out specifically for the groups of participants involved, always being able to adapt to the specific group that carries out the activity at all times. It is designed in a way that is sustainable and profitable for all involved. A high level of project governance is considered guaranteed due to the involvement of UMA.

Impact

The impact was not measured. When the participating school groups leave the visit happy, the best means of dissemination and settlement of the activity is established. No negative impacts were reported.

Sustainability

The project is based on a contract, and Prodipec's payment depends on the number of groups to which the programme is offered. As a consequence, no work stability is guaranteed.

New standards for a participatory cultural heritage practice

The visitor programme involves new elements of didactic museology; it includes the participation of visitors in the cultural dialogue on the city's heritage and inhabitants. Another new standard is the inclusion of various social groups in the educational programme. Moreover, there is a continuous evaluation and improvement of the project regarding the visits, the script, resources, and strategies.

Cost-effectiveness

The balance between investment in human resources and expenses is satisfactory for the University, as it has limited investment in the two professionals who take care of the project.

For the company, it is somewhat less satisfactory because of the small number of tours they can offer that generate revenues. This causes a lack of job stability. As a consequence, the educational programmes at the Rectorate Building are not Prodipec's most stimulating project in economic terms. Satisfaction lies at the level of the content of the work and the interaction with participants.

Durability

The durability of the impact depends on the continuation of the project and the involvement of the initiators. If Prodipec could develop the experience from just an anecdote for the participants to a habit, it thinks it will create a larger demand for knowledge on local cultural heritage.

It also thinks that if those involved in the project are not involved in the future development of it, the project will not transcend its own initial limits and will not grow.

Prodipec considers it important that they (and participants) provide their views and opinions. If labour stability and a more regular income are guaranteed, it could also lead to a greater provision of promotion and evaluation tools.

Expectations for the future

The University expects to continue with the project, with the idea that participant numbers will grow. The educational community that has already experienced the programme promotes it through word of mouth and generates interest among other schools.

TAKE HOME

Key policy or strategic directives distilled from the project

1	There is a need for more dissemination of local cultural heritage among residents.
2	There is a need to offer specific courses (formal and non-formal) on heritage to teachers, professors, students from schools and he and the other groups.
3	It is important that the University shows its commitment to educating local cultural heritage by disseminating its own heritage assets. It fulfils an exemplary role.

Key lessons learned on cross-field collaborations

1	There is a need for collaboration between institutions in a city like Malaga so that the message about heritage includes all (tangible and intangible) aspects and both its cultural and environmental significance.
2	Including student volunteers from the University of Malaga (pedagogical sciences) supports implementing innovative methodologies in heritage education.

Impact on higher education

Including students of the Primary Education Degree in heritage education programmes like this helps them understand the city's geography, history, and cultural diversity that are nowadays in the classrooms -meaning cultural inclusion- and recognize its heritage values (e.g., identity building). This may encourage them to include this knowledge in their own teaching as professionals.

Civic University

The educational project with Prodipec suits the 'third mission' objectives of the University of Malaga. By initiating such a project, using its own resources (such as the Rectorate building, its historic remains, and funding of the educational programme), it shows its responsibility towards local society. It spreads the city's heritage values, enhances the pedagogical end explanatory discourse, and promotes the employability of its former students.

Arguments for selection as an inspirational example

1	The Edificio Rectorado project is developed by two former students of the University of Malaga. It is an inspirational example that they were able to develop their own entrepreneurial project with culture and education as the main service.
2	The education programme offered Edificio Rectorado (Rectorate Building) project is an important and unique example of how the University dedicates efforts to preserving cultural heritage and to cultural interpretation and education.

Figure 7. The 'time stairs' of the Rectorate Building illustrates the steps back in time one takes going down the stairs (University of Malaga).

Infopunkt Nadodrze

Poland

łokietka 5 Infopunkt Nadodrze

Coordinator	Maja Zabokrzycka
E-mail	infopunkt@lokietka5.pl
Website	www.lokietka5.pl
Social media	@lokietka5
Additional Sources	http://wrosystem.um.wroc.pl/beta_4/webdisk/184355%5C0496ru07.pdf Olejniczak P. (2015), Społeczne konsekwencje rewitalizacji wrocławskiego nadodrza, [w:] ACTA UNIVERSITATIS LODZIENSIS FOLIA SOCIOLOGICA 54, 2015 (http://dx.doi.org/10.18778/0208-600X.54.06)

What & how

The key element of the project is the socio-economic revitalizing of the district Nadodrze, in the city of Wroclaw. This initiative is dedicated to the local entrepreneurs, artists, and craftsmen but also to the local community. The Center encourages them to locate their business and activities in the district. The Center plays an important role as a connection between the local community and the City Office of Wrocław. Infopunkt Nadodrze acts as mediator/facilitator in the discussions run between the local community and developers interested in new investments in the city.

It helps to develop a sense of responsibility and commitment in building the local identity and carrying out actions that bring benefits to the local community. It cultivates tradition and history by collecting various personal stories and keepsakes.

Where

The Centre is located in Nadodrze, a district just north of the city centre.

When & who

The Center is a partner of the municipal project of socio-economic revitalizing of Nadodrze. It was established by the Dom Pokoju Foundation (Home of Peace), whose mission was to educate about history based on stories and memories told by ordinary members of society (oral history).

The project started in 2010.

Initiator(s)

City Office of Wrocław - Department of Economic Development (municipal).

Other partners

Local entrepreneurs, artists, craftsmen, and the local community.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The main objective is to cultivate and preserve the history and tradition of the Nadodrze districts as well as its art and crafts. The heritage of the place helps to build the identity of the inhabitants and to attract new residents.

Tangible heritage aspects include architecture, storefronts, photographs, mementos, recipes.Intangible aspects include stories, memories, crafts, unique skills.

The heritage management aims are:

» collecting memories and stories;

» interpretation and dissemination of stories (organizing subject-based walks around the district);

» education (e.g., craft workshops);

» restoration (e.g., of historical storefronts).

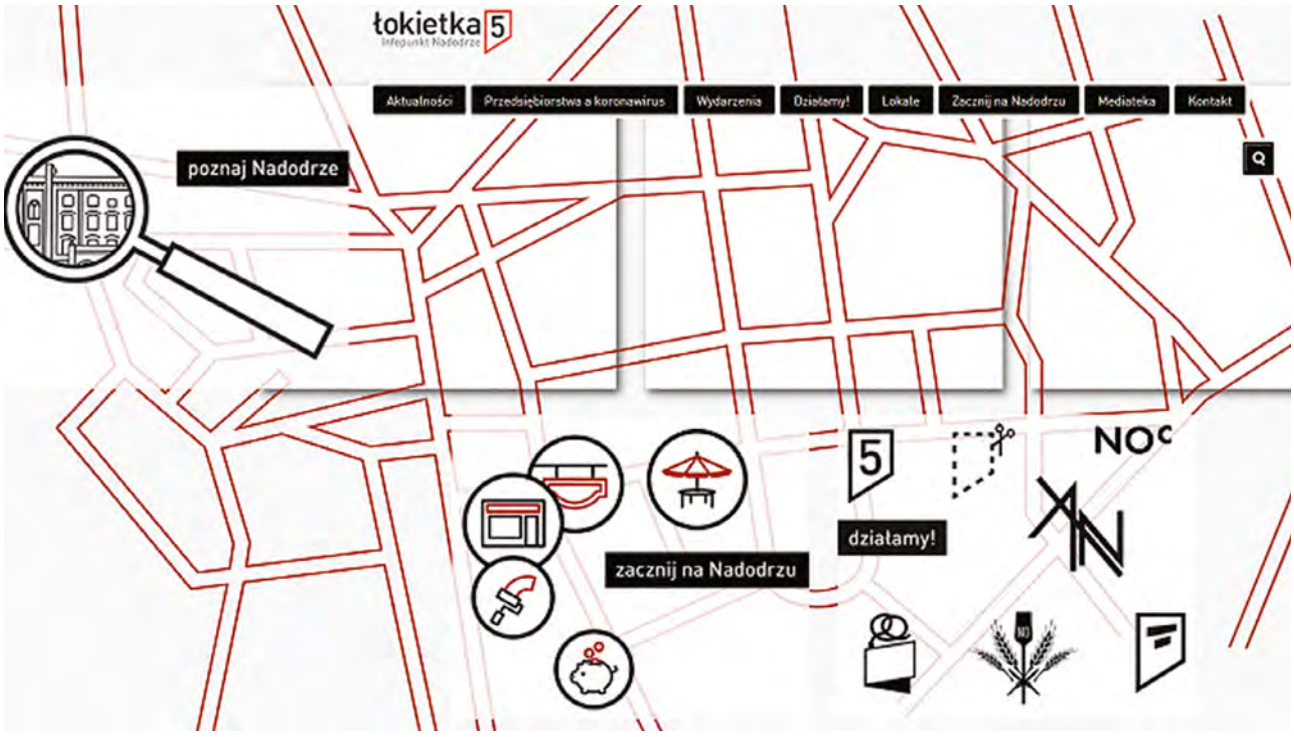


Figure 8. Example of the information shown at the website of the information locket.

SOCIETAL/SOCIAL OBJECTIVES

Revitalisation

The projects aims to revitalize the district and economic growth of the Nadodrze district. It aims to enhance the image of the Nadodrze district.

Business development

The Centre aims to support the local entrepreneurs, artists, and craftsmen interested in starting a business and activities in the Nadodrze district. This support includes advice in terms of contacts, locations, formal aspects of business activities.

Social/economic inclusion

The main mission of the Centre is to create a space open for various aspects of diversity. It strives towards creating cooperation, dialogue, and mutual agreement despite potential differences in nationality, religion, and cultural values. It also integrates and promotes the community of local craftsmen. The initiatives of Infopunkt also support the inclusion of a marginalized group of the local community.

Civic engagement

Part of the project is to include the local community in the activities and decisions taken on the urban space.

It encourages the more active participation of the local community in the decisions concerning the city (its infrastructure).

Identity

The heritage (tangible and intangible) of the place helps to build the identity of the inhabitants and to attract new residents. It creates a sense of pride and attachment to this place that, for many years, has been perceived as a dark spot on the map of Wrocław. Building the local community awareness and identity by organizing local initiatives dedicated to the Nadodrze district: Noce Nadodrza (Nights of Nadodrze), Przysmaki Nadodrza (Nadodrze delicacy – cooperation of local restaurants and cafes).

Sharing traditions

It aims to cultivate and preserve the memories and traditions of the Nadodrze districts as well as its art and crafts. It uses audio-walks to tell the stories of the local people, of the Nadodrze architecture, and of places that are important for the community. The Centre also organizes ”Herstory walks” dedicated to the history of the women of Nadodrze.

It also refers to the history of the district prior to World War II and the people who used to live there.

Education

The Center offers educational activities for the community (e.g., workshops on crafts).

COLLABORATION OBJECTIVES

Infopunkt Nadodrze stimulates collaboration between the city officials and local entrepreneurs, artists, craftsmen, and local community members.

TARGETED GROUPS AND STAKEHOLDERS

Entrepreneurs

local entrepreneurs

artists, craftsmen

Local community

» People living in the Nadodrze area

» Seniors

» Youth

Ethics

Policies and procedures have been implemented to ensure that the activities of Infopunkt and its data research processes are fully compliant with applicable laws, including the national ethics and data protection policy.

RESOURCES AND INVESTMENTS

Human resources

The project runs with the regular staff of the Center and volunteers. The team of the Center consists of specialists representing various expertise (sociology, law, art history). For projects, the Center cooperates with external experts (cultural studies, social studies, urban studies).

Finances

The project is part of a city project which is co-financed by EU Funds.

Time

Energy

RESULTS AND EVALUATION

The project yielded the following results:

» it helped to revitalize the district, which impacts ca. 25,000 inhabitants in this neighbourhood;

» there is an increased level of security in the area;

» the local community established (with the Center) a Council of Senior Citizens;

» there is an enhanced image of the district;

» a more inclusive environment;

» more investments (economic growth of the district);

» a better infrastructure.

Impact

The impact was not measured. No negative impacts were reported.

Sustainability

Due to the revitalizing of the neglected part of the city, it is expected that this area becomes a desirable place for artists and craftsmen. It will enhance the image of the Nadodrze district and add to the integration of the local community.

New standards for a participatory cultural heritage practice

» History walks around the city and district.

» Initiatives focus on the local history and traditions by using stories told by local people (residents).

» Funds are raised for specific activities by Infopunkt Nadodrze, which covers all personnel and material costs.

Durability

The durability of the impact depends on the continuation of the project and involvement of the initiators (e.g., the support for local community activities, support of the city council, and the implementation of new craftsmen initiatives).

Expectations for the future

The new residents and investments will, in a long-term perspective, influence the level of commitment and engagement within the local community.

Figure 9. Example of the information shown at the website of the information locket.

TAKE HOME

Key policy or strategic directives distilled from the project

1	Use the local heritage to integrate and activate the local community. It can foster the inclusion of senior residents.
2	Offer social activities (mediations, facilitation) with a focus on developing solutions which are beneficial for the local community and for investments.

Key lessons learned on cross-field collaborations

1	Involving senior residents in local activities cultivates history and traditions.
2	It is important and feasible to involve local artists and craftsmen in cultural activities (murals, mosaic) and education (offering workshops, courses offered).
3	There are unused opportunities to build structural cooperation with universities.

Impact on higher education

Universities may play a vital role in supporting the project with expertise and knowledge-sharing practices dedicated to the broad non-academic audience representing different society levels.

Civic University

Active participation of academics in public activities would add to the universities' 'third mission.' By using their knowledge and expertise, academics could take an active role in social activities that create space for social inclusion of local communities, especially marginalized groups.

Arguments for selection as an inspirational example

1	Infopunkt is an inspiring example due to the wide variety of initiatives that it consists of and the wide variety of target groups that are being involved successfully.
2	There is a strong social involvement in the actions taken by Infopunkt, and this shows well how the local community can be connected and inspired by the heritage of a district.

NIGRVM PVLLVM

Netherlands

Coordinator	Frank van Leeuwen
E-mail	Info@nigrumpullum.nl
Website	https://nigrumpullum.nl/
Additional Sources	M. van den Dries, 2017, 'Romeinen in de zorg' (unpublished factsheet on an impact assessment).

What & how

NIGRVM PVLLVM is a permanent archaeological exhibition at the estate of Ipse de Bruggen, a Dutch healthcare provider for individuals with an intellectual or developmental disability (IDD). It is an assisted community-based residential facility that offers its residential clients a place to live, to participate in (social) activities, and to interact with local citizens, visitors, and each other. Ipse de Bruggen created a newly build visitor centre with a grand café (De Haven) on the remains of a Roman castellum (47 CE).

The main goal was to realise a day care location for its residential clients by offering them opportunities for social interaction with visitors (tourists and citizens from a neighbouring village). To house some of the Roman artefacts, an exhibition and visitor centre was set-up in the community building. In the visitor centre, visitors can order food and drinks (some is prepared by the resident clients), interact with the clients, and buy products that are made by the clients. As such, the archaeological by-product of the visitor centre increases social opportunities for the clients and thus helps to add to their quality of life.

Where

The visitor centre is located in Zwammerdam (province South Holland), in the Netherlands.

When & who

Development and building took place between 2014-2016. Ipse de Bruggen realised it on their own, but the archaeological project leader was part of the building team and provided input. On the 15th of April, 2016, the visitor centre opened to the public.

Initiator(s)

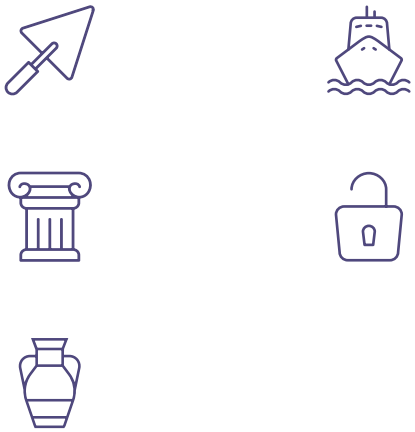
The real estate manager of Ipse de Bruggen (Roeland Brouns) contacted Hazenberg Archeologie (a private sector archaeological consultant). Together they co-designed the project plan.

Other partners

» residents of Ipse de Bruggen care centre helped manufacturing showcases and outdoor signs.

» the representative of the Province of South Holland supported and co-funded the visitor centre.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES



The visitor centre features the archaeological site of the Roman castellum NIGRVM PVLLVM, where six Roman river barges were found during archaeological excavations between 1966 and 1971. Some architectural remains were left in situ. Several finds are currently on display in the Grand Café De Haven. The site and its recovered findings represent one of the locations of the Dutch part of the Limes, the Roman border.

The aim of the visitor centre is to use and display finds and help the residential clients of Ipse de Bruggen to socialize with visitors. Moreover, Ipse de Bruggen and some of its clients make artwork and other products (e.g., birdhouses, ceramics, beer, biscuits) that are inspired by the Roman history of the place and which are sold in the visitor centre.

Figure 10. The exhibition in the visitor centre NIGRVM PVLLVM (Ipse de Bruggen).

Figure 11. Art work at display in the exhibition that is made by a resident client (Ipse de Bruggen).

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

A prime aim is promoting the integration of the residential clients (people with IDD) into their local community and to socially interact with visitors (e.g., tourists and citizens of the neighbouring village of Zwammerdam and its surrounding region).

Improving the quality of life

The residential clients of Ipse de Bruggen live remotely and rather isolated at the estate. Bringing visitors in is a 'reversed integration' that helps clients to socialize and to improve their quality of life.

Access

The visitor centre displays and visualizes the locally found Roman heritage.

It is made accessible to residential clients, local citizens, and other visitors and tourists.

TARGETED GROUPS AND STAKEHOLDERS

Clients and hired staff/caretakers

The main group targeted are residential clients with intellectual and developmental disabilities who live at the day care centre Ipse de Bruggen.

Volunteers

A group of around six volunteers run the archaeological activities (like guided tours) at the centre. The wish is to have a few more volunteers (ten would be ideal).

Visitors & tourists

Tourists visiting the Limes can visit the visitor centre for free.

Local community

Citizens from the villages of Zwammerdam and Alphen aan den Rijn can visit the visitor centre and the grand café.

Ethics

Work was conducted in accordance with the rules of Ipse de Bruggen; these are mainly related to privacy (taking and using pictures of clients, for example).

RESOURCES AND INVESTMENTS

Human resources

For the development and building, Ipse de Bruggen made use of its health care manager, its location manager, an architect, and an archaeologist.

For the management of the visitor centre, it needs a health care manager, a location manager, an archaeologist/ curator, hired staff (for the activity programme), and volunteers.

Finances

At first, the provincial government of South Holland provided the programme with 10,000 euros.

The development of the visitor centre required €300k (not including the building costs covered by Ipse de Bruggen).

There are costs to hire staff and to produce booklets and flyers (ca. 2,000).

Time

Energy

Housing facilities

RESULTS AND EVALUATION

» overall, there has been an increase in visitors that come to enjoy the Roman heritage at the site

» 20 to 30 clients of Ipse de Bruggen are positively impacted

» 50-100 villagers use the facilities offered at NIGRVM PVLLVM

» Ipse de Bruggen has formally appointed two of its employees to manage the visitor centre; this has given the heritage project a recognized and permanent status in the organization

Impact

A connection is being made between the public (Limes tourists) and the residential clients through archaeology. This interaction is highly valued by the clients, employees, and villagers. In 2017 the clients, staff members, and residents of the village of Zwammerdam participated in a survey on satisfaction, which was carried out in collaboration with Leiden University. Overall, they rated the centre positively.

Sustainability

Environmental sustainability is taken into account. The grand café uses products that grow in its own gardens (run by clients).

New standards for a participatory cultural heritage practice

It is groundbreaking to integrate the management of archaeological heritage in a healthcare facility and to use it for social purposes. It could become more

generally applied.

A central figure who is responsible is an important success factor for such a heritage project; appointing a staff member to institutionalize the project gives it a recognized status.

Cost-effectiveness

The expenses are high because it took quite some human power to get the project running and because it involves people with disabilities who need permanent care. However, running an archaeological exhibition in this way is less expensive than running a dedicated museum.

Durability

The project is self-sustaining, without external guidance. The initiators have left, and Ipse de Bruggen handles it on its own. The influence of the curator has become less, only helping out with occasional tasks.

Expectations for the future

» a growing programme of activities/events at the visitor centre

» a sufficient number of volunteers to run the heritage programmes

» a growing group of visitors and tourists.

Figure 12. Some of the products the residents of Ipse de Bruggen produce and sell (Ipse de Bruggen).

TAKE HOME

Key policy or strategic directives distilled from the project

1	While the initiative may come from individuals, it needs to be anchored within the institution to make it successful and lasting.
2	Have realistic/workable ambitions. Ambitions should not be too high.
3	This project was successful because there was sufficient time (and patience) to let it come to fruition. It would have been impossible if there had been business goals that needed to be achieved within a limited time period.

Key lessons learned on cross-field collaborations

1	Have patience and a clear ambition to create a successful collaborative heritage project.
2	Understand your own limitations and act accordingly; seek collaboration by looking for mutual interests and benefits.
3	If a project depends on volunteers, it is important to take the exploitability of the initiative into account.

Impact on higher education

The relevance for Higher Education Institutions (HEI) is that the project provides a cross-disciplinary opportunity to enhance the student experience and train students in engaged scholarship. Students of Leiden University were, for instance, involved in impact measurements.

Civic University

It is within the societal demand to cultivate competency-based education that has a positive impact on the communities surrounding Leiden University. It prepares students for the labor market in innovative ways.

Arguments for selection as an inspirational example

1	This was chosen as it is a prime example of how heritage can be used as a vehicle to include people who are usually absent from mainstream social life. The project allows them to interact with residents from the surrounding region and tourists. By promoting contact between residents of the care home with cultural visitors, their quality of life may improve. Moreover, the Roman heritage inspires them to manufacture Limes-related products, which contributes to their economic empowerment.
2	Pertinent to the EU_CUL project is the way in which cultural heritage is used as a source to integrate communities, contribute to people's welfare, and promote regional development.

Figure 13. Entrance of the visitor centre NIGRVM PVLLVM, Zwammerdam (Ipse de Bruggen).

Heritage Academy Sweden

Coordinator	Anita Synnestvedt
E-mail	anita.synnestvedt@archaeology.gu.se
Website	https://www.gu.se/en/critical-heritage-studies/research/heritage-academy
Social media	www.facebook.com/kulturarvsakademin

What & how

Heritage Academy in Sweden (Gothenburg) is a platform for cooperation between academia and social actors within the heritage sector, such as museums, archives, and associations. The focus of the Academy is people's need for participation and inclusion in issues relating to cultural heritage. It works with the Faro Convention as a common platform. The general theme is cultural heritage's social value and to see cultural heritage as a resource for socially sustainable development.The Heritage Academy aims to be a bridge between the academic world and the surrounding society, in line with the university's 'third mission'.

Where

The Academy is located in Gothenburg (Sweden).

When & who

The Heritage Academy (HA) is financed by the University of Gothenburg, which has put extra funding in six areas of global challenges. One area is Critical Heritage Studies, implemented by the Center for Critical Heritage Studies, which the Heritage Academy is part of. It runs from 2013-2022.

Initiator(s)

The University of Gothenburg, with different faculties and departments being involved.

Other partners

» Museums: City Museum of Mölndal, Bohusläns Museum, The Medical History Museum, Borås Museum, Allingsås Museum, Lödöse Museum, The Museum of Gothenburg, Tanum World Heritage, Gothenburg Natural History Museum, World Heritage Grimerton, The Gothenburg Museum of Art, The Gothenburg Art Center for Contemporary Art, Innovatum Trollhättan and different local municipality museums in the West Sweden region

» Archives: The National Archive, The Regional Archive, The Archive for Women's History, The Archive for HBTQ, different local archives in the West Sweden region

» Libraries: the library of the University of Gothenburg, the city library of Gothenburg

» the City of Gothenburg Government (the greenery department, the cultural department, etc.)

» Private companies that run heritage-related activities (for example, guided tours, living history, consulting activities for heritage interpretations, public archaeology, etc.)

» Associations, like local heritage federations, ancient history associations, and the art centre of Konstepidemin in Gothenburg

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The aim of the Academy is to constitute a bridge between the university and the surrounding society and societal partners like museums, libraries, and archives, but also NGO´s and private companies and actors within the field of heritage management. Heritage is used as a means to address societal concerns and urgent topics. It includes tangible heritage (such as heritage sites) but also intangible heritage (like traditions, food, and health issues). It concerns different management aspects, from contract archaeology to digitalization of documents in an archive.

Activities and collaboration relate to technical aspects of conservation and restoration, as well as aspects of access, like interpretation, presentation, and heritage communication.

Figure 14. Visitors of information stand during an excavation of the Centre for Critical Heritage Studies.

SOCIETAL/SOCIAL OBJECTIVES

Collaboration

The purpose of the Heritage Academy is to create a platform, or forum, for meetings and contact between researchers and the practice in order to develop new forms of collaborations based on heritage concerns.

The purpose is to point at and use heritage to enhance people's lives on a social level – social empowerment through heritage.

Public debates

Heritage Academy is a platform to address important political topics in society connected to cultural heritage, such as racism, inequality, honor culture and violence, integration, and so on. It aims to create a public debate on such topics.

Economic support

The Academy wants to support different actors (Academia, NGO´s and social actors) to create collaborative heritage projects. It offers seed money that can be applied for by teams of at least two of such actors.

Social empowerment

The Heritage Academy project also envisions social empowerment through an inclusive heritage approach. Heritage can, for example, enhance the feeling of the sense of place and engagement in society.

Sustainable development goals

In its activities and discussions, the connection between Heritage, global challenges, and sustainable development are put forward.

Education

The Heritage Academy has facilitated and led to student essays on both bachelor's and master's levels.

COLLABORATION OBJECTIVES

The cooperation consists mainly of conferences, seminars, workshops, and networking. On these occasions, the Academy and the social actors interact for the benefit of safeguarding heritage and for social empowerment. In addition, cooperation results in joint projects, publications, and exhibitions.

TARGETED GROUPS AND STAKEHOLDERS

The Heritage Academy does not have a specific target group in society; it rather acts as a bridge between academia and social partners in the heritage sector. It aims to make more people feel included in society (through heritage actions) and for a democratization of heritage, and in that way, HA involves minority groups.

Heritage institutions (and professionals)

The primary target group is the networks that exist among the steering group's cultural heritage institutions. These consist of about 40 cultural heritage institutions in the region, which in turn have additional networks for and in the local society (e.g., local history societies).

The prime aim of the Heritage Academy is to reach out to the region of West Sweden, but contacts have been made at a national level as well, for example, with the National Heritage Board (RAÄ) and the Swedish University of Agricultural Sciences. At the international level, the Academy took part in the EU project NEARCH (www.nearch.eu, 2013-2018). The Norwegian Heritage Experience Initiative of the University of Oslo (www.hf.uio.no) has been participating in Academy events as well.

Decision makers

The secondary target group is decision makers at different levels in the area of cultural (heritage) politics.

Local community

During open public events, individuals and families are included. Examples of such events are public archaeological digs, seminars in public venues, and art exhibitions.

Ethics

For all public events, privacy regulation (GDPR) and photo policies apply.

RESOURCES AND INVESTMENTS

Human resources

The Academy has two coordinators, one from academia and one from the region (heritage sector). The work carried out by external stakeholders is part of their regular job and financed by their organizations.

Finances

The University has put extra funding in six research areas to address global challenges, one of which is Critical Heritage studies. This Center for Critical Heritage studies has set up the Heritage Academy. Finances are for the salary of two coordinators and for arranging workshops, seminars, conferences, etc.

Time

Energy

(existing) Housing facilities

RESULTS AND EVALUATION

Since 2016, the Academy yielded the following results:

» it has organized a large number of conferences, theme days, seminars, and workshops. Annually, there are about 5 - 10 activities;

» these events are met with large interest; some are for small groups (ca. 10 participants), others

for large audiences (over a hundred). Usually, there is a mixture of participants from academia as well as from the heritage sector outside the university;

» new collaborations have developed in line with the themes of the Academy, using heritage as a resource for socially sustainable development.

Impact

Evaluations of the work of the Heritage Academy are carried out by an external evaluator regularly. A mid-term evaluation was done in December 2018 (published January 2019). A final evaluation of the project is due at the beginning of 2022.

After every public event, surveys in the form of questionnaires are handed out and evaluated. Several reports and evaluations are available on the Heritage Academy website.

Impact according to the stakeholders has not been evaluated. It is difficult to estimate this since the projects and activities are still on-going, and every seminar, conference, or open public activity has an impact on different stakeholder/target groups or individuals.

The Academy is one of the first collaborations in which political stakeholders are involved. One representative from the municipality of the City of Gothenburg participates in the steering committee, together with representatives from the University of Gothenburg, the museums, and other heritage institutes. To involve politicians in this development work on heritage is considered an impact in itself.

Collaboration

The outcome of the mid-term evaluation shows the National Archive (part of the steering group) values the cooperation with the Academy as very high. The cooperation is a way for the Archive to get in contact with new stakeholders and to be visible on other occasions and areas than before the cooperation. The museums consider the collaboration as very good as well.

New standards for a participatory cultural heritage practice

The Heritage Academy is a unique effort to create new collaborations between academia and the professional practice (heritage actors). This enables academia to reach out (as part of the third mission) and current research to reach the heritage practice.

Cost-effectiveness

With established networks, cooperation runs smoother and is thus efficient. Cost-effectiveness is considered good.

Durability

The Heritage Academy is running until 2022. The aim is that the cooperation networks created by the Heritage Academy will be self-going after that.

TAKE HOME

Key policy or strategic directives distilled from the project

1	It is of significant value that the academia and the heritage sector cooperate and find ways where practice and theory can meet.
2	In order to develop the cultural heritage sector (and heritage research), it is necessary to initiate interdisciplinary models for development.
3	In order to reach out to new audiences, there is a need for more cooperation between researchers and practitioners.

Key lessons learned on cross-field collaborations

1	To establish something like the Heritage Academy takes time. It implies cooperation between two different cultures (academia and the practice) and different kinds of organizations.
2	The differences in organizational structures can be a difficult aspect of cooperation – but there is a will to overcome these differences.
3	Cooperation between different fields of expertise may lead to interesting or surprising results (for example, when researchers and antiquarians work together on collections).

Impact on higher education

The Academy has facilitated and led to essays of Bachelor and Master students.

Civic University

In line with the University's 'third mission,' the Heritage Academy aims to build a bridge between the academic world and society by finding new ways of collaboration. It strengthens the dialogue between research and practice in the field of cultural heritage by creating a forum for meetings and by encouraging collaborations.

Arguments for selection as an inspirational example

1	The Heritage Academy illustrates a unique way of working, from a national and local perspective, and perhaps even from a global perspective. Its focus is people's need for participation and inclusion in issues related to cultural heritage. Its prime theme is the social value of cultural heritage and to see heritage as a resource for socially sustainable development. This has a strong connection to the EU-CUL project aim of investigating how heritage can be a resource for empowerment and what the university's possibilities are to point at and use heritage to enhance people's lives.
2	Furthermore, the Heritage Academy wants to be a part of societal discussions and foster public debate. As such, it is a platform to address important political topics in society that are connected to cultural heritage, such as racism, inequality, honor culture and violence, integration, and so on. These subjects were addressed by several of the Academy's events, during which both academia and professionals discussed and exchanged knowledge and experiences.
3	Academia and heritage institutes like museums and archives usually have different goals and little connection. The Heritage Academy is a meeting place that provides that connection. As such, it is a promising initiative, a unique enterprise, and an example of an inspirational practice in contemporary heritage management.

Museum of World Culture

Sweden

VÄRLDSKULTURMUSEET

Coordinator	Karl Magnusson
E-mail	karl.magnusson@ varldskulturmuseerna.se
Website	www.varldskulturmuseet.se/en/
Social media	www.instagram.com/varldskulturmuseet/ www.facebook.com/varldskulturmuseet www.youtube.com/user/varldskultur

What & how

The Museum of World Culture in Gothenburg functions as a platform for dialogue and reflection, where many different voices can be heard and controversial and contentious topics are being discussed. It aims to be a place where people can feel at home and reach out across borders.

The purpose of creating this organisation was to unite the international collection of anthropological, archaeological, and historical material in Sweden and to include it in research on contemporary societal challenges like migration, identity, and inclusion.

By raising public awareness on problematic issues (like human trafficking and climate change) it was envisioned to encourage a change in attitude.

Where

The museum is located in Gothenburg, Sweden.

When & who

The Museum was established in 2004 as a state institution run under national authority. It is part of the consortium of World Culture Museums (together with the Mediterranean, East Asian, and Ethnographical Museums, which are located in Stockholm).

Initiator(s)

The national government (social democratic party) took the initiative in the 1990s.

Other partners

The museum works with the academic community (for collaboration on research programmes and projects), with national and international researchers, with heritage practitioners as well as other museums and institutions (networks).

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The Museum of World Culture has around 100,000 objects spread across 2,500 collections from around the world (with a focus on South America). They are shown to the public in Sweden and abroad.

In its exhibitions, the Museum aims to depart from the big questions that humanity faces, irrespective of time and space, and to link the collection to that. They highlight contemporary global issues through a combination of owned and borrowed objects, photographs, films, and artwork.

Vital knowledge about the collections is kept alive through collaboration with international researchers.

Figure 15. Museum of World Culture, Gothenburg (M. Persson).

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

Outreach strategies focus on less involved communities and neighbourhoods to encourage them to visit a museum. It wants to create a space and scene where diverse audiences can engage in conversations.

Its point of departure is to make people visit the place, feel secure and comfortable, encourage curiosity and reflection.

Public debates

The aim of the museum is to invite people, the broader audience, non-academics, to ask questions. It wants to address important social challenges in an innovative way, and it uses heritage and objects as a medium to start conversations.

Participation

The museum does not follow the traditional manner in which only experts come and tell their stories; it wants to be much more interactive and inclusive. It means that various communities are involved whenever the heritage of a specific community is being discussed (e.g., Syrian refugees were involved in an exhibition of paintings depicting the drama of the war in Syria).

Education

There are also research programmes in place as well as educational activities delivered by specialized pedagogic teams.

Through thematic exhibitions, it addresses issues like consumption and the future of the planet (i.e., sustainable development exhibition 'Human Nature'), health (i.e., on HIV called 'No Name Fever'), on human rights, inequality, poverty, inclusion, democracy and decision making.

TARGETED GROUPS AND STAKEHOLDERS

Young people

The bill from the government requires for all national museums to target young people, children, and young adults up to 25 years. These groups are perceived as hard to reach in general.

The general public

The museum is inclusive and encourages participation by all social groups. To reach as many people as possible, a new initiative is a travelling tandem bike, with pop-up exhibitions.

Ethics

Ethics plans are involved when the research activities are carried out by the museum.

RESOURCES AND INVESTMENTS

Human resources

The museum employs its own staff members, such as researchers and other experts.

Finances

As a state institution, it is funded by public funds. There is no fee to access most of the exhibitions. Sometimes the museum gets external funds.

Time

Energy

Building/facilities

Legal framework

The museum operates under the legal framework of national law that regulates all cultural institutions (museums, libraries).

RESULTS AND EVALUATION

Several new exhibitions are presented every year (over 30 since the opening of the museum in 1999).

There are also research programmes in place as well as educational activities delivered by the specialized pedagogic team of the museum.

Cooperation

Collaboration is usually very good with artists and researchers. Collaboration with the authorities is sometimes challenging due to tendencies of controlling behaviour. In addition, there are cases of political entanglement and conflict, which put the museum in a difficult position.

Impact

The impact is not measured in a direct way. Sometimes there are questionnaires, but usually, there is no systematic measurement, apart from visitor numbers.

As a state-funded institution, the museum is audited on a regular basis by external bodies.

No negative impacts were reported.

Innovation

The museum experiments with new forms of engagement to attract new audiences, like a travelling tandem bike with pop-up exhibitions.

New standards for a participatory cultural heritage practice

The museum has a flexible, open approach to heritage. It works 'curiosity-driven' rather than 'expert-led' and experiments with displaying objects (through physical and virtual technologies), creative uses of space, and community involvement in events and projects.

Cost-effectiveness

There are state and national legal frameworks in place. Audits have to be passed in order to keep going.

Expectations for the future

The aim is to receive between 180.000-220.000 visitors a year.

Durability

The museum expects continuation.

Figure 16. Ground painting (Matrix) in front of the museum, an artistic collaboration project of three artists on the basis of the museum's collection .

TAKE HOME

Key policy or strategic directives distilled from the project

1	There is a need for a balance between state-funded cultural activity and the independence of cultural institutions from the political parties.

Key lessons learned on cross-field collaborations

1	Different actors have different priorities.
2	Institutions differ in terms of the time of reaction and the level of bureaucracy.
3	Cross – field collaboration is essential as not all the experts and specialists are available at a single museum.

Impact on higher education

The museum creates the opportunity for research, collaboration, and social activities.

Civic University

Spaces and activities have high educational potential that universities can explore and capitalize on it by bringing learners closer to the resources created by the museum and by expanding the concept of informal and non-formal learning and social participation.

Arguments for selection as an inspirational example

1	This museum is unique in Sweden due to its multicultural approach. It is also contested by political groups that are not in favor of cultural diversity. It continues its mission despite the political challenges of promoting multicultural heritage, also in the context of the past, exploitation, and power relations. Sweden has a high rate of foreign-born inhabitants, and the debates around heritage are very much needed to address the challenges this brings along.
2	The institution is seeing its own role as an intermediary in a social debate on current issues troubling humanities. In addition, it tries to look across time and differences in the search for common experiences. Object, collection, material heritage supposed to create the opportunity and invite a discussion that is inclusive, open, yet critical about the past and controversial heritage of abuse, exploitation, and unbalanced power issues. So the mission is definitely to educate, but not in a traditional way, rather in a more discursive term.

Knitting silk stockings Netherlands

Coordinator	Chrystel Brandenburgh
E-mail	info@textilearchaeology.nl
Website	https://textilearchaeology.nl | https://www.trc-leiden.nl/trc/index.php/en/
Social media	https://www.facebook.com/Textile-Research-Centre-456572831067411
Additional Sources	https://www.kaapskil.nl/actueel/nieuws/zes-reconstructies-kousen-palmhoutwrak-af/

What & how

The 'knitting silk stockings'-project was designed as a citizen science project, which included expert knitters. The knitters were asked to make (reconstruct) a pair of silk stockings that was salvaged in 2014 from a shipwreck that sank in 1640 near the Dutch island of Texel. The process of making reconstructions served to investigate the production process of the stockings, the techniques used, how they were worn, and by whom (women/men).

Where

Most events took place in a museum setting, during workshops. Some volunteer knitters also worked at home. Most of the knitters came from the Netherlands, some from other parts of Europe (Germany, Hungary, Portugal, and the UK).

When & who

The project lasted two years (2017-2019) and was led by textile archaeologist Chrystel Brandenburgh (Erfgoed Leiden/Leiden University) and the Textile Research Centre (TRC) in Leiden.

It included more than 100 volunteer knitters who were recruited through a call on social media.

Initiator(s)

» Chrystel Brandenburgh, textile archaeologist and municipal archaeologist of Leiden

» the Textile Research Centre (TRC) in Leiden, an independent foundation that promotes the study of textiles, clothing, and accessories within other disciplines such as the humanities and social sciences. The centre houses a large depot with a reference collection. It has an exhibition space and facilitates students and researchers.

Other partners

» Over 100 volunteers (men and women) who were recruited via social media.

» Museums Kaap Skil (Texel) and Huis van Hilde (Castricum).

» The province of Noord-Holland and both museums partly hosted the workshops.

» A lecturer for the University of Amsterdam assisted in the documentation of the stockings and gave a lecture during one of the workshops.

» The first results were published in a book that was initiated by the Province of Noord-Holland.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The aim of the project was to increase the knowledge about 17th-century knitting techniques and the way silk stockings were used and worn in the 17th century. The reconstructions could be used for experimental archaeological research but would also be made available to several museums.

During the project, it became clear that the reconstructions could not only be used by museums as a way to show people (hands-on) how these garments looked like but also by other research projects that experimented with historical dye-recipes.

Figure 17. A reproduction of the 17th-century silk stockings made by contemporary knitters.

Figure 18. High-quality knitting in the progress.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

The aim of the project was to include the community of knitters in the Netherlands and let them be part of archaeological research in the belief that their hands-on experience would not only benefit the project but also would give them a sense of being part of the research team and of acknowledgment concerning the value of their skills.

To avoid creating thresholds to enter the project, participants did not have to pay for the materials used.

The project would create a community in which the knitters would meet people with mutual interests.

Participation

This citizen science project aimed to engage experienced knitters in knowledge exchange on understanding knitting techniques.

The community of knitters in the Netherlands generally does not get involved in archaeological research or heritage. It was hoped that the participants would increase their interest in archaeology and would more often engage with archaeology by visiting archaeological projects, exhibitions, or reading publications on archaeological research.

Education

Knowledge exchange and co-creation were additional objectives. The researchers aimed to learn from citizens regarding knitting techniques, the type of silk (gummed or de-gummed) and needles needed, the need for a pattern to reconstruct the stockings, etc. The research community educated the knitters on the historical background of the stockings.

TARGETED GROUPS AND STAKEHOLDERS

Volunteers

The project was aimed towards experienced knitters. They were asked to knit test swatches, co-designed knitting patterns, and a completed stocking.

The knitting community is more diverse than one would expect. Participants can be found in all age groups between 25 and 80, but the majority was between 40 and 60 years old.

Ethics

There was no ethics plan. Data on people were not shared outside the research group. Participants were asked whether they objected to being photographed and their photographs being used for publication (on social media).

RESOURCES AND INVESTMENTS

Human resources

Researchers, 100+ volunteers.

The project aimed to reach ca. 20 participants, but due to the high interest, it was decided to take in 100 participants. Of these, 40 stayed till the end.

Finances

There was no threshold to enter the project; participants were not asked to pay for their materials or being part of the project. Funding was granted by the Prins Bernhard Cultuurfonds. Additional funding was achieved

by crowdfunding and by the fact that museums Huis van Hilde and Kaap Skil offered accommodation for the workshops.

Time

Most of the test swatches were knitted during the workshops. Some volunteers managed to complete a whole stocking of 60 centimetres in around 200 hours of labour.

Energy

Knitting at home requires daylight. Most volunteers could not knit with artificial light due to the tiny needles they used for making the reconstructions.

Housing facilities

The project needed a venue for meetings, and coffee, tea, and biscuits in large quantities.

Material

Material was provided by the Prins Bernhard Cultuurfonds and crowdfunding.

RESULTS AND EVALUATION

The project yielded the following tangible results:

» several publications on the knowledge gained about textile history (as well as the experiences with a citizen science project);

» an exhibition at the Textile Research Centre;

» 6 completed stockings (one pair will be displayed at Museum Kaap Skil, Texel);

» material that can be used by other museums;

» presentations at conferences (on citizen science and on textiles);

» a conference (November 2019);

» public outreach through newsletters, social media, and other media (newspapers, tv).

The museums that participated in the project used it for their public relations, reaching regional and national visitors of their museums.

During one of the workshops, a regional television crew filmed a news item, and during another workshop, a 30-minute Facebook documentary was recorded. Several newspapers and popular scientific journals reported on the project.

Some volunteers were interviewed by local newspapers and received attention outside their own social network.

Impact

A questionnaire was used to ask the volunteers about their motivation and the impact of the project.

The project involved volunteer knitters who had no prior involvement with archaeology or scientific research.

The skills of the volunteers were adequate and increased during the project. They exchanged experiences and best practices and improved their skill and speed over time.

The volunteers met people with similar interests, learned new things, felt ownership of the project; it added value to people's lives.

The volunteers felt very valuable because they were able to contribute to knowledge creation. They felt proud to be part of a research project and grateful/ happy that their skills – which are usually considered a hobby – were valued as a craft. Some volunteers received a lot of admiration from other members of the knitting community. Moreover, the volunteers acquired new skills and learned about the history, provenance, and destination of the stockings. They also benefitted from forming a new (international) knitting community.

New standards for a participatory cultural heritage practice

» The use of social media to make a call for volunteer knitters whose median age was between 40-60.

» Combining social interaction with (life-long) learning and research.

Durability

The project lasted for two years and was then completed with a symposium.

A group of approximately 15 volunteers continued after the end of the project and became volunteers for the Textile Research Centre. In this new role, they help to make reconstructions of other objects and to set up an exhibition. It is expected that these volunteers will continue feeling the impact of the project long after the project itself has ended because of the relationship they have built up with the research centre and with the social group they formed during the stockings project.

Many people from the re-enactment communities world-wide have followed the project and eagerly awaited the publication of the knitting pattern. The pattern on how to knit the reconstructed stockings is now available online for a reasonable fee.

Expectations for the future

The project led to an increase in awareness that research of knitted archaeological finds can be valuable and consequently be conducted more often in the future.

Figure 19. Knitters at work during one of the citizen science workshops.

TAKE HOME

Key lessons learned on cross-field collaborations

1	Co-design a project from the start with your target group in order to address their needs (and well-being) and to ensure the work (methods) matches participants' skills and expectations.
2	Communication with participants must always be a priority.
3	The researcher must find a balance between supervising and giving participants responsibility. Being too strict does not work, but giving too much self-control does not always make the participants happy either.

Other lessons learned

1	The volunteers were not involved in the initial design of the project. This led to some adjustments in the first stages of the project as it worked with assumptions that were not met. For instance, it was assumed that the knitters would work from a set of instructions that were not written in the vocabulary typically used in the knitters' community. Most of them required, however, an explicit and detailed pattern to make the reconstructions. A lesson learned is to discuss a project design in advance with one or more targeted participants.
2	The motivation of volunteers may differ. In this project, a majority were eager to be involved in the historical textile research, and they continued till the end. Others had no historical interest and wanted to learn the technical "tricks" from the past or find out if they were equally skilled as 17th-century knitters. These volunteers usually left the project after having completed test swatches.
3	Most volunteers were extremely motivated and prepared to put hundreds of hours into the project. They also wanted to do a 'perfect' job, which made some insecure about choices (e.g., on techniques) they were asked to make. Most preferred clear instructions and experienced making decisions themselves to be stressful.

Impact on higher education

The project did not have a direct impact on higher education, but this kind of engagement with tangible or authentic cultural heritage can be used to encourage education outside of the traditional classroom setting. Higher education institutes benefit from innovative ways to engage with society at large and from cooperating with groups that possess traditional (heritage) skills that cannot be emulated within university labs or found with academic staff members.

Civic University

Through the use of cultural heritage, the link between academia and this particular skills community was strengthened. Moreover, such projects may empower communities or add to (academic) entrepreneurial opportunities. For instance, the results of this research, knitting patterns for silk stockings, are now being sold and used to generate a modest non-profit income.

Arguments for selection as an inspirational example

1	This is considered an example of a successful citizen science project as researchers and participants were equal and contributed equally to knowledge production.
2	The volunteers formed their own (international) community in which knowledge was shared and social ties were strengthened.
3	Working on cultural heritage provided the volunteers with a feeling of ownership.
4	It led to an increase in the well-being of the volunteers; it offered a (life-long) learning experience that contributed to their personal development.

Krzyżowa Foundation for Mutual Understanding

Poland

krzyżowa
kreisau

E-mail	sekretariat@krzyzowa.org.pl
Website	www.krzyzowa.org.pl www.krzyzowa.org.pl/en/
Social media	www.facebook.com/FundacjaKrzyzowa
Additional Sources	www.krzyzowa.org.pl/en/

What & how

The Krzyżowa Foundation for Mutual Understanding in Europe is a Polish non-profit NGO, realising its statutory tasks in particular through an International Youth Meeting Centre, a Memorial Site and a European Academy. It is a place for dialogue and reconciliation on the basis of mutual respect. Krzyżowa has become a symbol of European reconciliation after the Cold War.

Where

The foundation is located at the former estate of the Von Moltke family in Krzyżowa. This is a small village in the south-West part of Poland (Lower Silesia), some 150 km from the Polish – German border. Already in June 1989, on the occasion of a conference organised by KIK (Club of catholic Intelligentsia) Wroclaw, an international grassroots initiative was formed with the aim of establishing a meeting place and memorial in Krzyżowa.

When & who

The Krzyżowa Foundation was founded shortly after the Polish-German Reconciliation Mass of 12 November 1989, held in Krzyżowa. This holy Mass was attended by over 5,000 people (including the heads of the Polish and the German government, Tadeusz Mazowiecki and Helmut Kohl). In May 1990, the third Krzyżowa Conference was held in Berlin, during which the "Berlin declaration" was drawn that founded the new organisation. It set four aims: to create an international meeting centre, a memorial site, an ecological farm, and the community of Krzyżowa.

Initiator(s)

Its founders were primarily Poles and Germans, most of them catholic and protestant Christians, committed to the Polish – German reconciliation process for years, who wanted to overcome the division of the European continent as it had developed after World War II. They aimed to create a public space in which Polish – German but also European relations could develop on the basis of mutual respect, dialogue and readiness to seek reconciliation.

Other partners

» the Kreisau Initiative e.v. in Berlin
(a non-governmental organisation)

» the Polish-German Youth Exchange Office
(international, governmental organisation)

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The main objective in terms of heritage management of the foundation is to cultivate and preserve the history and legacy of Krzyżowa.

Tangible aspects concern the buildings at the estate and the memorial places, including the cemetery.

Intangible aspects relate to stories and memories.

The heritage management aspects involved are non-formal and informal education. Most of the programs and activities are focused on education, which is based on the values that the Krzyżowa foundation supports.

Figure 20. The main building of the international meeting centre of the Krzyżowa Foundation for Mutual Understanding.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

Another aim is to engage different groups with various backgrounds (cultural, social, economic and religious).

Thanks to Krzyżowa Foundation the local society has an opportunity to meet people from all over Europe.

All programs are based on the history of resistance and reconciliation which led to understanding, critical thinking, dialogue, equal opportunities, openness and respect.

Employment

Krzyżowa Foundation is the biggest employer in the village and its immediate surroundings.

Education

During the first years, the focus of the work of the Krzyżowa Foundation was on international encounters and historical-political education, mostly for students and young adults. In recent years a much more diverse program was developed, offering programs and projects for children, youth and adults, with topics ranging from history to sustainability to art and music. Generally, an approach of non-formal education is followed.

The role of sustainable development, critical thinking, and understanding diversity as a value have become central themes. Around half of the programmes relate to cultural heritage topics.

Sustainable development

Recently new plans were made concerning sustainable development.

It introduced vegetarian and vegan options in its menus and new ways of permaculture gardening. A teaching garden is in the process of being built.

COLLABORATION OBJECTIVES

Krzyżowa Foundation cooperates with civil society organizations (Polish, Germand and beyond) and with institutions which work with the same target groups (like the Polish-German Youth Exchange Office), or on historical perspectives (like the International Youth Meeting Center in Oświęcim).

Cooperation usually supports the foundation's two main activities:

» exchanges between Polish-German, European and worldwide (youth) exchange programs.

» promoting the cultural and historical heritage of Krzyżowa, among the general public and academics or other experts.

TARGETED GROUPS AND STAKEHOLDERS

Young people

One of the programs focuses on innovation in education and targets young people from all over Europe.

It includes:

» in-service teachers

» experts, researchers and academics interested in European integration.

Job seekers

The program also includes adults from marginalised groups. Most of the projects are related with active participation in the labour market and local community (for the districts of Świdnica, Kłodzko, Dzierżoniów at Lower Silesia voivodship), but also equal chances and opportunities in education.

Visitors

Krzyżowa Foundation is an open place, it welcomes tourists who like to visit the palace and its buildings. Visitors and guests can use all the facilities (including overnight accomodation, restaurant/cafe, gym).

Local community

Krzyżowa Foundation also has open seminars, conferences and events for the local community (not only for foreign guests and groups).

RESOURCES AND INVESTMENTS

Human resources

The Supervisory Board and the Board of the Foundation consists of volunteers. Working in Krzyzowa can be experienced as demanding, due to the distance to a larger city (Świdnica with 57.000 inhabitants is not very nearby) and the fact that serving the visiting groups demands irregular working hours. Multitasking and flexibility are two main characteristics when it comes to skills.

Finances

Krzyżowa Foundation for Mutual Understanding in Europe is a public benefit organisation – and a non-profit organisation. All its earnings are used to finance substantive work or for its maintenance. Costs of the maintenance of the place are high, especially because the entire complex with its more than 10 buildings is a listed monument. Expenses concern the buildings, the teams working as educators and coordinators, and the administration of the place. Finances are a challenge for the management team.

Time

Housing facilities

Energy

Changes in the use of more sustainable energy and effective use of resources have been addressed by the team. Needs assessments and planning have been started.

Legal framework

There is a stable legal framework both in Poland and Germany for the cooperation.

RESULTS AND EVALUATION

The project yielded recognition for the importance of understanding both the German and Polish history of the region and of collaboration between people (young and adults) from different settings.

Impact

It involves ca. 15,000 people (both young and adults).

Impact was not measured. No negative impacts were reported.

Sustainability

It is expected to get a more sustainable development of the green area (garden and rural area around the place), of energy and consumption in the restaurant. It is expected to get a better understanding among European youth on the role of dialogue.

Figure 21. Young people participating in exchange activities organized by the Krzyżowa Foundation for Mutual Understanding.

Figure 22. Children visiting the memorial site at Krzyżowa.

TAKE HOME

Key policy or strategic directives distilled from the project

1	Place-oriented projects can unite both historical and sustainable development perspectives.
2	Incorporating history in a new context of cooperation and exchange fosters a mutual understanding (between Poles, Germans and citizens of other countries).
3	It is important to adopt new strategies to not only address the cultural heritage, but also the environment and to make the place more sustainable.

Key lessons learned on cross-field collaborations

1	Community problems can be solved by activating the local community and involving the residents.
2	Improving the competences of teachers and educators is necessary for a more effective cooperation with young people.
3	It is important to expand cooperation (partnership) between transnational institutions that operate in similar areas (labour market, local governments, cultural institutions, etc.)

Other lessons learned

Preserving the place and its heritage is priority number one for the people devoted to the Krzyżowa Foundation. They generate a lot of creativity in their search for new options to continue their mission, to develop a more sustainable and ecological approach and to initiate commercial and business activities.

Impact on higher education

The Krzyżowa Foundation gathers professors, experts, practitioners and young people around its values of a collaborative Europe. It brings additional value to the existing academic debate on foreign policy and Polish-German cooperation.

Civic University

A stronger cooperation with academia could strengthen the role of Krzyżowa as a place for cross-field collaborations, education and research.

Arguments for selection as inspirational example

1	This project illustrates how multiple facets of modern society can be united in a heritage project (history, social development and the local environment). It has a strong transformative potential for other regions.

Aula del Mar

Spain

AULADELMAR
museoalborania

Coordinator	Cristina Moreno Fernández
E-mail	conservacionaula@gmail.com | museoalborania@auladelmar.info
Website	http://www.auladelmar.info/
Social media	https://twitter.com/aulamarmlg | facebook.com/Auladelmar/
Additional Sources	Martin-Jaime, J.-J., & Velasco-Martinez, L.-C. (2019). An evaluation of the 'Red Andalucia Ecocampus University of Malaga' environmental education programme. New Trends and Issues Proceedings on Humanities and Social Sciences, 6(1), 378–385. https://doi.org/10.18844/prosoc.v6i1.4190

What & how

Aula del Mar is an environmental education center specialized in marine fields. It raises awareness of the need to care for and protect the marine environment.

Its prime objective is to showcase the richness and variety of marine life in the Sea of Alborán and its seafaring people and traditions. It connects cultural and natural heritage, for which it introduced the concept of "socioecosystem", which implies that human beings are part of a holistic heritage approach and culture is part of behaviour.

Aula del Mar operates as an 'ecocampus' for learning. The exhibitions in the halls are complemented with information on 'our relation with the sea', a marine hospital, and a turtle courtyard. There are exhibitions for discovering, learning, and experimenting. Aquariums allow for study and enjoyment.

Where

Aula del Mar is located in Málaga City (Spain), next to the harbour. It consists of an interpretation center (Museo Alborania) and a marine hospital (Center for the Recovery of Endangered Marine Species, CREMA).

When & who

Aula del Mar started on the 7th of July 1989. It is a multidisciplinary cooperative.

The legal body is the Andalusia cooperative society.

Initiator(s)

Its founding members were graduates from the University of Malaga (from different domains): Juan Jesús Marín (Biology/Pedagogy), Cristina Moreno (Psychology), Francisco López (Primary Education), José Luis Mons (Biology), Juan Antonio López (Aquaculture technician).

Other partners

» Junta de Andalucia (Governmental Parliament of the Autonomous Community of Andalusia). Task: Financing.

» The University of Málaga. Task: Environmental education and volunteering.

» Various Town Halls and (local, regional, national and international) administrations.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The Alboranía Museum has over thirty aquariums, some for display and some for experiments, with a capacity of 50,000 litres. There are 5 halls occupying 300 square metres, displaying the remains of more than 1,000 species of marine animals (carapaces, shells, bone structures, etc.). It has three thematic halls: the marine invertebrates hall, the sharks and rays hall, and the maritime vertebrates hall (fish, turtles, and cetaceans).

The museum aims to establish good practices in (re) interpreting cultural heritage (in relation to the sea) and natural heritage. It applies environmental education, conservation by cleaning (e.g., plastic pollution), and restoration by planting and running a hospital for marine wildlife.

Its main task is representation and education. It considers it important to achieve, through communication, that information and knowledge reach the participants through 'meaningful learning.' It provides education for primary and secondary school programmes and university students, fishermen, and the general public. It also publishes to promote awareness further.

Figure 23. Front of Museo Alborania/Aula del Mar.

SOCIETAL/SOCIAL OBJECTIVES

Environment

A prime objective of Aula del Mar is to clean the sea and its beaches around Malaga. It takes care of plastic waste thrown away by humans. It also promotes 'zero km food consumption' (based on products produced locally, such as local fishing). It aims to change fishing habits and the behaviour of visitors of the beaches (not throwing away rubbish). It runs projects on recycling waste and responsible consumption in local gastronomy. It promotes the heritage of local recipes.

Conservation

In doing so, it also aims to preserve threatened marine species. Sick and endangered animals are taken care of in the hospital of Aula del Mar. It also restores aquatic vegetation and eliminates invasive species. Awareness campaigns were held to make fishermen and citizens change the habit of eating little fishes, as they were at risk of extinction.

Health

The health of swimmers is another issue. Aula del Mar takes care of jellyfish invasions, which are a high risk for swimmers. It provides information via a smartphone app in case of jellyfish hazards. Moreover, cleaning the sea from plastics prevents fish from eating it and humans from consuming it too.

Education

Courses are given to professionals and students of tourism and catering (food). It emphasizes the need to recycle and the problems relating to plastics. It also aims to let citizens think the city and beaches belong to all and that collaboration and social awareness are needed. This aims to create a more socially and economically sustainable society.

Participation

Courses and workshops are given to people with reduced mobility. These courses are on the importance of coastal care, sharing knowledge of the natural and cultural heritage. These workshops also emphasize and show the need for accessibility to the coast for disabled (physically, sensory, or mentally) citizens.

COLLABORATION OBJECTIVES

Aula del Mar de Málaga operates as a collaboration. It involves the Junta de Andalucia (local government), the University of Málaga (UMA), the Association for the conservation of the marine environment, and a network of environmental volunteers of the Andalusian coast.

The University assists in the activities through its work teams responsible for archaeological conservation and students learning about cultural heritage. It is also responsible for the implementation of environmental education programmes. It assists in involving citizenship, in cleaning beaches and the seabed, and in eliminating invasive species.

TARGETED GROUPS AND STAKEHOLDERS

The general public

The prime group targeted is the general public (including tourists) and fishermen.

School groups

It also involves teachers and schools.

Volunteers

It works with associations (volunteers).

University community

Aula del Mar participates in university programmes such as 'Ecocampus'. This involves the university community: professors, administration and services staff, and students (Erasmus students and life-long learning students included).

Ethics

The work includes a manual of attention to good practices in working with the public. It is also based on good practices in the sustainable enjoyment of coastal spaces.

RESOURCES AND INVESTMENTS

Human resources

There are 20 (paid) positions, including heritage interpreters, instructors, and staff. Staff is provided by the University and Aula del Mar, for instance, through internships. Other training centers may provide grants for students and professors to organize conferences and workshops.

Finances

Finances are provided through crowdfunding from public and private providers (e.g., Junta de Andalucia, provincial and municipal governments, educational centers, bank foundations, associations, and individuals).

Time

Energy

Housing facilities

Legal framework

It includes insurances for students/volunteers

Visits to the shores and sea also require heritage interpreters, instructors, buses, food, and material.

RESULTS AND EVALUATION

» Aula del Mar Malaga has rescued many sick animals in its hospital.

» At Mijas beach, they took away rubbish and invasive plants in order to maintain/keep or restore the landscape.

» At Nerja, cliffs of Maro, they planted new local trees and helped to clear the path.

» At Guadalhorce river mouth, they setup information signs to indicate what animals (e.g., birds) and plants can be observed.

Aula del Mar also enlarged opportunities for labour (new jobs related to cultural and natural heritage interpretation, conservation, and entrepreneurship) and got citizen associations involved.

There have been project reports and lectures at different (international) conferences.

Cooperation

All participants value the cooperation very much.

Impact

In addition to the current number of volunteers, there is an increasing interest, so the number of participants rises.There is also a visible change in behaviour, with increased respect for the environment. The impact was, however, not formally evaluated. No negative impacts were reported.

Sustainability

The cleaning of the environment and restoration of the landscape is clearly visible and lasting.

Durability

The fact that the activities carried out by Aula del Mar Malaga continued for over 30 years is an indication of its success and strength and the need for it. It clearly meets a demand in society. Unfortunately, after the last Andalusian regional elections, no programme was offered for the 'Ecocampus'-University of Malaga 2019-2020 due to political reasons.

For the future, reflection is needed on how the University could lead or support such programmes. This links to its 'third mission' commitment to employability and entrepreneurship.

Expectations for the future

If there is continuity of funding and participation by students and volunteers, the 'ecocampus' project is likely to be settled.

Figure 24. A school group visiting Aula del Mar.

Figure 25. Hands-on teaching by Aula del Mar at work.

TAKE HOME

Key policy or strategic directives distilled from the project

1	It is important to disseminate knowledge about cultural and natural heritage to citizens via different approaches
2	It works out well to promote citizenship participation through volunteering
3	Facilitate disabled persons to participate and pay attention to gender equality

Key lessons learned on cross-field collaborations

1	It is crucial to work with multidisciplinary teams to disseminate knowledge on heritage
2	Universities should value cultural and natural heritage and get involved in its protection, in promoting entrepreneurship, and in fostering undergraduate and master studies
3	It is important to connect activities of the universities with local demands

Other lessons learned

It is essential to foster citizen participation in raising awareness on heritage protection and interpretation. Working with volunteers and with educational methodologies such as service-learning (in formal and non-formal education) turns out to be useful practices.

Impact on higher education

Higher Education Institutes should provide local examples of cultural and natural heritage in their training and implement them in their curricula. Professional associations, on the other hand, should aim to involve professors and students in the interpretation of cultural and natural heritage.

Civic University

It is important for the University of Malaga's third mission to get more involved in knowledge development on cultural and natural heritage and to connect with associations active in these fields. It should also develop strategies to foster employability and entrepreneurship in cultural and natural heritage. The Third Mission could be understood as research collaborations, policy development, services to the local economic environment, explicit knowledge transfer, tacit knowledge exchange, facilities, and economic & social initiatives (O'Shea, Glaser, and de Gery,2014).[19]

Arguments for selection as an inspirational example

1	It is an excellent example of how an initiative could be bottom-up developed by a multidisciplinary team of University of Malaga graduates.
2	It is also inspiring as a socio-economic entrepreneurial activity for the preservation of cultural and natural maritime heritage.
3	Aula del Mar Málaga has been actively improving its work for 30 years, setting innovative challenges to address Sustainable Development Goals (SDGs), like "Conserve and sustainably use the oceans, seas and marine resources for sustainable development" (goal 14) and "Make cities and human settlements inclusive, safe, resilient and sustainable" (goal 11).

Figure 26. A turtle in the marine hospital of Aula del Mar.

[19] Measuring Third Mission Activities of Higher Education Institutes. Constructing an Evaluation Framework. British Academy of Management (BAM) Conference, Belfast, Northern Ireland, 2014. [Retrieved From: https://ssrn.com/abstract=2649950 or http://dx.doi.org/10.2139/ssrn.2649950]

DHRLab Photographic Archives Digitalisation

Cyprus

Digital Heritage Research Laboratory

Coordinator	Dr. Marinos Ioannides
E-mail	marinos.ioannides@cut.ac.cy
Website	https://digitalheritagelab.eu
Social media	www.facebook.com/events/bank-of-cyprus-cultural-foundation/από-τις-μνήμες-των-γονιών-μας-στα-μάτια-των-παιδιών-μας/449511569017088/
Additional Sources	https://digitalheritagelab.eu/partnerships-collaborations/local-partners1/ https://www.photoconsortium.net/europeforculture/nicosia/

What & how

The project's aim is to digitalize archival photographical material of local communities of Cyprus as a way to depict fragments of the lives of ancestors, mainly during the first fifty years of the twentieth century. The Lab is offering free digitalization of photographical archives of any community, institution, or municipality.

Where

The project runs in Cyprus, at the DHRLab (a research lab of the Cyprus University of Technology). The lab was established in 2013 at the Department of Electrical Engineering and Information Technology of the Cyprus University of Technology.

It is devoted to research on the digitalization, archiving, and promotion of tangible and intangible remains of the national cultural past.

In 2018 the Lab was awarded the Unesco Chair of Digital Cultural Heritage named "Mnemosyne" as well as the EU-ERA Chair on Digital Cultural Heritage.

When & who

The project was started by the DHRLab as part of the LoCloud (2013-2016) European project. This EU-funded project aimed - among other things - to support institutions in making their content available to Europeana. It uses cloud computing technologies to aggregate content on the local heritage to make it available to Europeana users.

The DHRLab continues the project of photographic archives digitalisation under its own financial power. It provides free-of-charge digitalisation of groups' or individuals' photographic archives. Anyone who is interested can collect historic photographs and hand them over to the DHRLab.

Initiator(s)

The Digital Heritage Research Lab at CUT (Dr. Marinos Ioannides, chair of the research lab) initiated the project in the framework of the project LoCloud.

Other partners

All kinds of private and public bodies, municipalities and organisations that provide content.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The project concerns tangible heritage in the form of photos. It aims to preserve and present the photographic archives locally and internationally through the European platform. The vision of the project initiators was to digitalise as many photographs as possible and to reconstruct the history/society/everyday life through photography.

The project wants to manage this piece of local cultural heritage (photographic archives) more efficiently, as most of these archives are now spread among different owners/users.

It addresses heritage documentation (each photo is delivered from the owner with accompanying information and short description - who, where, what, and when), preservation (through digitalization), conservation (saving and preserving the photographic archives which are fragile), presentation and accessibility (the archives are uploaded and available through the European platform), management and research.

It addresses and involves all organised heritage communities/bodies on the island, public or private, as well as individuals.

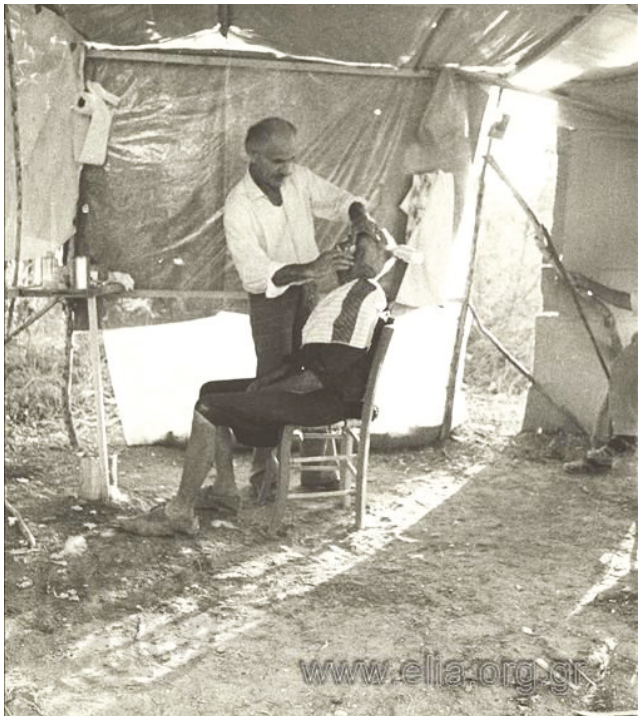


Figure 27. Example of a photo in the digital archive depicting the way of life of ancestors in.

Figure 28. Agricultural life in the village of Gerani, prior to its occupation in 1974.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

The preservation of memory through digitization is seen as a way:

» to empower local communities, especially communities of Cypriot refugees;

» to empower minority communities in Cyprus (i.e., the Maronite community).

Members of local communities are expected to revive memories and build up alliances.

Identity

As Cyprus is a newly founded state, despite its long history, the issue of identity/identities is crucial and sometimes debated. The existence of minorities on the island is an additional reason why the digitalization of archives and the record of political, historical, and cultural moments of life on the island is so important for processes that affect identity issues. The project is expected to have a high impact on individuals and their families by preserving their memories and strengthening their sense of belonging.

Sharing traditions

The photos are a source of information and experience of tradition, for example, on professions that no longer exist, on traditional customs and practices, or the music of the past.

Education

The DHRLab aims to transform the mentality of the locals towards more creative and collective use of their cultural heritage. It is making an effort to convince people that sharing their photographic archives on social media (i.e., Facebook) is not the only way to keep the memory of their past alive.

The DHRLab also wants to make local society members realize what “digital society” means and to familiarize them with the tools needed for an object to be digitalized.

COLLABORATION OBJECTIVES

The project aims to help people realise the meaning and opportunities of the digitalised society and the way of being part of it. An additional aim is to show how technological tools can be useful in the preservation, documentation, and digitalisation of the CH and of the people’s memory.

In the future, these tools can be used by everyone who is interested in cultural heritage digitalisation.

For the moment, the project is seen as a bridge between the present and the future, helping and informing people about digitalisation processes.

TARGETED GROUPS AND STAKEHOLDERS

The general public (locally)

Since the beginning, the project was open to everyone (individuals, organisations), without restrictions. It includes anyone interested in digitalising its own photographic archives.

Most of the communities so far addressed and involved in the project are outside of professional cultural heritage networks (i.e., municipalities, organisations, social groups, etc.).

Underrepresented (or minority) groups

The project involves underrepresented/vulnerable/minority groups such as:

» religious minorities (for example, the Maronite community of Cyprus has digitalised all its photographic archives through the project);

» refugees' municipalities. Many occupied municipalities collected photos from their residencies in 1974 in the occupied northern part of Cyprus.

Public participation

The digitalisation was/is offered for free to address the digitalisation needs of all groups (Greek Cypriots, Turkish Cypriots, Maronites, Latins, Armenians) living in Cyprus. The project aims to motivate as many people as possible to collaborate in order to reconstruct life on the island through photography ("album of Cyprus").

Ethics

The project included an ethics plan. Everyone who is handing over photos to the DHRLab for digitalisation is asked to sign specific consent forms/authorisations, such as on personal data protection and intellectual property rights.

All intellectual property rights remain to the owner of the photographs.

RESOURCES AND INVESTMENTS

Human resources

Around 18 people worked on the project, most of them young university graduates from different disciplines (philologists, archaeologists, etc.). This group worked on a voluntary basis, but they were paid a small amount of money. They used their skills and, at the same moment, they gained experience in a novel field.

Finances

Since the end of the initial project (of LoCloud), the cost of digitisation has been covered by the financial funds of the university.

All expenses of the digitisation are covered by the DHRLab; there is no cost paid by the owners of the archives.

Time

Equipment and facilities

Energy

RESULTS AND EVALUATION

While the project is still running, the digitalised photographic archives are already approaching 100,000 items.

More than 150 villages and municipalities (like the Maronite community, the Greek Cypriot communities located in different places in Cyprus, the Armenian community, etc.) have managed to collect photos and created their own digitalised archives, which can be used and re-used. The project helped a lot of people who were the first ones that worked on the digitalisation processes to get better jobs due to the knowledge and the skills they gained from the project.

Use

The archives can be used by the public, scientists, or educators who are interested in collecting information regarding all aspects of life -tradition, professions, rituals, social life - on Cyprus in the first half of the 20th century.

Cooperation

The cooperation with all the partners was smooth without any problem/conflict.

Impact

The impact is measured in terms of the number of photographic archives that are uploaded to the Europeana platform. This is proof that the project succeeded in its main objective of preserving pieces of the local cultural heritage.

Another impact indication is the number of groups/communities/organisations that call upon the DHRLab to digitalise their photographic archives.

Innovation

» This is the first time in Cyprus that a university takes part in such a mass project, offering free-of-charge digitalisation services openly and democratically for the public.

» For the first time in Cyprus, photos of the past are treated as valued pieces of heritage; they are coming out of drawers and boxes, and through digitalisation, they are added to the Europeana digital heritage platform to remain there as a part of the European cultural heritage.

» Specific protocols were created for the cooperation between the university and third-party organisations that took part in the project.

» One of the project's long-term objectives is to familiarize the public with tools (i.e., smartphones) for digitalising their archives on their own and uploading them on Europeana.

Cost-effectiveness

Cost-effectiveness regarding finances was considered very good as the number of digitalised objects is approaching 100,000, while the initial target was to digitalize 4,000 objects.

Durability

All the digitalised objects are now uploaded on Europeana digital library, meaning that they'll remain there, and people can use and re-use them in the long term. The project will continue as long as the DHRLab holds the Chair of Digital Cultural Heritage (at least another five years).

Expectations for the future

It is expected that a growing number of bodies/groups will turn to the DHRLab for the digitalisation of their photographic archives and that an increasing number of photographic archives will be uploaded to the Europeana platform.

New standards for a participatory cultural heritage practice

It is in the context of the university's third mission to provide the digitalisation services of the CUT/DHRLab free of charge. This can be seen as a shift of culture regarding the role of the university and its relation with society.

Arguments for selection as an inspirational example

» The project is a good example of the university's engagement with society and its role in opening up new perspectives and opportunities for the local community.

» The digitalization of photographical material of local communities of Cyprus as a way to depict fragments of the lives of ancestors (mainly during the first fifty years of the 20th century) benefits the local society. It safeguards the collective memory, especially of the refugee communities.

» In the national context, the DHRLab case provides an innovative method for preserving cultural heritage through digitalization.

Figure 29. A craftsman making a wooden kneading trough in Pedoulas village.

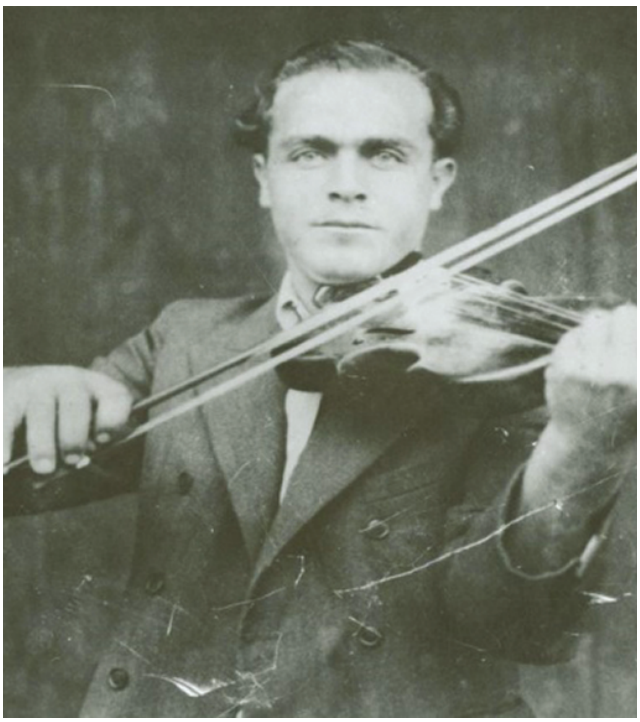


Figure 30. The violinist Michael Hadjiphaedonos, known as 'Hadjoudi,' from Kyperounta village.

TAKE HOME

Key policy or strategic directives distilled from the project

1	The university has been identified as an active player in fostering social change and development. It could take this role more often.
2	There is a need to further implement new technologies in the conservation, presentation, and management of cultural heritage.
3	It is possible and rewarding to activate the public in collecting, documenting, and preserving their photographic archives.

Key lessons learned on cross-field collaborations

1	This project provided the opportunity for the DHRLab to become known to the wider public. Through the project, the work of DHRLab has been disseminated, and now all municipalities, public bodies, and organisations are familiar with the Lab.
2	During the project, the partners had the opportunity to gain experience and to witness the way the DHRLab carries out the project of digitalisation.
3	As a result of the collaborations implemented for the project, the Lab has built bridges between the university and other organisations that enable future collaborations.

Other lessons learned

It is important to include other aspects apart from financial ones in a cost-effectiveness assessment. This project also took into consideration the satisfaction the DHRLab experienced by providing this opportunity for citizens and for the country as a whole.

Impact on higher education

Through the project, the DHRLab creates a database of archives, which in the long term (when it reaches a considerable amount of archives, for example, one million), will also be very useful for research purposes. For example, the “photo album” of Cyprus will be an important instrument for historical research.

Civic University

The core idea of the project was to contribute to the third mission of the university, namely to implement the social responsibility of the university by offering digitalisation services free of charge to local community members.

Technical Committee on Cultural Heritage

Cyprus

Coordinator	TCCH Advisory Board
Website	http://tcchcyprus.com/
Social media	https://www.facebook.com/TCCHCyprus/
Additional Sources	https://www.cy.undp.org/content/cyprus/en/home/library/partnershipforthefuture/2018-tcch-publication.html https://open.undp.org/projects/00100484

What & where

During the Turkish invasion of Cyprus (1974), many cultural heritage monuments were destroyed and have remained unpreserved since. More than 200 churches, chapels, and monasteries in the occupied north had been desecrated, converted into mosques, or used as military depots, hospitals, stables, and nightclubs. Many religious artefacts, including more than 15,000 icons, were removed to unknown locations (Balderstone, 2009).

In 2006 the EU Parliament adopted a declaration to stop the pillaging of Christian churches and monasteries in the occupied northern part of Cyprus and called for their protection and restoration. In 2008, a Technical Committee on Cultural Heritage was founded in Cyprus to protect and restore the Island's cultural heritage.

How

The Technical Committee on Cultural Heritage (TCCH) of Cyprus aims to provide a mutually acceptable mechanism for the implementation of practical measures for the preservation, physical protection, and restoration (including research, study, and survey). It believes that the protection of cultural heritage is an integral part of the on-going process of broadening areas of cooperation between Greek and Turkish Cypriots, which can most effectively be achieved through joint efforts.

When & who

On 21 March 2008, an agreement was reached between Greek Cypriots and Turkish Cypriots under the auspices of the United Nations that paved the way for the establishment of the Technical Committee. In 2010 United Nations Development Programme-Partnership for the Future (UNDP-PFF) was asked by the European Union to support the Technical Committee in implementing the EU-funded Study of Cultural Heritage in Cyprus. The current case study refers to the 5th phase of the project (2016-2020).

Initiator(s)

The initiation of the project (in 2008) came out of the talks for the resolution of the so-called "Cyprus problem" between the former President of Cyprus, Demetris Christofias, and the leader of the Turkish-Cypriot community, Mehmet Ali Talat.

Other partners

The Committee is financially supported by EU funding (through United Nations Development Programme - UNDP) and assisted by an Advisory Board (composed of archaeologists, architects, art historians, and town planners from both communities).

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The main aim of the work of the committee is to save destroyed and abandoned monuments by restoring and preserving them.

It concerns tangible - immovable cultural heritage - especially monuments like churches, mosques, mosaics, cemeteries, monuments of military architecture, etc. The work includes conservation and restoration (including research, study, and survey), presentation, and education.

Figure 31. The Technical Committee on Cultural Heritage at work.

Figure 32. The Technical Committee on Cultural Heritage at work.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

TCCH aims to include all inhabitants (Greek Cypriots, Turkish-Cypriots, Maronites, Latins, Armenians). One target of the project is to engage in events both the residents that were dislocated (national refugees, Greek-Cypriots) and the current residents (settlers brought in by Turkey) of the villages where conservation projects are implemented.

Human rights

The protection of cultural heritage and the right to access and enjoy it is one of the basic human rights. This becomes more crucial, especially for the Cypriots, who were not allowed to access their cultural monuments for almost 40 years.

Identity

Cultural heritage is an integrated part of people's identities. The restoration and preservation of destroyed or endangered monuments that are connected to Cypriots' religious, ethnic, and cultural identity is a critical aspect of their identity.

COLLABORATION OBJECTIVES

The project is designed, planned, and implemented in a way that benefits all the ethnic/religious groups on the island. In these terms, all the projects are designed with the collaboration of the Greek- and Turkish-Cypriots. The collaboration of Greek-Cypriots and Turkish-Cypriots is a means to overcome their differences and build trust towards each other.

Through the TTCH projects, dozens of archaeologists, architects, engineers, art historians, and town planners from both communities (Greek and Turkish) have been working together to preserve the island's cultural heritage.

The TCCH runs a series of technical training sessions to share practical insights and techniques on the work that goes into the conservation of a monument. For this purpose, it set up an online survey collecting people's opinions on the event's usefulness.

TARGETED GROUPS AND STAKEHOLDERS

The general public (locally)

The project addresses the inclusion of all inhabitants of Cyprus (Greek-Cypriots, Turkish-Cypriots, Maronites, Latins, Armenians).

Underrepresented (or minority) groups

The project involves underrepresented/vulnerable/minority groups such as:

» Greek-Cypriot refugees, whose religious and cultural monuments have been occupied by the Turkish army (of which many were abandoned or destroyed);

» All the ethnic/religious groups on the island (Turkish-Cypriots, Christian Maronites, Armenians, Latins).

Young people

"Heritage Youth Ambassador" was another effort of the TCCH to involve young people in its projects. Heritage Youth Ambassadors act as the "youth voice" of the TCCH and are mandated by the committee to reach out and engage with the youth of Cyprus.

Ethics

There is no specific ethics plan, but the funding is used in an ethical way, meaning that funding will be used for the benefit of all ethnic/religious groups in Cyprus.

RESOURCES AND INVESTMENTS

Human resources

The project employs experts (i.e., consultants, architects, city planners, civil engineers) as well as laborers (for the contractual services) and administrative staff.

Finances

The EU is the main sponsor of the project. The budget of the 5th face of the project was 4.4 million dollars. Up to March 2020, 3,966,408$ were utilised for the various purposes of the projects (salaries, materials, rented offices, TCCH local travel, accountant, etc.).

Time

Energy

RESULTS AND EVALUATION

The project was agreed upon in 2008 and, up to late 2020, five phases were completed. The present case study focuses on the 5th phase, which began in November 2016 and was completed in May 2020. During this phase, more than 20 sites and monuments were physically protected or restored, including Orthodox, Maronite, and Armenian churches, mosques, and minarets, fortifications, hammams, aqueducts, and watermills.

Also, a number of community engagement events were carried out between former and current residents of the villages where conservation projects were implemented:

» educational days and site visits were organised in local communities as well as informative presentations to local universities;

» an annual event was planned on the occasion of the International Day for Monuments and Sites;

» completion ceremonies took place after the restoration of various sites and monuments.

Impact

All ethnic/religious groups in Cyprus have benefited from the work of the committee, as many of the preserved sites belong to their traditions/cultures/religions.

People from all ethnic/religious groups were brought together in common events and ceremonies after years of isolation between them.

The impact is measured through detailed studies of UNDP. These show all targets were met. Additional documents provide thorough details about funds allocation. Criteria for impact are:

» the number of cultural heritage sites completed;

» the number of designs for conservation projects for selected cultural heritage sites;

» the number of community engagement events carried out between former and current residents of the villages where conservation projects are implemented.

Sustainability

The sustainability of the project depends heavily on the donors (i.e., European Union). As the project has been very productive and it contributed not only to the reconstruction of many and essential monuments in Cyprus but also to the rebuilding of relationships between Greek- and Turkish Cypriots, donors are continuing support for the project. Funding is secured for phase 6 (2018-2021) and phase 7 (2021-2023).

Innovation

The project is the first major attempt (after the 1974 war) for cooperation between Greek- and Turkish-Cypriots for the purpose of preserving cultural heritage monuments.

New standards for a participatory cultural heritage practice

» conducting inventories: a number of inventories of cultural heritage assets have been produced through the course of the years. Besides the identification of the existing inventories, the aim of the review was to ascertain the criteria on the basis of which previous inventories had been carried out.

» ranking methodology: UNDP-PFF assisted the Technical Committee on Cultural Heritage and the Advisory Board to establish a ranking methodology - in line with the best international practices – that would enable to prioritization of future interventions. The ranking criteria identified were: historical value, scientific value, social value, rarity and uniqueness, representativeness value. All cultural heritage sites were evaluated against these criteria applying a point scale of numbering 1 to 5 to achieve a consistent and qualitative ranking.

Cost-effectiveness

The utilisation of funds was considered effective, as shown by the results (the number of monuments preserved, the design of new restoration projects, and the number of events).

Expectations for the future

The project is dependent on the general political context in Cyprus, a factor that cannot be easily predicted.

TAKE HOME

Key policy or strategic directives distilled from the project

1	Establish special mechanisms to prevent the deterioration of cultural heritage in areas where conflicts occurred or are on-going.
2	Involve external bodies (i.e., United Nations, European Union) in areas where conflicts exist, as they can act as mediators that can bridge differences between groups in conflict.
3	In order to be successful with this kind of multi-level project, it is crucial to allow for thorough preparation and pertinent planning prior to implementation.

Key lessons learned on cross-field collaborations

1	Greek- and Turkish-Cypriots managed to work together through a common project in managing cultural heritage.
2	In areas with conflicts, both sides must leave behind the controversy over the cultural catastrophe and work together to save the common cultural heritage.
3	Collaborative monument restoration work has the potential to reveal untold stories and fragments of history that people are not aware of.

Impact on higher education

Among the sites preserved and saved by the committee are monuments of great significance for the national and international community. Consequently, the saved monuments are important for any academic institution, student, or researcher interested in archaeology, history, art history, etc.

Arguments for selection as an inspirational example

1	The Technical Committee on Cultural Heritage is a successful example of an inclusive, multi-stakeholder body working in an area of national conflicts with the aim of preserving endangered cultural heritage monuments.
2	The Committee has shown how safeguarding cultural heritage can become a bridge to connect people with different identities in areas with tensions.
3	The Committee's work has been crucial for all the inhabitants of Cyprus.

Figure 33. The Technical Committee on Cultural Heritage active in the field.

Picasso Museum Malaga

Spain

museoPICASSOmálaga

Coordinator	María José Valverde
E-mail	educacion@mpicassom.org
Website	https://www.museopicassomalaga.org
Social media	facebook.com/museopicassomalaga | twitter.com/mPICASSOm www.youtube.com/museopicassomalaga | www.instagram.com/museopicassomalaga/
Additional Sources	- https://museummamablog.wordpress.com/2018/03/28/picasso-and-visual-thinking-strategies-for-kids/ - Dialogues with Picasso. Collection 2020-2023. -- Málaga. Fundación Museo Picasso Málaga. Legado Paul, Christine y Bernard Ruiz-Picasso, 2020 (www.museopicassomalaga.org/en/publications) - www.masmuseopicasso.org

What & how

Museo Picasso Málaga exhibits the work of Pablo Picasso, who was born in Málaga. The museum is a centre for cultural and social inclusion, which people visit to enjoy Picasso's works of art and benefit from cultural services and educational activities. It has special programmes, such as MasMuseoPicasso (more Picasso museum), in which it includes people with disabilities with art. It also works with innovative ways of connecting people (schoolchildren) with art through workshops in Visual Thinking Strategy (VTS).

Where

Museo Picasso Málaga is located in the historic center of Malaga, Spain.

When & who

Museo Picasso Málaga opened its doors on 7th October 2003. It is governed by the Fundación Museo Picasso Málaga. Heirs Paul, Christine, and Bernard Ruiz-Picasso hold full legal rights of the collection and the Museum holding.

Other partners

The museum gets support from sponsors (Canal Sur RTVA, Vocento, Grupo Joly, AENA, La Opinión de Málaga, ENDESA, Fundación Unicaja, Fundación "la Caixa", Caixabank, Fundación ACS, and Grupo Jorge Ordóñez).

The Visual Thinking Strategy-project entitled "Look more, from the Museum to the classroom" (2010-2012) was a collaboration between the museum (Department of Education), Rosario Moreno Secondary School (belonging to the UNICAJA Foundation), and UNICAJA Foundation (who financed it and managed the contact with the school).

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The aim of the Fundación Museo Picasso Málaga and the museum is to ensure that the work of Pablo Picasso (1881-1973) is conserved, exhibited, studied, and circulated. It is located in a Renaissance building (1542) of 8,300 m2. The basement contains an archaeological site with Phoenician, Roman, Muslim, and Renaissance remains. The building was named Palacio de Buenavista and declared a national monument in 1939.

Along with the library, auditorium, and the Department of Education, the museum offers all the basic services and facilities of a living museum. Among these are an educational programme (including guided tours and activities for schools, families, and special target groups) and a cultural programme (with a cycle of chamber music, poetry reading, etc.).

Figure 34. The Picasso museum organizes special activities for people with special needs, like visually impaired citizens .

Figure 35. Young children participating in an educational programme at the Picasso Museum Malaga

SOCIETAL/SOCIAL OBJECTIVES

Education

One of the goals is to make the museum an extension of the classroom.

Students, teachers, and professors learn about new educational strategies and art content via Visual Thinking Strategy. This strategy develops visual literacy and critical thinking and stimulates verbal and written expression. Students are also encouraged to incorporate museum visits as a habit in daily life.

Social inclusion

The museum also offers projects linking art and social inclusion. They aim to attract and include special target groups, such as visually or physically impaired visitors.

COLLABORATION OBJECTIVES

The VTS project was a collaboration between the Museo Picasso, the Rosario Moreno Secondary School, and the UNICAJA Foundation. The aim was to have fun and for the children to establish a relationship with art. The museum has many other collaborations with schools, universities, other museums, and sponsors, as it aims to link art and social inclusion.

TARGETED GROUPS AND STAKEHOLDERS

School groups

The project involved local primary and secondary (high) school teachers and their students.

The project did not target specific underrepresented groups or minority groups, but it did facilitate students with multifunctional diversity and reduced mobility.

The general public

The museum includes the general public, residents of Malaga and Spain, and international tourists.

Ethics

Ethics plans are not included in activities, as the museum does not handle personal data.

RESOURCES AND INVESTMENTS

Human resources

The museum offers employment to staff members in 13 departments.

Finances

The education team is paid by the museum. Museo Picasso Málaga receives support from sponsors.

Time

It takes time to develop special programmes.

Energy

Buses were needed to transport students to the museum for VTS workshops.

Housing facilities

The museum hosts the social inclusion activities, the schools co-host VTS workshops.

Legal framework

An agreement was signed with the schools.

RESULTS AND EVALUATION

» In ten years, over 3,550,000 people of all nationalities and ages visited the museum.

» Over 258,000 participants were involved in educational actions.

» In total, around 150 students were involved in the Visual Thinking Strategy-project called “Look more, from the Museum to the classroom.”

Cooperation

All participants valued the cooperation during the VTS project as very good.

Impact

The impact of projects like the VTS-workshops was considered high for participants. The museum did an impact survey and uploaded documents on the programme to its webpage.

There is also an online Meeting point on the website, which brings together projects from cultural institutions, companies, and associations that use art as a tool for social inclusion. This website also offers interview archives on impact.

Durability

Due to visitors and sponsors, the museum has secured support. Not all projects are meant to be continued.

New standards for a participatory cultural heritage practice

The collaboration between museums, art galleries, and school communities (primary and secondary) should be taken as a new standard to renew approaches in heritage education. Moreover, there is increased collaboration with experts on special target groups (e.g., representative foundations of visitors with impairments).

Cost-effectiveness

In general, the relationship between investments in projects and programmes and their results is considered good.

Expectations for the future

The museum keeps renewing its educational methodologies to attract new target groups and a diverse audience in terms of cultural identity, gender, reduced mobility, etc.

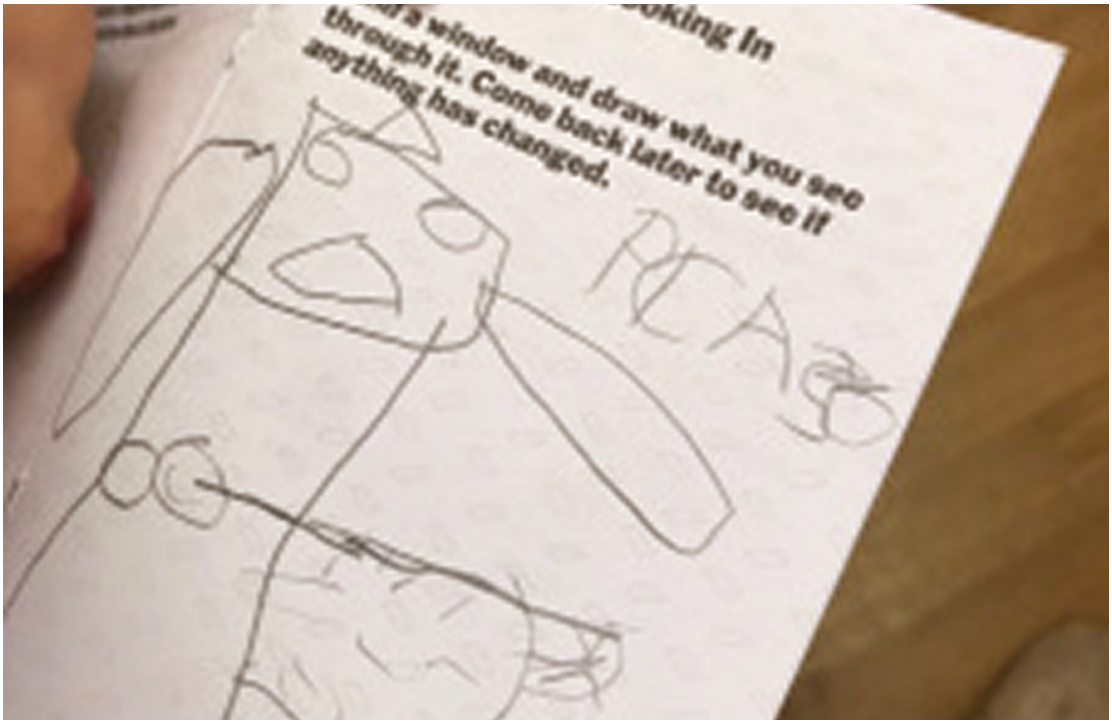


Figure 36. Drawing of a child participating in a Visual Thinking Strategy activity at the Picasso Museum Malaga.

TAKE HOME

Key lessons learned on cross-field collaborations

1	It is important for cultural institutions, companies, and associations to develop projects that use art as a tool for social inclusion.
2	VTS in a museum context can develop critical thinking and visual literacy skills; facilitate learning focused on visual arts debates; increase the capacity of observation and probative reasoning, promote the ability to find multiple solutions to complex problems; strengthen the debate among students and the ability to solve problems by exchanging ideas in the group; foster communication skills and respect for different points of view through a fluid group discussion; stimulate verbal and written expression.
3	It is important to establish among students, teachers, and professors a close relationship with art and to reinforce the role of museums as a valuable resource in the school and university community. By using the VTS methodology, students of various disciplines (e.g., fine arts, architecture, history of art, education, physics) can be taught through modern art.

Impact on higher education

Although a monitoring strategy has not been applied, teachers are inspired by the results of the museum's social and VTS programmes and want to participate in future cultural activities and proposals.

Civic University

Collaboration between museums, art galleries, and school communities (primary and secondary) can be a reference for professors and students in higher education. It should be evaluated how specific target audiences, as well as the wider public approach artworks after having been involved in special workshops. It needs to be verified if it provides the participants (children) with another view on cultural heritage and if they approach it with (self)confidence. Moreover, it has to be evaluated whether sustainable entrepreneurship is fostered by cultural activities that include social target groups.

Arguments for selection as an inspirational example

1	The museum operates successfully as a nucleus for cultural activities and social inclusion. It is made for citizens not only to enjoy works of art but also to become beneficiaries of cultural services and participants in educational activities.
2	It illustrates how citizen participation in decision-making can be fostered by holding workshops with different stakeholders (e.g., university students, artists, educators, etc.); their opinions and experiences are taken into account in the programming of activities and conferences.

Figure 37. The Picasso Museum is located in the city centre of Malaga (Museo Picasso Malaga).

National Museum of Wrocław

Poland

Muzeum
Narodowe
we Wrocławiu

E-mail	sekretariat@mnwr.pl
Website	https://mnwr.pl/en/
Social media	@Muzeum.Narodowe.Wroclaw
Additional Sources	https://mnwr.pl/muzeum-narodowe-online/

What & how

The National Museum in Wroclaw houses artefacts of all artistic disciplines that mostly relate to the history of Wroclaw and Lower Silesia. The primary mission of its four branches is to protect, secure, and preserve works of art. The second task is to provide access to objects and stories which are under the museum's care. The institution aims to react to the changing reality, the perception of the contemporary world, and the presence of new technologies. It connects museology with the community's social and political life. It organizes, for example, “A Walk with Volunteers,” a weekly event in which volunteers can act as ‘pop-up’ visitor guides.

It also coordinates the European Heritage Days in Lower Silesia and provides art activities as therapy.

Where

The National Museum Wrocław is located in the city of Wrocław, Lower Silesia, Poland.

When & who

It was established in 1947. It became the National Museum in 1970. Today, the National Museum in Wroclaw is run by the Ministry of Culture and National Heritage and the Marshal Office of the Lower Silesia Region.

Initiator(s)

The museum was initiated by the national government.

Other partners

» Museum of Piasts in Brzeg (governmental)

» Książ Castle in Wałbrzych (governmental)

» Ministry of Culture and National Heritage (governmental)

» Marshal Office of the Lower Silesia Region (governmental)

» The University of Wrocław (governmental, academic)

» Eugeniusz Geppert Academy of Fine Arts (governmental, academic)

» The Bridge Wrocław MGallery (private)

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The National Museum in Wroclaw has four branches; the Main Building, the Panorama of the Battle of Racławice Museum, the Ethnographic Museum, and the Museum of Contemporary Art. The Main Building displays antique Silesian and Polish art, examples of artistic craftsmanship, and foreign (European) art. One of the main activities is sharing and disseminating knowledge and presenting exhibits. The Ethnographic Museum is the only institution in Lower Silesia specialized in documenting the region's cultural variability. Its collection of over 20,000 objects reflects the complicated history of Lower Silesia. This branch coordinates the European Heritage Days' celebrations in Lower Silesia.

The Panorama of the Battle of Racławice consists of a colossal canvas (15 × 114 m) of Jan Styka (1858-1925) and Wojciech Kossak (1856-1942). The memory of the battle, representing the triumph of Polish troops over invading Russian troops in 1794, was of great importance to the Polish nation. For political reasons, however, the painting was not displayed for many years. This artwork has become a testimony of the Poles' solidarity, who generously organized a fundraising campaign to create an appropriate exhibition space. It opened on June 14, 1985, and it has become the town's main attraction.

The Museum of Contemporary Art is located in The Four Domes Pavilion (designed by Hanz Poelzig, erected in 1912). The aim of this branch is, among other things, to get rid of the idea that contemporary art is non-communicable. It encourages the audience to not only experience but also create art. Together with non-governmental organizations it organizes therapeutic art activities, which result in annual exhibitions of the participants' works.

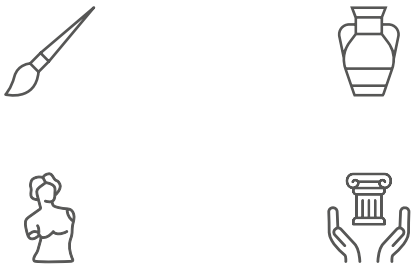


Figure 38. The front of the Main Building of the National Museum Wrocław.

SOCIETAL/SOCIAL OBJECTIVES

Social inclusion

The Museum aims to make its presentations attractive to all of Wrocław's inhabitants and the museum a place for dialog between various ethnic groups. It aspires to show heritage as a starting point for building communities.

Civic engagement/ participation

Through “A Walk with Volunteers,” a weekly event, people of all ages are invited to act as museum guides. During the event, five volunteers guide a group of visitors. The guides select a theme and artefact from the Museum's collection and talk about the facts, curiosities, and anecdotes of this particular object. They prepare themselves using the Museum library. Sometimes the stories are illustrated with live music. Each Walk is a surprise for the audience as the theme is not known in advance. These Walks provide opportunities for young volunteers to learn and practice speaking to an audience. For seniors, it is a chance to make a dream come true to be a museum curator.

‘A Walk with Volunteers’ is an exciting initiative as it connects generations.

Education

The Museum organizes thematic exhibitions, educational workshops, conferences, and guided tours. Students of Art History, Archaeology, or Culture Studies may use the Museum for their practicums.

Access

The Museum aims to provide access to its collections through temporary and permanent exhibitions and is open to academic research.

COLLABORATION OBJECTIVES

Collaboration is based on a permanent connection with local communities and institutions, the academic environment, as well as non-governmental organizations. The Museum offers various types of joint exhibition activities, events, workshops, and conferences.

An inspiring example of a collaboration with the community is the “Theatre of Four.” It consists of an artistic ensemble, which - with the Museum's support - prepares a special event at the end of exhibitions, called a "finisage." These extraordinary theatrical performances are unique for Poland.

TARGETED GROUPS AND STAKEHOLDERS

The general public

The Museum invites all gender, age, and ethnic groups to participate in its activities.

School groups

Educational tours are dedicated to children.

Seniors

Special events and workshops are organised for seniors and people with disabilities.

Tourists

The museums are the main attractions for tourists visiting the city.

Ethics

The Museum collects data on visitors for marketing purposes. This is done in accordance with the provisions of the Personal Data Act.

RESOURCES AND INVESTMENTS

Human resources

The Museum has its own regular staff and works with volunteers.

Finances

The Museum is financed by the government. Projects are co-funded by European Union Funds and sponsors. It also gains funding through conservation services.

The Panorama of the Battle generates revenues that support the other branches.

Time

Energy

Housing facilities

RESULTS AND EVALUATION

The National Museum in Wrocław:

» took initiatives to raises interest in heritage with the general public;

» delivered workshops, lectures, and many other events to meet the variety of recipients' needs;

» adapted to the needs of people with disabilities;

» created a meeting place for the local community, tourists, and academics.

Impact

No impact was measured. No negative impact was reported.

New standards for a participatory cultural heritage practice

The diversity of culture is what we should be able to see, preserve and value. As a process, it takes time and requires flexibility on the part of caretakers of heritage and an understanding of the nuanced needs and emotions of recipients. Modern technology, social media, themed exhibitions, workshops, and volunteer guides can be used to meet these expectations.

Figure 39. Objects on display at the Ethnographic Museum branch of the National Museum Wrocław.

TAKE HOME

Key policy or strategic directives distilled from the project

1	A museum needs to adapt to the changing reality by using technology, experimenting with new initiatives, and by connecting with the local community and academia.
2	It is important to react to the visitors' expectations by adjusting strategies to the needs and interests of these targeted groups
3	Involve the academic community to promote the museum's offer to the general public.

Other lessons learned

As an institution in relationship with the recipient, the museum may have to try to find new answers to the question of how we connect our identity with our historical heritage. As there are no seemingly closed interpretation paths, the question should be subject to reinterpretation; it should attempt to link identity and heritage in various ways, allowing various disciplines to enter interpretations.

Expectations for the future

The Museum's future will be shaped by its openness to collaborate with the local community and with academics, by its flexibility to adapt to changing visitors' expectations, and by finding additional and alternative financial sources.

Impact on higher education

The Museum provides opportunities for students (through internships and practicums) and researchers.

Civic University

Collaboration with academics may help to bring additional innovative approaches into the Museum, for instance, in its actions to include local communities in heritage activities. It may result in themed exhibitions and in debates on the meaning of heritage for contemporary audiences (as a key to understanding who we are as a society, community, and humans).

Arguments for selection as an inspirational example

1	The National Museum in Wrocław is one of the most recognizable cultural institutions with rich and diverse resources in the field of cultural heritage, which has outstanding activities in terms of involving citizens in learning and promoting the museum's collections, as well as in conducting social and educational campaigns.

Figure 40. Small fragment from the panoramic painting of the Battle of Racławice.

Schokland World Heritage Site

Netherlands

Coordinator	Marcella Marinelli
E-mail	m.marinelli@noordoostpolder.nl
Website	https://schokland.nl/contact | www.museumschokland.nl/ www.werelderfgoed.nl/nl/ | werelderfgoed/schokland-en-omgeving
Social media	facebook.com/museumschokland/ | twitter.com/MuseumSchokland instagram.com/museumschokland/ | twitter.com/SchoklandUNESCO facebook.com/werelderfgoedSchokland/
Additional Sources	https://raad.noordoostpolder.nl/documenten/Informatie-uit-college/D01-Managementplan-Werelderfgoed-Schokland-en-Omgeving-2020-2025.pdf

What & how

The island on dry land, Schokland, was the first archaeological World Heritage Site in the Netherlands (1995). A key management issue of the site is to keep a sound and effective hydrological zone that ensures the groundwater level is high enough to prevent the island from subsiding and to preserve organic archaeological objects of wood, leather, and antlers. This requires careful landscape management, first and foremost in agreement with the local farming community.
The site manager co-created a new management plan (2020-2025) with the local residents (primarily farmers) to achieve a sustainable conservation and maintenance approach. The result was approved unanimously by all stakeholders (e.g., residents and farmers, nature preservation organizations, and governmental organisations).

Where

Schokland is located in the province of Flevoland (the Netherlands).

When & who

The former island of Schokland, which was located in the sea (Zuiderzee) till 1942, was awarded UNESCO World Heritage status in 1995. The co-creation of the new management plan took a full two years.

Initiator(s)

The initiator of the new way of co-creating a management plan was the site holder of the Municipality Noordoostpolder (Marcella Marinelli).

Other partners

» The main other partner is the area committee, which consists of the Ministry of Education, Culture and Science (OCW);

» Ministry of the Interior and Kingdom Relations (Central Government Real Estate Agency);

» Cultural Heritage Agency (RCE);

» Flevoland Province; Zuiderzeeland Water Board;

» Nature preservation organizations (Flevo-landschap and National Forest Service);

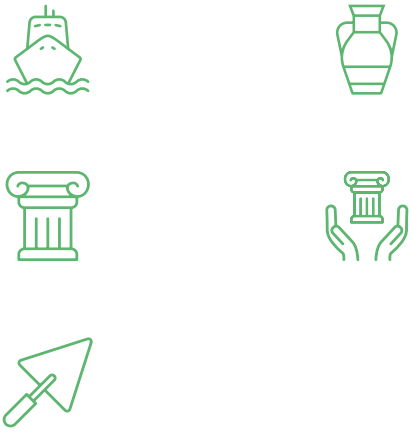
» LTO Noordoostpolder (Agricultural organization);

» Boerengoed (Farmers of Schokland Association);

» Schokland Focus group (local inhabitants of the World Heritage Site Schokland);

» Cultuurbedrijf Noordoostpolder.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES



Schokland and its surroundings comprise of five protected national archaeological sites (four dwelling mounds – terpen - and an area with traces of prehistoric settlement) and five historic buildings that were part of fisherman villages inhabited till 1859. It also represents the intangible heritage of the reclamation of the land and the never-ceasing struggle of the Dutch against water.

In line with the UNESCO objectives, the heritage management aims are:

» protecting and preserving Schokland World Heritage Site, enhancing and developing the cultural-historical, scenic, and ecological values of Schokland and its surroundings

» increasing its recognisability as a World Heritage Site and raising its public profile

» strengthening the local economy of Schokland and its surroundings by clarifying the future perspectives of its land users and stimulating initiatives such as the sale of regional products and recreation/tourism.

To achieve the management and preservation objectives, UNESCO's 5 C's are being applied:

» Credibility (the Outstanding Universal Value – each World Heritage Site is unique)

» Conservation (preservation of World Heritage values)

» Communication (providing information on the World Heritage Site)

» Capacity building (developing knowledge, economy, employment)

» Communities (collaboration with the environment)

Figure 41. Reconstruction of Schokland still as an inhabited island in the Zuiderzee, prior to 1859.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

The preservation of the land and landscape affects the livelihoods of those who live on the site. These local inhabitants were, however, previously not included in the management of the site. The main aim of the inclusion of residents and private owners (mostly farmers) in the development of the new management plan (2020-2025), therefore, was to serve their (economic and social) interests.

Environment

The management of the site is focused on sustainable conservation of the site; this includes the historic and archaeological remains and the natural peat landscape. Local development must go hand-in-hand with recreation to find a healthy balance between living and tourism.

The regional agricultural and horticultural organization (LTO) mediates between local farmers and the authorities when it comes to sustainable change.

Civic engagement

The inclusion of private owners who live at the site was meant to empower this local community by enabling them to take their own direction in the preservation of the land. Empowerment was based on the fact that agreements were adopted and implemented by unanimous vote by the residents that were affected by the management plans.

The new management approach to the site aimed to improve the situation of the farmers and to strengthening the local economy of the inhabitants of Schokland and the surrounding area (farmland). Alternative ways for farmers to continue their work and subsistence were investigated. It sometimes meant a shift from land agriculture to for instance, livestock farming, organic farming, recreational farming, seaweed, and bioplastics cultivation. Land exchange and buy-outs were also discussed and applied as options.

TARGETED GROUPS AND STAKEHOLDERS

Local community

The prime targeted group was the residents of the site (mostly farmers). They have an important stake in the maintenance of the site since they inhabit the place already for several generations. Work sessions with the area committee were organized to identify opportunities for new and sustainable livelihoods together with the residents. Engagement activities were designed to communicate the role that heritage can play.

Visitors & tourists

Protecting, enhancing, and developing the cultural-historical, ecological, and scenic values of the island will increase its recognisability and public awareness. However, the aim was to create and maintain a healthy balance between living, development, and tourism.

Ethics

The work (co-creation) with the community did not require an ethics plan.

RESOURCES AND INVESTMENTS

Human resources

The site manager invested time, energy, and negotiation (communication) skills to organise the workshops. The process took a full two years to finish. Future consultations will probably take less time (18 months) because the residents are now part of the deliberations on a regular basis.

Finances

Most funding for maintaining Schokland as a World Heritage Site is based on (governmental) subsidies. The cumulative management costs of the site are 1,098,000 euro (2020), the cumulative funds for preservation 7,380,000 euro (2020). Major contributors to costs such as preservation maintenance, water systems, and cultural expenses are the Noordoostpolder municipality, Het Flevolandschap, Cultuurbedrijf Noordoostpolder, and the province of Flevoland.

For the management plan, funding was also needed to hire a professional communication company.

Time

It is time-consuming to listen to all stakeholders.

Energy

Housing facilities

Facilities were needed for the workshops.

RESULTS AND EVALUATION

The project has yielded a new management plan for 2020-2025. It has affected the interests and the well-being of 80 households (among which 28 farmers).

The site manager has also set up a website that contains an institutional memory. This will need to be consulted by new members of staff.

Impact

The project has had a strong impact on the farmers and residents. First of all, because maintaining the hydrological zone has a significant impact on the land and the ways of living of its residents. Secondly, all residents have been heard, and some ways of living and subsistence were changed.

Sustainability

Due to the continuous soil subsidence, farming is no longer sustainable, and most farmers seek a buy-out. This has an economic impact on a national level. There is not enough money for all buy-outs, so other options to diversify income or alternative farming need to be offered, like livestock and land-trade. Some farmers change from farming to tourism.

New standards for a participatory cultural heritage practice

» The site manager has turned communication and engagement with the residents into a top priority;

» Communication professionals were hired to draft two versions of the management plan (a public version and an institutional one, in Dutch and English); they made sure the language was non-academic and accessible, and the layout was appealing and glossy.

» A website was set up to maintain institutional memory.

» Since 2019, the residents are invited to meetings in the form of a World Heritage Café. This ensures involvement and stronger support for the conservation of the site. It is interactive in nature, meaning people can put their concerns on the agenda.

» This site may be an excellent example of successfully including local residents as stakeholders in managing a heritage site.

Cost-effectiveness

Cost-effectiveness is considered good. It is very important that the project achieved communication and collaboration between all stakeholders.

Durability

The area partners (stakeholders) ensure the preservation of the World Heritage Site. They have a personal stake in maintaining the values of the site and have unanimously drafted and accepted the management plan. They show ownership and a sense of pride over the site.

While costs were covered for drafting the management plan and some buying-out, a sustainable financing model is needed for the site to generate more income for larger occasional expenses.

Negative impacts

The project in itself had no negative impacts, but the need to maintain the hydrological zone of the World Heritage Site has. The impact is high since farmers need to choose alternative ways to earn income, whether through a change in farming techniques or finding new ways of subsistence, like tourism. This may change (farming) communities, their traditions, and their way of living.

Expectations for the future

» Sustainable tourism will be developed

» All primary schools in the province learn about Schokland as part of their heritage education

» The national real estate agency's policies may have to include offering alternatives to farmers when buying out/trading the farming land

Figure 42. Meeting of residents to discuss the future management of Schokland.

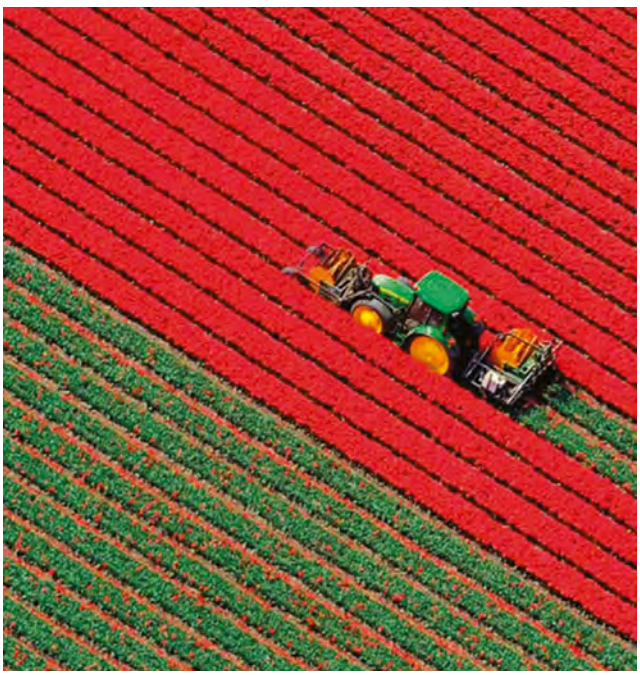


Figure 43. Farmers at Schokland sometimes needed to change their original farming.

TAKE HOME

Key policy or strategic directives distilled from the project

1	If the main goal is to protect/conserve heritage, it may be needed to seek alternative ways of subsistence for and in collaboration with the local community.
2	Hire a neutral party to moderate and facilitate the negotiation processes between all stakeholders. In Schokland's case, they hired a professional communication company, but it could be any skilled mediator that can coordinate the process.
3	Communicating plans and organizing workshops to involve residents and stakeholders is an effective way to create support. It is also a form of outreach and education that engages the community. Connecting stakeholders is also crucial to shortening communication lines.

Key lessons learned on cross-field collaborations

1	Be patient, learn to listen, and try to understand the point of view of other stakeholders.
2	Adopt a sense of urgency if you want to change anything in society.
3	As staff turnover can be devastating to the continuation of a project, prevent losing (institutional) knowledge.

Other lessons learned

Schokland gets so many students that it is overwhelmed by the number of (uncoordinated) student projects. Often, stakeholders do not have time to assist students in their research. The relationship is unsustainable and one-directional, often at the cost of the stakeholder. It is, therefore important to consider interests beyond that of the researcher.

Impact on higher education

For higher education institutes, engaging with society to address and solving real problems helps to (shape an innovative research agenda). The process of producing knowledge is also democratized because it involves research actors beyond academia. The co-creational process is mutually beneficial as it turns knowledge into a public good, leading to an increase of public support and societal relevance of higher education. However, societal issues often need real-time solutions. It implies that educational institutes need to adopt a sense of urgency with shortened procedures. Moreover, the presentation of results should not be too technical or theoretical but accessible to a broader audience.

Arguments for selection as an inspirational example

1	The hands-on approach by the site manager of Schokland is an exemplary model of co-creation and collaboration. Every stakeholder is considered knowledgeable and has been treated as an active co-participant in the process of shaping the management plan. The result is a community-based participatory product that is fully supported by all partners and serves a shared purpose; preserving the heritage of Schokland in an economically and environmentally sustainable way.
2	The democratic dialogue that preceded the unanimously approved management plan shows how heritage can bridge differences and enhance societal and political support. It strengthens social ties when all affected stakeholders try to deal with the consequences of climate change.

Figure 44. World Heritage Site Schokland (Netherlands) at present.

‘Here I live’: 4000 years at Siriusgatan

Sweden

Coordinator	Anita Synnestvedt
E-mail	anita.synnestvedt@archaeology.gu.se
Additional Sources	https://historiskastudier.gu.se/english/current/news/Nyhet_detalj/heritage-site-at-siriusgatan-in-bergsjon-giv-en-new-installation.cid1582409 http://www.nearch.eu/news/here-i-live-4000-years-at-siriusgatan

What & how

In the city of Gothenburg (Sweden), one can find the remains of a ca. 4000 years old cist grave from the Neolithic. It is situated among many high-rise houses. The residents living next to it knew very little or nothing about the site. It was, however, a playground for children. One day the housing company called a university researcher to ask if it could be possible to "activate" the site. They were in great need of finding and creating public meeting places in the area that could be of a positive force.

The area is a multicultural area with about 100 different nationalities and 50 languages. There were many problems with criminality, drugs, unemployment, and social, cultural, and economic exclusion, and the question was how archaeology and heritage could be employed to improve the sustainable future in this region. This led to the project 'Here I live: 4000 years at Siriusgatan'. The plan was to create a new kind of signage and installation at the site, which would function as an inviting meeting place for residents and which would encourage storytelling.

Where

The site is located at Siriusgatan, in the suburb of Bergsjön, a district in eastern Gothenburg (Sweden).

When & who

The project started in 2006 and is on-going. The creation of the installation was run by dr Anita Synnestvedt, a researcher at the University of Gothenburg. The installation was opened on September 7, 2018.

Initiator(s)

The local housing company.

Other partners

The project runs in cooperation with the City of Gothenburg/Greenery department and the local housing company (Familjebostäder). It also involves stakeholders such as schools, inhabitants, the local history society, private companies, the authorities, and the local tourist organisation (Tikitut).

The project was supported and carried out within the EU project NEARCH (2013-2018), in which the Centre for Critical Heritage Studies (CCHS) of the University of Gothenburg was a partner.

HERITAGE MANAGEMENT ASPECTS AND OBJECTIVES

The site has a tangible and intangible heritage aspect. It consists of a Neolithic stone cist grave, which is estimated to be from 1800 BC. However, over the thousands of years that have passed since the cist grave was created, other people have lived in the area too and left their tangible and intangible traces as well. The intangible heritage consists of stories from and/or of people living there now.

The aim of the project was to use this heritage and the archaeological remains for inclusion in society. The heritage activities included community archaeology, site interpretation, intermediation, and education.

Figure 45. The Neolithic stone cist grave at Siriusgatan, Gothenburg.

Figure 46. Opening ceremony of the installation at Siriusgatan in 2018, attended by the residents of the neighbourhood.

SOCIETAL/SOCIAL OBJECTIVES

Social/economic inclusion

The place of the archaeological site is a problematic area, with social problems such as crime, drugs, unemployment, etc. There is a high percentage of immigrants living in this area, and it faces a lot of integration problems.

The local housing company intended to use the site and installation as a gathering place for storytelling.

Improving the quality of life

In research programmes done within the city of Gothenburg, the targeted area stands out as the inhabitants here have a shorter lifetime of about ten years compared with the average population in Gothenburg. Including the marginalized residents is thought of contributing to their social wellbeing by providing a sense of belonging.

Identity

An important aspect of the project was to gather around this heritage site to increase the feeling of identity and belonging for children and their families.

Education

Schools were also targeted to tell the story of the past and to use the place as an outdoor classroom.

COLLABORATION OBJECTIVES

It was meant as a collaborative project. All involved stakeholders have been part of the project design and project planning, and they all contributed to the budget. The management was mainly run by two of the stakeholders, but all were involved in the implementation.

Some had specific tasks:

» the University of Gothenburg was the project leader and did research, produced pedagogical and interpretation material, and provided a critical heritage perspective;

» the housing company was responsible for the management of the site, contacts with the residents, and public arrangements at the site (family days, summer schools, etc.);

» the greenery department of the municipality was also involved in the management of the site. It published pedagogical material at websites and was involved in organizing arrangements;

» the local associations were involved in public events and the local schools in the education of local youth.

In this way, many skills were gathered: pedagogical, interpretation, architecture, city planning, history, and archaeology.

TARGETED GROUPS AND STAKEHOLDERS

All target groups were outside of professional cultural heritage networks. People in these target groups can be expected to feel a distance to the local heritage of Sweden, for in many cases, they were born abroad, and they live in a socially problematic area. They have their own heritage, like precious objects, food, songs, but when it comes to the local material heritage, most of them did not know much about it at the beginning of the project.

Local community

The site and installation were primarily meant to be used by the people (ca. 10,000) living in the neighbourhood and area.

Young people

Another target audience was school children and (young) children living in the area.

Immigrants

There is a high percentage of immigrants (e.g., refugees) living in this area who face a lot of integration problems. An important aspect of the project was to gather around this heritage site to address issues of identity and sense of place.

Ethics

No ethics plan was needed and involved.

RESOURCES AND INVESTMENTS

Human resources

The project included investment by university staff, schoolchildren, architects, officials, and workers within different departments in the city of Gothenburg.

Finances

The project's costs were ca. 90,000 euro, which was provided by different stakeholders.

Time

It needed time. It took longer than expected, mostly due to bureaucracy.

Energy

Electricity is needed to enlighten the installation and site.

Housing facilities

A new installation was built.

Legal framework

Legal permission was needed to alter the ancient site and to build the installation.

RESULTS AND EVALUATION

The installation was completed in 2018. Since the opening of the installation, there has been huge construction works going on at the houses next to the heritage site. As a consequence, there has been limited access to the site, which means that there have been few arrangements and activities possible to conduct.

Impact

Due to the construction and building activities, it is difficult to estimate impacts. Also, the project is still on-going and not yet evaluated. The housing company has annual events and arrangements which will be evaluated.

The project has been part of the EU project NEARCH and has been presented in national and international conferences, meetings, and publications as a new way of making interpretations and working with heritage and integration.

Sustainability

Because of the construction work at the site, there have not yet been frequent users of the site. Hopefully, this will change in the near future so that the installation can be used at its full potential. Hopefully, the project will also be used as a good example of how new interpretation projects may be of significance for integration and local identity through critical heritage approaches. As it is included in heritage education programmes (of HEI's) and is being visited by regional actors like museums, tourism, and heritage associations, this is expected to happen.

New standards for a participatory cultural heritage practice

Prior to development, it is important to investigate who is using a heritage site and take them into account; the local community, adults, seniors, children, tourists?

In regard to interpretation, one should always consider who the target groups are and who the people are in the area; immigrants, refugees, native-born citizens, etc. The local heritage is important to use to create a local identity or attachment to a place, even for people who are not born in the area.

Cost-effectiveness

The cost of the project was about 90,000 euro, which was provided by different stakeholders. The result, as it is visible today at the site – the new installation – shows a profitable outcome of the investments. The cost-effectiveness is considered very good.

Durability

The project is expected to continue to live its own life; it is not dependent on the project's initial leadership. Other stakeholders continued to manage the site.

Figure 47. The completed installation at Bergsjon acts as a meeting place for residents (M. Persson). The 'logo' on page 139 represents the architects' 3D-drawing of the installation (Liljewall Arkitekter).

TAKE HOME

Key policy or strategic directives distilled from the project

1	It is important to dare trying new ways of working with heritage.
2	Even in a "troublesome" area, there can be a high level of social engagement and encouragement and a positive atmosphere towards a heritage project.
3	The project has shown the power of using local heritage in a global context and the use of a global perspective in a local context.

Key lessons learned on cross-field collaborations

1	Account for more time than expected in such a project because of different ways of working.
2	Mutual respect for each other is necessary for all stakeholders; this worked very well in this project but might not be so in another project if the stakeholders have different agendas.
3	It is important for all to have the same goal.

Impact on higher education

Many students have visited the site and its innovative installation throughout the years, as part of their education in archaeology, in cultural heritage programmes, and in the programme for guides. It has been and still is an important study visit/excursion as an example of the possibilities of heritage in a societal context.

Civic University

The project has proved that the University can be an active partner in societal debates and is able to address difficult subjects like exclusion and integration through heritage. The project does also fulfil the "modern" kind of third mission, which involves not only communicating research results but also co-creation. This project could not have been accomplished without the public, stakeholders, and local communities.

Arguments for selection as an inspirational example

1	This project is an inspirational practice of heritage management because it shows how theoretical concerns linked to inclusion and heritage can be put into practice. Also, it shows that this long-time engagement has led to success in another way than many "moon landing projects."
2	The project also has a very interesting aspect of linking the local and the global. Here, the local heritage has been seen in a global context and vice versa. A majority of the people living in the area of the project were born outside of Sweden, and many came to Sweden as immigrants or refugees. The project shows that local heritage can play an important role in creating local identity and a sense of place, even if you were born far from the place.
3	Moreover, the project "Here I live: 4000 years at Siriusgatan" suits very well the EU-CUL project objectives, as it shows that the influence of universities on the local and regional social environment can and should be strengthened. It also illustrates that while cultural heritage is diverse, each dimension (European, regional, local) can perform functions that integrate communities and include underrepresented groups in social life.

IV.

Other acknowledged inspirational practices

Ten recent outstanding or distinguished heritage management practices were pre-selected based on geographical locations outside of the participating five consortium members (Table V). These examples are listed as nominees or winners of awards like the European Heritage Award/Europa Nostra Award, the European Heritage Label, the Council of Europe Museum Prize, the European Archaeological Heritage Prize of the European Association of Archaeologists, and the European Heritage Day Stories. They represent other high-standing or innovative examples of how heritage can be a resource to build peace and foster sustainable development in society.

All 14 researchers of the EU_CUL consortium selected three out of the ten pre-selected existing examples that inspired them the most. Their choices were based on the goals of the ERASMUS+ project; cultural heritage resources are used to promote educational purposes, to solve local problems, to include underrepresented groups, and to strengthen community bonds. The choices also had to correspond to one or more of the three components of the 'Strategy 21', the European heritage strategy of the Council of Europe that promotes a consolidative strategy for cultural heritage management. These three components are social, territorial, and economic development and knowledge and education.

The voting resulted in the selection of the following three inspiring practices:

A. Culture Leap – Finland

Culture Leap is a Finnish educational programme aimed at acquainting all children to their local or regional cultural heritage. This is done by providing municipalities with an online tool[20] to develop their own cultural education plan. It not only caters to the regional cultural supply, it also encourages an inclusive understanding of the diversity of the local cultural heritage.

The consortium members stated:

» "The project fosters a cooperation between cultural institutions and schools that is low-cost and has high impact."

» "It makes heritage more accessible to children and youth regardless of their socio-economic background, making it a participatory form of heritage education."

Figure 48. The educational programme at work.

» "It is valuable to develop and use digital technology to learn about the cultural heritage of local communities."

» "It fosters new ways of intergenerational learning."

» "This type of project promotes job diversification of both educational and cultural professionals."

[20] http://kulttuurikasvatussuunnitelma.fi/en/

B. Heritage Skills Initiative - United Kingdom

The Heritage Skills Initiative is a programme developed as a response to the societal issue of having a shortage of skilled craftspeople in the North East of England. It has engaged many stakeholders to raise awareness and promote education on the opportunities to professionalise in traditional heritage skills. The participatory nature of training and workshops that included participants ranging from schoolchildren to qualified professionals have inspired many to get involved in conserving and maintaining their local heritage, even as career opportunities.

The consortium members commented:

» "It builds community capacity and promotes employment and professionalization."

» "In relation to the Heritage Strategy for the 21st century, the project ensures cooperation and offers the possibility to students and professionals to work together by raising awareness. It also shows how local identity is essential to be maintained."

Figure 49. Workshop training participants in weaving.

» "Thanks to this initiative, the knowledge, and skills involved in heritage trades are passed on and continued. It helps to preserve not only the knowledge of unique techniques but also the practice in a professionalized environment."

» "It is an example of a practice that can be copied and applied elsewhere."

C. The Azorean Hood – Portugal

On the Portuguese archipelago of the Azores islands, women wore a traditional garment called the Azorean Hood (Capote e Capelo) and were traditionally passed down from mother to daughter. While the origins of the garment are not known, it is believed that it was introduced by Flemish settlers in the 15th century and was worn until the mid-20th century. The garment is made of materials that represented two pillars of the islands' economy, the blue dye that was extracted from woad (Isatis tinctorica) to colour the garment and the whale bones that gave it its distinct shape. Woad became one of the most important export products, while whaling was central to the local Azorean economy. Since the 1980s, the whaling industry has converted to more sustainable whale-watching. While the hood is no longer worn today, it represents a history of European cultural exchange, the emancipation of women, and a transition from an unsustainable whaling practice to an economy that is geared towards protecting natural heritage. A modern replica of the Azorean Hood still uses woad as a natural dye but has replaced the whalebone with recycled plastic.

The consortium members commented:

» "This case is a good example as it combines cultural and natural heritage. It is shown as a vehicle to understand the culture and history and to feel part of it. In this sense, it is not just about cultural heritage, but also about natural, sustainable approaches. A remarkable aspect of this case is that it offers a new vision and area of action."

» "Something very old-fashioned can be used as a symbol of sustainable development. An interesting example of how a very specific material heritage can be used to address a large scope of issues in society."

» "It addresses the local community and its needs in a

sustainable way, and it is a practice that is replicable to achieve real (social) change."

» "The Azorean Hood tells the story of an intergenerational cultural practice by and changing societal role of women, the European story of trade and migration, and the difficult transition to a different way of life due to a changing environment. It represents the resilience of the community to thrive in a dynamic landscape that is inextricably bound to identity, but that the diversification of income has enriched that identity, not seen as a loss."

Figure 50. The traditional garment called the Capote e Capelo, Azorean Hood.

These three selected cases all encompass the three components (Knowledge, Social, Development) of Strategy21. They have a strong social component of involved citizens engaging with their heritage, transmitting the value of cultural heritage to younger generations while benefitting their local communities. The examples underpin how cultural heritage can be promoted to create jobs or to strengthen local identity, reuse traditional knowledge or practice in modern settings, and that heritage is taken into account in economic development and environmental policies, like sustainable tourism and the protection of heritage. The third component can be seen in how these heritage practices are sources of creativity and knowledge, providing opportunities for new research and curricula. They also complement, interlock, and affirm at the same time the 15 practices featuring in this catalogue.

Table V.
TEN SELECTED HERITAGE AWARD NOMINEES (AND/OR WINNING PRACTICES).

Title	Country	Strategy 21st C. (component)	Link
RomArchive	Germany	S, K	https://www.romarchive.eu/en/ Winner of the Europa Nostra Award (2019): http://www.europeanheritageawards.eu/winners/romarchive-digital-archive-roma-germany/
Culture Leap	Finland	S, D, K	http://kulttuurikasvatussuunnitelma.fi/en/ https://www.kulttuuriperintokasvatus.fi/in-english/ Winner of the Europa Nostra Award (2018): http://www.europeanheritageawards.eu/winners/culture-leap-educational-programme/
Franja Partisan Hospital	Slovenia	S, K	https://www.muzej-idrija-cerkno.si/en/lokacija/franja-partisan-hospital/ Awarded with the European Heritage Label (2015): https://ec.europa.eu/programmes/creative-europe/actions/heritage-label/sites/franja-partisan-hospital_en
Heritage Skills Initiative	United Kingdom	S, D, K	https://www.nect.org.uk/hsi Winner of the Europa Nostra Award (2015): http://www.europeanheritageawards.eu/winners/heritage-skills-initiative-newcastle-upon-tyne/
The Recovery RICH Programme	United Kingdom	S, D, K	https://www.twmuseums.org.uk/the-recovery-rich-programme Mentioned in the FARO publication: https://faro.be/publicaties/cultural-heritage-wellbeing-inspiring-cases-create-positive-change-wellbeing-heritage
The National Museum of Secret Surveillance "House of Leaves"	Albania	S, K	Winner of the 2020 Council of Europe Museum Prize https://europeanforum.museum/winners/council-europe/ http://assembly.coe.int/nw/xml/News/News-View-EN.asp?newsid=7721&lang=2&cat=21&fbclid=IwAR3otJBFjc2lD-HAnghc_dRCaGts0s6cvGLbg9E4JXEobu6B2IdwMMKNWEg8
Azorean Hood	Portugal	S, D, K	A European Heritage Story (2019) https://www.europeanheritagedays.com/Story/56eec/Azoreanhood
Caribbean Centre of Expressions and Memory of the Slave Trade and Slavery	Guadeloupe, France	S, D, K	Winner of the 2017 Council of Europe Museum Prize http://assembly.coe.int/nw/xml/News/News-View-en.asp?newsid=6449&lang=2
The War Childhood Museum	Bosnia Herzegovina	S, K	Winner of the 2018 Council of Europe Museum Prize http://assembly.coe.int/nw/xml/News/News-View-en.asp?newsid=6891&lang=2
Osman Kavala	Turkey	S, K	Awarded the EAA European Archaeological Heritage Prize 2019 https://www.e-a-.org/EAA/Prizes___Awards/Heritage_Prize/2019/EAA/Navigation_Prizes_and_Awards/Heritage_Prize_2019.aspx

V

Figure captions

Figure 1.	The three components of the Council of Europe's European Heritage Strategy for the 21st century (Retrieved from https://www.coe.int/en/web/culture-and-heritage/strategy-21).
Figure 2.	Example of a digitized archive available at the web platform of digital Herodotus II (Retrieved from https://www.digital-herodotus.eu).
Figure 3.	Screen dump of digital Herodotus II showing how much content it consists of (Retrieved from https://www.digital-herodotus.eu)
Figure 4.	The Rectorate Building in Malaga (University of Malaga).
Figure 5.	The basement of the Rectorate Building with historic remains of the city wall displayed (University of Malaga).
Figure 6.	The remains of the Roman garum factory in the Rectorate Building (University of Malaga).
Figure 7.	The 'time stairs' of the Rectorate Building illustrates the steps back in time one takes going down the stairs (University of Malaga).
Figure 8.	Example of the information shown at the website of the information locket (Retrieved from http://lokietka5.pl/).
Figure 9.	Example of the information shown at the website of the information locket (Retrieved from http://www.dompokoju.hekko24.pl/Lokietka5/wp-content/uploads/2019/04/FB-COVER-MN-XI.jpg).
Figure 10.	The exhibition in the visitor centre NIGRVM PVLLVM (Ipse de Bruggen).
Figure 11.	Art work at display in the exhibition that is made by a resident client (Ipse de Bruggen).
Figure 12.	Some of the products the residents of Ipse de Bruggen produce and sell (Ipse de Bruggen).
Figure 13.	Entrance of the visitor centre NIGRVM PVLLVM, Zwammerdam (Ipse de Bruggen).
Figure 14.	Visitors of information stand during an excavation of the Centre for Critical Heritage Studies (J. Högström Berntson, Retrieved from https://www.gu.se/en/critical-heritage-studies/archive-cchs/heritage- academy-projects-and-events).
Figure 15.	Museum of World Culture, Gothenburg (M. Persson).
Figure 16.	Ground painting (Matrix) in front of the museum, an artistic collaboration project of three artists on the basis of the museum's collection (Retrieved from https://www.varldskulturmuseet.se/en/exhibitions/matrix)
Figure 17.	A reproduction of the 17th-century silk stockings made by contemporary knitters (Retrieved from http://www.textielplatform.nl).
Figure 18.	High-quality knitting in the process (Retrieved from https://www.kaapskil.nl).

Figure 19.	Knitters at work during one of the citizen science workshops (Retrieved from www.trc-leiden.nl).
Figure 20.	The main building of the international meeting centre of the Krzyżowa Foundation for Mutual Understanding (Retrieved from https://www.krzyzowa.org.pl/pl/).
Figure 21.	Young people participating in exchange activities organized by the Krzyżowa Foundation for Mutual Understanding (Retrieved from https://www.krzyzowa.org.pl/pl/).
Figure 22.	Children visiting the memorial site at Krzyżowa (Retrieved from https://www.krzyzowa.org.pl/pl/).
Figure 23.	Front of Museo Alborania/Aula del Mar (Retrieved from https://www.auladelmar.info).
Figure 24.	A school group visiting Aula del Mar (Retrieved from https://www.almunecarinternationalschool.org/wpcontent/uploads/2017/05/aula_del_mar_01.jpg).
Figure 25.	Hands-on teaching by Aula del Mar at work (Retrieved from https://www.auladelmar.info).
Figure 26.	A turtle in the marine hospital of Aula del Mar (Retrieved from https://www.auladelmar.info).
Figure 27.	Example of a photo in the digital archive depicting the way of life of ancestors in Cyprus (Retrieved from https://digitalheritagelab.eu).
Figure 28.	Agricultural life in the village of Gerani, prior to its occupation in 1974. (Retrieved from https://digitalheritagelab.eu).
Figure 29.	A craftsman making a wooden kneading trough in Pedoulas village (Retrieved from https://digitalheritagelab.eu).
Figure 30.	The violinist Michael Hadjiphaedonos, known as 'Hadjoudi,' from Kyperounta village (Retrieved from https://digitalheritagelab.eu).
Figure 31.	The Technical Committee on Cultural Heritage at work (Technical Committee on Cultural Heritage, Cyprus).
Figure 32.	The Technical Committee on Cultural Heritage at work (Technical Committee on Cultural Heritage, Cyprus).
Figure 33.	The Technical Committee on Cultural Heritage active in the field (Technical Committee on Cultural Heritage, Cyprus).
Figure 34.	The Picasso museum organizes special activities for people with special needs, like visually impaired citizens (Museo Picasso Malaga).
Figure 35.	Young children participating in an educational programme at the Picasso Museum Malaga (Museo Picasso Malaga).
Figure 36.	Drawing of a child participating in a Visual Thinking Strategy activity at the Picasso Museum Malaga (Museo Picasso Malaga).

Figure 37.	The Picasso Museum is located in the city centre of Malaga (Museo Picasso Malaga).
Figure 38.	The front of the Main Building of the National Museum Wrocław (Retrieved from https://mnwr.pl/).
Figure 39.	Objects on display at the Ethnographic Museum branch of the National Museum Wrocław (Retrieved from https://mnwr.pl/).
Figure 40.	Small fragment from the panoramic painting of the Battle of Racławice (Retrieved from https://mnwr.pl/).
Figure 41.	Reconstruction of Schokland still as an inhabited island in the Zuiderzee, prior to 1859 (Retrieved from https://www.schokkervereniging.nl/index.phpg - home).
Figure 42.	Meeting of residents to discuss the future management of Schokland (Managementplan Werelderfgoed Schokland en omgeving 2020-2015).
Figure 43.	Farmers at Schokland sometimes needed to change their original farming practices (Managementplan Werelderfgoed Schokland en omgeving 2020-2015).
Figure 44.	World Heritage Site Schokland (Netherlands) at present (Retrieved from https://www.visitflevoland.nl/nl).
Figure 45.	The Neolithic stone cist grave at Siriusgatan, Gothenburg (M. Persson).
Figure 46.	Opening ceremony of the installation at Siriusgatan in 2018, attended by the residents of the neighbo-urhood (M. Persson).
Figure 47.	The completed installation at Bergsjon acts as a meeting place for residents (M. Persson). The ‘logo’ on page 143 represents the architects’ 3D-drawing of the installation (Liljewall Arkitekter).
Figure 48.	The educational programme at work (Retrieved from http://kulttuurikasvatussuunnitelma.fi/ohjeet/).
Figure 49.	Workshop training participants in weaving (Retrieved from https://www.nect.org.uk/projects-2015/heritage-skills/traditional-building-skills).
Figure 50.	The traditional garment called the Capote e Capelo, Azorean Hood (Instituto Cultural de Ponta Delgada).

VI

Acknowledgements

The consortium members are grateful to many people for sharing their inspirational work and providing information for this catalogue.

We like to thank (in random order):
Anita Synnestvedt, Heritage Academy and University of Gothenburg
Karl Magnusson, World Culture Museum Gothenburg
Tom Hazenberg, Hazenberg Archeologie Leiden
Marcella Marinelli, Schokland World Heritage Site
Chrystel Brandenburgh, Municipality of Leiden
Fivia Savva, Digital Herodotus Cyprus
Marinos Ioannides, DHRLab Cyprus
Barbara Banaś, National Museum of Wrocław
Justyna Chojnacka, National Museum of Wrocław
Justyna Oleksy, National Museum of Wrocław
Maja Zabokrzycka, Infopunkt Nadodrze
Anna Dańkowska, Krzyżowa Foundation for Mutual Understanding
María Paz Moreno Molina, PRODIPEC, Malaga
José María Pacheco, Museo Picasso Malaga
María José Valverde, Museo Picasso Malaga

Research for this catalogue was conducted by:
Monique van den Dries, Faculty of Archaeology, Leiden University, Netherlands
Magdalena Fit, University of Lower Silesia, Poland
Marta Gontarska, Faculty of Education, University of Lower Silesia, Poland
Maria Gravani, School of Humanities and Social Sciences, Open University of Cyprus
Juan Jesus Martin Jaime, Faculty of Education, University of Malaga, Spain
Eduardo Asenjo Rubio, University of Malaga, Spain
Monika Karciarz, University of Lower Silesia, Poland
Miyuki Kerkhof, Faculty of Archaeology, Leiden University, Netherlands
Ewa Kurantowicz, Faculty of Education, University of Lower Silesia, Poland
Clotilde Lechuga Jiménez, Faculty of Education, University of Malaga, Spain
Hidde Moerland, MA student Faculty of Archaeology, Leiden University, Netherlands
Adrianna Nizinska, Faculty of Education, Department of Education and Special Education, University of Gothenburg, Sweden
Agnieszka Paczkowska, Faculty of Education, University of Lower Silesia, Poland
Eleni Papaioannou, School of Humanities and Social Sciences, Open University of Cyprus
Maria Persson, Department of Historical Studies, University of Gothenburg, Sweden
Maria Reut, Faculty of Education, University of Lower Silesia, Poland
Maria Stefani, MA student Faculty of Archaeology, Leiden University, Netherlands

www.eucul.com