



PEOPLE PLACES STORIES

# **Heritage Community Capacity Building Guideline**

# TABLE OF CONTENTS

## ONE

- 04 1. Capacity Building for Community Development Through Heritage Engagement**
- 04 1.1. New Roles for Heritage and Heritage Practitioners
- 05 1.2. Emerging competences for the heritage practitioner

## TWO

- 10 2. The PPS Competence Framework**
- 10 2.1. Field Competences
- 11 2.2. Organizational Competences, Action Taking
- 12 2.3. Social Competences / Participation
- 13 2.4. Personal Competences

## THREE

- 15 3. The PPS Methodology**
- 15 Stage 1. The Start: Identify the (type of) community
- 16 Stage 2. Analyse the current situation
- 19 Stage 3. Build a view, create a vision, set goals
- 21 Stage 4. Build capacity, review skills
- 23 Stage 5. Engage and expand / Be active
- 25 Stage 6. Sustain

# CHAPTER ONE

## **Capacity Building for Community Development Through Heritage Engagement**

# 1. Capacity Building for Community Development Through Heritage Engagement

## 1.1. New Roles for Heritage and Heritage Practitioners

In the last decades heritage went through a conceptual change. It evolved from – object oriented – built heritage, monuments, and tangible heritage to the inclusion of community oriented values – encompassing intangible heritage and contemporary heritage practices in a holistic view on heritage in a territory rooted cultural landscape.

As a consequence, heritage values evolved from a focus on intrinsic value, national/regional identity and pride, to valorisation and regional development, to local value assessment, heritage creation and recognition, civic participation and inclusion. This value change is evident in the Council of Europe Convention on the Value of Cultural Heritage for Society (Faro Convention, CoE, 2005), operating along 4 themes: shared European heritage, social sustainability, regional sustainable development, and learning. The same line of thoughts appears in recent European recommendations e.g. the European Framework for Action on Cultural Heritage (European Commission 2019).

The European Cultural strategy for the 21st century document (CoE 2018) also describes the new role/value of heritage in society and the related change in roles for heritage professionals: “The concept of cultural heritage has significantly changed in recent decades and its position continues to vary according to the society in which it is located. .... In accordance with the Faro Framework Convention, the recognition of heritage is conceived as a shared responsibility: heritage is no longer limited to those elements officially recognised as such by the national authorities and experts – the protected heritage – but now includes those elements regarded as heritage by the local population and local authorities. This development prompts new, more participatory, and more collaborative management approaches.

These new roles crystallise in one of the key concepts of the Convention: heritage communities (HC). “Heritage communities are self-organised, self-managed groups of individuals who are interested in progressive social transformation of relationships between peoples, places and stories, with an inclusive approach based on an enhanced definition of heritage. With the consideration of heritage as a resource, they work for direct democratic engagement in support of diversity and sustainable heritage-led local development, seeking economic and social conditions favourable to the survival and well being of diverse communities. With their people-centred initiatives and distinctive approach which involves working through the different layers of society, heritage communities create a platform to revisit and redefine relationships to manage their heritage assets and address the societal challenges faced today.” (Faro convention, CoE 2005)

These changes in value and roles result in evolving competence needs for all actors involved in cultural heritage: from technical competences and traditional crafts for protection & conservation, to competences in the fields of history, culture, art, management, interpretation, social science, community development, entrepreneurship, digitisation ...

Therefore, the PPS project focuses on the development of emerging competences for professionals, volunteers, and civic society in the light of the new definitions and new roles of cultural heritage. The project seeks its impact on local, grassroots level with 'the people' as its first priority. It looks at capacity building of heritage communities as a socio-cultural space for creativity, learning, participation & inclusion. This should happen in a reciprocal process: this is the heritage and how can we engage the people or: this is the people and how can they recognise as meaningful for them?

The person running this process can be called a 'Faro manager' or a 'heritage community facilitator' and is the key person PPS is focusing on. He/she is not 'the expert', and may be a professional or a community member or even a small team, ... all depending on the situation.

In these guidelines we:

- look at the evolution of the competence needs in the light of the new roles of cultural heritage for society
- present a competence framework for the Faro manager
- present a 6-stage strategy for heritage community building, including practical examples and activities.

This document can be seen as a stand-alone guideline text but also refers to the PPS online toolkit offering many more examples, techniques and support material.

## 1.2. Emerging competences for the heritage practitioner

In the Voices of Culture report (European Commission 2017) the section 'skills training and knowledge transfer for traditional and emerging (heritage) professions' focuses on capacity building for shared stewardship. The VoC group has proposed that society should be looked at as being composed of 4 groups of stakeholders:

- Heritage Expertise
- Heritage Mediation
- Policy makers
- Public – communities/participation – both public and private

Specific roles were allocated to these groups:

### **The heritage expertise group**

- Identification of heritage – verification of authenticity and assessment of significance
- Conservation and preservation, assessment, diagnosis, actions and prevention, planning...
- Research (History material, technology...)
- Dissemination of in-depth knowledge and expertise
- awareness raising
- Recommendations on standards

### **The heritage mediation group**

Mediation is about bringing resources together, managing and planning opportunities, creating policies and negotiating funding for cultural heritage projects and programmes; promoting the potential for connecting of all the stakeholders and taking advantage of the resources available.

The mediators are involved in communication, engagement and advocacy. They attempt to reconstitute the narrative of cultural heritage to wider civic society, using diverse means of communication including digital tools.

The heritage mediation mission is to:

- Provide greater accessibility to cultural heritage
- Act as a conduit between stakeholder groups
- Determine and understand cross sectoral needs
- Facilitate a wider understanding of heritage
- Enable and drive engagement with cultural heritage
- contribute to awareness
- Provide a bridge between specialist and non-specialist expertise

### **The policy making group should:**

- Provide top level direction for heritage and its associated professions at European, national, regional and local level
- Make recommendations and decisions on standards (ethical and/or professional) and their recognition.
- Advocate for the value of cultural heritage
- Address and draw attention to ethical concerns
- Ensure sustainability through funding development and support
- Engage in dialogue with the broadest range of stakeholders – expertise, mediation and public level

### **Publics / communities**

Whilst it may be traditional to consider the public as being outside the sector, they should be considered as intrinsic to the sustainability of heritage and evaluated according to the degree of active participation they have with the sector. For example, those individuals and groups that volunteer their time must begin to be considered as part of the profession and require training to prepare them adequately.

The public's mission can include:

- Participation (active and passive)
- – Educational benefit and understanding of heritage
- Enjoyment and appreciation
- Awareness and commitment to the protection and preservation of heritage
- Engagement at policy and mediation level

*Source: Voices of Culture, Prospectus on "skills, training, and knowledge transfer for traditional and emerging heritage professions (European Commission, 2017)*

The CHARTER project, in its factsheets proposes 6 functional areas for competence development. In this proposal "heritage practitioners" are those professionals who:

- can help recognise and enhance (heritage) value through expert knowledge;
- can contribute to its use and engagement through skilled interpretation and communication;
- can preserve and sustain heritage through appropriate conservation and safeguarding measures;
- can promote, resource and protect heritage through informed governance and policy making;
- can teach and develop innovative approaches to heritage through research and development;
- can mediate, enable and protect heritage through insightful management and guidance.

Source: CHARTER, European Cultural Heritage Skills Alliance: Factsheets: Families of Competences, 28/07/2022

The PPS project aims to take this one stage further. All policy makers and stakeholders agree that the new views regarding cultural heritage require a new view on the professional development of the heritage professionals. There is a consensus that in most heritage related training curricula the social competence development is missing. As for community engagement most examples in heritage literature and policy documents are limited to 'participatory governance' of existing local heritage. Many models still focus on the professional/expert. Therefore the PPS team focuses on the social role of heritage looking at heritage engagement processes and participative processes for community development. How can a community raise the capacity of its members to better capitalise on its heritage for sustainable development and inclusion? PPS starts from the community itself and uses heritage engagement as a tool for community building.

The PPS approach translates in two questions:

- What competences do 'facilitators' need to successfully initiate, develop or maintain a heritage community?
- What competences do community members need for (and acquire by) being an active member of a heritage community?

Facilitators in this context can be:

- Heritage professionals: owners, managers, heritage staff, volunteers, interpreters, heritage workers, association leaders, artists, multipliers.
- Adult Educators: formal and non-formal adult educators, community workers.
- Policy makers: heritage officials, civil servants, planners
- Civil society, community members

The final beneficiaries of the whole process are the community members (citizens), the learners, as individuals. The well-being of this group is the ultimate goal of the whole process. The ICCROM guidance note 2015: People-Centred Approaches to the Conservation of Cultural Heritage expressed this in terms of: “greater sense of ownership; stronger cultural identity; spirituality; increased employment opportunities; increased economic returns through heritage ‘added value’; contributions to sustainable development; more sustainable communities; increased cultural and social inclusion and intergenerational integration; more life-long learning experiences; more varied leisure opportunities; poverty alleviation and improved intercultural understanding.”

### **Heritage community contexts**

The FARO action plan puts forward a number of requirements for creating a Heritage Community:

- Presence of an active civil society (heritage community) that has a common interest in a specific heritage;
- Presence of people who can convey the message (facilitators);
- Engaged and supportive political players in the public sector (local, regional, national institutes and authorities);
- Engaged and supportive stakeholders in the private sector (businesses, non-profit entities, academia, CSOs, NGOs, etc.).
- Consensus on an expanded common vision of heritage;
- Willingness of all stakeholders to cooperate (local authorities and civil society);
- A defined common interest of a heritage-led action;
- Commitment and capacity for resource mobilisation.
- Readiness of the group to engage in the process of developing diverse narratives based on the people and places;
- Aspirations towards a more democratic socio-economic model;
- Commitment to human rights principles in local development processes (respect for dignity and multiple identities);
- Improved democratic participation and social inclusion of all inhabitants.

These elements not only represent requirements for creating a heritage community but can also be seen as quality criteria and goals for building a successful HC.



# CHAPTER TWO

## **The PPS Competence Framework**

## 2. The PPS Competence Framework

The PPS-team created a competence framework to list and describe the competences needed to tackle challenges and tasks in relation to the HC contexts, stages and scenarios as described above.

The PPS competences for facilitators are grouped in four sections.

### 2.1. Field Competences

The field competences of facilitators of heritage communities draws on ideas on the process of community building. This process will differ, according to the context or the stage in which a community has evolved. Although we have presented these competences in a sequence, in reality, the way we envisage them being used is more likely to be iterative rather than linear. Nevertheless, it can be read as a process which starts with a period of orientation during which a facilitator can help to outline the views and values of distinct groups in a community and an attempt to support these groups separately and together to give meaning to heritage assets and phenomena. In doing so the facilitator will seek to promote a multi-perspective approach that is respectful to different individual and group backgrounds, inclusive to community members and that at the same time relates to overarching European cultural values as well as global values (human rights). To do so the facilitator will help participants to express their personal and collective values in narratives related to heritage in the community. Thus, heritage and the exchange of, and dialogue on its meaning and how this relates to individual or shared backgrounds supports the development of shared narratives or acknowledged narratives. These narratives strengthen a sense of community, of belongingness, and at the same time respectfully illuminate diversity.

1. To assess views and value preferences of distinct groups in the community
2. To run a meaning and value identification process with community members
3. To analyse a heritage asset/phenomenon with a focus on how it is related to (European) cultural values
4. To foster the development of a multi-cultural perspective interpretation principle when offering meaning making and value related frames
5. To help participants develop personal narratives to express intercultural and self-transcending values related to heritage in the community
6. To relate a heritage community (development) initiative to relevant societal issues, perspectives, and ethics
7. To help develop common place/asset-based narratives

## 2.2. Organizational Competences, Action Taking

As far as organizational competences are concerned, the focus is again on this process of community building. Facilitators help heritage communities to approach the process of community building systematically. To guarantee the sustainability of their projects, heritage communities should benefit from an approach to development designed for continuity (in terms of funding, income, staffing, support, members etc.)

This does not only apply to the way a community is set up; it also applies to the way it will be managed once it is taking action together. Sound procedures, transparent decision making, and accounting are key. In addition to the administrative aspects there needs to be a sense of entrepreneurship, and ability to take initiatives and make things happen. Even if a community decides it will not be profit making, an entrepreneurial attitude is important for sustaining action, for projects and people to flourish. It is also in internal creative processes. This we refer to as intrapreneurship. It includes imagination, identification, or even creation of opportunities.

Then there is the heritage aspect of it all. The facilitator needs to be able to link heritage assets or phenomena to issues, and social and cultural activities in the community, or to help others to identify and articulate such links. For this to happen it is necessary for people to meet each other either face to face or online. A facilitator must be able to establish the structures and processes and environment to allow for meetings, for dialogues and reflections. This process is meant to contribute to the development of a community that includes actors from various backgrounds in multidisciplinary groups. This way an evolving community becomes appealing to various kinds of members/participants thus providing an increasingly rich network of people's experiences, values, and narratives.

1. To help a heritage community to organize its development systematically
2. To develop and present a viable sustainable work/business plan for heritage community building
3. To administrate, manage, and account for a heritage community development project
4. To systematically evaluate the process of heritage community building
5. To create ideas and opportunities, to manage resources, to make things happen (intrapreneurship)
6. To link a heritage asset to the social and cultural activities going on in the community
7. To establish (digital/on-line and real life) communication, meeting and cooperation structures and processes
8. To help form interdisciplinary teams to support communities in integrating heritage into development plans

### 2.3. Social Competences / Participation

Facilitators of heritage community development need social competences to connect to community members, to inspire them and to communicate and cooperate with them.

Whether a facilitator has been contacted by a heritage group, or whether they are searching for and finding relevant stakeholders, individuals and groups, the challenge is to connect to people, to inspire them, and involve them. A heritage community benefits from actively participating members, and vice versa; these members benefit from the community through their active involvement. Active participation implies a level of willingness, of knowledge and skills to feel and be capable of contributing to such an initiative. That is why empowering (potential) members is a key part of the profile of a facilitator. This does not only include the heritage related activities as such, but also the governance that comes with it. Heritage communities gain meaning when the members are not just considered the target group, but primarily the initiators, the owners and the people who take part in governance and share responsibilities together.

Democratic decision-making processes may incidentally reveal conflicts of interest or even lead to difference of opinion, values, conviction, or ethics. Facilitators will need to be competent in moderating the necessary discussions to keep the community an environment in which people feel welcome, respected, and recognized. Facilitators will have to be able to help the members of heritage communities turn dialogues into new ideas, and initiatives. While doing so the community activities, the shared experiences, and the way they are reflected upon turns the community into a learning community the moderation of which will also be one of the important competences of a facilitator. Thus, the facilitator will be able to help the members create a heritage based, or related environment for lifelong learning, and to contribute to it themselves.

1. To facilitate the identification and mapping of relevant stakeholders and groups
2. To (inter)connect, inspire, commit, activate, and empower people in a heritage community development initiative
3. To facilitate participatory governance and share responsibilities
4. To deal with issues, conflicts of interest, differences of opinion, values, or convictions in an inclusive way
5. To moderate brainstorming, decision making, co-operating processes in the community
6. To facilitate lifelong learning and development for all actors in a heritage community development initiative

## 2.4. Personal Competences

For a facilitator to be effective, and to have an impact on the development of a heritage community. It is important to have a clear vision and a genuine interest in the place, its people and their stories, but also in the broader context of it, and how heritage action may be meaningful to people. Having a vision is one thing, but ensuring that a heritage community shares it with others, inspiring others and sharing goals is another. This requires competences to inspire and energize people. It means you need to be active in order to activate, to be creative to help people create things, and entrepreneurial to convince people that initiatives are needed to making things move and make things happen. The facilitator needs to be the catalyst, a promoter, a process helper, and a problem solver at the same time.

Besides the actions the facilitator serves as a person who stimulates reflection on value-based issues as inclusion, sensitivities of the past, the presence and the future. In order to be open to diversity and the mentioned sensitivities the facilitator must be able to be self-analytical and self-critical, as well as open to criticism and feedback of other each from their perspectives. Being open to such inputs becomes meaningful if it leads to redefining the situation, or to other patterns of thought, behaviour and thinking. Adaptivity and flexibility are required to allow for such changes, of course given the overall purpose of developing a community.

The facilitator must be aware of human rights, issues of diversity and inclusion, as well as generic values and ethics. In all the relevant aspects of the community development work the facilitator must be and serve as a model of lifelong learning and development.

1. To have a clear vision and show a genuine concern and interest in heritage, in people, and in how the two interrelate
2. To be creative, energetic, show initiative, entrepreneurship, in developing a heritage community (initiative)
3. To reflect, be inclusive, and sensitive to ethical, cultural and value issues related to people and heritage
4. To be self-critical and open to feedback from stakeholders and community members
5. To be flexible and adaptive, yet aware of the broader goals and perspective of the initiative
6. To be committed to human rights principles in local development processes (respect for dignity and multiple identities)
7. To be a curious, active, and effective lifelong learner in heritage related competence fields.

# CHAPTER THREE

## The PPS Methodology

### 3. The PPS Methodology

The PPS methodology is based on the 6 phases for building and/or improving a heritage community, defined by the team, that are then linked to the actions and abilities of the competence framework.

For each phase this section offers:

- the competences related to this phase,
- a short description of related actions/activities,
- short description of methods & tools to accomplish the task, including a practical example.

#### Stage 1. The Start: Identify the (type of) community

Goal: To identify the place, to define the (type of) community we are going to work with, to scan what is there.

What will be the starting point? Which group(s), what area, district, village ... are we going to focus on? What is the motivation, drive, common interest, need(s), that move this(ese) group(s)?

Heritage communities may exist or be formed in many different contexts and so it follows that there are different scenarios for action. There is heritage that is urban or rural, heritage that is strongly natural or cultural, more tangible, or more intangible. The approach, used by the PPS partnership has been to build community building scenarios from the perspective of a heritage community's context. In relation to the heritage people value, and according to the various uses they wish to make of it, we have formed three scenarios: community of place, of interest and of practice.

#### Communities of place

This is a group of people living in a defined area (neighbourhood, district, town, village), bringing people together because of the place they share; where they live, work or relax.

In this context there may or may not (yet) be an 'explicit' heritage asset or common interest binding the community members; they simply 'occupy' the same location with no clear preconceived shared interest or heritage.

This community building scenario might start with the identification of heritage, cultural mapping, value identification, stakeholder identification, ... stakeholder engagement, project and action management, communication ...

### **Communities of interest**

This is a group of people who share an interest or practice but with no clear reference to tradition or heritage. This group is not necessarily linked to one location (can even be virtual).

This community building scenario might start with a process to identify values and stakeholders, stakeholder engagement, project and action management, communication ...

### **Communities of practice**

This is a group of people sharing a (traditional) practice recognised by the participants as part of their cultural heritage.

This community building scenario might start with stakeholder identification, stakeholder engagement, project and action management, communication ...

## **Stage 2. Analyse the current situation**

Goal: to bring well-identified elements of the community into the light: governance, structure, sub-groups, networks, STAGE or SWOT analysis, cultural mapping.

Who are the current communities & stakeholders already there? What distinguishes the groups from each other, what do they have in common? How do people relate to local heritage elements? What do they consider as meaningful for their life, what do they want to share? What is personal space, what is common space, what is the binding factor? What has a personal value, what has a common value ...?

### **Competences related to this stage could be:**

- To find the meaning of local heritage for the different groups in the locality
- To find links between the communities and the place
- To assess the values of distinct groups in the community for their heritage
- To organise a value & meaning identification process with community members
- To analyse a heritage asset/phenomenon with a focus on how it is related to cultural values

### **Possible activities to:**

- invite people to tell about what is important for them in their daily life in the community.
- invite people to tell about their relationship with local heritage.
- apply storytelling techniques to help articulate/reveal personal meanings and connections with a heritage asset.
- collect stories that are relevant for the people and the heritage.
- offer general narrative principles to help people create their personal story.
- offer the appropriate media for people telling a personal story.
- help develop a simple structured narrative based on personal story material offered by the people.
- gather information on the socio-economic and historical context of a heritage community.
- coordinate the documentation of a community's assessments of their heritage and its values.



- register the diversity regarding meaning and values in a group of people.
- mediate between people with different meanings and values.
- moderate meaning and values identification exercises in a multicultural group.
- correctly describe heritage phenomena/practices.
- help people present a transnational or multi-cultural dimension of the heritage they relate to.

## **HOW can you identify/create heritage?**

Creating heritage is a process of identification, value assessment and recognition ... by people feeling related to it. Storytelling can be a great help in this process.

Storytelling is the communication of a real or imagined narrative to one or more people. Stories offer distance and objectivity that can help people to safely speak about subjects which may be too difficult to address directly or personally. They can help to document a heritage experience in a pleasurable way, making it more likely to be passed on and difficult to forget.

The creation and sharing of a shared story of heritage can be an incredibly unifying and humanising act of community cohesion and collective celebration.

Stories share a sense that they are not set in our time or even in our world. They can bring to life another place and time as well as offer a distance from reality which allows participants space to reflect and an opportunity to imaginatively leave their own day to day lives. This escape can break established thought patterns and personal narratives which, if handled with care, can be a powerful intervention to forge new relationships with heritage.

Having a safe and accepting space in which to share personal stories can be an incredibly powerful storytelling process to understand lived heritage.

By using techniques like creative mapping, 'gentle questions' (about the community), 'a day in the life of ...', people

- can have better conversations
- can reflect on their own community
- can think imaginatively and metaphorically
- can use what they know about the heritage and bring it to life with imaginary elements
- can position themselves in relation to the heritage

The One - Step - Removed -technique involves the use of stories which feel real but are not and the creation of new fictional narratives which resonate with the group and their life experiences. The stories are collaboratively created or developed by the group. The central characters and the issues and decisions they are facing are built up and discussed progressively through various exercises and techniques. A particular focus is given to researching issues, identifying solutions and positive futures for the characters, a task which is much easier to do for an invented character than for oneself!

## Example: Maryhill (UK)



By Richard Webb, no changes made, CC BY-SA 2.0,  
<https://commons.wikimedia.org/w/index.php?curid=9745741>

Maryhill used to be a village but now is an urban district of Glasgow, named after the woman who, in the 18th century, owned a big estate in that area.

The Maryhill Burgh Hall centre, in cooperation with 'The Storytelling Village Glasgow', started to work with the local community on a heritage project based on the character of Mary Hill.

### Goals:

- Finding out more about Mary Hill + unite the community around this character as a piece of their heritage. To reflect on their own community. To use the metaphor of Mary Hill to think about their own position, to consider what is important. To deepen the community's sense of ownership and connection to the area and its heritage.

### This is done by:

- Introducing Mary Hill, the historical figure on which the project is focusing.
- Determining what information is known about Mary Hill so far and consider what could be deduced and imagined.
- Gathering historical information from the community previously unknown to the Burgh Halls
- Introducing the concept of storytelling and gentle personal narrative reflection
- Encouraging participants to think imaginatively and metaphorically about the area of Maryhill, deriving new meaning about their locale.
- Learning about the peoples' connections, feelings and experiences of their area.
- Gathering testimony for performance material.

### Techniques used:

- Creative mapping: picture (draw) the district as a person and ask the participants:
- Where is the heart of Maryhill?
- Where do you go to hide?
- Where would the lungs be?
- Where is the mouth, gut, ... and why?
- Ask gentle questions: what is your dream community?
- Think imaginatively: create Mary Hill as a she was a character in a story
- What do we know?
- What do we imagine?
- Mapping days of her life
- Painting her as a real person, bringing heritage to life

### Stage 3. Build a view, create a vision, set goals

Goal: to identify the needs of the community concerning participation in society, in cultural life, in sharing values and heritage and use this to develop a vision and to set goals for a heritage community initiative.

What are the needs of the people, regarding participation and wellbeing in the local community? What initiatives should be taken to meet these needs? What role has (the local) heritage in this process? Can the Faro principles inspire us? Who are the stakeholders in this process? How can we set up an open dialogue in this respect? How can we identify and invite people to be part of the community building team?

#### Competences related to this stage could be:

- To facilitate participatory governance of heritage communities to ensure shared responsibilities.
- To relate a heritage community (development) initiative to relevant societal issues, perspectives, and ethics.
- To foster the development of a multi-perspective interpretation principle when offering meaning making and value related frames.
- To have a clear vision and show a genuine concern and interest in heritage, in people and in how the two interrelate.
- To reflect, be inclusive, and sensitive to ethical, cultural and value issues related to people and heritage.

#### Possible activities to:

- assist communities in creating their own heritage inventories and to rank them according to their relative relevance.
- link the collected issues and assets to wider value, ethics and issues.
- turn mental map(s) into narratives/stories that reveal the interrelations between them, and their value for members of the community.
- create the right conditions for participatory governance.
- build trust in institutional processes, in the legal, economic, and technical capacity of communities.
- connect heritage phenomena to history & culture.
- use interpretive narratives to help people link heritage related values to a broader (European) history & value frame.
- organise participatory processes (attracting new groups, clear transparent communication, open interaction with groups).
- identify barriers to participation and put forward proposed solutions.
- develop an outcome-based approach to participatory governance that monitors progress and measures impact.
- communicate the results of participatory projects to ensure their sustainability, and inclusion in political agendas.

#### HOW can you develop a vision for heritage-based community development?

For this phase the PPS team proposes the Placetelling® approach, a multidisciplinary method to create new place narratives based on an (re-)interpretation of the history, heritage, and/or cultural characteristics of a territory.

As a start Placetelling® involves a research phase: a “re-reading” of historical events and an analysis of existing narratives of the territory. Participatory processes should guarantee the involvement of relevant stakeholders.

A second step involves a re-interpretation of (some of) these findings: to re-install value and meaning for the present community in the light of contemporary well-being & needs in order to relate the heritage community development initiative to relevant societal issues and perspectives.

This process of (re)creation/recognition of heritage results in an ‘orientative’ narrative. This kind of narrative underlies the rebuilding of a new identity dimension and a sense of belonging among the members of a local community by making the local community aware of the mutual relationship that binds it to the place.

This orientative narrative also acts as a ‘leitmotiv’ for narrative techniques for place interpretation leading to the construction of place-based stories, stemming from everyday life that reveal the interrelations between them, and their value for the members of the community (see stage 5).

## Example: Goutelas (FR)



By Gregory Bret, no changes made, CC BY-SA 2.0, <https://www.accr-europe.org/fr/le-reseau/membres/france/chateau-de-goutelas>

Goutelas is a castle in France (Loire-Foréz), currently combining an activity of ‘conference hotel’, catering, and a wide range of cultural activities. Under the lead of ‘Les Oiseaux de Passage’ (Marseille), the Goutelas staff, in cooperation with members of the local community, searched and revisited the history of the area. Their research landed on a literary masterpiece: *L’Astrée*, written by Honoré d’Urfé in 1607-1627 (5.399 pages).

It is one of the most influential works in French literature. The author spent a part of his youth in the region and the scenes in the book are situated in the area between Boën-Goutelas and Montbrizon. There is even an ‘L’ Astrée walk’ passing by all relevant places in the story.

*L’Astrée* plays in the fifth century A.D. The book has many stories, but the main line is a love story situated in a rural community of shepherds but also in a world of Goddesses, Nymphs and Queens. The underlying vision is one of anti-establishment and female supremacy.

*L’Astrée* has been chosen by the community to be part of the new identity of the region and its population. Emancipation became the theme of a ‘Balade matrimoniale’: a walk in ‘female heritage’, staging ‘women in charge’ in the creative sectors, as elected local authority, as entrepreneur (farming, wine production, festival organiser ...). It will be the leitmotiv for new events at the castle and in the region.

## Stage 4. Build capacity, review skills

Goal: to raise the capacity of the community to meet the goals they set for this HC initiative: to organise competence development and learning for facilitators, stakeholders, and citizens.

What competences do the facilitators need to build, maintain, and sustain this heritage community? What learning/development goals do we envisage in this project? How do we organise learning for the people involved? Can we link up with school or higher education, can we link up with non-formal adult education?

### Competences related to this stage could be:

- To facilitate learning and development for all actors in a heritage community initiative.
- To be a curious, active and effective lifelong learner in heritage related competence fields.
- To find & engage the right people to help (inform/assist/teach) develop the HC.
- To validate the learning of all stakeholders in the development of the HC initiative.

### Possible activities to:

- include instruments or methods to turn a heritage context and community into a learning environment for lifelong learning and development.
- plan and organise learning experiences, or trajectories.
- turn activities into learning activities.
- help people personalise experiences.
- assess outcomes, and provide feedback.
- build and moderate community processes in such a way that activities help people develop competences related to the development process of their heritage community.
- document the learning processes and learning outcomes of stakeholders

### HOW can you create a learning environment for your community members?

- Link up with adult education organisations to better reach groups.
- Involve special groups (unemployed, interest groups ...)
- Involve craftsmen, students ...
- Provide crafts training courses.
- Organise a (volunteers) knowledge exchange fair (technicians, historians, artists, chefs, administrators, ecologists ...)
- Start a community of 'learners' (crafts, art ...)



## Example: Heers Castle (BE)



Von Eebie - Eigenes Werk, no changes made, CC BY-SA 4.0,  
<https://commons.wikimedia.org/w/index.php?curid=1825176>

The Castle of Heers was mentioned for the first time in 1328 but the actual buildings date from around 1500. Throughout the centuries it was in private hands and played an important role in the region but, from the seventies on, it got totally ruined because of lack of attention and eventually lack of money. Today the castle is owned by the Flemish Government and managed by Herita, the Flemish organisation for the valorisation of built heritage.

Local volunteers play a special role in the restauration and value definition of Heers Castle. Learning by doing and learning from each other is in the DNA of the group. How can we get the right competences for getting all relevant tasks done? What competences are available in the group? How can we best share knowledge and expertise? Where do we find help? If an expert is needed, the first option would be to get him/her to join the group as a volunteer (if possible) and to find the best way for teaching and sharing. Absorbing someone into the group gives them more time for the exchange of knowledge.

- The volunteer castle guides took an historian on board to become better guides.
- The gardeners/parc managers got engaged with an historic garden expert who created a work plan and a syllabus.
- The group restoring the stables invited traditional craftsmen to learn from them.
- An agreement was made with the Center for Adult Education of Heusden - Zolder (village in the area) to open a branch at the castle and to organise a series of relevant courses - e.g. gardening, and parc & forest management, including hands-on sessions on the spot - for Heers' volunteer members and external learners such as asylum seekers and job seekers.
- The VDAB (National Center for Job Placement and Vocational Training) is looking into an internship scheme.
- There is cooperation with the University of Hasselt, concerning experimental archeology for crafts development (e.g. the building of a traditional brick oven).
- Even the catering for the volunteer group is done by volunteers and subject to training and learning.
- ....

All this knowledge, expertise and learning processes are also an asset in the events organised to engage the wider community.

## Stage 5. Engage and expand / be active

Goal: to activate and engage the stakeholders, to communicate with the (wider) community.

How do we activate the stakeholders? How do we attract attention and communicate/share the vision of the community? How do we make it exciting & inspiring?

### Competences related to this stage could be:

- To help develop common place/asset-based narratives.
- To (inter)connect, inspire, commit, activate, and empower people.
- To facilitate participatory governance and share responsibilities.
- To moderate brainstorming, decision making, co-operating processes in the community.
- To create ideas and opportunities, to manage resources, to make things happen (intrapreneurship).
- To establish (digital/on-line and real life) communication, meeting and cooperation structures and processes.

### Possible activities to

- apply storytelling techniques to invite people to tell about their relationship with local heritage.
- collect stories that are relevant for the community and the heritage.
- offer the community a variety of appropriate media for conveying/presenting a place-based story.
- apply storytelling techniques to help articulate/reveal common meanings and connections with the place/heritage.
- advocate for communities concerning the values they have for a heritage to a diverse range of audiences.
- help develop a well-structured narrative based on story material offered by people.
- choose and apply various ways of inspiring, committing, activating, and empowering people in various settings and contexts.
- assist communities in uncovering heritage in their own places.
- make an inventory or network analysis of all relevant stakeholders.
- identify the potential benefits, incentives, challenges a heritage asset may offer to the network.
- develop a plan for reaching people, raise an interest, involve, and empower them in heritage community building.
- develop a viable plan for the development and exploitation.
- evaluate progress.
- challenge stakeholders to develop ideas, organise design thinking meetings.
- develop scenario's including budget plans. Discuss viability and risks.
- provide examples of multiple views of heritage in the work with communities.
- assist heritage communities in discussing multiple views of the past
- involve a diverse range of communities in co-creating interpretation of heritage.
- assist communities in critically assessing the credibility of sources and in discerning evidence-based facts from presumptions and fiction.

## HOW can you help develop common place/asset-based narratives?

A large part of cultural heritage is accessible only through its local community. Therefore, the recurring theme, presented in the orientative narrative (see stage 3) is the interpretative basis for the construction of place-based stories – by this community – relating to a variety of socio-cultural sectors & actions. These stories can take all forms from ‘simple’ oral storytelling to media and/or artistic expressions and socio-cultural events.

It is also the theme and approach for all communication with the ‘external world’: people from other territories & cultures. It is the creation of interpretative media about a community for other communities. They can take the form of Open Days, cultural events, art projects, public gardens, World Café, storytelling, story trails, hero stories, heritage walks ...

### Example: Monteleone di Puglia (IT)



Monteleone di Puglia is a small village in the centre of the Italian Mezzogiorno. The village was economically depending on a traditional primary activity and suffered from substantial depopulation, significant ageing of the population and lack of public services. In an attempt to change that situation, the population and the local authorities started a successful ‘rebranding’ process. Later a team from the University of Salento did an analysis of this process, based on the Placetelling® technique (2015 – 2019). The re-reading of the local history by the people of the village had surfaced an historical event: “The Rebellion” (23rd August 1942) about a revolt of the local community against the fascist regime. 96 citizens were arrested and imprisoned. It was the start of many similar revolts of people and villages against the Mussolini regime.

This story was re-interpreted to today’s situation and gave birth to the narrative of Monteleone as a village of acceptance, as a place and community of peace and non-violence. This narrative was the leitmotiv of a series of events and activities leading to a transformation of the village and its image to the external world:

- The transformation of the War Memorial Monument into a monument of peace: “La Guerra e’ Follia”.
- The opening of a reception centre for adult refugees and a second one for teenage refugees.
- During several years immigrant artists were invited and commissioned to create big mural paintings and graffiti art on the themes of democracy, immigration, peace ...
- The village received the International Peace and Non-violence Award.

All this gave the village a new identity, a distinguished look and new energy for further work with a clear message.



## Stage 6. Sustain

Goal: To make the community last beyond the initial (project) activities and results.

Sustainability works along 5 lines:

- Building a network of stable relations.
- Finding an institutional home.
- Integration into local/regional policy.
- Developing results of high quality and transferability.
- Entrepreneurship and commercialisation.

How can we establish lasting processes and activities? How can we embed the HC activities in the mainstream social/cultural/economic life of the community? How can we establish a lasting meaning and (added) value for the community?

### **Competences related to this stage could be:**

- To relate the heritage community (development) initiative to relevant societal issues, perspectives, and ethics.
- To link a heritage asset to the social and cultural activities going on in the community.
- To help form interdisciplinary teams to support communities in integrating heritage into development plans.

### **Possible activities to:**

- Establish a real (physical) meeting place.
- Establish good governance practice.
- Decide on and realise tangible outcomes.
- Issue statements of significance.
- Communicate outcomes, impact and benefits.
- Turn Open Days, events, picturing / imaging, storytelling, story trails, place telling features, art projects, heritage walks into recurrent activities embedded in the social & cultural calendar of the community.
- Create tangible symbols & outcomes.
- Link up with local entrepreneurs to commercialise HC services or products
- Organise a real bar & café, meeting place, garden.
- Find project or structural funding to maintain the CH activities.
- Embed the HC goals and outcomes in local policy.

### **HOW can you integrate your HC into entrepreneurial activities?**

One example would be to create a Community Enterprise. It is a form of social enterprise that puts the person at the centre; an innovative tool that creates synergies for the enhancement of a common good; a business model in which people are users and beneficiaries of goods and services; an enterprise that starts from the grassroots to create local regeneration.

The community enterprise is an immediate response to the needs of a specific territory that is given by those who live that territory in the first person. The community enterprise (or cooperative) is the commitment of each individual to a common goal.

**The objectives are to:**

- increase the economic and social well-being of the community,
- create job opportunities
- protect cultural heritage

**The elements of a Community Enterprise are:**

- it produces goods or services in a stable and continuous manner, for the whole community, not just its associates
- it is based on inclusive and democratic principles
- it is rooted in a community, whose ultimate objective is the improvement of wellbeing as human development
- there is mutual recognition as a group of people sharing skills and cultures united around interests, resources and projects
- it is open and development-oriented
- it ensures non-discriminatory access to goods and services for all members of the community

Finally, member companies shall base their sense of doing business on distinctive core values, for instance those contained in the statements of the 2030 Agenda on Sustainability, the Faro Convention and, eventually, a relevant regional Charter.



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## Example: The Mill (UK)

Mill House, in East London, is one of the oldest and largest tidal mills in Britain, where people have been harnessing the tidal energy of the River Lea in Stratford, East London for nearly a thousand years. Originally a marshy area, the building lies on an artificial island, partly on piles, on land originally reclaimed by Cistercian monks. The first mention of a mill on this site was made in the Domesday book of 1086, and it is

likely that the Cistercian monks built the first mill. The current building is largely 17th Century and operated as a mill for hundreds of years, it was restored in 1997. The complex is Grade 1 listed – the highest level of protection in England – and is composed of various buildings. There has been some change to the local area since it was first restored, largely as a result of the Olympic legacy project: improved transport links and rapid increase in new residential areas has attracted young professionals and changing the demographic of this area of London. Meanwhile, changing water levels have affected the building's stability.

The House Mill has done various things to ensure that it sustains itself as a heritage community; as a registered charity managed by a group of voluntary trustees it creates funding bids for restoration. It has created partnerships with local businesses, community groups, and academic departments. The space has become a hub for the local community. It now hosts a museum, a school and tv/film studios. A local church rents a room for its services, artists hold exhibitions, people drop by for a drink at the coffee shop, and volunteers lead guided tours.

In 2017 it reached out to UCL's Institute of Archaeology: now the trustees host MA students for an intensive study week during which they tackle practical and technical conservation, documentation and a range of heritage management issues. Students help the community through their research, writing conservation management plans and consulting with a range of local stakeholders, many of whom are recent arrivals to the area and often do not know about the Mill. Some students undertake work placements and continue their relationship with the mill as volunteers. Students have provided the organisation with computer models of the building's foundations, providing vital information in understanding changing conditions, brainstorming ideas on engaging with the community. The trustees are forward-looking; they recently created a vision for House Mill to share with its stakeholders.



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