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HERITAGE IS OURS

CITIZENS
PARTICIPATING IN
DECISION MAKING





HERITAGE IS OURS

Citizens
Participating in
Decision Making

Publication based on the Forum of
the European Heritage Congress
in Turku, Finland, 11–15 May 2017



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Nalle Ritvola

INTRODUCTION

The current book is published as a contribution to the European Year of Cultural Heritage 2018, which is being celebrated and commemorated in Finland with a special focus on citizen participation. Cultural heritage has universal value for us as individuals, communities and societies – a sentiment that is clearly expressed throughout the collection of articles in this publication. The book is published in both print and online editions, with some articles also appearing online in Finnish.

The Forum *Sharing Heritage – Citizens Participating in Decision Making*, organised as part of the European Heritage Congress, was held in Turku in May 2017. This book is based on the presentations given at that Forum, in that every speaker was asked to write an article on the theme. The book is, however, independent and its structure differs from that of the Forum.

The Forum focused on presenting inspiring cases where citizens have managed to influence the decision-making process successfully. Likewise, an important principle of the Forum was to be participative and democratic in the way it was organised. The year before the Forum was planned to be held, Europa Nostra Finland (EuNoF) asked the members of Europa Nostra all around Europe to send presentation proposals on the theme. EuNoF received ten very good proposals and was able to give the floor to each of those submitters who could attend the Forum.

During the planning of the Forum, the plurality of the different aspects of the theme became clearer. It appeared that the theme raised important questions about human rights and law. It also appeared that the types of participation could be roughly divided into two groups. The first of these was so-called 'bottom-up' participation, with the initiative coming from the citizens themselves; the second was participation initiated and facilitated by an administrative body.

The bottom-up and top-down dichotomy is nonetheless an oversimplification of the nuances at play in these processes. What really matters is a meaningful interaction between the administrative bodies at different levels and civil society agents. Good heritage management and sound city planning call for the people in charge to listen to citizens actively and seriously in a cooperative manner – avoiding a hierarchical approach. In an ideal case, listening should take place before any planning process, or the need to initiate a planning process arises. A prominent way to do this is called 'place mapping' or 'cultural planning', a process that aims to survey the cultural resources of a particular place. To this end, Lia Ghilardi, Kirsti Kovanen, Maarit Kahila, Marketta Kyttä and Pilvi Nummi present effective tools for place mapping in their articles.

It appears that establishing participatory heritage governance calls for positive activities both from the administration and from civil society. The administration can be active by arranging opportunities for citizens to participate and by supporting the initiatives emerging from civil society. Civil society and individuals, for their part, should be proactive, creative and well organised in order to be effective. Many of the articles in this volume that describe bottom-up success stories are also stories about establishing a very strong and meaningful organisation where an individual has enough autonomy to stay motivated and enjoy their volunteering work together with others. Erik Schultz and Christian Sannemann write about their experiences of building a good organisation and developing cooperation with official power holders.

Heritage administrators and citizens should join forces to support heritage, pooling their often scarce resources. Both should be more proactive than reactive, in order to avoid a negative label. An organisation that constantly says 'no' to development projects will inevitably appear highly negative in the long run. The best way of preserving heritage is not to react only when disaster is imminent, but to show people the treasures they possess beforehand, so that it would not – we hope – enter anybody's head to destroy such a source of prestige and positive identification. In this respect, the administration can form a winning alliance with citizens. For example, European Heritage Days is an excellent tool for introducing heritage sites to citizens. People often need guidance to see the many different types of value connected to heritage. Heritage is not always something that is celebrated in books, exhibitions and documentaries. Many an important piece of heritage is not recognised as such before someone discovers it and points out its value. Examples abound all over the world. In Finland, two cases in point are the UNESCO World Heritage Site Old Rauma and the industrial heritage of Tampere – once sadly neglected and under threat, now highly valued and celebrated cultural tourism destinations.





Nalle Ritvola

As the articles by Mylène Bidault, Lia Ghilardi, Maunu Häyrynen, Kirsti Kovanen and Tuija-Liisa Soininen show, we cannot, on the other hand, grant experts the sole privilege of deciding which heritage is valuable and how we should interpret its value. Moreover, even experts themselves are often unable to see what lies behind building trends and they have difficulties in valuing heritage built by the generation that immediately preceded them. It is difficult to understand why previous generations have not recognised the value of some demolished heritage sites until it has been too late, but similar acts are happening around us still today. Due to our close proximity, we are simply unable to see the failures of our own generations.

Schools have a particularly important role in encouraging children and young people to see the value of the heritage sites around them. Local heritage education also nurtures a love for one's neighbourhood, and possibly the willingness to take care of it and to be proud of one's place of origin. The strong connection with one's identity makes heritage a crucial facet of our lives. Everybody should have the right to be proud of one's origins and to see them as being just as valuable as everybody else's. And yet, as Višnja Kisić remarks in the concluding article in this book, it is important to take account of the fact that there is also 'bad' heritage; heritage that demeans some while unjustly elevating others.

The European Heritage Congress was organised in Turku in 2017 to coincide with the Finnish Centenary celebrations. The umbrella theme of the Centenary was "Together", which is one reason why the Finnish Congress followed in the footsteps of the 2016 Congress in Madrid. In Turku, Europa Nostra continued with the same Forum theme of citizen participation. In fact, participation has been a major theme for Europa Nostra for quite some time. This is a natural development because Europa Nostra is the leading heritage NGO in Europe, involving some five million people both directly and indirectly. The theme resonates with the conclusions of the Council of the European Union on Cultural Governance in 2012, where the Council underlined the importance of making cultural governance more open, participatory, effective and coherent, and invited Member States to promote a participatory approach to cultural policy-making. The European Union is a long-time partner and financier of Europa Nostra and the European Heritage Congress via the Creative Europe programme. The importance of participation can also be seen

in the European Heritage Awards programme organised by Europa Nostra and the European Commission.

The examples in the Turku Forum stemmed more from Northern Europe, while in Madrid the focus was on Spain and Latin America. The focus was also more clearly on the influence of citizens. Citizens have more power in their hands than they are aware of. The aim of the Forum and this book is to help people at the grassroots level to harness that power and to organise themselves in an efficient way – sidestepping the slippery paths of conflict whenever possible. After all, preserving heritage in the best possible way is in our common interests, as we have learned from the recent publication *Cultural Heritage Counts for Europe*. This is wholly in keeping with the Council Conclusions drawn on December 14, 2017, in which the European Council called on Member States, the Council and the Commission ‘[to take] the opportunity of the European Year of Cultural Heritage to increase awareness of the social and economic importance of culture and cultural heritage’. As shown in this present publication, civil society can play an invaluable part in this process.

Finally some words of thanks.

The Forum was planned and organised in cooperation with many persons and organisations. Without them, both the Forum as well as this publication would not have been possible. So thank you Sneška Quaedvlieg-Mihailovic and Barbara Zander of the International Secretariat of Europa Nostra. Special thanks are also due to Finnish Forum Planning Workgroup members Katriina Siivonen, Maunu Häyrynen, Sirkku Pihlman, Rauno Lahtinen, and Pauliina Latvala-Harvilahti, as well as EuNoF representatives Markus Bernoulli, Benito Casagrande, Johan Grotenfelt and Heini Korpelainen. Additionally, thanks go to the University of Turku for their assistance and for providing the venue.

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TURKU MANIFESTO 2017

TAKING PART IN CULTURAL HERITAGE MATTERS

May 13, 2017

European Heritage Congress 11–15.5.2017, Turku

Forum Sharing Heritage – Citizens Participating in Decision Making

In a changing world, cultural heritage is open to various interpretations. There are, moreover, multiple new means of communication in which individuals can add meaning and context to these interpretations.

Local authorities compete for investment, human resources and visitors. They face pressures to provide high living standards and full employment. Branding, development and tourism strategies do not always reflect a 'sense of place' and the needs of the relevant communities, resulting in poor outcomes.

It is important that citizens, whilst involved in decision-making processes, should use the opportunity to uphold cultural values and traditions and to promote positive change. In this context, cultural diversity, both between and within communities, must be respected.

It rests with us all to ensure that everyone fully understands what cultural heritage and its visible manifestations represent as a mainstay of society.

The aim is for society to allow and encourage individuals to become more active in every aspect of cultural heritage. In order to achieve this, fresh means of ensuring that the widest possible participation and interaction, even through legislation, should be sought – avoiding conflict and polarization. A thorough understanding of local culture and environmental issues will render any participation more effective.

National, regional and local, as well as pan-European involvement is the way forward, and this chimes with the Principles of Participatory Governance of Heritage recently approved by the Council of the European Union.

We have the power. Let this be our call to action!

MARKKU MARKKULA'S COMMENT ON THE MANIFESTO

Today, nearly all Europeans agree that Europe needs renewal to reach the targets for sustainable growth and better living conditions. To this end, 'inventing the future' needs to be based on learning, the latest scientific knowledge, and know-how. During my Presidency of the European Committee of the Regions (2015–2017), I had the special privilege of witnessing how European events related to culture and cultural heritage fostered and co-created new perspectives for the future.

The last 60 years have brought peace and prosperity to Europe. When looking back at history, this was not something we could have anticipated after the World Wars, and during the uncertain times of the Cold War. The future EU policy needs to learn from the lessons of the past, and bring decision-making as close as possible to citizens.

Therefore, we need to encourage bottom-up movements whereby cities catalyse and enable new innovative solutions in tackling societal challenges. The CoR's recent initiative, "Reflecting on Europe", includes town hall debates from all around the EU regions, and gives local and regional authorities and citizens a voice to present their thoughts and ideas about today and the future of Europe.

The CoR stresses that promoting culture and cultural heritage is essential for strengthening identity, democratic values, and social and economic cohesion. My wish is to live in a Europe where people are attached not only to national, but also to local, regional and European identities.

Europa Nostra had the honour of defining several key messages as part of the outcomes of the European Heritage Congress in May 2017 in Turku, Finland. For many participants, this was their first opportunity to discover Finnish cultural and natural heritage – perfectly timed to coincide with our hundred years of independence celebrations.

The CoR's message is clear: heritage-related research and the reconstruction of historic sites call for substantial funding from national and European funds. Digitisation and new technologies can ensure the accessibility of cultural works and help to preserve them for future generations. In this context, combatting climate change and preventing natural disasters are vital for the future of our cultural heritage.

Markku Markkula

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CULTURAL HERITAGE AND PARTICIPATORY GOVERNANCE

*“Heritage is not a given,
nor is it automatically
handed down from
generation to generation.”*



ultural heritage cannot be the domain of experts only, although their initial role in its creation has been crucial. Heritage is not a given, nor is it automatically handed down from generation to generation. It is a multifaceted process in which different actors play active parts in its choosing, managing and interpreting. In the traditional Authorised Heritage Discourse, heritage experts were in a privileged position to give shape to this process, which defined heritage communities as passive recipients of information and regulations.¹ Now the same communities should be actively participating in the process as equal partners. What is understood as participation or engagement may, however, refer to a number of alternative options, according to which both the process and its outcomes look quite different.

Since 1969 the depth of participation has been measured by various 'ladders' or scales, ranging from one-way informative processes and consultative processes with limited and regulated interaction to genuine empowerment.² Such scales have been criticised for being authority-centred, with the authority assumed to be in charge of the process and delegating power one way or another.³ These scales do not include bottom-up heritage processes, activated and controlled by a heritage community and repositioning authorities as consultants or facilitators, which ought to be among the alternatives today.

The consultative process typically occurs when mandatory participation is required. Such is the case with many Finnish urban planning and environmental impact assessment processes, which have clearly defined and limited participatory elements, usually combined with a standard set of methods such as consultation periods, public hearings and inquiries. More often than not a select group of active citizens responds to them, leaving substantial sections of communities practically excluded. The groups implicitly marginalised in the interaction are often likely to be disadvantaged minorities, such as low-income people, ethnic minorities, young people and children (cf. the case of York Past and Present discussed in this publication). Digitisation may favour younger people but discourage the elderly.⁴

*Söderskär
lighthouse,
Southern
coast of
Finland is a
museum and
a tourist
attraction*

Collaborative planning and/or co-creation offer a wider range of tools for interaction and ways to interact, based on genuine partnership rather than the authorities merely asking questions and interpreting the answers. Even here it is still the authorities that are responsible for framing the interaction and relaying its outcomes for the purposes of strategic decision-making and operationalisation, detached from the participation process.

In addition, it is a permanent challenge to include community members and sections in the interaction when it takes place in groups. Digital solutions for collaborative planning and outsourcing, again, affect the balance between age groups, although this may vary from one case and community to another.⁵

“Empowerment involves delegation of power not only to envisage and plan but also to allocate resources and carry out decisions.”

Empowerment involves delegation of power not only to envisage and plan but also to allocate resources and carry out decisions. Heritage processes rarely occur independently but form an integral part of local governance, blending with other sectors such as urban development, tourism and the environment. This brings heritage matters closer to the everyday life of communities, which is as it should be. Nevertheless, the heritage expert is likely to object to local communities working by themselves in defining, valourising and managing heritage, while not necessarily being fully equipped to place it into a wider value context or deal with the specifics of conservation. The usual negotiated solution is to leave certain (often legally designated) parts of the process under expert control, made as transparent as possible to the communities, while the latter may decide about other parts touching everyday and cultural ownership of groups. Delegated budgeting, giving a community a free hand to deal at least partly with public financing allocated to its area, is a good example of such an approach.⁶

*Summer Fair
in the Åland
Islands*



Hosting, ultimately, means that the community is completely in charge of the process. It has a free hand to make the choices about what may count as heritage, whom it addresses, how it is dealt with and who can benefit from it. Authorities and other experts act as equal partners instead of having the final say on matters. This alternative effectively avoids the habitual asymmetry between the governing and the governed, with heritage communities being able to pursue their own agenda and to seek trade-offs with authorities. This leads us to questions concerning the character of the heritage community itself and whether all of its parts have a shared understanding of or access to its heritage.⁷

As in any dynamic community, there are power structures and inherent tensions in a heritage community. There might be different groups or even overlapping communities that relate to particular heritage resources in a different way, but are unable to express their views on them or participate in the hosting process. Identities may also compete at the individual level, changing during the course of the process. All this calls for an open dialogue that is able to recognise the roles of different actors in regard to heritage and for decision-making that respects the results of interaction. Facilitating such inclusive and open-ended processes could be the future task of the authorities, of external experts, of NGOs or of the communities themselves, separately or combined⁸ (see also Mylène Bidault in this publication).

Not only are there different levels of depth and degrees of symmetry for participation processes but the actors may also have different understandings and motives with regard to participation, even within a single process. For the experts, the scope of interaction is often restricted to their own sector, while for the decision-makers and planners it is a means to an end, such as the integration of a community or revitalisation of an area, which easily provides the direction for the whole process. The needs of the local communities usually transgress the sectorial limits and are not always fully compatible with the preset strategic goals. Neither is their experience of the process necessarily similar to other actor groups. Even with a satisfying level of interaction and capacity building, if the process yields no concrete actions relating to the concerns and needs brought forward by the communities, resulting in no palpable changes in their environment and everyday life, it may easily lead to disappointment and distrust rather than to new partnerships or heightened citizen activity⁹ (see Kirsti Kovanen in this publication).

There is no one-size-fits-all solution for participatory governance, heritage-related or not (cf. Lia Ghilardi in this publication). Some communities – or at least their representatives – are comfortable enough



with heritage expertise, administration and planning to manage fitting them in with their particular agendas (see Tuija-Liisa Soininen in this publication). Functioning local governance in other areas also helps in tackling heritage issues. Less than total empowerment may be justifiable when it does not pose a threat to the cultural autonomy of any group, including the right to define one's own heritage. For the authorities and experts it would be increasingly important to gain experience of all kinds of models for participatory heritage governance, including full empowerment and hosting whenever possible (cf. Sani 2015). This would mean an at least partial abandonment of old positions.

Sailing vessels at the Summer Fair in the Åland Islands

To conclude, truly participatory heritage governance should be flexible, allowing for different context-sensitive framings. Assessment of the participation processes is a necessary condition for this, both *ex ante* and *ex post*. Before embarking on a process, the situation should be mapped out, acknowledging all stakeholders, their claims to shared cultural resources, and their needs and expectations. Afterwards, it would be vital to find out how the stakeholders have experienced the process and, last but not least, whether it has brought about positive results for them – in terms of heritage or otherwise.

NOTES

¹ Smith 2006 ² Arnstein 1969 ³ Spiridon & Sandu 2015 ⁴ Sani 2015 ⁵ Sani 2015
⁶ Sani 2015; Stephenson 2010 ⁷ Sani 2015 ⁸ Smith 2006; Lynch 2011;
⁹ Häyrynen 2015

FURTHER READING

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Medieval Market in Turku, Finland







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CURIOSITY CAN FUEL DEMOCRACY

*“Pride in a city
comes through
working together.”*



Lianne Brigham, Richard Brigham and Helen Graham have been working together since 2014, exploring ways to increase participation in heritage and place-making in York, UK. Lianne and Richard Brigham are the co-founders and administrators of a large Facebook group, 'York Past and Present', which regularly crosses over between online and face-to-face community-building and, as the title suggests, actively uses people's engagement with the city's past to open up debates about York's present and future. Helen Graham teaches Heritage Studies at the University of Leeds and has been involved as an activist in developing a radical and alternative history for York, as well experimenting with how participative democracy and formal liberal democratic structures might interact. The conversation snippets below reflect on their experiences in Finland talking with others at the Forum of Europa Nostra's Congress, and on a new initiative in which they are involved with collaborator Phil Bixby called 'My Castle Gateway'. 'My Castle Gateway' is a collaboration with the City of York Council to develop sustained conversations with the people who live there, work there and play there to shape the regeneration of a historic area of the city.

HOW DID 'YORK PAST AND PRESENT' COME ABOUT?

Richard: 'York Past and Present' was born out of frustration. We wanted to get into places that were being sold, developed or demolished to photograph them and, although we kept asking, we found this wasn't possible. We reckoned that we weren't the only ones who wanted to do this, and so we formed a Facebook group to try and persuade the Council and other organizations to open up access. We've completed a lot of projects now.

Lianne: We were trying to change people's opinions. When we first starting mentioning to the Facebook group that we'd like to carry out certain projects, people would say 'What's the point, we won't get listened to?'. So we've been trying to challenge that. We've been saying, 'Don't sit in your armchair and moan, get up and do something'. It's working, but it's still difficult.

Helen: When we first met, it was when I was just starting the 'How should heritage decisions be made?' research project and I was trying to rope you in!



York Past and Present members look at archives on the city's 'slum clearances' and new social housing estates in the mid-20th century. Photo: Helen Graham

Lianne: When we first met, although it was something that we wanted, I seriously thought that we were all just raising false hopes that we'd actually be able to get somewhere; that we'd actually be able to chip away at the Council, chip away at the authorities. So I did come away, not disillusioned, but a bit cynical to be honest. I did think, this isn't going to happen, this isn't going to work. But looking back, good things have happened. For us as a group, it's opened up so many opportunities that I don't think would have come our way otherwise. And working as a team, we've opened a lot of people's eyes to the fact that we're not going to go away; we have a voice and we can be heard now.

YORK, HERITAGE AND GENTRIFICATION

York provides a very strong context for work at the moment. It's the most unaffordable city to live in outside of south-east England, when wages are compared with housing costs.

Richard: If we look at York at the moment, there are two big problems. The first is gentrification. If you examine the underlying values, you can see why things are being sold off. It's always for expensive flats or a new hotel. It's good to have nice, beautiful-looking buildings – they're attractive to

look at. But they are only for certain very wealthy people. Are these people going to live there every day? Are they going to use the local town and local shops? The concern is that it is just more rich people buying up property as investments or holiday lets. They are close to kicking us out of our own city.

Helen: How do you see the kind of history and community you're developing in 'York Past and Present' as a response to gentrification?

Lianne: People say there's no community anymore, that people don't know their neighbours. But what we're trying to do is create a community. That's been one of the aims from the very beginning of 'York Past and Present'. That's why we have coffee mornings and a Christmas party.

Richard: We're also creating a community partnership with the Council, heritage organizations and businesses to try and have the city we all want. With the housing problem, this is an obvious stumbling block in York. In the prevailing situation, the aim is to build new houses for students and rich people, not for the people who already live here.

Helen: The other aspect to all this – which we've been pushing through since 2012 in a group I'm a part of called 'York's Alternative History' – is that York's history is not only the greatest heritage hits of the Romans and Vikings plus the medieval city centre. We have always felt that if you tell a narrow range of stories about York – and focus on its aesthetic qualities – then it becomes easier to commodify the city, and with that commodification comes all the attendant issues of gentrification. If you can tell a richer range of stories, then the city is harder to compartmentalise as 'nice, lovely, genteel, posh', and somehow a range of alternative futures are cracked open too.

Richard: We've been working with York Chocolate Stories [a visitor attraction] to plan oral histories. When they originally opened, they got lots of bad reviews – it was too much about chocolate in general and felt very commercial. Now they've changed it to focus on York, chocolate, and the people that made it. They've hit on something that we've been saying for a long time. Although there is an interest in Roman and Viking histories, the histories people are really interested in

YORK'S ALTERNATIVE HISTORY

'York's Alternative History' was set up in 2012 by a group of people keen to explore the city's histories beyond the standard tourist fare, with an emphasis on the histories of protest and radicalism.

A central idea of 'York's Alternative History' is that histories produce futures, so in order to create an inclusive and democratic future you need to take an inclusive and democratic approach to history and heritage-making.¹

are more recent. So if you produce a history of a famous factory in York like Terry's, which made chocolates, and your grandfather worked at Terry's, then you become more interested. It's of interest to more people when it's their own history, and it's in their own timeline.

Helen: And the greater public visibility of the last sixty years of York's history – of its working-class histories – also helps to maintain the focus on addressing the gross inequality that is being generated by the cost of housing. This is crucial as the grandchildren of many 'York Past and Present' members may not be able to live in the city in the future if we don't address this head on.

BEYOND 'CONSULTATION'

An issue that has united Lianne, Richard and Helen from the start has been the limitations of the consultation methods undertaken by local government and public organisations like museums. The main issues they identified were that consultation is generally not designed in ways which enable people to engage with the complexity of the issues, to take into account other people's needs or views, or to take responsibility for the outcome. Consultation, therefore, has a range of negative effects and often just exacerbates cynicism, from both decision-makers and members of the public.

As part of the 'My Castle Gateway' project, we've been working with people in ways that go beyond conventional consultation options. Instead, we've been asking people what matters to them about the area and what they'd like to be able to do there to help set the agenda for the area's future. Photo: Helen Graham



Following a project called 'My Future York' designed in 2016 with their collaborator Phil Bixby, Lianne, Richard and Helen are now embarking on a collaboration with the City of York Council called 'My Castle Gateway: Shaping the future through open conversations', which will go beyond conventional community consultation by enabling all those interested to become part of a sustained long-term conversation where they have influence through sharing responsibility for the area and its future.

Richard: The second problem in York has always been the City Council themselves, it has to be said. They often don't listen to what members of the public want and they don't listen to what they want to say. The biggest crime heritage-wise was the closure of a nunnery in York called Poor Clares, a major crime, kept very quiet behind closed doors, and there was no way to get a look in unless you were from the Civic Trust or the Council, and now it is lost forever.

Lianne: Working with the Council is hard. They give you something and yet behind your back they are doing something else; they dangle a carrot and meanwhile behind your back they're doing other things. We have gone from just being a Facebook group to everyone knowing about us. The Council have been happy to give us small things, like the Guildhall documentation of the Mansion House building, but it sometimes feels like they offer us something so that we won't interfere in something else.

Helen: The problem is that the Council is massive with so many different staff involved, so there is no 'the Council'. You have to build connections with lots of different people in different teams. And, actually, people who work for big organisations often have the same kind of issues we have faced in terms of getting in touch with the right person.

THE TROUBLE WITH 'CONSULTATION'

Phil Bixby, My Future York: 'Community consultation in York, and in most places, has a really bad history. What tends to happen is that decisions are made behind closed doors, then consultation happens. The underlying feeling is that the agenda is already set, and it is set because the public only get asked certain questions. At that point all people can offer is 'Oh, that's not too bad' or 'I don't like it'. You need to involve people at the right time and ask them the right questions. We need to start taking the conversation back to the point where creativity can happen. Design – whether of houses or cities – should be possible and it should be fun. Design should be hugely enjoyable. The process of creativity should make everyone involved glow with well-being, and if you're having public meetings where everyone goes away annoyed then you're doing something wrong.'²



York Past and Present have worked with the Mansion House to document their surrounding and collections. This image is of a building in the Mansion House grounds that was going to be demolished. Photo: Richard Bringham

Lianne: That's true. One thing we suddenly realised after attending that event with York Civic Trust that you ran, Helen, was how much red tape, how much policy and law, the Council has to deal with. Why don't they run training events so we can understand planning, the law and policy, and how they make decisions?

Helen: When we started to work together, we became aware of an inequality. Richard, you said to me, 'When you write emails, because you work at a University people reply, but they don't reply to us'. But now, because 'York Past and Present' is such a serious phenomenon with 17,000 members, you do get access.

Lianne: Whereas we were an 'us' and they were the 'them', now it is sometimes a bit like we're on that side, as we have access. People say, 'It's alright for you'. But everyone needs to have the access that we have already obtained.

Richard: I think it's like having 'security clearance'. When you become more networked, you get to know more things, but you are often told things in confidence, so you can't pass them on.

Helen: There is something in what they say about the realities of social interactions in local places. But we're not quite satisfied with that, are we?

Richard: No, we need avenues for everyone to be able to get more involved in heritage.

Lianne: It's about people feeling empowered to know that they can speak up. We have a valid opinion and can help, can make things work better. People know what the issues are but often the Council doesn't listen.

Helen: This is where 'My Castle Gateway' comes in. We need structures and processes that take us beyond the 'security clearance' way of gaining access to and influence in a place. So with another of our collaborators, Phil Bixby, we're working with the Council to design a process that allows for greater involvement.³ There are three steps. The first is to really open up all the local knowledge and ideas, and so we're using lots of different approaches and events to ask people 'What matters about the area?' and 'What would you like to do in the area?'. In the second phase, we're actively going to work with any emerging tension or disagreements. Throughout the whole endeavour, we want to sustain this community involvement and incorporate it effectively into the formal decision-making process. In the third phase, as planning ideas emerge, we don't want to see the regeneration as being done to the place by the Council, but that all of us need to be involved in an ongoing way in making the place what it is and can be.

But when we started to talk about the 'My Castle Gateway' project, you were quite cynical weren't you, Richard?

Richard: If it had been anyone else, I would have stood there and gone mmmm... but I've worked with you before and I know what you're like, so I'm quite open-minded. But if it had been anyone other than you, I'd have been quite cynical. This project is a positive sign that the Council recognises that it needs to adapt and change, and that there has been an unwillingness to do so. It has tended to throw money at things without thinking about other solutions.

Helen: And the solutions you mean are communities taking a bigger role?

Richard: Yes, they could look at more community-based solutions. The Council are good when they want something, but it is not a two-way street.

Helen: I really hope that is changing – and it's partly our responsibility to be constructive, to experiment with approaches, as we are with 'My Castle Gateway', to see that it does.

CONCLUSIONS: HOW TO USE HERITAGE TO STOP MISSING OPPORTUNITIES FOR DEMOCRATIC ENGAGEMENT

Helen: In terms of the two issues you identified – gentrification and the problem of consultation – how do you see the role of history and heritage?

Lianne: It brings people together; people have found old friends and made new ones. It gives people a way into talking about the city now and how it should be in the future. When we went to the group about working with the Mansion House, there was a real buzz. There was a spark, a feeling that if we could do this, we could also do bigger and better things. Everybody was running with ideas.

Richard: When the community gets together and does something for the city, everyone who has been involved gets this sense of pride that if we've done it once, we can do it again.

Lianne: Pride in a city comes through working together. There won't be any pride until the Council and other organisations meet people and work with them openly.

Helen: When you were talking about Poor Clares, Richard, it was almost like you were thinking of it as a missed opportunity to use the changes to that building to open up a discussion about the city. I think we need to take these approaches to 'My Castle Gateway'. We need to find ways of using this enormous knowledge and curiosity people have about the city.

Lianne: People are curious. Take the tours around the Guildhall, the historic meeting place of the Guilds and now the full City of York Council Chamber. People were amazed going through the doors. Their reactions were because they were seeing something they were not usually able to see. It's human to be inquisitive; we're as inquisitive as children really. When you live in a city, you can't sit back, you want to find out what's going on and get involved in it.

Richard: People had never been inside the Guildhall and they wanted to see it. They had this curiosity, about being about to go into new places, about having a debate and discussion. It's curiosity that adds coal to a fire – it fuels ideas and thoughts, it's brilliant.

Helen: And we can use this energy generated by curiosity and fuelled by access, fuelled by sharing memories and photographs and by having debates and creative discussions, to create the future.

Richard: This curiosity should not be shunned or pushed away. It should be embraced by the whole city. I want to shock people and I want to surprise them. There is more hidden history in York, locked up in people's drawers, in their cupboards, under their beds and in their thoughts, than there is in any museum!

NOTES

¹Graham 2013

²Bixby 2015

³Bixby 2016; My Castle Gateway 2016

FURTHER READING

Visit 'York Past and Present': <https://www.yorkpastandpresent.co.uk/>; 'York's Alternative History': <https://yorkalternativehistory.wordpress.com/>.

Join the 'York Past and Present' Facebook group: https://www.facebook.com/groups/yorkpastandpresent/?hc_ref=NEWSFEED.

Explore 'My Future York': myfutureyork.org; 'My Castle Gateway' project: mycastle-gateway.org.

Find out more about the research project that started it all: 'How should heritage decisions be made?': heritagedecisions.leeds.ac.uk.

Phil Bixby (2015) 'The real crisis York faces is a crisis of decision-making'. Available at: <https://yorkhistoriesbehindtheheadlines.wordpress.com/2015/11/13/the-real-crisis-york-faces-is-a-crisis-of-decision-making/>.

Phil Bixby (2016) 'Day in My Life: Building a city-wide brief'. Available at: <http://myfutureyork.org/day-in-my-life-building-a-city-wide-brief/>.

Helen Graham (2013) 'A cosy duvet city – why York needs alternative histories', *The Guardian*. Available at: <https://www.theguardian.com/uk/the-northerner/2013/jan/16/york-heritage-radical-walks-history-luddites-rowntrees-cliffordstower>.

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THE CARROT, THE STICK, AND THE ESTONIAN HERITAGE SOCIETY

*“The Lemon Prize for
disservice is a controversial
issue, but it seems that
alongside genuine
acknowledgement,
the society also derives
benefits from the former.”*



Since time immemorial, the stick and the carrot have been used as tools to motivate human beings – on the condition that their use is balanced. The Estonian Heritage Society has also implemented these ancient tools – in the name of heritage.

The Estonian Heritage Society, established in 1987, has been bestowing its *Order of the Cross of Merit* since 1999. The Award denotes exclusive recognition of significant and life-long work. In 2002, however, the Society launched its *Medal of Merit* for specific results in restoring and conserving our heritage, for the restoration of those national monuments destroyed during the Soviet period, for research into heritage, for training, and for the popularisation of the concerns of heritage preservation. Prior to that, a letter of thanks acknowledged these merits, and the Society continues to issue these letters.

Recently, we have tended to give awards to between five and seven persons a year, sometimes more, and we traditionally announce the award-holders at the opening ceremony of annual heritage month, on April 18. Most of the holders are from Estonia (including Estonians, Russians, Jews, Armenians, and so forth), but there have also been British, German, Swedish, Finnish, Norwegian, Israeli, Bulgarian and Armenian citizens among the awardees. All in all, the Estonian Heritage Society has conferred 9 Crosses of Merit and almost 170 Medals.

From year to year, however, there have been cases when either knowingly or unknowingly people have violated the best practices of heritage preservation. Public awareness of these instances is also very important.

Therefore, in 1997 the Estonian Heritage Society decided to establish its Lemon Prize for disservice in the field. The Estonian name for the prize – *Karuteene medal* – translates directly as 'a bear's service', which is a reference to a Slavic fable about doing more harm than good with one's actions.



Karuteene Medal – the Estonian Heritage Society's Lemon Prize.

Photo: Estonian Heritage Society

Materials engineer Henn Liiv (7.11.1933–27.12.2013), an Estonian refugee who lived in the USA, proposed the 'award' on a civil initiative. Thus, the medal is for those who have caused irredeemable damage by engineering or building objects that are unsuitable in their particular milieu, or who have

ignored public expectations in some other way. In concrete terms, we have 'awarded' the medal only once before, in 2009, when it went to the Tallinn City Government for its anti-heritage decision-making policy, which had resulted in buildings that, in our view, spoiled cultural heritage and the milieu. As a rule, the Estonian Heritage Society only issues the diploma attached to the medal as, in accordance with its statute, the holder himself/herself can order the medal. We have not heard of anyone who has had the medal delivered in order to wear it with pride.

In 2016, the Lemon Prize went to the leaders of the Estonian Museum of Occupations, which suddenly decided to change its name to the Estonian Museum of Liberty (*Vabaduse Muuseum* in Estonian, abbreviated to *Vabamu*). This caused much dissent, especially among those who had suffered under the different periods of occupation, and who had donated personal items to the museum. In 2017, we awarded the Lemon Prize for disservice to the Tallinn Department of City Planning, which had failed in its duty to preserve milieus of historical value for our capital. The prize received wide media coverage.

Indeed, most of the Lemon Prizes have gone to new buildings that ignore historical sites in terms of either one construction or a wider area. As estate development is most intensive in Tallinn, problems abound there: high-rise glass-and-concrete apartment buildings stand amid historical wooden houses with their specific milieu in order to earn maximum profit from the sale of the apartments.

At first, it was the Board of the Estonian Heritage Society which decided on the recipient of the Lemon Prize. In recent years, however, we have enlisted help from the general public as any institution or individual can propose its candidates. The board of the Estonian Heritage Society makes the final choice. In general, one Lemon Prize has been issued per year, sometimes two in exceptional cases, but there have been years without any nominees at all. This always comes as a great disappointment to the media, as journalists are much more interested in the winner of the Lemon Prize than in those numerous people who deserve true recognition. The Lemon



Karuteene Medali Tunnistus – The Lemon Prize Diploma

Prize for disservice is a controversial issue, but it seems that alongside genuine acknowledgement, the society also derives benefits from the former.

Hence, the Estonian Heritage Society is going to continue its carrot-and-stick policy vis-à-vis its orders and medals.¹ Preserving our heritage secures our future.



ORDER OF THE CROSS OF MERIT OF THE ESTONIAN HERITAGE SOCIETY

The first Order of the Cross of Merit was conferred President **Lennart Meri** on his 70th birthday. This was not merely because he was the President of the Republic of Estonia: his merits in establishing the voluntary non-governmental society and preserving Estonian heritage have been significant indeed. The second was

conferred a year later to **Jaan Kross**, one of the best-known Estonian writers, on the occasion of his 80th birthday as Kross had also been one of the founders of the Society. The third Cross of Merit went to **Mart Aru**, the Chairman of the Estonian Heritage Society from 1993 to 2000, who then retired. Photo: Estonian Heritage Society

NOTE

¹ All decorations mentioned are designed by Priit Herodes (1948), the well-known Estonian artist and heraldic designer, who has designed many Estonian orders and medals, including the Order of the Cross of *Terra Mariana*, one of the state decorations of Estonia. Priit Herodes was the Chairman of the Estonian Heritage Society from 2000 to 2006 and is now a member of the board.

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CREATING AMBASSADORS - THE BEST HERITAGE COMMUNITY IN THE NETHERLANDS



For more than 100 years, the Dutch heritage organisation Bond Heemschut has traditionally dedicated itself to heritage protection and to preserving the local historical scale. A few years ago we realised that this approach conveyed the impression that we were always staunchly against demolishing old buildings and disinterested in developing cultural heritage. We knew this negative perception had to be dispelled, and we found that the best way to do this was to change both our own mindset and that of our volunteers as representatives of civil society. Since 2017 we have duly been able to transform public opinion through our efforts.

As we had been working more closely with other organisations like Kunsten '92, a Dutch lobbying organisation for the arts, culture and heritage, the whole change process started with a brainstorming session. How could we best complement the work of local communities, and policy- and decision-makers as a whole? In response to this question, we came up with the idea of a prize for the best heritage community in the Netherlands.

The plan started in a simple way: we set up an informal jury consisting of people working in the fields of heritage, museums, architecture and regional history. We then selected some candidates based on our own experience, and set about shortlisting them. The eventual winner was the municipality of Dordrecht, a city brimming with heritage, which had made a great deal of progress by investing in the (restoration of the) inner city, finding new functions for large 'empty' monuments, financing and creating an extension to the communal museum, and restoring a monumental theatre, among other things.

We booked the pressroom in Nieuwspoort, where the national press agency hold their meetings, and which is located in the centre of the political capital of the Netherlands, The Hague, and invited the alderman and other guests. The prize was a simple award but it gained high visibility as the press photo was posted everywhere. Success was ours: the city of Dordrecht was delighted, the alderman wanted to host the following year's award ceremony and, to top it off, a sponsor for the prize was found. With the help of the Bank Nederlandse Gemeenten (Bank for Dutch Communities), which already sponsored prizes in the fields of literature, circus and the arts, we enlisted the help of a partner with whom we have been closely collaborating for more than five years now.

Beesel – the winner in 2016. Jan Smolenaars, the representative of Beesel, celebrates the victory

The selection process gradually became more professional, as did the prize itself. The winner now receives €25,000, which should be spent on a project within the community. The subsequent winner, the municipality



*The city of Hoorn in West-Friesland was one of the cities applying in 2016.
Photo: City of Hoorn*

of Westerveld, a rural community consisting of several small towns and communities, invited their local organisations to suggest what should be done with the prize.

The results speak for themselves. Local authorities, alderpeople, mayors and local organisations all became ambassadors of the award. They not only promote the results of their hard work for their community in the field of heritage, they also campaign for strategies in which heritage can help revitalise local communities.

Since the award was launched it has become apparent that it is difficult to compare large communities such as cities with a good heritage policy, means and staff, with smaller communities. However, smaller communities can also express and emphasise in their entries that they are really committed.

It is important to stress that the aim is not to look for the most beautiful town or city. It is about those communities where the heritage policy plays an important, vital role in society, promoted by local authorities and embraced by its citizens. This should be recognisable and visible.

Hence, a mystery tour was introduced in which members of the jury visit the town or city to get a first-hand impression of what the authorities have claimed. How do people in the street talk about the administration?

*“How do people
in the street talk
about the
administration?
What do they
think of their
heritage?”*

What do they think of their heritage? Are the educational centres really visited by scholars, and are local organisations really happy with the support given by the administration?

Alderpeople and policymakers are invited to deliver a pitch saying why they should receive the award. These elements ensure that, by means of an informal competition, people from different regions get in contact with each other and learn from the best practices they present to the jury.

The final stage is the award ceremony. Local authorities are more than happy to organise an afternoon or even a whole day in which guests learn about the city or town, and where the winner of the award is revealed.

Although organising these events and the annual award costs money and entails quite a lot of work, the general consensus is that it is well worth it. It is a practical way to capture a large audience for heritage, and to instil pride about the achieved results. What is more, it creates ambassadors who can be welcomed into the Bond Heemschut network.

BOND HEEMSCHUT

Bond Heemschut was founded in the Netherlands in 1911 with the aim of preventing towns and landscapes from having their heritage eroded due to the demolition of historical buildings. The early 1900s was a period of rapid industrialisation and the Dutch government was still inactive when it came to protecting heritage. The modernisation of building methods and new means of transportation and mechanisation contributed to the demise of local building traditions. Windmills were under threat due to replacement by steam engines, and waterways became old fashioned as mechanised (public) transport was introduced on a large scale.

After 50 years of struggle, a Dutch Monument Act was introduced, protecting historical buildings and preserving inner cities and towns. In the 1970s a huge amount of money was allocated by the

state for the reconstruction and renewal of historical inner cities, and in the form of subsidies for the restoration of all kinds of built heritage.

At the end of the 1970s, some local governments recognised that heritage could make a difference, by attracting tourists, for instance. They also realised that they had to formulate local regulations and protection systems to prevent non-listed but nonetheless interesting buildings from being torn down.

Local heritage organisations and volunteers remain active in trying to prevent unprotected buildings from demolition, and by lobbying local authorities not to give in to project developers who are not interested in preserving the local historical scale.

Bond Heemschut is one of the founding organisations of Europa Nostra.

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BIODIVERSITY, CULTURAL HERITAGE AND SCIENCE COMMUNICATION: HOW TO SPREAD THE MESSAGE OF IRREPLACEABLE VALUES?

“A campaign needs a face, a person to tell the story.”



In the news-filled world of today, scientists are strongly urged to communicate research to ensure the societal impact of their work. However, in the PR concepts of research institutions and the structure of the news media, these aims are all too often simplified as a straight line from research results to new technologies and their effect on economic growth. Moreover, the lifespan of a single news story is getting shorter, often lasting only a matter of hours.

Therefore, we need to tackle the question: How to communicate complex concepts and values – other than economic ones – and keep these issues on the agenda? As an example, I will briefly recount the story of endangered Eastern Finncattle.

As archaeologist Auli Bläuer has noted, the beginning of animal husbandry marks one of the most important turning points in the history of Finland. In the Nordic terrain, cows adapted to a poor diet and harsh living conditions, enabling human livelihood throughout the year. During thousands of years, three distinctive cattle breeds evolved in different parts of Finland. Today, they are considered an integral part of our cultural history. From the point of view of biodiversity, Eastern Finncattle is the most valuable native cattle breed in Northern Europe.

However, native breeds also represent something old and ineffective. After the structural change of farming and popularity of more productive commercial cows led to a drop in native breeds. By the 1980s, only 50 cows and less than ten bulls remained of the Eastern Finncattle breed. Extinction was avoided as Professor Kalle Maijala established the national genetic resources programme and negotiated a gentlemen's agreement with his research institution, MTT Agrifood Research Finland, the Ministry of Agriculture and Forestry, and the Ministry of Justice. Ahead of his time, Maijala emphasised the valuable genes of endangered animals. Living gene banks were formed from the remaining animals and, based on the agreement, they were taken care of in prison farms around the country.

In spring 2007, the gentlemen's agreement came to a sudden end. Based on economic arguments, the prison responsible for the living gene bank of Eastern Finncattle was wound down within a few months. There was no plan for further care of the cattle, and hence there was a danger of losing the animals, the gene pool and, consequently, the whole breed.

During the months that followed, as acting communications manager of MTT Agrifood Research Finland, I led a media campaign that explained

these risks to the public. The face of the campaign was principal research scientist Juha Kantanen, Maijala's follower.

The aim of the campaign was to halt the process by bringing the breach of contract to public attention. The alarming headline of the first press release – *The most valuable Finncattle to be slaughtered?* – captured remarkably concerned but positive media attention, which helped the controversial campaign to achieve all of its aims and more. The prison farm was wound down, but the valuable animals and the gene bank were reorganised into school farms. Moreover, the process and the media attention led to new economic activity, where native animal breeds are used.

What can we learn about the campaign today, in a media scene that is faster and more diffuse than in 2007? Firstly, an important factor supporting the campaign were the wide resources of popular and scientific information available on the web portal of the research institution. Journalists could check the claims and verify that the values we argue for are scientifically defined, and not merely a scientist's opinion.

Secondly, the campaign was published as widely as possible. The future of the prison was a local matter, but the campaign emphasised the life-and-death question of an entire gene pool and breed. The press release was sent to hundreds of media and journalists.

Thirdly, the campaign was risky. In a small country like Finland, part of research funding comes from governmental bodies, whose actions we questioned. Many scientists would, understandably, have wanted to avoid the risk of getting themselves in political hot water. However, a campaign needs a face, a person to tell the story. Risks connected to the media should, indeed, be analysed and considered before actions. However, avoiding all risks often means no gain. In emergency situations such as this, science communication can greatly benefit from a fast and furious approach, usually applied by non-governmental action groups.

Finally, what can an individual scientist do? The Finncattle issue was discussed in the media for more than six months. This helped the public to really engage. Therefore, do not settle for just one press release and a newsflash. Keep on popularising your research, make it easily available to the media, add lists of links to your website. It does take time. However, we are here for the long haul: to share information and safeguard irreplaceable heritage.

Anni and Rauli Jalonon's Finncattle playing their part in preserving the pastoral landscape in Lieto in Southern Finland. Photo: Marjatta Sihvonen







LOOKING FOR COMMON GROUND

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STUDY THE PAST. ACT TODAY. INFLUENCE TOMORROW.

*“The greatest potential
possessed by our city lies
in the people who live in
it today.”*



HOW DO YOU IMAGINE THE CITY OF THE FUTURE?

A city is a living, constantly changing environment, where the character of the changes is determined by the people who live there. A glance at history is sufficient to explain why Moscow is the way it is today. We can see how the history of its creation has been influenced by wars, fires, changes in the political order, and the emergence of new technologies and materials. It is just as interesting to trace how the city has been transformed along with changes in public consciousness and to see the role that has been played in this by rulers, political and public figures, patrons and ordinary citizens.

Like a mirror, the city reflects the lives of its inhabitants. Their thoughts, customs, habits, convictions, beliefs, and affairs have created the substance of which the city is composed.

The city today is the cultural territory of the people who have created it, the culture that we have accumulated over the centuries and the culture that is rapidly changing every day.

In our project, we posed some questions:

- *How* do we build a City of the Future without losing all of the important history, knowledge and artifacts we have collectively inherited and created?
- What is important and *who* can determine that?
- *What is the process* that would bring us to the right answers?

Our project had to be:

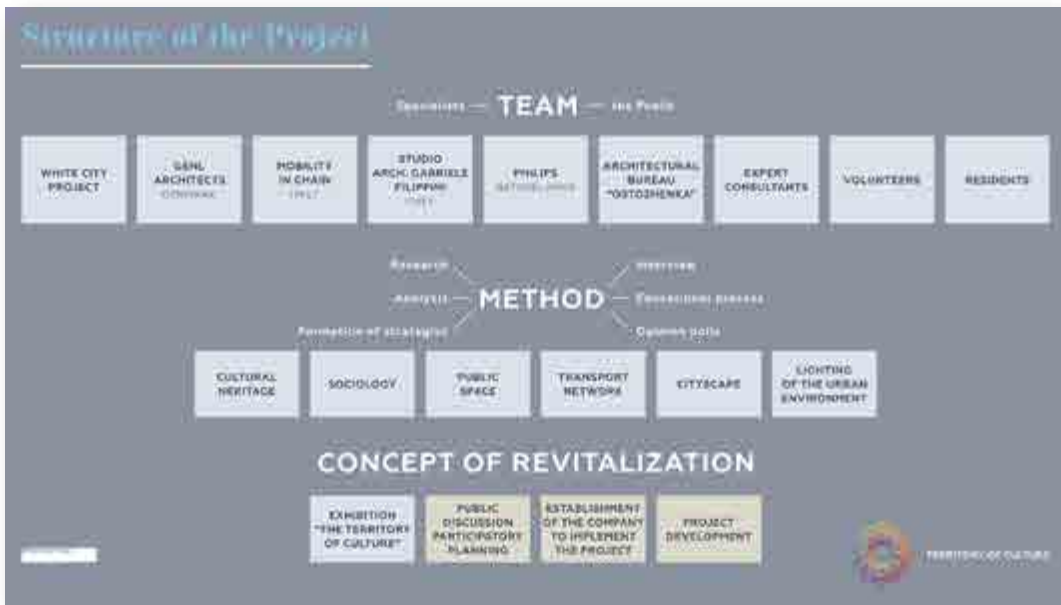
Integrated – bringing people together from different systems, institutions, and areas of urban planning expertise.

Inclusive – prioritising broad consultation to create shared ownership of decision-making and the final result.

Independent – based on scientific primary studies of the area and not connected to political parties, government institutions or private commercial interests.

*“Territory
of Culture.
Street blocks
of Volkhonka”
is designed
by Ivan
Alexandrov*





- This simple diagram reflects two years of intensive work in one of the oldest and most historical areas in central Moscow – the Volkhonka neighbourhood.
- We invited professionals from different fields of urban planning to conduct a comprehensive study of the area.
- More than 200 volunteers participated in collecting primary data that soon provided a new mission for our project – education. Volunteers worked in teams with professionals from different fields.
- Methods of collecting information were diverse: counting people, cars, trees, benches; measuring the time taken to cross the street or to get from one point to another in a wheelchair; observing people’s behaviour; conducting interviews and opinion polls; composing mind maps, and much more.



Students guided by Gehl Architects team. Field study. Photo: Gehl Architects

*Tatiana Tsareva, Head Architect of White City team at the exhibition of the project in the Museum of Architecture.
Photo: White City*



- All the collected material was stored, processed and analysed.
- There were three general sessions where each team presented their findings as well as their views on improvement and strategic planning of the area. This gave each team participating in the process the ability to adjust their strategies accordingly.
- The White City Project team curated the process.
- Local architects were invited to advise as well as to help with visualising new strategies.
- An exhibition of the project at the Museum of Architecture was the next step and was created for a wider public hearing. All the feedback from the public was collected and became part of the project.
- We conducted a series of public events throughout the course of the project and especially at the time of the exhibition – lectures, seminars, round tables, street festivals and concerts – to draw attention to the project as well as to educate a wider audience.
- We published a book that explains the process and summarises the results.

In creating and implementing our project, we tried to find our way to the City of the Future. This was a difficult but extremely interesting task. It was amazing and delightful to see how keen enormous numbers of people were to take part in the various stages and types of work, all realising that the greatest potential possessed by our city lies in the people who live in it today.

Everyone is important because each of us weaves his or her own unique thread into the complex fabric of the ancient city, linking the past with the future.

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THE NORWEGIAN COASTAL FEDERATION, A SUCCESSFUL "BOTTOM-UP" APPROACH

*“Appeal to
the heart,
and act
locally!”*



The Norwegian Coastal Federation (*Forbundet Kysten*) is an umbrella organisation for the preservation of historic vessels, coastal culture and maritime heritage, established in 1979. Currently, some 126 local coastal associations along the more than 100,000-kilometre Norwegian coastline are members.

Direct and indirect membership totals 10,500 individuals, associations and organisations.

During the national awakening in Norway, in the latter part of the 19th century and well into the 20th century, much attention was given to the old wooden stave churches and the old inland timbered farm houses, which could trace their structure and building techniques back to Medieval Norway. Consequently, politicians and antiquarian authorities paid little attention to the coastal and maritime heritage as part of “the historic Norway”. Over the years, the development of modern infrastructure and technology, together with growing centralisation, resulted in the loss of much coastal material and immaterial heritage.

THE UMBRELLA ORGANISATION

In the 1970s, a small number of local coastal associations, which focused on saving one or several local vessels or sites, saw the need to establish a national organisation that could more forcefully:

- raise awareness of the need to preserve the coastal heritage at a national level
- promote and lobby municipalities and the national government in the interests of coastal and maritime culture
- communicate best practice among members and local associations
- stimulate interest and manage educational seminars at a local, regional and national level
- obtain access to national funding for the local associations

With a small, efficient umbrella organisation in place, the growth in new local coastal associations has been dramatic. The national organisation is working under the principle of “Conservation by use” and also promotes:

- the general use of traditional boats, buildings, facilities and the coastal environment
- informative activities to boost the understanding of cultural and human traditions in the coastal history of Norway
- the maintenance and development of old traditions in industry and craftsmanship, seamanship and traditional ways of life
- the raising of the professional standard of maintenance and safety in the



use of boats and coastal facilities

- the publication of a magazine – *Kysten* (The Coast) – with five issues annually, aiming to provide new information, promote coastal culture and maritime heritage, and establish a platform of mutual interests for members, local associations and the coastal public at large.

Practising traditional sailing skills. Photo: Ulf Mikalsen

THE LOCAL COASTAL ASSOCIATIONS

Today, the local heritage associations have grown to 126 coastal units, ranging in size from 20 to 700 local members. They are all committed to the preservation of local maritime and coastal culture as reflected in the by-laws of the umbrella organisation. The local associations, with their own boards, by-laws and objectives, are responsible for most of the activities in the organisation. They decide what local projects, sites and activities they want to engage in, *without formal interference from the umbrella organisation*. This is the key to the substantial voluntary work that is going on in most of the local associations. In 2016, voluntary work (*dugnad* in Norwegian) aggregated some 172,000 hours (17 hours per member) or 5,300 working days!

The local associations build strong ties and alliances with other local institutions like museums, history societies, schools, municipalities and local media. This is also a key element in securing local funding for the projects, educational programmes and other activities undertaken along

the coast. The local dimension contributes to identification with the projects and creates social networks around the activities. These activities include, but are not limited to:

- the preservation and use of historical boats
- the documentation and recording of tangible cultural monuments and procedural knowledge about maritime cultural heritage
- the practice and passing on of traditional handicrafts and skills such as boatbuilding, sail making, rope making, rope work and textile traditions
- the securing of antiquarian knowledge about restoration, maintenance and the construction of vernacular vessels and buildings
- the preservation of traditional seamanship and navigation, sailing, and rowing
- the passing on of knowledge about coastal waterways and landmarks

In this way, the ambitions and goals set by the national organisation are fulfilled.

All local associations send one delegate to the biennial congress, which elects the board, and reviews the objectives and the by-laws of the umbrella organisation. Regardless of size, each association has one vote, thereby contributing to a very functional and successful “bottom-up” heritage organisation. The local associations also take responsibility for arranging the annual convention somewhere along the coast.

A MODEL TO FOLLOW

*Voluntary work
(Dugnad).*

*Photo:
Østre Riisør
kystlag*

The need for local involvement in the preservation of European heritage is gaining momentum. This has also been identified in the report “Cultural Heritage Counts for Europe”. The initiative and approach taken by the local coastal associations some 38 years ago certainly prove the point. They established a national organisation based on their need to identify and care for the local maritime and coastal heritage, and have managed to stimulate, maintain and control the local initiative throughout the life of The Norwegian Coastal Federation (*Forbundet Kysten*).



In short, these local associations have successfully managed to mobilise public participation in heritage policy and conservation through a “bottom-up” approach. By identifying local material and immaterial heritage, the support and involvement among the local communities along the coast of Norway have been impressive.

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THE ARTOVA MODEL

“The problem with reactive behaviour is that it usually creates conflict and might at worst cause lasting harm for all parties.”



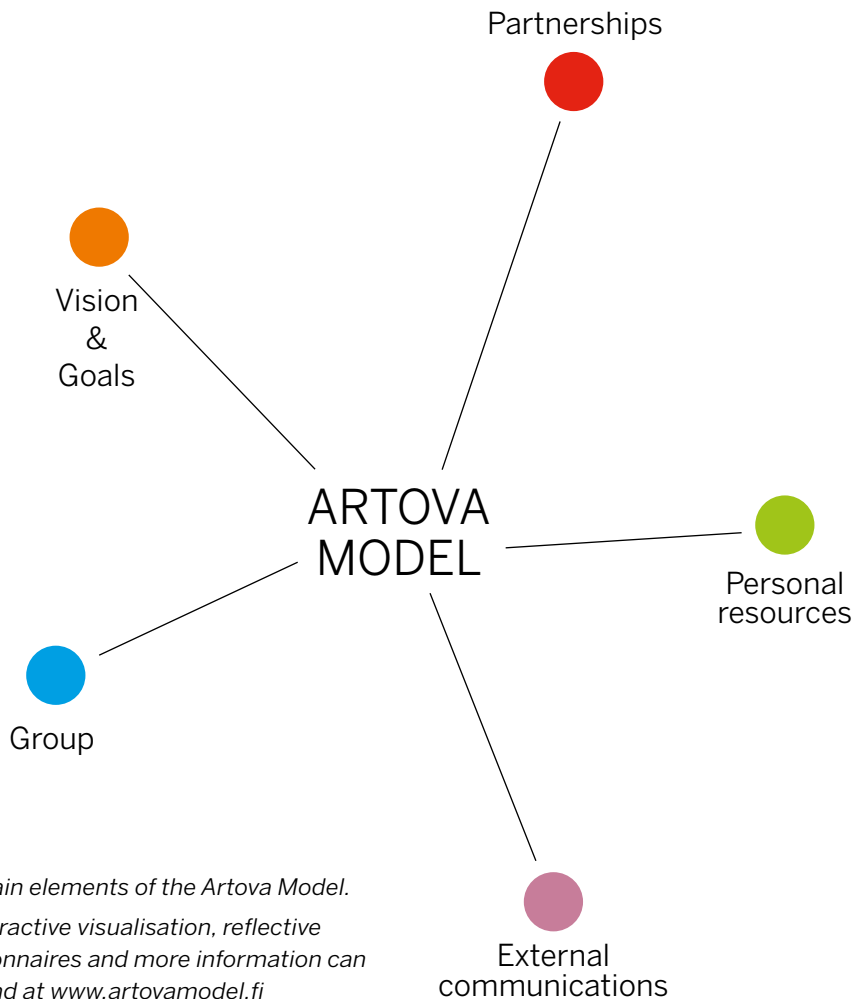
Human beings are increasingly becoming an urban species. Trends indicate that by 2050 as much as 70% of humanity will be living in cities. The extent of this growth is unprecedented: in the next 30 years an additional 3 billion people will become urban dwellers. Cities are the next stage of our future, and the way we respond to this growth is pretty much the way in which we will shape our presence on this planet.

Growth often means a conflict between new and old, such as new housing versus the different values attached to the existing environments. The current framework where this conflict is taking place, namely the present societal models in urban planning and decision-making, is mostly top-down-oriented in that it is hierarchical when it comes to the use of power. Even in a functioning representative democracy, when local values do not communicate fluently with top-down needs, reactive opposition is often perceived as the only way to bring about change. The problem with reactive behaviour is that it usually creates conflict and might at worst cause lasting harm for all parties involved.

Finding ways out of the reactive pattern, and ways to bridge the gap between global / national needs and local values, is arguably of utmost relevance for a healthy, happy, and sustainable city. But while waiting for our societal systems to adapt to the continuous need to humanise and localise planning and decision-making – which importantly need not be contradictory to centralising power in order to meet global challenges – how should a grassroots-level actor position itself? Is there any way to promote better models of interaction and still be influential? How to make yourself heard?

Artova and its operating model might offer a fresh perspective here. Artova is a culturally oriented neighbourhood association located on the outskirts of Helsinki and representing an area of around 9,000 inhabitants in the neighbourhoods of Arabianranta, Toukola and Vanhakaupunki. With an intentional focus on proactive behaviour and on sharing power and responsibility, the association aims to function as a background enabler, bringing the visions of the locals to life. Numerous independent action groups – or *self-organised initiatives* – dozens of core activities, over one hundred partners, and many hundreds of volunteers participate annually in creating a variety of actions: a street art festival for 30,000 visitors, a local film festival and related projects, urban cultivation projects, traditional harvest festivities, boat rental, a local newspaper with a print run of 20,000, sustainable development projects, and much more. This proactive attitude has made the association and area one of the most vital neighbourhoods in Finland.

While Artova's main focus is not on protecting heritage, but rather on creating it, the proactive culture has earned a good reputation. This makes Artova a respected partner and has built a stronger community that is more able to respond to situations and create new solutions in a preventive fashion. In addition, Artova's proactive culture has played its part in challenging the municipality of Helsinki to renew its participatory structures. By taking the first step in breaking the vicious cycle of reactive behaviour, it seems possible to feed the positive change into the system level as well. Some of the key elements in the transition from a reactive to a proactive attitude include starting to see partners instead of enemies, and possibilities instead of constraints. Additionally, in order to maintain the proactive culture of sharing power and responsibility, and to understand how self-organized initiatives function, Artova has conducted research to identify relevant factors for a successful action group, and compiled them into a single model.



*The main elements of the Artova Model.
An interactive visualisation, reflective
questionnaires and more information can
be found at www.artovamodel.fi*

HOW DOES IT WORK?

*Planting trees
with fellow
residents in
the city.
Photo: Janne
Kareinen*



Some of the more tangible lessons learnt in promoting a proactive culture with the municipality include the following. First, have an officially acknowledged structure, such as an NGO, which is capable of taking legal responsibility. Second, have an egalitarian and utilitarian agenda, and try to get all the likeminded people on board. In many cases, representativeness is crucial for the city. A municipality can rarely fulfil the demands of a marginal group. When you have your NGO together, understand your municipality and collaborate with the right people.

Understanding the organisational structure and the processes of planning and decision-making enables you to contact the right people at the right time. Remember that bigger cities in particular are not uniform entities, so one should aim to find concurring strategies, the right department, and likeminded politicians or officials. Often, it's all about whom you talk with. And if your cause isn't understood, try to communicate the value you personally appreciate to the other parties.

Third, it's worthwhile pointing out that it's always better to arrange face-to-face meetings instead of phone or email conversations. And even better, if possible, one of the most constructive approaches is to organise a well-facilitated and solution-oriented workshop, bringing together (local) politicians, relevant officials, and local stakeholders. And finally, as a secondary measure, one might sometimes consider using classical activism, media, professional networks, demonstrations, social movements and elections for creating visibility and momentum for the cause. However, a proactive co-creation attitude, aiming to break down the hierarchies between stakeholders, may well prove to be one of the most sustainable and efficient ways of building our future.

- 1.** Work with or under the auspices of a suitable organisation.
- 2.** Have an egalitarian and utilitarian agenda and try to get the right people on board.
- 3.** Organise face-to-face meetings and workshops.
- 4.** Adopt a proactive co-creation attitude.

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ADOPT A MONUMENT - CONSERVING THE CULTURAL ENVIRONMENT FOR THE PEOPLE, WITH THE PEOPLE

*“A true desire
to do something
for one’s
environment
always comes
from within.”*



Years ago, the vision for the conservation of the cultural environment in Tampere was refined into the maxim: “The cultural environment is maintained for the people, with the people”. The goal we have envisioned is not some target state of management and protection, but a process that is capable of identifying values and needs that are necessary to ensure the social relevance of the cultural environment for the people.

The Finnish Adopt a Monument programme is one of the tools created for the realisation of that vision. It is founded on the insight that the only way we can achieve culturally sustainable development is to use soft conservation, a method that rests on communication and facilitation. This insight has been crucial, especially because the Pirkanmaa Provincial Museum, which runs the programme, is also the regional authority on antiquities and as such responsible for issuing hundreds of statements annually on the preservation of the cultural environment in conjunction with land use and development initiatives.

ABOUT MOTIVATION

How can we motivate people to undertake the kind of effort required by conservation? That could very well have been the idea and aim we had in mind when we established the Adopt a Monument programme nine years ago. We, the authority, had a fine project that needed to be launched for the public, a product that would surely be picked up by the media. The result would be better management of cultural heritage sites, and the project would also improve the awareness of citizen groups regarding their cultural heritage. There was no lack of archaeological sites that needed management. The country was full of organisations that had been set up to coordinate leisure activities. All that we needed to do was to bring the sites and the groups together. Right? We told everyone that the museum wanted to place our cultural heritage back into the hands of the people. There were just a couple of tiny theoretical issues: One was that we were trying to get a civic project going that had nevertheless been devised by the authorities. The other was the question of whether archaeological heritage had ever really belonged to the people. Was it, after all, the property of a cultured elite, a property valourised and defined exclusively by professionals?

Now that the Adopt a Monument programme has consolidated its position, I find myself thinking that we were perhaps too eloquent in the beginning. We knew what the people needed and what the programme would give them – we knew why everybody should jump on the Adopt a

Monument bandwagon. Hardly a surprise, then, that although some people did commit to the game, in many cases we never heard from them again after the adoption agreement had been signed.

Since those days, we have come to understand that a true desire to do something for one's environment always comes from within. Although the desire to preserve a site can be sparked by cognitive reasons, the motivation and the need to act must be present first. In the end, the programme's initial top-down model of providing information and instruction did not yield much of a result. It has become obvious to us that the important thing is to identify groups that may benefit from the preservation of the cultural environment and who will, in turn, benefit both the site, their own lives and the lives of other citizens. The task for the museum, once this has been accomplished, remains to facilitate and inform the society at large that there is a real need for public participation. Commitment to the valourisation of cultural heritage and the wish to actually do something about it stem from an existing need, and when that need is nurtured with information, it kicks off a process at the end of which the authority, such as a museum, will need to answer the question: Is our contribution really needed? If you look at the programme exclusively from the top down, being convinced that you know exactly what kind of management each site needs, the answer might be 'yes'. However, that answer also sends a message that, if only the authority had enough resources, the whole thing would be done very much better by professionals.

WHAT IS THE ADOPT A MONUMENT PROGRAMME?

What does it mean for someone to adopt a monument? It is a process in which people gather information, draw up management plans, clear the site of undergrowth and debris, paint or tar structures, fix windows, and spend time with others in all sorts of environments and places. The Adopt a Monument programme consists of volunteer work for the maintenance and preservation of archaeological sites, historical structures, and old buildings. The archaeological sites in our programme include hill forts, Iron Age cairns, historical defence fortifications, one medieval church ruin, an Iron Age dwelling site, an old drystone town boundary, and a limestone quarry. When the programme was launched in 2009, the list only included archaeological sites. In 2013, however, the programme was extended to include the built environment as well. The first building that was adopted was an old granary. It was eventually followed by a variety of different sites, including



People must have fun. It may well be that the authorities tend to put too much emphasis on control at times. In this picture, too, we can see children engaging in an activity that might be considered unsuitable in the case of an ancient monument. However, little harm is done. Photo: Kaisa Harju 2016

an old stone kiosk, a phone booth, a bandstand, the abandoned cellar of an old manor house in the centre of Tampere, and a shack for fire-fighting equipment, now maintained by a volunteer fire brigade.

WHAT DOES IT TAKE FOR A SITE TO BE INCLUDED IN THE PROGRAMME?

“Now we are increasingly thinking that the best approach is to search for good groups”

For a long time, the Pirkanmaa Provincial Museum searched for sites that were in need of management, practical to maintain, and which had a symbolic value. The idea was that the sites should not be too difficult to manage, but that they should give adopters an opportunity to engage in concrete, tangible management work. In the case of schools, we sought to appoint sites that can also be used in education. But now we are increasingly thinking that



the best approach is to search for good groups. There will always be sites needing management. Nor do we turn up our noses at potential adopter groups who come up with suggestions for sites that they might adopt. At least we can then assume sufficient motivation.

Annikki's stone kiosk, one of the adopted sites. Photo: Pirkanmaa Provincial Museum, Miia Hinnerichsen

ADOPTERS

An adopter group can be a community, an association, a company, or a public entity, such as a school. Some volunteers have even established registered associations specifically for the purpose of adoption. Some of the events and workshops for the management of a site can be open to the public as well. No previous experience is required, nor any special skills or knowledge of cultural environment issues. Tasks that require specialised skills are performed by professionals, either when the site is being set up for adoption, or in the course of its normal maintenance. Such work is always coordinated by the Pirkanmaa Provincial Museum. There are currently more than 2,000 people involved in the programme, looking after about twenty adopted sites, and their number is growing. While most volunteers are committed to one or two sites, volunteers can also engage with the programme on a shorter basis, for example by participating in management events organised by adopter groups. The programme has awakened quite a lot of interest, and it is also being developed in international networks. One culmination of our work was the Grand Prix EU Prize for Cultural Heritage / Europa Nostra Awards that we received in 2016. Since then the interest has spread even wider, all the way to Suriname in South America.

GIVING JOY

But how can people be motivated to undertake the kind of effort required by conservation? Actually, as a term, “motivating” refers to a top-down activity – it is neither facilitating nor enabling. Motivating, too, has advantages, but it is not a suitable method in cases where you want to save the organisation’s resources in the long run. Let me give you an example: cultural environment camps that are organised by the Adopt a Monument programme involve a lot of hard work and effort on the part of the museum. We need to draw

up a programme and a management plan, we must announce the camp and process registrations. The key is that the camp must have instructors who have great charm, who lead the way (not unlike a scout leader), who spare no effort, and tell everyone what needs to be done. If, however, we wish to develop a form of voluntary work which runs independently on its own and benefits the public at large, we need to play the role of a facilitator. Among the key principles of the Finnish Adopt a Monument programme are: promoting accessibility; giving joy to oneself and to others; the freedom to ascribe your own meanings to the sites, meanings that therefore also serve to define cultural heritage; ensuring the availability of research information; ensuring adherence to management plans; and doing things together. It is also important that the organiser is content in the facilitator role. By applying these principles and by listening to the needs of the adopters, we hope to keep our work on a culturally sustainable foundation. And we keep learning more all the time.



The figure here is based on the idea that commitment to the valorisation of cultural heritage and the wish to actually do something about it stem from an existing need, and when that need is nurtured with information, it kicks off a process at the end of which the authority, such as a museum, will need to answer the question: Is our contribution really needed? If you look at the programme exclusively from the top down, being convinced that you know exactly what kind of management each site needs, the answer might be 'yes'. However, that answer also sends a message that, if only the authority had enough resources, the whole thing would be done very much better by professionals.

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DRAGØR - 100 YEARS OF COOPERATION BETWEEN RESIDENTS AND THE ADMINISTRATION

*“Preservation
has been set
out as a
policy goal.”*



Historic Dragør is a unique and authentic seafaring town dating from the 18th and 19th centuries; it is also a living, working environment. The Old Town, harbour and adjoining coastal landscape make up a coherent entity that is unusually well-preserved in the European context. This has been achieved by efforts initiated by dedicated local activists and kept up, over a period of almost a hundred years, by the residents/house owners themselves in unique cooperation with the local authorities.

Thanks to skilled town planning and building administration, combined with thorough documentation and ongoing dialogue to increase awareness, involving active local participation and open public debate, it has proved possible to maintain Dragør's particular architecture, building traditions and historic town-layout right up to the present day.

What makes Dragør unique as an example of an extraordinary conservation effort are the following characteristics:

- Conservation measures have proved effective, by means of continuous and close cooperation, with substantial and meaningful dialogue between local politicians, administrators, residents and activists over the course of the last 100 years.
- Preservation has been set out as a policy goal and upheld successfully (in itself an intangible cultural heritage), providing the context in which the inhabitants and the town authorities combine efforts to look after the preservation-worthy environment.
- As a result of this, it has been possible to preserve the town, harbour and closely surrounding landscape virtually intact as an environment – an authentic sea-faring milieu with its particular town plan and simple vernacular architecture from the time of the trade with the great sailing ships in the 18th and 19th centuries.
- Despite the need to preserve the historical environment, the town continues to prosper with a genuine life of its own, with ordinary people living there as they always have. New buildings and adaptations for modern ways of living have been integrated harmoniously into the old framework, with respect for local building customs. Dragør has become a good example, both in Denmark and abroad, of a low-rise/high-density type of housing that represents qualities that are highly attractive in modern society.



Dragør's house-owners applying lime-wash using traditional materials and techniques under the guidance of two craftsmen. Photo: Hanne Bendtsen, 2016

The town's house-owners have been a powerful driving force in conservation. The efforts towards conservation have their origins in what the townspeople want. The town's inhabitants have themselves taken responsibility and shown respect for the need to follow local building traditions and adapt both new buildings and alterations to existing ones to fit into the historic context, even if this can sometimes be difficult and more expensive. Restoration work has been carried out by house-owners themselves or by local craftsmen with knowledge of traditional methods and materials. From the beginning of the 20th century, a high degree of awareness has existed about the Old Town's unique cultural history and architectural value. The townspeople and their associations have participated actively in the town's development and preservation.

The Town Council (*Byrådet*) from an early stage showed fundamental understanding of the desirability of preserving the town's unique cultural heritage. Its openness to cooperation with the townspeople has been a precondition for the success of the conservation strategy; essential decisions have been taken along the way to secure conservation values.

The town's local administrative staff have shown high professional knowledge and skill, both in carrying out physical planning that ensures that the town's preservation-worthy features have their due place in the municipal and local plans, and also in the implementation of meticulous town-planning and building administration. The local administrative authorities have to a great extent succeeded in advising on and publicising the goals of conservation to private developers and property owners. The staff of the town planning, building supervision and cultural development departments, and of local libraries and archives have also contributed comprehensive and valuable documentation and information about the cultural heritage.

THE INTANGIBLE TREASURE OF DRAGØR

What is this cultural treasure that the people of Dragør and the local administration have striven to preserve?

Poul Dich took the initiative in 1934 to set up a “special municipal preservation council”, which could make recommendations about new buildings and alterations in the Old Town before the local authority took decisions; Dragør was one of the first places in the country to have such a body. The council still functions today, under the name *Dragør Bevaringsnævn* (*Dragør Preservation Council*). In the 1940s measures were

MOVERS AND SHAKERS



*Dr Dich and a skipper c. 1947.
Photo: archive of Lisbeth Dich Abrahamsen*

Even though the conservation measures implemented in Dragør are the expression of a community effort, it is important to mention the contributions of two passionate advocates whose dedicated work for the preservation of Dragør’s Old Town was single-minded and tireless: **Poul Henning Dich** (1895–1990), the town’s doctor for many years, opened the eyes of his fellow town-dwellers to the cultural value of the town, so that historic houses were not demolished as they were in many other towns. **Povl Abrahamsen** (1922–2004) must

also be mentioned for his work both as an independent architect and as a staff member of the town’s administration, shaping the unique conservation plan and writing about the Old Town and preservation to inform the public and increase awareness. Dich and Abrahamsen both contributed substantially to creating not just local, but also European and international interest in historic Dragør. Abrahamsen’s book *Preservation and Citizens* was published in English in 1975, and in 1988 the Danish Ministry of the Environment published *Dragørs Bevaring* (*The Preservation of Dragør*). These publications, together with later material, have been used to explain and present the conservation efforts to innumerable Danish and European professionals, as well as ordinary tourists who have visited the town throughout the years. Local awareness of the cultural heritage and enthusiasm for protecting it has continued from that day to this.

*Povl Abrahamsen.
Photo: Dirch Jansen*



taken, also as a result of a local initiative, to secure legal protection of the most valuable individual buildings and coherent streetscapes. Since then, the listing of the buildings has been extended, so that it now includes 75 properties, corresponding to approximately 20% of all properties in the Old Town.

THE ADMINISTRATION

In 1974 Dragør's municipal administration, with architect Povl Abrahamsen leading the work, drew up a unique town conservation plan for development in the Old Town and harbour area. This was the first plan of its kind in Denmark, and it was taken up as an example to be followed in many other places. The plan was ground-breaking in that it did not just set out rules for what one could and could not do, but also gave very explicit and comprehensible explanations and guidance to the inhabitants and private owners with regard to local building traditions. The plan was revised and brought up-to-date in 1989 (*Lokalplan 25 for Dragør gamle bydel*) based on experience gained.

In 1979 a new milestone was reached in the conservation work. The Danish National Museum published a complete building register of the whole of the Old Town (*Historiske Huse i Dragør*). The main driving force behind this initiative was supplied by two local residents: Povl Abrahamsen and Gunvor Petersen. The register is particularly noteworthy in that it contains an exemplary description of the history of Dragør, in which the background for the appearance of the town is summarised, illustrated and convincingly presented. The register of buildings has been an invaluable working tool for both the authorities and the owners of the old houses.

*The Old Town and the harbour.
Photo: Jan Engell, 2016*



*Conservation
activists
in Dragoer.
Photo: Hanne
Bendtsen, 2016*



Since 1974 the town government has prepared and adopted municipal plans, and these are revised, in accordance with the law, every fourth year. In this coordinated plan for the whole municipality, Dragør Old Town has always been included as an important element for which the administrative authority has indicated that its overall goal is to secure the historical milieu and local building traditions. In the current municipal plan the Old Town, the harbour and the surrounding landscape are identified as a special “cultural environment” which relates to earlier settlement, trade and ways of life, and should therefore be preserved.

In 2009 Dragør Town Council adopted a local plan for the harbour, chiefly with a view to commercial development. The plan ensures that the harbour will continue to be used primarily for maritime purposes, and that other development and built structures should respect the town and landscape, including the physical profile of the town and the view out towards Øresund. The original pier structure from the time of the sailing ships, with the relatively narrow “intimate” harbour dock sections will be kept. The plan means that any future new building will be adapted to the context, avoiding the risk of destruction of an authentic old harbour milieu by intrusive unsightly new buildings and by the use of areas for non-maritime-related purposes, as has happened, unfortunately, in many other harbours.

Town Council members have thus understood the idea of conservation from an early stage and have supported it actively. Among other measures, the Council set up a “lime-wash delivery provision” so that house-owners can be supplied with the correct type of lime wash for treatment of the walls and facades of the houses.

In 1972 the Council established a foundation, *Dragør Byfond (Dragør Town Foundation)*, which provides economic support for building and renovation in the Old Town and thus contributes to covering the extra costs associated with buildings that are required to fit into the context of old building customs and craft traditions.

Residents in the Old Town and in the rest of the municipality have always maintained a high level of participation in associations related to and contributing to conservation. In the Old Town there is a Residents' Association concerned with common questions to do with conservation, and which holds a number of events in support of the town environment. Every so often, a "*Kalkdag*" (lime-wash day) is arranged, so that residents can see and learn how the exteriors of the houses should be treated in accordance with Dragør traditions. The association also offers advice, particularly to new inhabitants of the Old Town, and is responsible for a conservation storage facility where people can deposit, fetch and re-use old materials. There are other associations, including Dragør Borgerforening, Dragør and Store Magleby museum associations, Dragør Tourist Board and the Guild of shops that line the main street, which also contribute to maintaining local interest in the conservation work, as well as some of the Council-run institutions (Dragør Public Libraries, Dragør Local Archives and Museum Amager), which have made their premises available and held events concerning conservation and historical topics.

As is also apparent from the above, Dragør's historic environment has been preserved through a long and persistent effort over the course of many years. It is nothing short of miraculous that Dragør Old Town, harbour and the surrounding landscape have been preserved despite dynamic social developments and a central location within a growing European metropolitan region.

Dragør's Old Town does not have the character of a museum, but has continued to be a highly attractive place in which to live and work, because the houses have always been lived in and maintained by private house-owners, keeping the town's special and intimate structure intact. The Old Town is thus both a historic and also a lively modern town, where the preserved historic buildings provide a characterful and well-functioning framework for a completely modern way of living. Substantial progress has been made in helping the inhabitants to understand the cultural heritage they are a part of and have responsibility for, thus creating pride in supporting the preservation of this historic heritage.



The gables of houses in the “lanes”- stræder. Photo: Jan Engell, 2016

HISTORIC DRAGØR

*Dragør
in the 19th
century.
Picture:
Geodætisk
Institut,
1848-1899 /
Styrelsen for
Dataforsyning
og Effektivisering*

Historic Dragør is a town community on the coast of the island of Amager, situated just 12 kilometres south of Copenhagen. The whole municipal area of Dragør has just over 14,000 inhabitants, some 850 of whom live in the area of the historic Old Town. The conservation area of the Old Town



and harbour covers approximately 11 hectares and contains about 350 properties, 75 of which are scheduled for protection according to national provisions for the conservation of historic buildings: one of the largest concentrations of listed buildings in Denmark. The town also has the official status of a “site of national historic interest”.

Dragør’s history stretches far back beyond the era of the sailing ships in the 18th and 19th centuries. The town’s origins go back to the Middle Ages when Dragør was a significant part of the Scanian Market – Northern Europe’s largest trade market – from the 14th to the 16th century.

In the 16th century there was an influx of Dutch farmers, brought to the area on the initiative of the Danish king, Christian II. They settled mostly in the neighbouring village of Store Magleby, where they farmed and grew vegetables with great skill. The Dutch acquired jurisdiction over Dragør and also ran fishing and sailing operations from there. In the 18th and 19th centuries prosperous Dutch farmers owned a large proportion of Dragør's sailing fleet, and Dragør's development has thus historically featured strong influences from the Netherlands and the rest of Europe.

Dragør's position on Øresund, one of Europe's most busily frequented sea-routes, the connection between the Baltic and the oceans to the north, south and west, had always had strategic significance. The town grew to become a true port, with the majority of the population making a living from shipping. In the second half of the 18th century, Dragør was Denmark's largest port after Copenhagen, calculated in shipping tonnage, and the town remained one of the most important sea-trading towns in the country during the whole of the 19th century. It was in this period that the town's buildings and its harbour were constructed as they can be seen today. The dense section of the Old Town has kept its clear boundaries and much of the surrounding open flat landscape of coastal meadows, with unobstructed views in towards the town and out over Øresund.

THE ARCHITECTURE



Dragør's pattern of street plan is unknown elsewhere. It may carry traces from the organisation of the medieval market, with divisions into plots of land. The street structure is regular, and the building pattern is dense and follows the regular layout of the streets. This regular, close-knit physical structure corresponds in a way to the close, disciplined community that was necessary on the sailing ships. Dragør's sea captains, mates and ordinary seamen lived on land side by side in houses built in the same style, much as

Photo: Jan Engell, 2016

sailors lived on a ship. The town grew physically as a necessary framework for a working and social community, and its appearance from that day to this has a distinctly homogeneous character.

Dragør's architecture consists almost exclusively of individual yellow-lime-washed houses with red-tiled roofs. The low buildings, with distinctly human dimensions, represent a town built for ordinary people. Architects have visited Dragør to study the town layout and the proportions and shape of the streets. The architecture has its strong common features because of the regular structures and uniform composition of colour and materials, but it is also full of details and exceptions that reflect individual creativity.

The secret behind this impression of unity with scope to embrace diversity of detail at the same time is consistent with adherence to particular local building and craft traditions, maintained up to the present through a sustained and conscious conservation effort. A well-known Danish town-planning architect, Jan Gehl, who has researched the design of urban space, has pointed out that Dragør, because of its dense environment created for pedestrian movement, embodies special qualities and the potential for experiences – a town built for people.

THE PEOPLE

History shows that Dragør's inhabitants have, also in the past, taken responsibility for the town's upkeep and development: houses were built individually but with common characteristics, the harbour was constructed with shared maritime buildings, there was communal responsibility for organising the rescue/salvage of the many ships that ran aground in Øresund, with co-funded economic coverage of schooling and the poor relief system. Innumerable meetings of residents have been held, also currently, at which townspeople together with the local council have discussed important matters: preservation of the town's pilots' tower, the traffic consequences of constructing a new ferry terminal (now closed), keeping the harbour free of residential buildings, preserving the town's schools and library. The town, as the physical framework around what was originally a necessary economic and social community, has today developed into a communality of interest among the town-dwellers, centring on taking care of their town, harbour and landscape. The non-material aspects of this cultural heritage were and are the main preconditions for ensuring that Dragør's Old Town has been preserved and will be preserved in the future.

It was in the 1930s that the town's open landscape to the south, the salt marshes, became listed as a protected natural area, as a result of a local initiative. This ensured the preservation, close to the town and harbour, of the original landscape with salt marshes, used in earlier times for bleaching cloth and grazing. Today, the salt marshes are part of Amager's particular flat open terrain and belong within "Naturpark Amager".



RIGHTS TO PARTICIPATE



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HERITAGE AND PARTICIPATION AS MATTERS OF HUMAN RIGHTS

In recent years, the right of access to and enjoyment of cultural heritage has emerged in international human rights law. It is understood as the right of everyone, alone or in community with others, to access cultural heritage, which constitutes the expression of different cultures as well as resources for both present and future generations. Such an approach recognizes that individuals and communities should not be seen as mere beneficiaries or users of cultural heritage, but that they must be regarded as actors, able to contribute to the identification, interpretation and development of cultural heritage. Effective participation in decision-making processes relating to cultural heritage is a central aspect of this approach.

To address the multiple complexities arising in relation to human rights and cultural heritage, human rights specialists and cultural heritage professionals, together with other experts from various academic disciplines, need to work together. Adopting a human rights approach to cultural heritage entails going over a number of definitions and shifts in paradigms. The core goal is to protect the human dimension of cultural heritage, namely the connections between people and heritage. As stated by the United Nations Special Rapporteur on cultural rights, Ms. Karima Bennoune, it is critical “to recognize cultural heritage as living and in an organic relationship with human beings”.¹ We do not protect stones as stones, or stories as stories, but rather what they mean to us, and the role they play in our lives.

SHIFTS IN PERSPECTIVE

A human rights approach, in all matters, calls for a shift in perspective from responding to needs to recognizing capacities, rights and obligations. It entails the identification of rights holders and duty bearers. Using the language of “rights”, this approach stresses that there are “obligations”. In human rights law, these obligations for states and their agents include the obligation to:

- respect human rights (obligation to not interfere directly with the enjoyment of rights)
- protect them (obligation to ensure that third parties, such as private enterprises and other non-state actors, do not interfere with the enjoyment of rights)
- fulfil them (obligation to take positive action to ensure the enjoyment of rights).

States are not the only ones to carry obligations under international law, however. Notably, individual criminal responsibility arises from serious offences against cultural heritage,² as demonstrated by the 2016 case

Prosecutor v. Ahmad Al Faqi Al Mahdi before the International Criminal Court. Ahmad Al Faqi Al Mahdi was found guilty and sentenced to nine years in prison as a co-perpetrator of the war crime of intentionally directing attacks against historic monuments and/or buildings dedicated to religion, including nine mausoleums and one mosque in Timbuktu, Mali.³

Furthermore, business enterprises bear obligations to respect human rights in their activities, meaning that they must exercise due diligence, mitigate the adverse negative human rights impact of their activities, and provide for or cooperate in their remediation through legitimate processes where relevant.⁴ Therefore, business enterprises involved in the construction of development projects that threaten or destroy cultural heritage may be called into question by UN human rights mechanisms when they proceed without adequate environmental and human rights impact assessment and without meaningful consultations with the population concerned.⁵

The human rights approach, importantly, requires the respect of key principles, in particular the participation of rights-holders in decision-making. In addition, the universal, indivisible and interdependent nature of human rights means that they must be recognized for all and implemented without any discrimination, and that one cannot invoke the exercise of a right to infringe upon other human rights. For example, one cannot justify discrimination against women on the basis of tradition or religion.

For cultural heritage professionals, such an approach can considerably increase the tools at their disposal for protecting cultural heritage, essentially allowing them to remind public authorities of their human rights obligations in relation to cultural heritage. This concerns interactions at state or local level, but also those with private actors.

It entails such a shift in perspective, however, that it may well also modify professional practices amongst cultural heritage experts, in their relationship with the people who have specific connections with the heritage at stake. What the human rights discourse says, in other words, is that cultural heritage professionals and other experts have an important voice in explaining what cultural heritage is about, what it means and what its history entails, but they are not the only ones. People who interact with cultural heritage in varied and sometimes unexpected ways, who share specific memories about a site or a story, also have a crucial say. One does not, and should not exclude the other.

IDENTIFYING HUMAN RIGHTS ISSUES RELATING TO CULTURAL HERITAGE

It is crucial to identify and address the human rights issues related to cultural heritage,⁶ as human rights norms may be used as a basis for action to protect people's rights in relation to cultural heritage. These provisions are to be found, inter alia, in the Universal Declaration of Human Rights as well as in many international binding treaties, to which most European states are parties. These rights include the right to self-determination, the right to take part in cultural life; the cultural rights of persons belonging to minorities; the right to education; freedom of opinion and expression; freedom of religion and belief, as well as the right to take part in the conduct of public affairs. The rights of indigenous peoples, particularly the right to maintain, control, protect and develop their cultural heritage as recognized in the UN Declaration on the Rights of Indigenous Peoples, must also be mentioned. Taken together, these norms form the legal basis of the right to access and enjoy cultural heritage, which does not appear per se in the international treaties, but has been recognized by UN mechanisms (see below).

These provisions are key when it comes to opposing attacks against cultural heritage that target people or signify a total disregard for their dignity, their quality of life and their worldviews. Destructions raising serious human rights concerns also encompass those committed in the name of development, which also impose specific world visions and force people into particular identities and ways of life.

“As the human rights perspective understands cultural heritage as living heritage, cultural heritage is not an asset that one can no longer touch or use.”

Beyond these obvious violations of human rights, we must keep in mind that there are many ways in which “culture” may be used for political purposes: this is true of the arts, cultural and symbolic landscapes, memorials and monuments. Cultural symbols of dominant communities may be glorified, and the content of education and information about cultural heritage may be distorted for political purposes. Particular aspects of the past may be emphasized or removed, in line with the will to shape public opinion, unite or separate peoples and communities, and create or maintain situations of oppression.⁷ Often, attacks on monuments and cultural landscapes are accompanied by a review of history textbooks, attacks against artists and academics, and grave restrictions on the right to enjoy the arts, to manifest one's cultural practices and to express one's world vision.

Limited access to and enjoyment of cultural heritage may also be used as a tool to exert control, and result in discrimination against many groups that cannot access cultural heritage and that are deprived of it for different reasons. Women, minorities, people living in extreme poverty, as well as people with disabilities are particularly vulnerable to such discrimination, impacting their capacity to participate in the cultural life of society and exercise their citizenship.

Exclusion is not only physical or economic, however. It also happens when people are prevented from participating in the interpretation and preservation/safeguarding of cultural heritage, and from critically reviewing cultural heritage. Issues arise, for example, when people do not participate in decisions regarding their own cultural heritage, or cultural heritage with which they have a particular relationship, whether for a listing as a UNESCO world heritage site, for the reconstruction of cultural heritage and its future use, or when their heritage is stored or displayed in cultural institutions without their participation or consent, and/or in a manner not respecting the significance and interpretation they apply to such heritage.⁸ For example, the Special Rapporteur on cultural rights has recommended to the Government of Cyprus that it should fully consult with people having a particular connection with the Hala Sultan Tekke mosque and its surrounding environment (Larnaca Salt Lakes) prior to any decisions being taken on the application for the UNESCO World Heritage List, including any decision that may ensue regarding the future use and management of the site.⁹

Thus, adopting a human rights approach entails uncovering and understanding the many relationships existing between people and heritage. It requires interrogating processes through which cultural heritage is identified as such, selected, and how its significance is defined and by whom. As a rule, selection processes in which the state plays the main role are reflective of power differentials, which is also true within communities.

Unfortunately, all too often, using Langfield-Logan and Nic's words "heritage work is seen as merely technical. It is essential for those engaged in heritage conservation projects to understand the broader economic, political and social context of their work and to recognize that official heritage interventions can have many motives, be used as political aims, and, at their worst, can undermine rather than strengthen community identity, cultural diversity and human rights".¹⁰

THE RIGHT TO ACCESS AND ENJOY CULTURAL HERITAGE

The contours of the right to access and enjoy cultural heritage have been designed through various official documents at the international level.

The first of these is the 2005 Faro Convention, which recognizes that:

“Every person has a right to engage with the cultural heritage of their choice... as an aspect of the right freely to participate in cultural life.”

Stressing “the need to involve everyone in society in the ongoing process of defining and managing cultural heritage”, it contains references to the right to benefit from cultural heritage and to contribute towards its enrichment, the participation of everyone “in the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage”, as well as access. Of note, the Convention calls on states to “encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations” and to “establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities”.

At the United Nations, in its General Comment 21 on the right to take part in cultural life, the Committee on Economic, Social and Cultural Rights stated that the obligation to respect the right to take part in cultural life:

“...includes the adoption of specific measures aimed at achieving respect for the right of everyone, individually or in association with others or within a community or group... to have access to their own cultural and linguistic heritage and to that of others.”

But it was in 2011 that the most comprehensive details were provided, when the Special Rapporteur on cultural rights devoted an entire report to the right to access and enjoy cultural heritage, stressing that:

“Access to and enjoyment of cultural heritage are interdependent concepts – one implying the other. They convey an ability to, inter alia, know, understand, enter, visit, make use of, maintain, exchange and develop cultural heritage, as well as to benefit from the cultural heritage and creations of others, without political, religious, economic or physical encumbrances. Individuals and communities cannot be seen as mere beneficiaries or users of cultural heritage. Access and enjoyment also imply

contributing to the identification, interpretation and development of cultural heritage, as well as to the design and implementation of preservation/safeguard policies and programmes. Effective participation in decision-making processes relating to cultural heritage is a key element of these concepts.”²¹

The notion of access has been further detailed, in particular by the Committee on Economic, Social and Cultural Rights. It includes:

- (a)** physical access, which may be complemented by access through information technologies;
- (b)** economic access, which means that access should be affordable to all;
- (c)** information access, which refers to the right to seek, receive and impart information on cultural heritage, without borders, and educational and informational processes that allow people’s understanding and appropriation of cultural heritage; and
- (d)** access to decision-making and monitoring procedures, including administrative and judicial procedures and remedies.

The challenge lies in ensuring that people are empowered, and that cultural heritage issues are not confined to preservation/safeguarding matters. In particular, cultural heritage programmes should not be implemented at the expense of individuals and communities who, sometimes, for the sake of preservation purposes, are displaced or given limited access to their own cultural heritage.²²

DEFINING CULTURAL RIGHTS

One of the most prominent international provisions devoted to cultural rights is the right of everyone to take part in cultural life, enshrined in Article 27 of the Universal Declaration on Human Rights and Article 15 of the International Covenant on Economic, Social and Cultural Rights. That norm is central in addressing the human dimension of cultural heritage.

But what do ‘cultural life’, and ‘culture’, actually mean? One early international document that proposed a definition is the Mexico City Declaration on Cultural Policies:

“In its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.”¹¹

Reiterated in the 2001 UNESCO Universal Declaration on Cultural Diversity, such a definition is precious as it adopts a wide approach to the concept; however, it remains unsatisfactory from a human rights perspective as it overlooks one key element: the person.

This is why the Fribourg Declaration on Cultural Rights¹² proposed another definition, still broad but centred on the person, alone or in community with others: “The term ‘culture’ covers those values, beliefs, convictions, languages, knowledge and the arts, traditions, institutions and ways of life through which a person or a group expresses their humanity and the meanings that they give to their existence and to their development”. This implies an important shift in perspective. Culture is not something to be simply received and transmitted, something that characterizes “groups”, but something that people create, design, review and develop to shape their world vision and address the many challenges they face. It is vivid and fluid.

This approach to culture was an important source of inspiration for United Nations bodies mandated to protect cultural rights, particularly the Committee on Economic, Social and Cultural Rights¹³ and the Special Rapporteur on cultural rights. The latter defines cultural rights as follows:

“(c)ultural rights protect the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge and the arts, institutions and ways of life. They also protect access to cultural heritage and resources that allow such identification and development processes to take place.”¹⁴

UNDERSTANDING CULTURAL HERITAGE FROM A CULTURAL RIGHTS PERSPECTIVE

In the above definition, cultural heritage appears as a resource, a key element necessary for the effectiveness of cultural rights. This is where the value of cultural heritage lies. Indeed, as underlined by the Special Rapporteur:

“Cultural heritage is to be understood as resources enabling the cultural identification and development processes of individuals and communities which they, implicitly or explicitly, wish to transmit to future generations. (...) In some instances, heritage recalls errors made in the past and actions reflecting the darker side of humanity, the memory of which also needs to be transmitted to future generations, albeit in a different manner.”¹⁵

This leads to several consequences. Firstly, the people themselves should be the ones to determine what is important for them as far as cultural heritage is concerned. Cultural heritage is not necessarily something of outstanding universal value, but what is of significance to the people themselves. Notably, the 2005 Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) defines cultural heritage as:

“(a) group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions.”

Therefore, it is impossible to disconnect or even distinguish tangible and intangible cultural heritage when adopting a human rights perspective, as the latter “must emphasize the many living connections” between the two.¹⁵ This also means that people who have particular connections with heritage must be consulted on any matter relating to that heritage, and that the multiple interpretations and controversies about the significance of cultural heritage must be taken into consideration.¹⁶

As the human rights perspective understands cultural heritage as living heritage, cultural heritage is not an asset that one can no longer touch or use. Policies of restoration and reconstruction of a cultural heritage site, for example, need to include a plan about its future use and destination. Cultural rights do not protect cultural heritage per se, but the conditions allowing all people without discrimination to access, participate in and contribute to cultural life in a continuously developing manner.¹⁷ This means in particular that people always have the right to critically review cultural heritage. For example, cases of controversial cultural heritage whose narrative is no longer acceptable to people, such as monuments celebrating past human rights violations, violence and discrimination, should be addressed within the human rights framework. There is an imperative to conduct in-depth consultation, including on the diversity of interpretations of the heritage, possible alternatives to its destruction and the means of memorializing it. Furthermore, individuals within communities may disagree on a specific meaning or function attributed to cultural heritage, and hence they have the right to dissent.

Of course, there are many complexities when it comes to making cultural rights effective. In particular, one issue concerns the various degrees of connection that diverse communities may have with specific cultural heritage, and the consequences this may entail when conflicting interpretations and interests over cultural heritage, its fate and future use, do arise.

IMPLEMENTING CULTURAL RIGHTS: WHICH QUESTIONS TO RAISE?

In recent years, the Observatory of Diversity and Cultural Rights, as an independent research, training and advocacy centre, has developed a methodology in close cooperation with its partner Réseau Culture 21 to interrogate professional practices in various circles using the Fribourg Declaration as a basis. This gives rise to a non-exhaustive list of questions that professionals may ask when developing their practice and various projects, in order to enhance their capacity to respect and implement cultural rights. In relation to cultural heritage issues, examples of questions to be asked may include the following:²³

- Who is part of the heritage community? Who should be there, but is not?
- Who decides who is part of the community?
- Is there a group of individuals that claim priority over a specific cultural heritage, and with which legitimacy?
- Can all have access and, if not, why? Is this legitimate?
- What kind of role may concerned individuals and communities play in the identification and development of the heritage?
- In which way do concerned individuals and communities contribute to making heritage a common heritage?
- How can a specific cultural heritage become a common cultural heritage after a situation of conflict?

These questions, and the answers to them, can only be addressed through discussions by cultural heritage professionals themselves and heritage communities, understood in the sense of the Faro Convention as “people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations”.

The aim is to create conditions enabling people to continue creating, cherishing, protecting and developing their cultural heritage.

In other words, is there a level of priority between communities depending on the nature of their relationship with a specific cultural heritage, and how should this be implemented in concrete terms? Special Rapporteur Farida Shaheed proposed the following:

“Varying degrees of access and enjoyment may be recognized, taking into consideration the diverse interests of individuals and groups according to their relationship with specific cultural heritages. Distinctions should be made between (a) originators or “source communities”, communities which consider themselves as the custodians/owners of a specific cultural heritage, people who are keeping cultural heritage alive and/or have taken responsibility for it; (b) individuals and communities, including local communities, who consider the cultural heritage in question an integral part of the life of the community, but may not be actively involved in its maintenance; (c) scientists and artists; and (d) the general public accessing the cultural heritage of others.”¹⁸

Other groups of people may be added to this list, and responding to these questions demands a case-by-case approach. It requires the knowledge of cultural heritage professionals but also that of all those who have specific relationships with heritage, or may wish to do so.

An additional complexity has been forcefully stressed by Special Rapporteur Karima Bennoune, who warned that the term community should be used with caution. The term is often used without being defined, and what may be considered “central” in terms of identity from the point of view of “community” leaders or outsiders may not coincide with individuals’ choices and realities.¹⁹ These points are important to keep in mind when addressing issues of participation, as the human rights approach requires not creating, continuing and legitimizing situations of discrimination and oppression. Particular attention must be paid to women in this regard.

To conclude, the experts’ view on the meaning and importance of a specific cultural heritage is extremely important: cultural heritage professionals are the recipients of far-reaching and precious knowledge that they must transmit to all. However, they never know better than the people themselves what the specific relationship of the latter with cultural heritage is; they never know better what it means to be deprived of cultural heritage and of cultural practices attached to it; nobody knows better than the victim what the violation of a human right exactly means, physically, socially, and emotionally. This is not to say that the experts’ view is suddenly meaningless; it simply means that people have specific knowledge to add to the discussion, and that it is crucial to take it into consideration.

NOTES

¹Special Rapporteur on cultural rights, Report on the Intentional Destruction of Cultural Heritage, A/71/317, § 6. The Special Rapporteur is an independent monitoring mechanism created in 2009 at the United Nations, mandated to conduct thematic studies, undertake country visits, respond to complaints of violations of cultural rights, and make recommendations to states. Farida Shaheed (2009–2015), succeeded by Karima Bennouna (since 2015), have been mandate holders. See <http://www.ohchr.org/EN/Issues/CulturalRights/Pages/SRCulturalRightsIndex.aspx>. ²A/71/317, §§ 25–26. ³<https://www.icc-cpi.int/mali/al-mahdi>. ⁴United Nations, Guiding principles on business and human rights, HR/PUB/11/04, 2011. ⁵This was done, for example, in the case of the construction of a dam in Laos that posed a considerable threat to the livelihoods of people living in the area, particularly in relation to their right to an adequate standard of living, including the right to adequate food and housing, the right to the highest standard of physical and mental health, cultural rights, the rights to information and participation, as well as the rights of indigenous peoples. A letter by several UN mechanisms was sent in 2016 to the company Mega First Corporation, case number OTH 12/2016, <https://spcommreports.ohchr.org/Tmsearch/TMDocuments>. ⁶Special Rapporteur Farida Shaheed devoted her first thematic study to cultural heritage issues, A/HRC/17/38. Her work was complemented by two consecutive reports by Special Rapporteur Karima Bennouna, which focused on the intentional destruction of cultural heritage, A/HRC/31/59 and A/317/71. ⁷A/HRC/17/38, § 10. ⁸*Ibid.*, § 16. ⁹Visit to Cyprus, A/HRC/34/56/Add.1, § 106 c), <https://documents-dds-ny.un.org/doc/UNDOC/GEN/G17/050/25/PDF/G1705025.pdf?OpenElement>. ¹⁰Michel Langfield, William Logan, Máiréad Nic Craith (Eds.), *Cultural Diversity, Heritage and Human Rights, Intersections in theory and practice*, Routledge, London, New York, 2010, p. 3. ¹¹UNESCO, Mexico City Declaration on Cultural Policies, World Conference on Cultural Policies, 1982. ¹²The Fribourg Declaration on cultural rights is an instrument adopted in 2007 by civil society. It clarifies, brings together and unfolds the cultural rights expressed and disseminated in international instruments. It is a useful tool for professionals interested in cultural rights at the local level and is used by the Observatory of Diversity and Cultural Rights to develop methodologies for the effective implementation of cultural rights. The text of the Declaration is available at <http://www.unifr.ch/iiedh/fr/divers/delcaration-fribourg>. ¹³The Committee is a body of 18 independent experts monitoring the implementation of the International Covenant on Economic, Social and Cultural Rights. In 2009, the Committee adopted General Comment 21 on the right to take part in cultural life, offering a detailed interpretation of the content of Article 15 of the Covenant. In this document, the Committee adopted a definition of culture inspired by the Fribourg Declaration, E/C.12/CG/21, § 13. See <http://www.ohchr.org/EN/HRBodies/CESCR/Pages/CESCRIndex.aspx>. ¹⁴Farida Shaheed, A/HRC/16/34, § 9; A/67/287, § 7; Karima Bennouna, A/HRC/31/59, § 7. ¹⁵A/HRC/17/38, §§ 5 to 8. ¹⁶Karima Bennouna : A/71/317, § 53. ¹⁷*Ibid.*, § 58. ¹⁸*Ibid.*, § 13. ¹⁹*Ibid.*, § 62. ²⁰A/HRC/31/59, §§ 13–14. ²¹A/HRC/17/38, § 58. ²²*Ibid.*, § 14. ²³See, for example, Irène Favero at <http://droitsculturels.org/paideia4d/restitution-de-la-rencontre-patrimoines-et-biens-communs/>

SAFEGUARDING INTANGIBLE CULTURAL HERITAGE - PARTICIPATION RIGHTS AND PARTNERSHIPS

“The right to participation relating to cultural heritage not only covers identification, protection and conservation, but goes further in defending the right to be engaged in deciding upon the ways in which this heritage is interpreted and presented.”



Participation in cultural life has been defined as one of the human rights in the Universal Declaration of Human Rights adopted in 1948. The Declaration stated that 'everyone has the right freely to participate in the cultural life of the community' (Art. 27, part 1). For more than half a century, this right has become widely recognised, as well as fundamentally challenged in practice. In the field of cultural heritage, protecting cultural rights is still a work in progress that demands further reflection and advocacy.

The adoption of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) introduced the concept of 'intangible cultural heritage' (ICH) into international heritage law and consequently into a number of national policies and laws worldwide. The introduction of the concept of 'ICH' meant a recognised position and significant attention given to this field of heritage as a part of the heritage domain in its own right. It encouraged an international change of emphasis, or even of paradigms, from considering heritage as having value worth preserving for humanity towards seeing heritage as a source of diversity of cultural identities. In other words, heritage became recognised as having value because of its specific importance for the communities that relate to it. This change can be gradually observed within a number of international heritage law instruments, particularly those adopted during the last two decades.

Only a few of the references to international and national law will be emphasised in this paper. A brief look at the globally significant recognition of the principle of participation at UNESCO, in relation to safeguarding ICH, will be followed by highlighting its importance in Europe, exploring national legislation in the case of Latvia, and finally giving an insight into the case of the Suiti community, which values its heritage, takes decisions on safeguarding it, and establishes and develops necessary partnerships for such a purpose.

PARTICIPATION IN SAFEGUARDING HERITAGE

The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) has established participation as one of its core principles for safeguarding ICH, including its identification, definition, as well as the elaboration of safeguarding measures. According to the convention, 'Each State Party shall: [...] identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations' (Art. 11). Also, '[w]ithin the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest

possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management' (Art. 15).

The Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage has also gradually advanced in more detail the expectations for community participation. The participation principle has been highlighted specifically regarding the establishment of national inventories of ICH. As decided by the Committee, such inventories need to be elaborated with 'participation of communities, groups and relevant nongovernmental organizations and if necessary, research institutes, and centres of expertise' (decision 10 COM. 10, 2015). In other words, the identification and recognition of the existence and value of ICH is primarily in the hands of the communities concerned, which thus become the major experts with regard to their own heritage. Outside expertise, relating to scholars and representatives of different heritage institutions, is welcome although only as supplementary competences, maintaining the decisive role of the communities concerned.

RIGHTS RELATING TO CULTURAL HERITAGE

When it comes to the European level and common stances in regard to safeguarding ICH, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005, Faro Convention) is particularly worth mentioning. It explains the term 'common heritage of Europe' as 'all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity' (Art. 3). This definitely covers the entire field of cultural heritage, including ICH. The convention puts particular emphasis on the importance of participation in relation to heritage, and its Parties agree to 'recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights' (Art. 1). The Convention particularly highlights 'shared responsibility for cultural heritage and public participation' with a separate Article on 'access to cultural heritage and democratic participation' (Art. 12).

The Faro Convention wholly subscribes to the spirit of the UNESCO 2003 Convention by encouraging 'everyone to participate in: the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage; public reflection and debate on the opportunities and challenges which the cultural heritage represents' (Art. 12).

PARTNERSHIPS ON THE SUITI CULTURAL SPACE

A case that really speaks for community participation in decision-making in various stages of safeguarding heritage is that of the Suiti community in Western Latvia. It unites about 2,000 people who live in several parishes near the Baltic Sea and who have their distinctive cultural traditions, such as making and wearing colourful traditional costumes, using a local dialect, drone singing, playing traditional musical instruments like the bagpipes and kokle, dancing local dances, practising wedding traditions, transmitting various crafts, and having local cuisine specialities. The Suiti also have special annual celebrations that are often related to belonging to the Roman Catholic Church, which is seen by the Suiti themselves as a founding characteristic of their cultural identity.

The community took the initiative to prepare a nomination for the UNESCO List of ICH in Need of Urgent Safeguarding, even before national policy and the ICH inventory were developed in Latvia. The 'Suiti cultural space' nomination was inscribed in 2009, and continues to be of tremendous importance as an example for other communities in Latvia. Safeguarding the Suiti cultural space was a community-driven initiative. Consequently, partnerships were elaborated responding to community development needs and challenges, based primarily on the perceptions and convictions that community members had. It demonstrates the modes of cooperation that a community initiative can generate, and the prospects for dedicated participation in decision-making on safeguarding ICH.

The case of the Suiti community also sets an example for elaborating modes of cooperation among different partners, all interested in safeguarding ICH. For example, two memoranda have been developed and signed among a number of partners with the common objective of safeguarding the Suiti cultural space. The partners involved comprised the non-governmental organisation 'Ethnic Culture Centre "Suiti"', representing the Suiti community, the Ministry of Culture, the Latvian National Centre for Culture, and three local municipalities — Alsunga, Kuldīga and Ventspils — as well as the Latvian National Commission for UNESCO. The memoranda are accompanied by the Suiti cultural space safeguarding plans, which have been elaborated by the community in cooperation with other institutions involved.



These memoranda mainly attest to the goodwill of the respective parties in contributing to the activities envisaged to safeguard and develop the Suiti cultural space, caring for its overall sustainability. However, further application of these memoranda is also dependent on concrete actions that are taken by the community itself and the respective institutions at national and municipal level.

Signing such memoranda also illustrates some deficiencies in cooperation. For instance, neither the Ministry of Education and Science, nor the Ministry of Environmental Protection and Regional Development participated in signing the memoranda on safeguarding the Suiti cultural space, which duly demonstrates a certain distance that policymakers take in the fields of education and regional development towards the domain of safeguarding ICH. Furthermore, no financial sources are directly connected to these memoranda. However, they remain a reference for cooperation and further assistance activities also in terms of funding.

The principle of participation clearly leads to the establishment of various partnerships. These may also be of importance at the international level, where such partnerships for safeguarding ICH can be developed among various communities. As an example, the safeguarding of the Suiti cultural space was informed and inspired by the example of the Kihnu cultural space in Western Estonia. Later, the cooperation was extended to encompass the Seto community in Southern Estonia and the Liv community of Western Latvia as well.

Such community-driven partnerships provide an inspiring prospect for further developments in safeguarding ICH. Instead of being invited to participate, it is the community itself that invites state or municipal institutions, private organisations or non-governmental associations. In this way, the concept of 'participation' gains fundamentally different content and a different perspective.

Left: Suiti community members and their guests after church service and the closing concert of the 5th International drone singing festival, in front of the Alsunga St. Michael Roman Catholic Church, 11 June 2017.

Photo: Dzintars Leja, local photographer of the Suiti community

The right to participation relating to cultural heritage not only covers identification, protection and conservation, but goes further in defending the right to be engaged in deciding upon the ways in which this heritage is interpreted and presented. As there may be different, sometimes even conflicting, views on heritage and its use for presenting history as well as contemporary lives, it is important to have this acknowledgment that heritage interpretation and presentation need to be carried out in a participatory manner, discussing and negotiating various positions and opinions.

PARTICIPATION AS COMMUNITY RIGHTS

There are various scenarios for developing national legislation in the field of ICH. It may be observed that in some countries it means the integration of ICH into existing heritage laws (for example, in France), while in other countries it means the elaboration of new laws specifically on ICH (which is the case in Latvia). There are also countries where certain laws related to the field of ICH already existed prior to the UNESCO 2003 Convention (as in Lithuania). Moreover, it should be noted that ICH is strongly connected to various other parallel fields of policymaking and legislation (for example education, environmental protection, human rights, sustainable development, and many others), with separate policy and normative instruments. The principle of participation is reflected in various national laws on ICH, which are sometimes elaborated in direct response to the UNESCO 2003 Convention.

In 2016, the Intangible Cultural Heritage Law was adopted in Latvia, with concise content consisting of just 12 Articles, stating inter alia community rights in respect of the safeguarding of ICH. These include participation in development planning, and in ICH inventorying and education programmes related to ICH. The law also endorses the rights of the respective community to the title of its ICH element, rights to make reference to the element and its title in the event of commercial or other use, as well as rights to the information on its ICH element.

The latter concerns cases, for instance, when research is carried out on a community or its individual members and their cultural practices. In such a case, the community concerned and its individual members would have the right to access the relevant documentation as well as outputs of the study.

“Besides the rights of communities to participate, communities also have rights not to participate.”

This right can also be defended for accessing historical archival material on the ICH of a particular community or its individual members. Meanwhile, the law also serves as a reminder that besides the rights of communities to participate, communities also have rights not to participate in the implementation of such safeguarding measures that are elaborated by other persons, including state or municipal institutions. Communities thus have a decisive voice in shaping ICH safeguarding measures and activities, which needs to be respected in various domains of policymaking and implementation. Respecting these rights in policy fields other than cultural policy remains one of the major challenges for the implementation of this law, and poses a challenge for safeguarding ICH in general.

It may be asked why a separate law on ICH has been necessary in the case of Latvia. There are various answers, which depend on the positions and interests of the different parties involved. The law was seen as a valid reference for policy implementation (by state and municipal institutions), serving as basis for planning support activities and funding. The law was also regarded as a testimony of the value of ICH, seen as such by respective communities. The adoption of the law was likewise perceived as a pledge of support for institutions involved, including research centres. Finally, the law can be acknowledged and hopefully function as a potential reference for defending community rights, including the right to participate in cultural life, which encompasses the rights related to cultural heritage.

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Peter Collins

PUBLIC ENGAGEMENT IN PLANNING IN ENGLAND



THE PAST

For more than 90 years, public participation in planning decisions was a 'given' in England, so much so that it had been assumed to be a 'right' long before 'human rights' became a commonly used term, let alone having legal significance. Its beginning was signalled by the founding of the Campaign to Protect Rural England (CPRE) and this non-governmental body has become synonymous with the protection of the English countryside, respected throughout the land. CPRE is an interlocutor with Government on all planning matters, including the development of planning regulations at national, regional and local level and is an organisation much consulted by the public for advice on planning issues and in fighting unsuitable proposals. As Europa Nostra has acknowledged, the English planning system has been admired across Europe and should be jealously preserved.

A BREAK WITH THE PAST

However, the entire panoply of regulations was destroyed by the British Government at a stroke five years ago. The reason for this was plain. The Chancellor of the Exchequer, the British Finance Minister, saw a major increase in building activity, following the 2008 financial downturn, as a means of bringing the British economy out of the doldrums, but found the protection given to the countryside by the existing planning regulations to be an obstacle. The Government, insisting that the 'old' system was unworkable in a modern economy, tore up the regulations and after minimal consultation enacted a brief National Planning Policy Framework (NPPF). New Local Plans had to be developed by the many District Councils in line with this (relatively empty) Framework, but the obligatory consultation process to put these Plans in place has yet to be completed by most Districts. The result is that developers have in the interim had free rein to apply for large-scale, unsuitable development on greenfield land, hardly held back by Planning Inspectors, especially when strictly applied Government housing targets had to be adhered to. The matter was made much worse by the creation by Government of Local Economic Partnerships forming Strategic Economic Plans, with almost no public involvement in wholly undemocratic fashion. This enabled the increase in proposed house-building in many areas by some 50% to meet economic aspirations with unrealistic growth targets. Not surprisingly, these targets have not been reduced since the Brexit vote!

Although the NPPF insists on the provision of appropriate infrastructure – roads, schools, hospitals - alongside house-building, in practice this lags



A rally in the Square of the small Oxfordshire Market Town of Wantage. Photo: Helena Whall for CPRE

behind, and Councils can no longer afford in these straitened times to employ the manpower to monitor the developing situation closely enough.

The matter is made worse because the Government has failed to spread its economic plans across the country: they are needed most in the relatively deprived north of England, but have been allowed to proliferate in the south-east where there is demand and developers are most willing to build. Since house-building has slowed with the dismemberment of the established practice of annual targets for 'social housing', there has been a lack of 'affordable houses', forcing, for example, the children of established residents to move away.

THE PRETENCE OF MEANINGFUL PARTICIPATION

Prime Minister David Cameron's 'Big Society' and 'Localism Bill' has in planning terms not delivered the public involvement promised. Towns and villages can make, at a cost, 'Neighbourhood Plans', but all they seem to achieve is giving the opportunity to say where development is preferred. The catch phrase for determining the methodology for development is 'Objectively Assessed Need'. However, community and individual 'needs' are not assessed, and the means of using the methodology is hardly 'objective'.

And now we have a National Infrastructure Commission pushing through the Government's economic wishes from behind closed doors. Its latest advice would involve constructing an Expressway from Oxford to Cambridge. The reasons given hardly match the reality that it could mean the building of a million – yes, one million – houses. If what we now understand to be the preferred route comes to pass, there could in Oxfordshire be twice the number of houses as in the City of Oxford, many in the Green Belt that has protected the ancient city, and thus depriving its residents of a healthy environment in which to live - nor does it provide the housing and employment for the north of England where it is desperately needed.

So much for engagement with local people on their needs and wishes, let alone their rights.

BUT THERE IS HOPE

I can, however, report on one success in Oxfordshire. The Vale of White Horse is a particularly attractive place to live and is challenged by the new system. Its 'problem' is that it consists solely, in landscape terms, of part of the Green Belt surrounding the City of Oxford, an 'Area of Outstanding Natural Beauty (AONB)' in the North Wessex Downs, a forest and a flood plain. At a recent Examination in Public, an Oxfordshire CPRE team were confronted by a series of developers and Councillors determined to establish a Local Plan involving the building of more than 20,000 houses over the next 15 years. In his independent consideration of the issues concerned the Inspector ruled with the CPRE that none of the 1,400 houses proposed for the AONB should be built, nor should 20 of the 24 major 'strategic' building sites proposed for the Green Belt be included in the District's Plan. This was a major victory for the community and an exemplar for the new planning system.

So, the public fight to resist undesirable change is underway. Social and political pressure is being brought to bear on local and national government with the aim of forcing the authorities to listen. There are now demands in extreme circumstances for Public Inquiry, the uniquely British way of delaying, and hopefully defeating, undesirable measures through legal argument in the full blaze of publicity. This is resisted by all governments until political pressure has built up to such a degree that demands cannot be ignored.

*A view from
the North Wessex
Downs Area of
Outstanding
Natural Beauty.
Photo: Jane
Tomlinson
for CPRE*

Thus the natural cycle of events continues and hope springs eternal...







**REAL IDENTITY
- AUTHENTIC IMAGE**

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MAKING COHESIVE CITIES BY PLANNING CULTURALLY

The city, however, does not tell its past,
but contains it like the lines of a hand,
written in the corners of the streets,
the gratings of the windows,
the banisters of the steps,
the antennae of the lightning rods,
the poles of the flags,
every segment marked in turn
with scratches, indentations, scrolls.

(Italo Calvino, Invisible Cities)

Cities are a product of time, and time, in turn, is shaped by the people who live there. Urban historian Lewis Mumford (1940) and Italian writer Italo Calvino (1974) often speak of the city as the receptacle of more personal forms of art, a place where the mind takes form and where urban forms condition the mind.

However, as globalization, and mobility and fluidity of identity and belonging shape our public discourse about culture and the past, it is this continuous 'cultural' forming and re-forming of space which is worth interrogating. In particular, in our current imaginary about cities the element of boundary (the *urbs*) seems increasingly under pressure to contain the many diasporas of the people (the *polis*). As a consequence, our notions of place-making and related policies for culture and heritage preservation are more often than not about accommodating diversity rather than seeking uniformity, as may have been the case in the past.

But is this a new phenomenon? Back in the early 1960s, the great urbanist Jane Jacobs observed:

"Classified telephone directories tell us the greatest single fact about cities: the immense numbers of parts that make up a city, and the immense diversity of those parts. Diversity is natural to big cities."¹

Such critical questioning of our traditional understanding of the urban as one, fixed and limited by its physical scope, is also present in the work of French sociologist Henri Lefebvre in his notion of 'the production of space':

"Space is permeated with social relations; it is not only supported by social relations but it is also producing and produced by social relations."

To which he adds that every society in history has shaped a distinctive social space that meets its intertwined requirements for economic production and social reproduction.

Such a deeply 'cultural' nature of space goes right to the heart of our current concerns about the best forms of governance needed to enable equitable processes of participation and civic engagement to take place in contemporary cities increasingly characterized by fragmented patchworks of different ethical orientations, lifestyles, affiliations and identities.

Furthermore, whereas globalisation has, to a certain extent, always been present in the constant and reciprocal exchanges between continents, cultures and social groups, the new aspatial logic of the digital revolution is



In Mantua, Italy, the annual Literature Festival served as a catalyst for a complete reassessment of the ways in which local heritage, both the historic buildings and the local traditions of civic debate and conviviality, could be mobilized to focus instead on something new and innovative. Photo: Festival letteratura

progressively impinging on any attempts by any single state to control and legislate for any single cultural identity with the policy models of the past.

The truth is that more and more people these days identify with the 'local', the place where they dwell (in the Heideggerian sense of the word to mean where they belong as citizens), rather than with their nation or state. What follows is that cultural identity becomes strongly tied in with a person's sense of engagement, understanding and appreciation of their place in the first instance.

And yet, over the past twenty years, in the West in particular, we have witnessed city after city embarking on regeneration through cultural initiatives and creative city strategies which, paradoxically, often end up by disregarding the fine-grained cultural texture of the localities they are supposed to transform. Here, history and, more generally, the past are being deliberately used to provide ready-made unifying narratives of identity to be consumed mainly by global elites hungry for new cultural experiences.

Examples of this kind of response are mainly to be found in the first wave of large culture-led regeneration programmes implemented in the early 1990s in cities such as Bilbao, Dublin, Rotterdam and Glasgow. Here, prestigious cultural projects acted as symbols of rebirth for cities that had lost their industries and were having to reshape their image to boost their competitive advantage.

CULTURE-LED REGENERATION - THE CHALLENGES

Writing on these issues nearly two decades ago, urban commentators² warned of the risks of gentrification of old city quarters by letting urban cultural values be reshaped to a point where style of life in the city mattered more than civic engagement. In saying so, they referred to those places where shiny shopping malls, mass cultural consumption sites and night-time entertainment venues were slowly replacing traditional galleries, museums and civic centres in favour of a ‘theming’ of urban experiences.

The socio-spatial implications of such an approach for local development are still with us today in the hollowing out of life from downtown areas in capital cities such as London – where the costs of housing are being pushed up by an unregulated real-estate market that has forced artists and creatives to relocate elsewhere. Likewise, high-value cultural institutions in London are forced by the shrinkage of public funding to operate in a competitive market for visitors by staging unadventurous blockbuster cultural events. In second-tier cities such as Malmö in Sweden, where the displacement of communities from old working-class neighbourhoods to make way for large culture-led regeneration initiatives, has exacerbated the segregation and the cultural isolation of non-native members of the local community. In essence, the more we scrutinize these types of regeneration in other cities, the more we expose examples of unintended consequences.

*“A good place
to live is where
cultural diversity
and local
distinctiveness
are prized”*

As urbanist Leonie Sandercock suggests, cultures in cities grow through the everyday practices of social interaction and all contain multiple differences within themselves that are continually being re-negotiated and recognized (2004). Whereas the old models of regeneration tended to pursue an essentially market-driven approach – in which cultural consumption, homogeneous public spaces and iconic buildings played a key role – today great places are increasingly those that give people the opportunity to connect their



individual stories with collective narratives, helping them to feel at home wherever they are.

A good place to live is where cultural diversity and local distinctiveness are prized, local communities are actively engaged in making the most of their resources for the common good, and differences are successfully navigated.

In the past, policymakers and civic leaders, in an effort to make culture (with a capital C) more relevant to local economies and community values, may have overlooked the unique culture of a place as understood in an anthropological way, that is in a way which includes the local texture of habits, memories, histories, routines, skills, ingenuity and governance frameworks. Today, it may well be that it is by strategically mobilizing such unique living ecosystems (which each city has in abundance) that sustainable, cohesive and creative cities are made.

URBAN AND CULTURAL DNA MAPPING

What follows then is a need to re-interpret the tasks of city making and cultural planning for 21st century cities by focusing on putting people – and their relations with space and place – first. My argument is that we need to see cities as ‘systems of relations’, each with their own unique texture of interconnected social, cultural, spatial and economic dynamics in a constant state of change.

The question is: How do we deliver such a new vision in practice? In my work, I use a new approach to culture-centred local development, which I define as ‘planning culturally’. This involves, first and foremost, the use of participatory tools such as urban and cultural DNA mapping to get to know a place by grasping its many cultural facets before regeneration plans are drawn up. Mapping exercises of this type can provide ways of publicly articulating diverse perspectives and meanings in a non-hierarchical way. The result is likely to be a shared understanding of what should change

in a place, and why – ultimately giving power and legitimacy back to all the different constituencies of a city. In my experience – by enabling the distinctive voices of local cultural identities to emerge, and by connecting them to strategic decision-making – cultural mapping exercises can act as real-scale laboratories for piloting new and adaptable planning frameworks applicable at either city or neighbourhood level.

Participatory tools such as those highlighted here can also provide fresh input into local cultural and tourism strategies, potentially laying the ground for new economic functions. This is because time is allocated at the beginning of the mapping process to designing bespoke creative ways of rediscovering the resources (whether physical or human) that are already there, and then exploring new avenues and opportunities for making better use of these resources for the long-term benefit of all.

An overview of the mapping tools that could be used in any mapping exercise is provided below. Of course the choice of tools depends largely on who is leading, and on the aims, scope and scale of the mapping.

Widely applied in Australia and North America,³ these notions of cultural mapping and planning have also entered into the practice of city making in Europe over the past two decades.⁴



THE EXAMPLES OF MANTUA, ZLIN AND HELSINGBORG

In my long-standing practice of cultural mapping and planning consultation, I have worked with a variety of cities across and outside of Europe. Projects have ranged from the town of Mantua (in Italy), which has gone from a mass, one-day-tourism destination to a successful 'festival city' thanks to the creation of an annual Literature Festival. This event, now in its twenty-first year, was the catalyst for a complete reassessment of the ways in which local heritage, both the historic buildings and the local traditions of civic debate and conviviality, could be mobilized to focus instead on something new and innovative (namely literature, publishing and creative writing).

Following a comprehensive cultural mapping, Zlin (in the Czech Republic) has similarly undergone a transformation of image and identity by actively mobilizing its functionalist architectural and design heritage. Here stakeholders such as the university, the chamber of commerce and creative companies working with design and digital technology have established a creative region strategy. This has given rise to an entirely new focus on nurturing, incubating and retaining creative talent in the region, while improving the image of the city by proactively transforming redundant functionalist industrial buildings into places hosting cultural, educational and civic functions.

Another example of an assignment in which my team successfully applied cultural mapping in the context of urban regeneration is in the Swedish city of Helsingborg. Here, in 2009, the municipality launched a design competition for the regeneration of a vast area, which includes the south side of Helsingborg's harbour and two surrounding, culturally mixed neighbourhoods (the area is called H+). In this case, we proposed the creation of a working group (called the liveable city group), which, as well as including representatives of the local community, also featured key stakeholders from city departments such as planning, education, culture, transportation, welfare and housing. The group, which met regularly for more than a year, oversaw the mapping process, brainstormed ideas at each stage and, inspired by the evidence gathered through our open source mapping exercises, drafted a ten-year action plan for the regeneration of H+.

In all cases, the mapping method and the 'planning culturally' perspective allowed us to focus on what is already happening underneath the surface in each place. By encouraging people's imagination, and by enabling a dialogue across departments, disciplines, professions and communities, we

planted the seeds of a more balanced approach to place making. In addition, by suggesting that in the first instance cities should focus on nurturing the quality of their growth and people's potential, we were also indirectly attempting to tackle those attitudes of disengagement and alienation present in some sectors of the local communities of some cities.

In conclusion, these examples show us that if we want to be successful in the task of making places that are more humane, we need strong local leadership coupled with a style of governance rooted in community needs and aspirations (the culture of the place); a 360-degree take on how a place works; and an incremental perspective whereby a variety of initiatives in different fields of local development are tested out on a step-by-step basis, so that lessons are continuously learned.

NOTES

¹ 1965, 155–63.

² Zukin, 1995, and Sennett, 1999.

³ See, for example, Grogan and Mercer, 1995; Hume, 2009; Baeker, 2010.

⁴ See, for example: Bianchini 1993; Ghilardi, 2001, 2011, 2016; Lundberg & Hjorth, 2011; Young and Stevenson, 2013; Duxbury 2015.

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KAUSTINEN - VALUING LOCAL CULTURE

“Not everyone played or danced, of course, but everybody had some kind of connection to the tradition.”





Fiddle players Elias Kentala, Aarne Järvelä, Johannes Järvelä and Veikko Sylvester Järvelä with an accordion in Kaustinen in the early 1940s. Photo: The archive of the Folk Music Institute

On many occasions, Kaustinen, a municipality of some 4,300 inhabitants in Central Ostrobothnia in Finland, has been referred to as the “Home of Music”. The first time this title was applied to the municipality was in the Finnish newspaper *Hufvudstadsbladet* in 1868. Today, Kaustinen’s reputation for being the home of music, is mostly promoted by the Kaustinen Folk Music Festival.

The western Finnish style and tradition of fiddle playing dates back at least 300 years. Fiddle playing spread amongst peasant folk in Sweden and, little by little, to Finland’s Bothnian coast in the 1600s. For different reasons such as cultural exchange through commerce and a relatively liberal religious atmosphere, the folk music tradition became exceptionally popular and rich in the Kaustinen region. In many areas of Finland, especially in the first part of the twentieth century, the folk music tradition was deemed somewhat old-fashioned. But in Kaustinen the locals have always seen it as something to be proud of.

The Kaustinen Folk Music Festival was established in 1968 on this solid foundation of a genuinely local and living tradition. This grounding in a local cultural identity, a factor that Lia Ghilardi also stresses in her article, has, together with a strong vision and hard work, guaranteed the festival’s success, durability and effectivity in safeguarding cultural heritage. In the years and decades that followed, it served as a model for dozens, if not hundreds of local celebrations and tradition-based festivities in Finland.



The traditional way to start the folk music festival is with the local musicians all playing together.

Photo: Lauri Oino / The archive of the Folk Music Institute

The festival was international from the beginning, and with international performers, media and visitors spreading the word it quickly developed a reputation as one of the most important folk music festivals in Europe. From the very beginning, Kaustinen fiddle playing, with its vibrant, emotional, quaint style, formed the core content of the festival. It



has also remained the main attraction for audiences. The key reason why the music is so vibrant is that it embraces a style that still gets passed on aurally. It's still an oral tradition in many respects, just as it was more than 300 years ago. This is a unique phenomenon in Finland. With its musical heritage and its conscious efforts to preserve and develop that heritage, Kaustinen has written a completely new chapter in the history of Finnish music.

In its early years, the Kaustinen Folk Music Festival and Kaustinen were nationally regarded as having great cultural significance. Other organizations were duly formed, including the Folk Music Institute to promote folk music nationwide, a folk instrument museum, a government-funded folk music orchestra called *Tallari*, and a Folk Art Centre. The renowned *Näppäri* music pedagogy based on Kaustinen fiddle playing as well as active folk dance education by the local Youth Association guarantee the continuity of the tradition among children and young people.

Together, these organizations have contributed to the European folk music scene by constituting a living example of valuing local cultural heritage. An open-minded view on other cultures has always been one of the cornerstones of the work: a living tradition that constantly renews itself has the best possibilities of survival in the world as it globalizes. The Folk Music Festival has remained a meeting point and a melting pot for Finnish local tradition in the field of folk music and dance. In addition to having a strong local tradition, the Kaustinen success story has been based on welcoming other traditions, Finnish and international, to a united gathering.

Civic participation has always been at the root of these developments. First it was the tradition-bearers themselves who dedicated their efforts for the good of the community. By playing, dancing, organizing weddings, and so on, the Kaustinen folk music tradition soon became an essential



There is a local folk music group in almost every village in Kaustinen. The one pictured goes by the name of Nikulan Pelimannit. Photo: Lauri Oino / The archive of the Folk Music Institute

part of the identity of the local people. Not everyone played or danced, of course, but everybody had some kind of connection to the tradition. People participated by listening, joining in with the festivities, providing accommodation for guests from other regions, building venues, selling beverages and so forth.

Even after the festival and other organizations were founded, these new organizations had very close ties to the local people. University scholars, researchers and others in the public sector worked together with the local fiddle player. This has been one of the main reasons why local cultural heritage has survived in Kaustinen throughout the years. The organizations working with and for the Kaustinen folk music tradition were built from the bottom up.

In recent years, conventions like UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2001) and the Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) have offered new tools for operating with the tradition. The Kaustinen fiddle tradition and the work carried out to keep it alive received a special mention in the 2015 EU Prize for Cultural Heritage/Europa Nostra Awards programme.

“Being a part of the international family of local heritage workers makes us stronger and more easily heard”

All this has given the people and NGOs working with the heritage of Kaustinen a new channel for informing the public about the importance of the safeguarding efforts. Being a part of the international family of local heritage workers makes us stronger and more easily heard in numerous places. On the other hand, this heritage family has also given us a venue for learning more. The value of learning from best practices connected with other safeguarding projects cannot be overemphasized.

Kaustisen Purppuripelimannit is the most legendary Finnish traditional folk music group. The new generation of players is already in the making. Photo: Lauri Oino / The archive of the Folk Music Institute



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ENTOPIA - COMMUNITY-BASED MODEL FOR THE IMPROVEMENT OF PLACES



ENTopia

Local Places, such as small towns, villages, localities, inhabited landscapes, or islands may wish to improve sustainability and attractiveness of 'a good place to live'.

As a network, ENTopia can offer:

- Interaction and exchange between communities in Europe,
- Mentoring during early contact with ENTopia,
- Assistance later to oversee and encourage development of goals and objectives, within a defined period of three to five years.

Europe's regions and large cities possess a critical demographic mass. Hence they enjoy comparatively easy access to national and European authorities and funds. Smaller communities - many of them are gems of their own national and European cultural heritage. Also, they often provide interesting prototypes for future patterns of living, yet lack this critical demographic mass. However, they are no less valuable, particularly in an age when human beings habitually dream of utopias but create all too many dystopias through thoughtless and often damaging or unsustainable development. This is the background which was persuasive in promoting the concept of ENTopia in 2010. The concept was announced at Europa Nostra's 50th anniversary conference in Athens in 2013 and the first European Conference of ENTopia was held on the island of Chios in March 2014.

The aim of ENTopia is to stimulate a developing network of like-minded, yet extremely diverse communities of Place. The emphasis is on the process. Shared experiences with different conditions, different identities; the European cultural heritage of smaller 'Places' engages a new impetus with partners in a wide field of endeavour. Currently, there is a small steering group of Europa Nostra Council members, attending informal meetings alongside Council meetings. All activity within the ambit of Europa Nostra is undertaken voluntarily, although in different countries funding may be available for projects, typically from local authorities.

The big idea is that from all over Europe, small communities will see the value of interconnection and sharing distinct culture, driven by the effectiveness of belonging to Places with a rich cultural heritage. There is an application procedure, which operates in two stages. Firstly, there is an



Festive occasion in Randazzo, Sicily when Europa Nostra Congress visited. Secondary school children: traditional dances in traditional costume. Photo: Philip Geoghegan

invitation to participate, which involves a statement of interest/registration followed by a more detailed stage of application. The second stage includes the formulation of an action plan based on a small number of achievable objectives, normally supported by the local authority. A nominal fee for overheads may be charged for 'membership' of Project ENtopia. The Europa Nostra Support Team may be available to mentor these stages, also at a nominal cost. However, the engagement of a Place in ENtopia during the first phase is not subject to a fee, but as the project develops to the second phase it will be necessary to agree a local fee contribution to ENtopia.

As a pilot project, ENtopia has a digital presence on the internet at entopiaproject.eu with participants from different countries. Funding has been obtained through grants from Elliniki Etairia, Greece, to develop the website and Ireland's Department of Culture, Heritage and the Gaeltacht for the preparation of the ENtopia Manual, also available in digital form.

Our live project in Gort, County Galway, Ireland, involves the process of mentoring voluntary groups as a pilot project for up to sixteen villages in the County of Galway. The costs of presenting and mentoring in the town are being funded by the County Council. We also expect to work with 22 towns

of the 'walled towns network' set up by the Irish Heritage Council, for which a local 'membership' fee is to be agreed to facilitate workshops and special ENTopia- generated events.

EUROPA NOSTRA'S INVITATION TO LOCAL COMMUNITIES TO PARTICIPATE IN ENTOPIA

Europa Nostra, through ENTopia, invites communities to improve their sustainability and attractiveness for their own purposes first and foremost, of course, but also to share and improve the economic and social potential of each 'Place' for employment and tourism.

The overall aim of the project is to have a simple methodology to help draw out the underlying, hidden or elusive landscape setting; the qualities of Place; historic characteristics of the heritage; 'the urban tissue', the intangible heritage of custom, myth and legend, and so on.

*Summer
Festival
- Punch and
Judy show in
Enniscorthy
Market Square,
Ireland.
Photo: Philip
Geoghegan*

The ENTopia 'Our Places Manual' offers a comprehensive methodology, using a simple tool and ensuring that the breadth of issues covered in any study would have a 'box to tick'. The first version of the matrix was developed with the County Council of Cavan in Ireland, where I acted as consultant, and it was tested, 'on the ground' in six villages by a group of staff and students from Oulu University and University College Dublin.

The 'Our Places' Matrix works as a guide to chart progress with a comprehensive evaluation both at the start and at the finish. The Manual is intended as a descriptive, accessible, illustrated guide for non-professional users. It has been used to structure the second stage of ENTopia, following participants' 'Expression of Interest' and registration.

The guide should help to carry the community forward over a period from two to five years, with an objective to retain local community groups' involvement, while ensuring that local authorities also participate fully, especially when budgets are being prepared.





*Making music
in Bergamo,
Italy.
Photo: Philip
Geoghegan*

GETTING THE MESSAGE ACROSS IN THE APPLICATION PROCEDURE

The Manual is a guide to identifying key issues for the actors in their Place. The information has been condensed below, to make the application procedure more user-friendly, and structured in such a way as to help the applicant to choose most relevant sections.

Surrounding landscape provides the context of your place

This part emphasises the role of landscape, pointing out that the landscape provides the context of their Place, albeit in very different ways according to the location. The text with a green background sets out a number of headings dealing with history, the present and the future, offering a simple structure to follow.

The landscape is often evident within your Place, facilitating its attachment to its landscape context

This part identifies how landscape is often, albeit not always, carried through the Place, thus attaching it quite formally to the landscape beyond the centre. A good example is where the Place is built up on both sides of a river, and in other places where flood protection has limited development within the town, providing green space for the inhabitants (for most of the year).

It is common for studies of towns and villages to stop abruptly at their boundaries, but development often ignores that and reaches out into the landscape. In this context, the emphasis on landscape both outside and inside the settlement is deliberate. Much of the location and development of towns and villages was based on positions of routes, in places of defense and so on, and used the landscape in the formation of tight, dense, places. Indiscriminate growth risks obliteration of the traditional relationship of village or town between Place and landscape.

Quality of the Place – ‘Genius Loci’

This part highlights areas vitally important to the sense of place – often described as the spirit of a place or genius loci. Basically, it is an observation that place is not just its buildings but also its long-held cultural traditions, its ‘intangible heritage’. Towns and villages have responded over time to location, climate and circumstances. It is a heritage of boundless diversity, a powerful icon of the collective memory of each community.

Open spaces / Activities looks at the public realm and its outdoor meeting spaces for sitting, recreation, events, memories. The public realm needs constant renewal in its detail to reflect values of our time as well as the past.

Sustainability: A good physical environment is vital to our well-being

Sustainability – an overused word? Yet never more relevant than now, as we come to terms with how finite resources must be conserved. It is also a time to share cultural values and celebrate a ‘good place to live in and enjoy’ from a sound economic base and locally-based governance.

‘Action plan for your Place’

This step is the final one in generating a plan after completing this rapid evaluation. It seeks a summarised action plan for, say, three to five years. In all plans, funding is a vital stage for successful persuasion. With modest initiatives towards better local sustainability, it may help to build up impetus for larger projects. The list suggests themes which could be appropriate and affordable. They are only examples of actions, as every community will have different priorities and capabilities. The list is divided to show potential local initiatives as well as to suggest longer-term actions.

Phase 1

Preliminary visits / presentations / locally prepared expressions of interest / desk mentoring submission / website inclusion.

Phase 2

Start process of 5-point programme for sustainability / seek links for partners

through the network / seek resources to aid villages / generate a strong conceptual framework for the county – a Conceptual Framework Plan for all villages with each village included and distinct in its proposed actions. As with this example, it is irrelevant to the process undertaken whether it is one village or several.

FURTHER READING

Our Places Manual

issuu.com/europanostra/docs/entopia_manual
entopiaproject.eu



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ENTOPIA IN GREECE

“The ENtopia programme in Greece has had remarkable success in only four years of activity.”

Frikes, Island of Ithaca, Greece.
Photo: Philip Geoghegan



As a result of an outstandingly close collaboration with the Mayor, there have been three successes on Sikinos, a Cycladic island with only 260 inhabitants year-round:

1. The creation of a network of cultural footpaths covering the island, to encourage off-season tourism.
2. A campaign to replace plastic carrier bags with linen ones, which was so successful that the municipality has already put in a second order for the linen bags.
3. Funding of part of the study for the restoration of a second-century Roman mausoleum that was converted into a twelfth-century church. This has now been selected for conservation with the use of EU regional funds.

All of the above were the outcome of a series of events that ENtopia had organized on Sikinos. A film festival took place in March 2017 and two different environmental documentaries were presented followed by an interesting discussion and presentation about the effects of the use of plastic bags. A few days later an educational programme for the students of Sikinos was developed, the aim of which was to provide further education about the impacts of plastic, plastic pollution, and recycling. In June 2017 the Municipality of Sikinos ordered – at their own expense – new linen bags to replace the previous ones we had donated. Sikinos can truly be said to be starting to transition from “Dystopia” to “ENtopia”! The opening ceremony to celebrate the creation of a network of cultural footpaths covering the island was held four years ago along with the help of the Sikinos Municipality.

There has also been long collaboration with Skyros, an island northeast of Euboea, famous for its breed of miniature horses. Advice was successfully provided to support massive local opposition to the proposed installation of 111 wind turbines in a Natura area overlooking the beautiful traditional village.

The ENtopia project took advantage of an Elliniki Etairia (Society for the Environment and Cultural Heritage) Life project in Skyros to organize a local public meeting, in cooperation with Elliniki Etairia’s Local Committee in Skyros and Skyros Municipality. This meeting was used to communicate several ideas among local citizens such as the creation of local seed banks and the restoration of footpaths on Sikinos and Aegina, and in Arcadia as well as the Delphi region.



At the request of the local Council, Elliniki Etairia has recently completed a 100-page study on the carrying capacity of Amorgos, the easternmost island of the Cyclades. This study points to two urgent needs: first, not to increase tourism in the peak season but rather to extend the season; second, to fight desertification, partly caused by past EU subsidies for goats, which have increased to a dangerous degree as a result. A meeting was held to present the first conclusions of the study in spring 2017 and the final public meeting was held in November the same year. Moreover, the Municipal Council has taken the decision to budget a sum of money to start a similar campaign in favour of canvas bags, with the support of a generous donor. This project will be concluded in spring 2018.

*Kalamoti,
Mastichochoia,
Chios.
Photos: Michael
Sarantinos*

Finally, in the stunningly beautiful Genoese fortified villages of Southern Chios, the Mastihohoria, the ENTopia programme has proved capable of meeting two local requests: first, for a conservation study of a sixteenth-century church in Mesta; and second, a photogrammetric representation of the distinguished village of Kalamoti, covering the entire area of the traditional settlement, in which there is a demand for the restoration of old

houses. The first public meeting was held two years ago when the President of Mesta village requested some help to restore the aforementioned church. Thanks to the support of a generous donor, Elliniki Etairia presented the restoration study for restoration in autumn 2017. In December that year, a public meeting was held at the Mastic Museum to present the results of the Kalamoti village photogrammetric representation study to local citizens.



GOOD WAYS TO LISTEN TO PEOPLE – FINNISH PROJECTS POINT THE WAY

“In spite of the active presence in social media and the large number of contacts, the best channels for exchange among actors proved to be traditional face-to-face contacts and meetings.”

Decision-making can be a tricky task when dealing with heritage and its future. The economic, legal and administrative frameworks in question, the large number of stakeholders and aims involved, and the target itself – heritage with its multifaceted and continuously changing characteristics – do not make it easy to arrive at conclusions and decisions shared by all.

When it comes to making decisions on the protection of individual sites, the decision-making process and the inclusion of stakeholders is relatively well established in accordance with the requirements defined by the legislation in Finland. But some decisions, like those made within the planning system, require special activity from the participants as only the minimum level of participation is set by the legislation.

Moreover, many actions in the heritage field are neither based on well-defined processes nor on requirements for participation. The working fields of identification, awareness-raising and heritage programming in particular function in this way. In these fields, participation relies on ethics and on earlier experiences acquired as good practices – on what is sometimes called “common sense”. In the Finnish context, where free associations have existed for more than 100 years, some good practices have been developed in recent years for active stakeholder involvement.

Recent landscape inventories that have been under preparation in the country's 19 regions since 2009 aim at creating a basis for a national re-evaluation of landscapes throughout the country, and put special emphasis on the involvement of all stakeholders throughout the process. Wider interaction between researchers, owners and users has been sought not only formally in public hearings, but also during informal meetings with villagers, and via maps and through Facebook messaging. As a result, merging the scientific methods of recording and evaluating with grassroots-level actions and a social media presence has enhanced the work of researchers. They have duly refined their inventory methods and enlarged the value basis, making the criteria more precise in the process. All those involved have also benefited from significant awareness-raising. Surprisingly, in spite of the active presence in social media and the large number of contacts, the best channels for exchange among actors proved to be traditional face-to-face contacts and meetings.

One example of online tools developed for gathering better feedback and encouraging resident involvement to benefit the town-planning system is the Memories project run by town-planning architect Pilvi Nummi, which has been introduced in the village of Nikkilä in the municipality of Sipoo in southern Finland.

Nummi collects memories about places and buildings in the area with the aim of pinpointing items that can contribute to the spirit of the places, and in order to evaluate this heritage collectively. The results will be used in development programmes and land-use plans. Her toolbox consists of several social media platforms and mapping software. The work offers additional benefits for the inhabitants by providing opportunities for them to interact among themselves, and in the provision of a virtual meeting place which they can use for arranging events, or for simply being active. Even in its initial phase, the project has proved that the scope for exerting an influence can be enlarged even in municipal administration processes.¹



*A beneficial and practical means of interactivity is a heritage walk with villagers and experts. During this walk through a landscape area in Haukivuori, Eastern Finland, research results and opinions on one's own environment were exchanged.
Photo: Leena Lahdenvesi-Korhonen*

Another tool was developed in Mikkeli in eastern Finland. In a five-year project focusing on cultural heritage programming, special attention was devoted to participation issues in multifaceted activities and approaches. One of the first surprises was that the municipal staff were unaware of their own heritage, and hence awareness-raising was a top priority to begin with. Later, the target groups and topics were enlarged, finally touching upon many fields of research, education and policy. The project managed to tease out vital information on local heritage and thus a basis for formulating a common opinion among the 50,000 inhabitants was established. As a result, the municipal programme not only fills the knowledge gaps, but also brings key actors, schools, enterprises, the town administration and the citizens into the world of everyone's own heritage. One of the end products is a set of six over-arching themes, which convey the shared vision and values for safeguarding heritage. These are being actively used in policy-making and marketing.

This begs the question of what constitutes good ways to listen to people. The Finnish projects described above looked for people-centred methods that could contribute to administrative aims for the purposes of

recording and inventorying, or programming and planning in municipalities. New participants were mobilised and their valuable knowledge and opinions were harnessed and incorporated into existing decision-making processes thanks to new technologies and to the will to be inclusive. The projects also introduced new tools into the field and supported diversified engagement with new user groups. The technologies offer abundant means of communicating and storing information, although tools for feasible analytics are still underdeveloped. New users will have more developed and more user-friendly applications to hand. That said, values form the basis for decision-making and heritage planning in municipalities. The way in which values are uncovered and established in the minds of citizens remains a key part of the work and represents a shared field to which inhabitants and heritage experts alike can contribute. In order to foster successful outcomes, symbiosis is needed whereby local and specialist expertise can complement each other. To this end, viewpoints tend to shift during the work: the grassroots work readily generates opinions and feedback that the technical expertise cannot produce, and vice versa; general summaries and analytics that the decision-making frameworks need become easier to prepare. Lasting results need to be underpinned by prudent methods and documentation.

The projects inevitably came up against the divisions that exist between the two working fields and methods: reporting for the purposes of administration and the diversity of the material collected are not always compatible. The working environment is characterized by the skills of interpreting and adapting amid the jungle of tools. Interactivity poses a huge opportunity for creating synergies between the groups and individuals at work, but nonetheless remains challenging. Still, as long as the work is fun, the results will be good!

NOTES

¹See more about crowdsourcing in Sipoo in the article by Maarit Kahila-Tani, Marketta Kyttä and Pilvi Nummi.

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CROWDSOURCING PLACE-BASED MEMORIES

“Instead of monumentalizing cultural heritage, we need to create tangible and intangible solutions that support the identification and strengthening of the local, unique features of particular places.”



PLACES AS ASSEMBLAGES

Cultural heritage is an essential and evident part of our living environment. Where people live and move, it is virtually impossible to find places without traces of cultural heritage. Cultural heritage can be broken down into tangible and intangible features. Tangible features cover historical buildings, old town blocks, agricultural landscapes, memorials, and so forth, whereas intangible features are the

symbolic meanings, stories, experiences and other memories that envelope the visible surroundings. Cultural heritage forms an essential part in the creation of unique places. Places as assemblages comprise the various meanings people have applied to the same place during different times. In an optimal situation, the handprint of former generations intertwines with the contemporary living environment in a profound way.

In the era of accelerating urbanization, we tend to homogenize the local surroundings by diminishing the existing valuable features of cultural heritage. Urban planning that seeks answers to ever-growing cities should find new ways to support the development of local assemblages by confirming the uniqueness of places. People's memories are an important part of the history and identity of a place. Place-based memories, experiences and opinions provide urban planners with important information that helps them to understand the meanings of places and to gain a sense of the place. In this article we shed light on how the uniqueness of local assemblages could become more profoundly understood by giving people the opportunity to map their experiences of culturally meaningful environments.

However, the process of identifying valuable cultural heritage sites is usually left to experts. Yet solely expert-based evaluations represent a traditional workflow that neglects the input of local people. We agree with the premise that resident insights should be valued alongside expert analysis by allowing residents to share their experiences by identifying important new cultural heritage sites, and by evaluating the already observed places. These experiences can either complement the existing database with stories and memories attached to places or provide information on new undiscovered places or buildings.

The digital era has enabled the development of new public participation tools and methods. These tools can be roughly divided into ones that enable more effective communication (e.g. different social media tools),



Maptionnaire survey visualizing the cultural heritage objects in Nikkilä, Sipoo, Finland. In the survey, respondents were able to view and evaluate the existing cultural heritage sites and recommend new culturally valuable buildings and landscapes

the gathering of information from people (e.g. web questionnaires and GIS-based mapping tools), and joint design and planning activities (e.g. Geodesign). When it comes to urban planning, these tools enable us to avoid pitfalls in the field of participatory urban planning. Map-based public participation tools (PPGIS) support valuable crowdsourcing information that makes cities wiser. Interaction with citizens not only creates information, but also supports learning and innovation, and instills trust. *Maptionnaire* is an example of PPGIS that helps cities and other actors to collect, analyse and discuss resident insights into a map. During the last 15 years, cities have started to value and use resident input as an equally important part of their knowledge base for planning.

Interactive GIS-based mapping tools identify the invisible and hidden landscape. A handful of PPGIS projects are also currently being carried out in the field of cultural heritage. In these projects, PPGIS has been used in three different ways: 1) to allow residents to identify cultural heritage places, 2) to allow residents to evaluate cultural heritage sites identified by experts, and 3) to inform residents about cultural heritage.

In the village of Nikkilä in southern Finland, residents' place-based memories and evaluations of cultural heritage objects were crowdsourced using PPGIS and in social media (i.e. Facebook, Twitter and Instagram). With the help of a questionnaire, information was captured about cultural heritage buildings and culturally significant landscapes to reveal the cultural layers of the small village. Residents were eager to explore the already marked cultural heritage sites as they saw themselves as providing important input for the project through new markings and personal stories.

The 'Hanko of memories and dreams' project was implemented as part of an Academy of Finland-funded project called CODSGI (Co-Design of Digital Storytelling System with Geographic Information). It was among the very first projects where PPGIS tools were developed to capture the stories and memories from Hanko's past. As well as the opportunity to mark their written memories and stories on the map, residents were able to leave photos and voice recordings.

In Finland and Norway two old psychiatric hospital areas were studied using PPGIS. In Helsinki the Metropolia Applied University developed a local welfare concept for the old Lapinlahti Hospital site by allowing people to map their current usage as well as new ideas. The project in Norway, called Asker, aimed to transform the existing Dikemark cultural heritage site because the former hospital functions provided scope for the development of a vibrant place where local people could be housed. PPGIS was used as a part of a co-designing process which eventually resulted in an in-depth guidance report for the local authorities.

The results of these projects show that the map-based questionnaire is a functional tool for collecting place-based memories, ideas and stories. In addition, such tools are a practical way to disseminate valuable knowledge among the local community. PPGIS is also scalable as it can extend from single blocks to whole cities. In the future, it would be fruitful to examine how the results have been taken into account in the planning projects. We argue that, instead of monumentalizing cultural heritage, we need to create tangible and intangible solutions that support the identification and strengthening of the local, unique features of particular places.

The 'Hanko of memories and dreams' questionnaire was implemented with Maptionnaire to collect personal stories, pictures and voice recordings from Hanko. In the survey, respondents were also encouraged to share their ideas on how to develop Hanko in the future



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**CLOSING COMMENT:
SHAKING THE SOLID**

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HERITAGE IN THE ERA OF PLURALITY

Quests for citizen participation in heritage processes have been ongoing since the 1960s, both in heritage practice and theory. Through these quests, aspirations towards more democratic societies have been formulated, and the modernist concept of heritage has been “shaken”, as have the state authorities, institutions and experts. The collection of articles in this volume reflects today’s well-framed discourse on the place and importance of citizen participation in the field of heritage, one which implies a new understanding of heritage and shapes its place and role in contemporary societies. In these closing remarks, I’ll sketch out several philosophical and political challenges posed by this “shaking”, fragmentation and pluralism of what has previously been promoted as “unifying”, solid and fixed.

AN INCLUSIVE HERITAGE DISCOURSE?

If we take into account recent international heritage conventions, EU policies and proclamations, the criteria applied by grant-giving organisations, and the academic writings and practices of numerous institutions and organisations in the field of heritage, we can see several important developments in relation to the post-war period. Namely,

“Disagreement and conflict is the necessary reality of truly open democratic societies”

citizens and communities have been spelled out more and more explicitly as political subjects in heritage; heritage is being understood as a fluid and evolving sphere which is continuously reshaped, re-formulated and in the making; active participation in the making of heritage is understood as the basic right of groups and individual citizens; and, finally, this plurality of new actors in the heritage field has paved the way for acknowledging the plurality of interests and dissonances concerning heritage interpretations. What we see is the emergence of a new kind of heritage discourse, one that I would call an inclusive heritage discourse (Kisić 2016).

The inclusive heritage discourse is not about inclusion in the usual sense of the word. It does not imply access by diverse groups to the unchallenged ways of doing heritage, nor does it imply that different groups could be unified under one hegemonic heritage umbrella. On the contrary, it is inclusive because it recognises diverse notions of heritage and accepts the diversity of understandings, visions, interpretations and uses of heritage(s) by diverse actors. Moreover, it acknowledges the diversity of relations that people can form with heritages – including those of forgetting, disidentifying or contesting. The underlying political philosophy of inclusive heritage discourse is that of radical democracy. It means that the diversity of historical and contemporary social, political and cultural experiences and actors demands a more dynamic understanding of definitions and uses of heritage. In other words, heritage is never a completed and fixed project. This democratic opening of heritage towards all social actors, simultaneously redefines it as a plural and therefore conflicting ground – the space where the meanings of the past and visions of the future might compete and collide.

It is, however, indicative that despite the shaking, questioning and restructuring of most of the traditional perspectives and narratives regarding heritage, there are some important issues and positions that remain unaddressed. First of all, and most visibly, there is a common underlying assumption that heritage is primarily a good, worthy and empowering ground – therefore participating in heritage-related processes, if rightly implemented, is good in itself. This needs to be questioned since numerous traditional practices we can tag as heritage contain aspects that are oppressive towards certain groups of society. Second, if we acknowledge the multiplicity of interpretations and interests in heritage, we cannot at the same time require that the “sense of place” (in the singular) is reflected, that

citizens should “uphold cultural values and traditions”, and that there must be “a thorough understanding of local culture” (in the singular), implying that there can be a holistic, uncontested view on what constitutes local culture.¹ If participation should encourage the expression and negotiation of diverse meanings and interests, it is naive to think that this can happen without confrontations and polarisation. Third, we have to recognise that there is a potential clash between individual human rights and the cultural rights of specific communities and ideas of citizenship in contemporary societies, which calls for new kinds of mediation and negotiation of identities. Fourth, we have to dispense with the fixed divisions between experts and laypersons that dominate most participatory narratives. And finally we have to pose questions on how we use participation in heritage processes to allow wider positive social change. In what follows I would like to sketch out some considerations regarding these issues.

CHALLENGES OF PLURALITY - LEARNING THE DISSENSUS

Is unity in diversity politically possible? And if so, do we need unifying heritage narratives and unified perspectives on the past in order to be unified? Despite the numerous challenges that participation has posed to singular identities, homogenous societies, and unified interpretations of heritage, the idea of heritage as a shared, consensual and cohesive factor still dominates the public sphere and heritage practices. Heritage is still being promoted as a symbolic cohesive factor, reflecting the (in fact multiple) identities and roots of the people/community/nation to which we belong. Some of the articles in this volume rightly suggest that the participatory shift has opened a Pandora's box of heritage pluralism and contestations, even though we still find it uncomfortable and unpopular to accept this idea.

Broadening and diversifying the actors entitled to define, select, interpret, and safeguard heritage directly opens up the space for fragmentation, dissonance and dissent. The dilemma of harmonising dissonances and diverse interests for the sake of cohesion and stability, or embracing dissonances as points of understanding and dialogue, carries within itself much deeper political and philosophical issues. The questions of prioritising unity over diversity, of holism vs. particularism, of shared virtues over individual freedom, of influence vs. mediation, and control vs. facilitation, are just some of the political dilemmas related to heritage disagreements and identification. Despite these contested political dilemmas, most professionals, organisations and decision-makers discussing participation in heritage processes would like to have plurality which coexists peacefully without any confrontation.

The idea of inclusive heritage discourse, with its radical democratic basis, relies on the ideas of political philosophers Laclau, Mouffe or Ranciere, who have tackled the agonistic politics of dissensus. Their claim is that disagreement and conflict is the necessary reality of truly open democratic societies. If so, the real question is how are we, even if disagreeing, able to have a dialogue and create common visions and actions in the public sphere? Therefore, in my view, if participation is to have emancipatory and democratic potential, we will have to learn how to express memories, feelings, interests and attachments to heritage in a dialogical way, how to agree and disagree with others in relation to that, how to imagine multiple alternative solutions, and how to create negotiated understanding among a plurality of social actors.

HUMAN RIGHTS AND COMMUNITY RIGHTS - ULTIMATELY INCOMPATIBLE?

Often when advocating the participation of citizens and groups in heritage processes, the arguments of human rights, cultural rights and cultural diversity are used interchangeably and invoked as if they were sides of the same coin. However, human rights and cultural rights have different roots and might have conflicting implications. Human rights are by definition universal and relate to each and every human being irrespective of the particularities of diverse contexts. Cultural rights are by definition relative as culture is always the particular product and value system of a particular social group or community. Therefore, cultural rights and the rights of communities to self-determination are always group-oriented, specific, situated and contextual. Observing the universal and relative as compatible in all situations means ignoring the tensions that they create, which we have recently witnessed on numerous occasions.

When fundamentalist Taliban forces destroyed the Buddhas of Bamiyan, they claimed that the statues offended their religious and cultural rights as members of the radical Muslim community. The statues were not treated as universal heritage but as a specific form of idolatry in direct conflict with the beliefs and particular heritage of a particular community living in contemporary Afghanistan.² Similarly, in the debates on the burqa ban in France, we could see the confrontation between French civic values in which secularity is an agreed social value on one side; cultural and religious practices of certain Muslim communities in which the burqa is a part of group heritage and identity on the other; and the human rights of each and every woman to choose what to wear or not to wear in the public space. Similarly, the ban on abortion, as advocated by the Catholic church and legalised by decision-makers in some member states of the EU, directly contravenes communitarian

values of gender equality, as well as the human right of each individual woman to decide upon her reproductive actions. These tensions naturally pose numerous questions: Which community and group, or nation-based society has primacy in supporting or banning certain practices? What do we do when heritage promotes an oppressive practice? What is the ethical and legal ground in cases where communitarian rights and culture contravene the individual agency and freedom of a particular citizen?

I would suggest that in negotiating these tensions, there are a few basic assumptions from which to start. The first relates to the recognition that we cannot talk about 'Heritage' as an abstract term in a sense that casts an aura of goodness, righteousness and virtue over all aspects of the past that individuals or groups identify with. In accepting the pluralism of actors and interpretations, we have to leave space for tagging certain traditional practices as insulting, oppressive and discriminatory both by the members of the group and outsiders who are affected by them. Therefore, instead of viewing heritage as having an unquestionable positive prefix, we have to remember that numerous heritage practices and traditions are the bastions of patriarchy, colonialism, ageism and other discriminative and enslaving ideologies.

“We have to leave space for tagging certain traditional practices as insulting, oppressive and discriminatory”

This is why, secondly, it is crucial to understand cultures, identities and heritages as constructed over time, and as contingent, contextual and evolving. This means that aspects which have been oppressive can be questioned, contested and altered both by the members of the social group that practise them, and through encounters and exchanges with other practices, cultures and groups. We should not condone the prerogative of protecting the cultural diversity of artificially divided and fixed cultures over the ideas of evolution, alteration and creative encounters of individuals, groups and societies.

Thirdly, in tackling the relationship between individual human rights and the right to community culture and self-determination, we have to acknowledge the freedom of dis-identification or “maintaining a distance” from one’s symbolic identity (Butler, Laclau, Žižek, 2000) as being crucial for participation in social life and emancipation from oppressive practices. For a citizen, being able to critically assess heritage and choose the values, practices and understandings of the world with which to identify is a prerequisite for becoming a political actor in one’s own right. It is therefore important to allow for distancing and dis-identifying oneself from a particular heritage and for relating to the heritage and values of one’s choice.

Once we acknowledge all those options, the incompatibility of communitarian rights and human rights does not have to be seen as an ultimate clash, but as a conflict that “opens the terrain for a variety of negotiations, identifications of social actors and plurality of positions which are necessary for the constitution of public spaces in the societies in which we live” (Butler, Laclau, Žižek, 2000).

QUESTIONING THE FAULT LINES BETWEEN EXPERTS AND CITIZENS

Interestingly, and not surprisingly, in the majority of participation discourses, experts are as a rule seen as a privileged, powerful and homogenous group, while citizens, groups and communities (in the plural) are perceived as good, disinterested in things other than their identity, authentic in their memories and deprived of their rights by the controlling institutions and experts. Such a simplified view insists on the binary and antagonistic relationship between official, expert, professional, institutional and governmental practices on the one side, and unofficial, community, subaltern, local, and amateur on the other.

This fault line in turn makes it hard to differentiate between the diversity of positions and dynamics of changes within and across each of these groups, and obscures those cases in which old heritage practices are challenged precisely by some of those who are privileged by them – professionals, institutions and policy-makers. In practice, experts are also often members of numerous other social groups and they have certain interests and agendas that are not only professional. Community members, on the other hand, might run tourism enterprises, local shops, be local teachers or investors, and therefore have numerous other interests besides the mere protection of their memories and identity.

*“We need to
go beyond
the simplified
fixed dividing
lines between
experts and
laypeople”*

Hence, my suggestion would be that if we want to talk about a pluralistic democratic space for heritage where multiple positions are expressed and negotiated, we need to go beyond the simplified fixed dividing lines between experts and laypeople and recognise the multiplicity of positions, interests, knowledge, memories, capacities, desires and resources that each individual and group brings to the discussion.

PARTICIPATION AS AN EMANCIPATORY PROCESS

The few vignettes that I have underlined should remind us that despite the agreements and efforts to promote participatory governance in heritage processes, we still have numerous issues to consider in paving the way towards more democratic heritage practices and societies. Taking into account the issues of pluralism, disagreement and disidentification as legitimate options in the public heritage field, I would say that participation will not suffice for democratic and emancipatory heritage practices. There are too many examples of interactive museography, the use of new technologies for participating in virtual realities, or the mere ornamentation of citizens and groups who participate deprived of any potential for rethinking their past and future. This is why when participating, we need to be able to think critically, to understand multiple points of view, to imagine and discuss alternatives, and to find grounds for acting collectively.

NOTES

¹All parts of the text in quotation marks are taken from the Turku Manifesto 2017: Taking Part in Cultural Heritage Matters, <http://www.europanostr.fi/en/taking-part-in-cultural-heritage-matters/>.

²Even though it was claimed that the Buddhas were destroyed for offending Islam as a consequence of a consensus among religious leaders and the Taliban government in Afghanistan, one of the Taliban leaders said that the attack had been carried out due to frustration stemming from the hypocrisy of international aid that was provided for the protection of the monuments while Afghans were dying of hunger. As Mullah Omar put it, pointing to the conflict between the humanitarian cause and the protection of the monuments: "I thought, these callous people have no regard for thousands of living human beings – the Afghans who are dying of hunger, but they are so concerned about non-living objects like the Buddha" (according to: Mohammad Shehzad, 3 March 2001. "The Rediff Interview/Mullah Omar". The Rediff. Kabul.)

FURTHER READING

Butler, J., Laclau, E. and **Žižek, S.** (2000) *Contingency, Hegemony, Universality: Contemporary Dialogues On The Left*. London and New York: Verso.

Kisić, V. (2016) *Governing Heritage Dissonance: Promises and Realities of Selected Cultural Policies*. Amsterdam: European Cultural Foundation.

Mouffe, C. (2014) *The political between antagonism and agonism*, PAVILION Journal for Politics of Culture, accessed online <http://pavilionmagazine.org/chantal-mouffe-agonistic-democracy-and-radical-politics/>.



ANNEX

European Heritage Congress 11–15 May 2017 Turku
13th May 2017, University of Turku, Finland



Forum “Sharing Heritage – Citizens Participating in Decision Making”

Venue: Main building of the University of Turku

- 8.30 Coffee and children playing traditional violin from Kaustinen and Turku
- 9.00–9.05 Welcome by Tapani Mustonen, Chair of Europa Nostra Finland
- 9.05–9.15 “The Violin Heritage of Kaustinen” – A short introduction about the role of civic participation for maintaining the violin heritage in Kaustinen by Matti Hakamäki, Director, Folk Music Institute, Finland

Why Participation? (9.25 – 10.30) Venue: Natura, lecture room IX

- 9.25 Introduction to the theme by Maunu Häyrynen, Chair of the Forum, Professor of Landscape Studies, University of Turku
- 9.35 Video Greetings by Karima Bennoune, UN Special Rapporteur, USA
- 9.40 “Heritage and Participation as Matters of Human Rights”, Mylène Bidault, Vice-President, Observatory of Cultural Diversity and Cultural Rights (France / Switzerland)
- 10.05 “Cultural Planning for Sustainable and Creative Communities”, Lia Ghilardi, Noema Culture & Place Mapping, UK/Italy

New Tools of Heritage Activism (10.30 – 11.15)

- 10.30 “Crossing boundaries and collaborating”, Helen Graham, Associate Professor in In/tangible Heritage, University of Leeds, Lianne Brigham and Richard Brigham, York Past and Present
- 10.55 “White City Project” – Example from Russia, Elena Olshanskaya, Russia
- 11.50 Followed by an Introduction of the Workshops by Anna-Maija Halme, Council Member, Finnish Coordination of the European Heritage Congress 2017



Felix Quaedvlieg



Lunch at Galilei, University of Turku (12.00 – 13.00)





Parallel Workshops (13.00–14.30)

Venues: Natura IX, Agora XXI, Agora XXII

Presentations of 10 minutes each (13.00 – 14.00)

Discussion (14.00 – 14.45)

1. New Tools of Heritage Activism Venue: Natura IX

Chairs: Piet Jaspaert, Vice-President of Europa Nostra (Belgium), Tapani Mustonen

- “Carrots, sticks and Estonian Heritage Society”, Peep Pillak, Chairman (Estonia)
- “Artova Model”, Christian Sannemann, Culture and Neighborhood Association Artova (Finland)
- “The best heritage town in The Netherlands”, Karel Loeff, Director Bond Heemschut (The Netherlands)
- “Saving DNA Heritage” – citizens’ movement to save the endangered cows of the open prison of Sukeva, Marjatta Sihvonen, Science Communicator, Oivaltava (Finland)
- “Federation for the use and preservation of historical vessels and maritime heritage”, Erik Schultz, Chair, Europa Nostra Norway

2. How to Commit People and Why? Venue: Agora XXI

Chair: Costa Carras, Vice-President of Europa Nostra (Greece)

- “Adopt a Monument”, Tuija-Liisa Soininen, Head of department, Pirkanmaa provincial museum (Finland)
- “SoftGIS”, Maarit Kahila-Tani, Development Manager, Mapita Oy (Finland)
- “ENTopia – Our Places”, Philip Geoghegan, Project Director, EN Council Member (Ireland)
- Example of Sipoo, Mikkeli and other cases, Kirsti Kovanen Secretary General of ICOMOS International (Finland)
- Dragør – an outstanding example of a community effort to preserve a historic town, Erik Vind, Chairman, Europa Nostra Denmark, Europa Nostra Council Member

3. Cases of Human Rights and Legislation

Venue: Agora XXII

Chairs: Peter Collins, Chairman of Europa Nostra UK and Chairman of CPRE Oxfordshire & Anita Vaivade, Docent, Latvian Academy of Culture / Researcher, Institute of Literature, Folklore and Art of the University of Latvia, Latvia

- “The legislative example of Latvia”, Anita Vaivade
- “Common Heritage – Divided Country” The Acheiropoietos Monastery in Cyprus, Alessandro Camiz, International Centre for Heritage Studies, Girne American University, Cyprus
- “Participatory legislation in the U.K.”, Peter Collins.





FORUM CONCLUSIONS

(15.00 – 16.00)

Venue: Natura IX

Concluding Discussion

(15.00 – 15.30)

Moderated by Maunu Häyrynen, Chair of the Forum

With the participation of Araceli Pereda Alonso, President of Hispania Nostra, Spain, Astrid Weij, Board Member of Europa Nostra, The Netherlands, the morning lecturers

Conclusions by the Chairs of the workshops Piet Jaspert, Costa Carras and Peter Collins

Helen Graham (left), Richard Brigham and Lianne Brigham. Photo: Felix Quaedvlieg





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HERITAGE IS OURS

CITIZENS PARTICIPATING IN DECISION MAKING

As the title suggests, **Heritage is Ours – Citizens Participating in Decision Making** showcases inspiring practices and cases related to heritage participation. In these examples citizens have succeeded in having a lasting influence on decision-making processes that affect cultural heritage.

The book can be seen as a dialogue between European heritage activists and specialists. The articles address questions such as: How can citizens influence decision making in a smart way? When is the right time to listen to people and how should this be done? Who should get involved? How should the identities and assets connected with a particular place be identified? Can conflicts involving heritage be avoided?