# RE-designing Access to Cultural Heritage
## for a wider participation in preservation, (re-)use and management of European Culture

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**Statement of originality:**

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

## TABLE OF CONTENTS

## 1. EXECUTIVE SUMMARY

The REACH repository of good practices related to social participation in cultural heritage is a fundamental component of the Social Platform established by the REACH project. Carried out with the contribution of several project partners, this collection currently comprises 110 records of European and extra European participatory activities in the field of cultural heritage, with an emphasis on small-scale, localised interventions, but also including examples of larger collaborative projects and global or distributed online initiatives. The dataset is expected to grow further, with the addition of new entries, over the coming months.

This document provides a critical reflection on the results obtained in this mapping exercise carried out during the first year of the project's life. Its aim is threefold: 1) to explain in detail the methodology adopted for the collection of good practices; 2) to offer a quantitative reading of the data gathered in the repository so far; 3) to analyse the most recurrent participatory approaches and public engagement strategies that emerge from the records included in the REACH dataset.

The REACH repository has a global geographic scope and a multifocal thematic orientation. Due to this expansive reach, a variety of initiatives are recorded which capture the nuances of participation in action. Both quantitative and qualitative assessments of these records are included in this deliverable. While Chapter 2 is devoted to a detailed presentation of the overall approach, accounting for methodological choices, Chapter 3 contains the core of the analysis. It highlights five emerging patterns of participatory approaches, identifying areas of commonality that characterise a sizable proportion of the collected records. These areas are defined in relation to specific groups of beneficiaries (minorities, indigenous communities and women) or in relation to modalities of participation (the role of the arts, digital platforms and archaeology).

The results of the activities charted in this document can be summarised as follows:
- The REACH repository is vast but uneven: some countries are very well represented, others are underrepresented or absent. To address this imbalance more records will have to be created, while others are streamlined. However, even in its present shape, the REACH dataset provides illustrative examples of social participation that can be a source of inspiration to many.
- Through an attentive scrutiny of the participatory activities mapped in the repository, it was possible to identify some common tendencies that reveal how participation is implemented in a fairly broad selection of cases.
- The dataset of good practices will be published as an Open Data collection on the open-heritage.eu website, under the Free Culture Creative Commons License "Attribution-ShareAlike 4.0 International", as a browsable catalogue of resources that can support and stimulate other people's work.

## 2. INTRODUCTION

This deliverable was originally expected to provide a *"Summary of data-related findings from previous projects"*, as stated in the Description of Action's original title. However, its nature has changed, for reasons that will be explained in the following chapter. The current document provides a critical reading of a selection of activities that have been collected in the REACH repository as good examples of social participation in cultural heritage projects.

### 2.1 BACKGROUND

The material used for this deliverable comes from an activity that has been ongoing almost since the very beginning of the project and has evolved over time. As stated in the Grant Agreement, the focus has been on mapping recent research on participatory approaches to culture, and the process has been iterative. Similar activities have already been carried out in the European context[1], especially focused on success stories and best practices derived from large scale projects on cultural heritage. The vast majority of these surveys have been conducted in the last three to five years, which testifies to the increasing interest in reflecting on a variety of practices and experiences after the momentum gained by projects focused on cultural heritage over the last decade[2].

Despite these previous efforts, the REACH project has considered it worthwhile to conduct a new mapping activity for several reasons. As a Coordination and Support Action, the REACH project is the right framework to attempt a wide overview of the phenomenon of social participation in cultural heritage (CH); potentially involving all REACH partners in the activity allows coverage of quite a large spectrum of CH fields, with a diverse range of experts and expertises; looking for good practices beyond European borders provides a more diverse catalogue of activities that could potentially be replicated; focusing on local and lesser known experiences can give those cases the opportunity to take advantage of the large showcase provided by the H2020 framework; using the REACH identified cross-cutting themes of preservation, (re-)use and management provides a specific perspective on participatory

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[1] Examples of similar surveys include, to name a few, the mapping exercise on participatory governance of CH carried out by Margherita Sani, Bernadette Lynch, Jasper Visser and Alessandra Gariboldi (EENC group) (Sani et al. 2015) which gathers 34 best practices; the expanded dataset discussed in the 2018 Report of the OMC working group on participatory governance, which comprises 47 examples; the 'success stories' from EU research, recorded on the EU Commission website, 47 of which have to do with CH and are drawn from H2020 and FP7 projects. Sonkoly and Vahtikari's *Innovation in Cultural Heritage* (2018) also contains a review of 15 EU projects, selected as illustrative examples of research trends in CH. Finally, it is also worth mentioning collections of practices that may not have an explicit focus on CH, but touch upon some of the thematic areas covered in the REACH repository: the SIMRA database on social innovation in marginalised rural areas (54 entries); the URBACT project, showcasing 97 good practices for sustainable urban development and the collection of 97 good practices in gender mainstreaming carried out by the European Institute for Gender Equality (EIGE).

[2] "European cultural heritage benefits from a range of EU policies, programmes and funding. In 2007-13, under the 7th Framework Programme, €3.2 billion was invested in heritage from the European Regional Development Fund; a further €1.2 billion on rural heritage from the European Agricultural Fund for Rural Development, and around €100 million on heritage research". "An estimated EUR 6 billion are available for the cultural and creative sectors and cultural heritage through the Cohesion Fund for the period 2014-2020. Moreover, in 2018-2019, EUR 100 million will be available for cultural heritage-related research under the Horizon 2020 programme".
http://publications.europa.eu/webpub/com/factsheets/cultural-heritage/en/

approaches. Finally, as will be clarified in the next section, the activity plays a key role in the REACH project itself, being at the conjunction of other preliminary activities and constituting a support asset for some of the final deliverables. All these premises constitute the background of this deliverable and of the material on which it is based.

## 2.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

As already stated, the activity behind this deliverable plays a central role within the REACH project, with inputs coming from various tasks and events, both directly and indirectly. Some important **inputs** came from tasks 3.1 – *Mapping and screening from previous projects* – and 6.1 – *Data gathering methodologies and procedures* –, which the Grant Agreement describes as being focused on mapping and screening of previous projects, in order to build a dataset that would then inform the whole project implementation. More substantial was the contribution of the multi-partner working group (comprising key people chosen for their knowledge of the subject) established in order to enrich the dataset with different perspectives and encompass a larger geographic and linguistic area[3]. Finally, the REACH opening conference was also a great opportunity to collect new examples of good practices, 12 in particular[4].
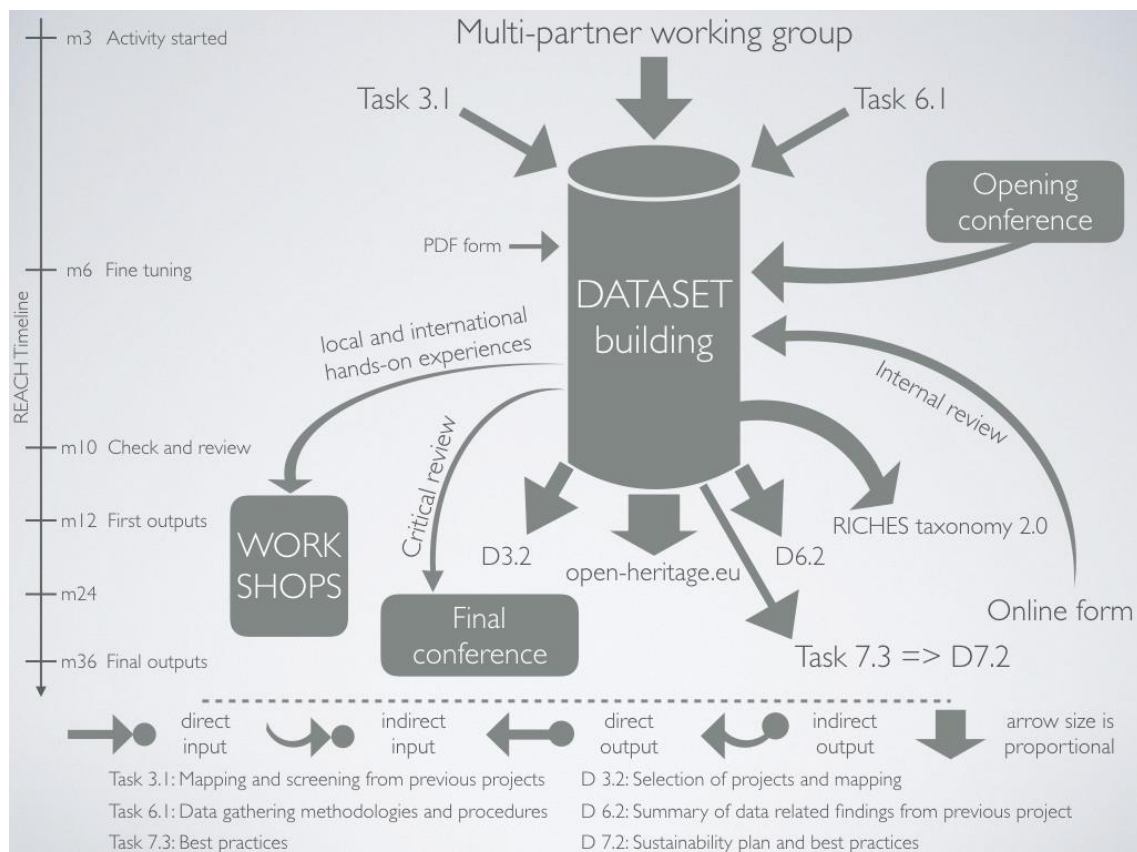


*Figure 1. The role of this deliverable in the project. Source: M. Toscano.*

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[3] The components of the working group are Lara Delgado, Maurizio Toscano and Boglárka Debrődi (UGR), Silvana Colella (COVUNI), Eszter Gyorgy (ELTE), Jan Krajicek (CUNI), Antonella Fresa (PROMOTER), Frieda Berlekamp and Robert Hoffmann (SPK).

[4] Projects were invited to present posters and videos during the REACH Budapest conference. See https://www.reach-culture.eu/events/opening-conference-in-budapest/poster-gallery

The variety of **potential outputs** from the dataset is even larger, spanning from several deliverables in WP3 - *Critical review and model building* -, WP6 - *Data collection and measurement* - and WP7 - *Sustainability and resilience* -, to the online platform, where a copy of the dataset will be available for free consultation, and to the critical review planned for the final project conference.

During the course of the process, it became evident that very little information was available on the subjects of methodologies, methods, algorithms, data collections, data structures, and visualisation techniques from previous projects, more directly related to this deliverable D6.2. The only projects for which such information was available were some of those directly developed by partners involved in the mapping activity. This subject will be dealt with more extensively in section 3.2. Due to this lack of information, UGR, in consultation and agreement with the project coordinator, COVUNI, decided to re-orient the object of D6.2 towards an analysis of the first version of the dataset of good practices, in order to identify common tendencies and recurrent strategies and gain some fresh insights into social participation.

### 2.3 APPROACH

#### 2.3.1 REACH protocol and guidelines

The first step consisted of putting together a common project protocol, for internal use only, to provide guidelines on how to focus the research. For example, the starting point were the CH categories of the REACH pilots, reworked so as to cover a larger spectrum of topics: 'urban', 'rural', 'institutional', 'minorities/indigenous' and 'intangible'. Then, a series of aspects relevant to describe each activity were indicated: 'what', 'where', 'who', 'target group', 'framework', 'short description', 'language', 'participatory approaches', 'public engagement strategies', 'data management', 'relevant documents and media', 'web links' and 'sources'. Finally, instead of defining a strict protocol to identify and select good practices in CH participation, the consortium decided to take a more flexible approach, combining the personal experience of the experts involved in the activity, with some general guidelines, such as: favour less-known, local initiatives instead of large, well-represented projects already cited in several collections of EU success stories; take advantage of the partners' direct experience in participatory activities; focus on approaches and practices and not on the project itself; look for stories and not just for records; take into consideration only initiatives with a proven record of active participation, rather than activities in which the public is involved simply as an audience; do not discard beforehand unsuccessfully initiatives if they followed an interesting approach, as they can be a source of different lessons learnt to avoid pitfalls.

#### 2.3.2 Main components of a participatory project

The process described above led to the identification of the main components shared by nearly every case: an organiser, promoting the initiative; a CH field, object of the initiative; some beneficiaries, involved in participatory actions; a location, physical or virtual, where participation takes place; a participatory approach, focused on the role played by the public and the goal towards which its involvement is oriented; one or more public engagement strategies, to improve the project's attractiveness and ensure that engagement efforts are effective and match expectations.

### 2.3.3 The workflow

Looking for good practices in participatory projects, the natural direction to follow was to set up a collaborative working group that would carry out the research, with one key person for each project partner. To bring together this collaborative effort, involving people spread out across different European countries, there was a clear need to have a central place to collect the records. Having the skills in-house, UGR developed a custom web platform, based on the data model described above, as a key component of the workflow. Once the main needs of the platform were identified (individual accounts, easy-to-use interface, private content, unmediated access, versioning and automatic backups), the internal facility was made available to the working group on January 15th, 2018.

REACH  Good practices of social participation in CH    Home    Good practices    Add good practice         My account    Log out

> ❓ Read carefully the helps guidelines added to each field, thanks!
> To reduce mispelling, we suggest to write long texts in Word and then copy and paste here.
> You can start filling a record, save it and then come back later on to complete it.

**Activity name ***

**What**

**CH category**
☐ Management
☐ Preservation
☐ Use and re-use

*Categories do not exclude one to each other, as quite often the same action focuses, at the same time, on preservation and management, or management and re-use. Anyway, choose always the minimum amount of options needed to improve search results.*

**CH theme**
☐ Urban
☐ Rural
☐ Institutional
☐ Minorities - Indigenous
☐ Intangible

*While it is preferable to choose just one cultural heritage theme, among Urban, Rural, Institutional, Minorities and Intangible, if needed you can choose up to two themes to better describe the initiative, for example: minorities in urban context or intangible rural heritage.*
*Select **intangible** only if it is a relevant aspect of the activity.*

**Keywords**

*You can add up to 5 additional keywords to further describe the initiative. At this stage they are free to choose, and will be canonicalized later on. Some examples are: cultural tourism, agrarian heritage, research on CH, museums, galleries, …*

**Was civil society involved in the research?**
☐ data collecting
☐ data processing

*Specify **only** in case of a research activity.*

**Where**

**When**

**Who**

**Target group**

**Framework**

**Description**

**Language**

**Participatory approaches**

**Public engagement strategies**

**Data gathering & data management**

**Relevant documents, media and resources**

**Official Web links (website, social networks, etc...)**

**Sources**

**State**

Draft

✓ Save    Preview

*Figure 2. The form used internally to create records of good practices. Source: M. Toscano*

During the last ten months, the need for new functionalities has arisen, so the platform has evolved in parallel with the research. For example, in September 2018, to meet the need of double checking the records and reviewing the English of non-native speakers, an internal content moderation system was implemented with three different states: 'draft', 'needs attention' and 'reviewed'. All records remained in draft form until they were reviewed; if some aspects needing attention were identified, the records were sent back to the original author with comments, until all were finally reviewed. A custom-made messaging system took care of notifying involved people of the transition among states, via email.
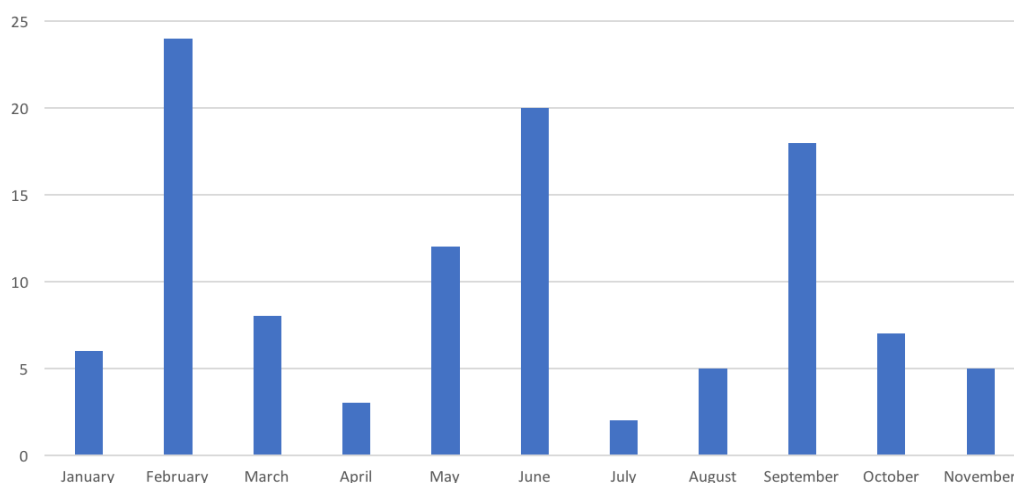


*Figure 3. The rate of records registered in the database. Source: M. Toscano.*

### 2.3.4    Best practices - good practices

This deliverable is not the appropriate place for an extended discussion about the use of the expressions 'best practices' and 'good practices', which are often deployed indistinctly to refer to the same concept in various mapping exercises (see note 1 above). Nonetheless, the issue of terminology was an object of reflection among some members of the REACH working group, as the collection of practices was being created. The effectiveness of every approach, especially in the case of participation in CH, very much depends on the context, and there is no such thing as a recommended practice that is best in all cases.[5] Ultimately, the REACH repository intends to be a collection of practices that proved to be effective, not a ranking system to determine the best. In the light of these considerations, the group decided to opt for the expression 'good practices'. This decision was also the result of analyses conducted to compare the frequency of occurrence of 'best' and 'good' practices in a large corpus of texts, the Google Books Ngram Corpus (Lin Yuri et al 2012), an online digital collection of more than eight million volumes, five million of which are in English.

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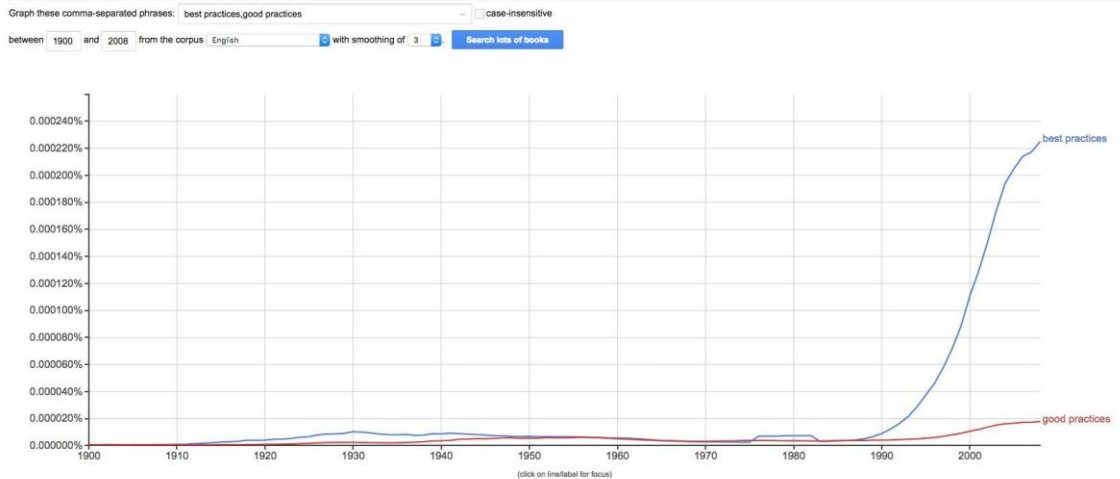
[5] On this score see Bardach 2012.

*Figure 4. Graph showing the frequency of occurrence of "best practice" vs "good practice" for the period 1900-2008. Source: Google Ngram Viewer.*

As shown in Fig. 4, both expressions appear quite recently in the literature in English. Since the end of the 1980s, 'best practice' occurs more frequently than 'good practice', but it is often used in contexts such as business, computer programming, health care and public policy. Although updated in 2012, the Ngram Corpus allows searches to be performed only up to 2008. Fortunately, for more recent years the Google Trends database can be used; it analyses the popularity of top search queries in Google Search across various regions and languages. Data from the last five years show that "best practice" is still the most frequent expression, but if the search is limited to the context of Social Sciences, the difference is not so large and, in several regions, it becomes negligible.
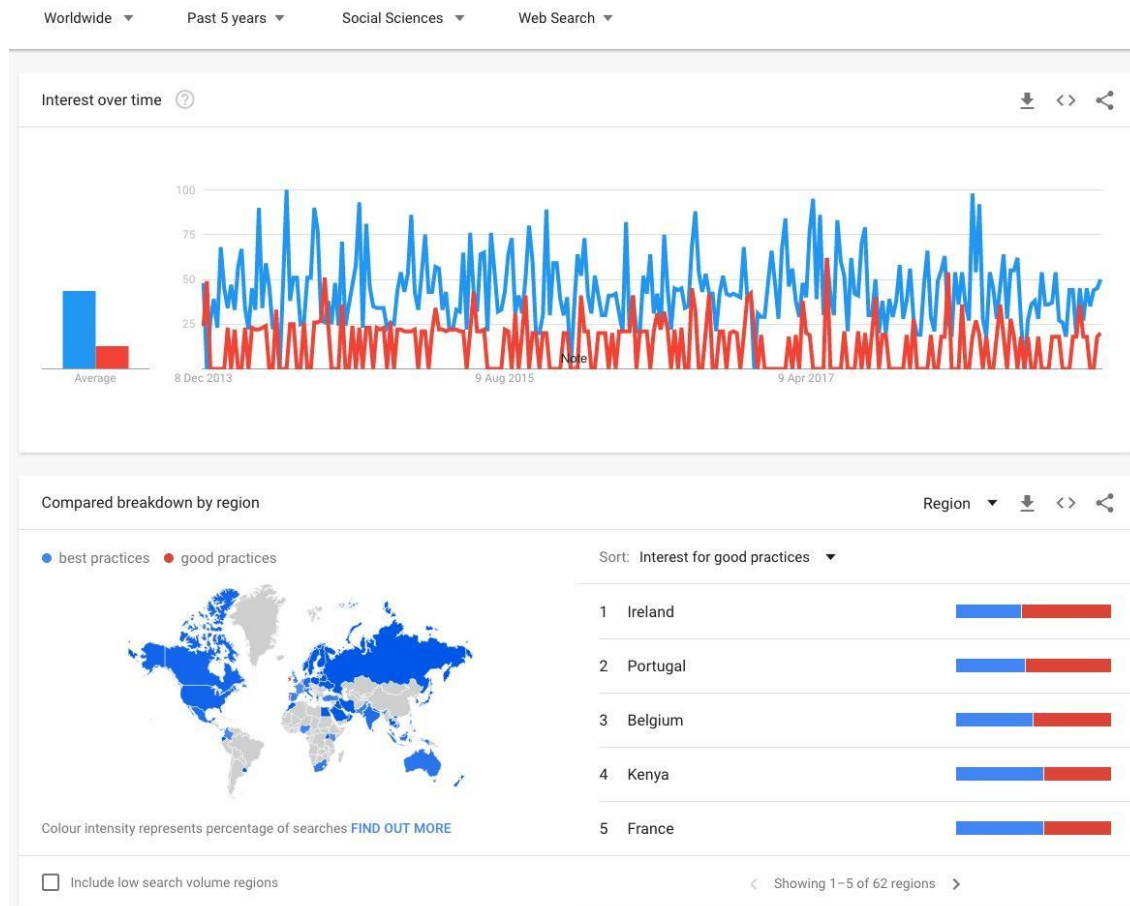
*Figure 5. Charts showing the popularity of "best practice" vs "good practice" in online search queries for the period 2013-2018. Source: Google Trends.*

This finding, which suggests that 'good practice' is gaining traction in recent times, provided further support to the working group's decision to opt for the qualifier 'good' instead of 'best' in the description of the activities collected in the REACH repository. Furthermore, equivalent expressions used in several European languages to refer to this concept ('buone pratiche', 'buenas practicas' and 'bonne pratique') also share the same wording.

## 2.4  STRUCTURE OF THE DOCUMENT

The first section (3.1) presents a quantitative assessment of the good practices collected in the REACH repository. It charts the geographical distribution of examples, the typologies of CH covered in the repository, and the aims pursued in social participation initiatives. Section 3.2 contains a brief discussion of data gathering and management practices, highlighting the hurdles encountered in the attempt to garner information about data management in the activities under review. Section 3.3 provides a qualitative analysis of participatory approaches which identifies some recurrent patterns and areas of commonality across the examples included in the dataset. The final section (3.4) includes a description of the taxonomy of keywords associated with the records gathered in the REACH repository.

## 3.  THE PARTICIPATORY DIMENSION OF CULTURAL HERITAGE

### 3.1 QUANTITATIVE DESCRIPTION

In order to introduce the REACH collection of good practices, a brief quantitative description of the dataset as a whole is necessary. The dataset, as it now stands, represents a valid and large collection of practices to be evaluated qualitatively; its geographical and linguistic variance is contingent on the expertise and personal experience of the people that have been directly involved in the search. Favouring local, bottom-up initiatives entails some difficulties: many of these activities were not described in English or did not have a well curated website, where information could be easily garnered. Due to this bias, the following charts should be taken just as descriptive of the data collected so far, and do not represent a statistically significant overview of the phenomenon of social participation in cultural heritage. The dataset will be kept open for the inclusion of new records for the whole length of the project and an effort is ongoing to increase its statistical significance with the coverage of additional countries, especially in Europe.

At the time of writing (January 2019), the dataset contains a total of 110 records, describing initiatives carried out in 26 different countries, half of which are non-European.
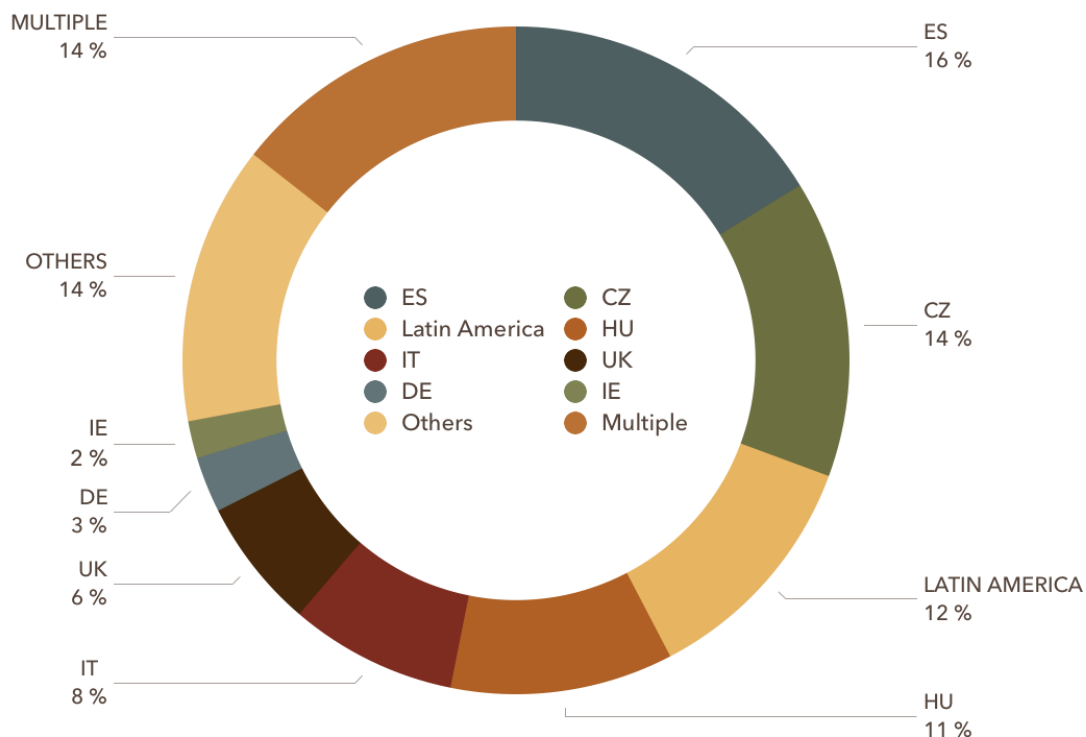


*Figure 6. Geographical distributions of collected records. Source: M. Toscano*

In the above chart, the category "Other" includes the following countries: Albania, Australia, Belarus, Croatia, Japan, Jordan, Netherland, Poland, Portugal, Romania, Turkey and U.S.A.; the category 'Multiple' generally corresponds to large collaborative projects, involving activities located all across Europe, or online worldwide initiatives.

The distribution across the various typologies of CH is uneven, with an equal number of cases from urban and rural contexts (35% each), 30% on institutional heritage, 23% about minorities and 17% of initiatives related to intangible heritage.
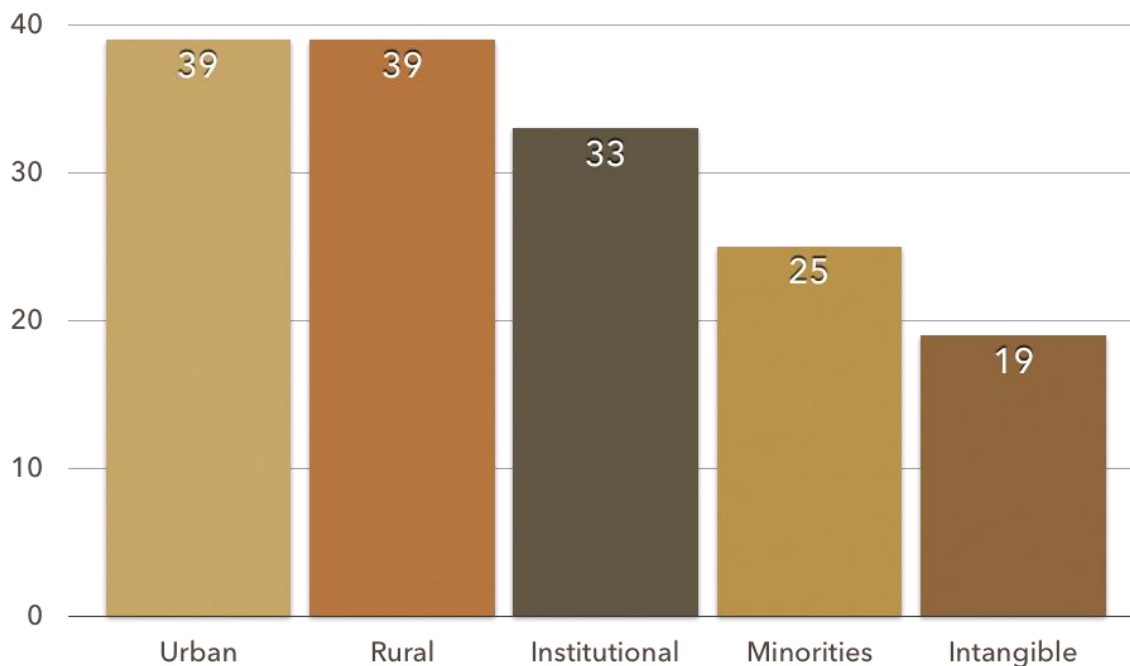
*Figure 7. Quantification of examples recorded according to predefined CH typologies. Source: M. Toscano*

In terms of the aims of participation, the vast majority of initiatives fall within the "preservation" field (60%), followed by "use and re-use" (47%) and "management" (25%). Figure 8 shows a correlation between the two categories (CH typologies and aims), but because these charts are descriptive of the current dataset rather than analytical, no further inference is possible at this stage.



*Figure 8. Correlation between CH typologies and aims of participation. Source: M. Toscano*

Each case was classifiable under multiple categories, which is why the totals exceed 100%. 35% of the total recorded activities involves some kind of participation in research data, either during collection or analysis.

## 3.2 DATA GATHERING AND MANAGEMENT PRACTICES

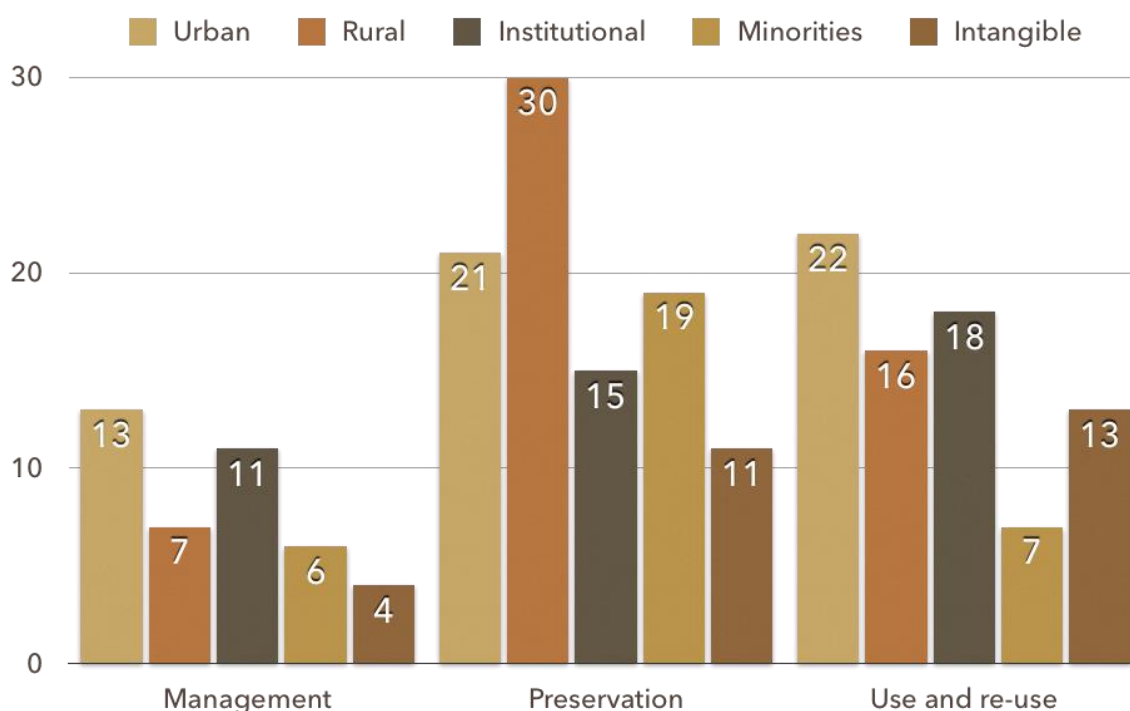Data gathering and management practices were the original focus of this deliverable, but scant evidence was available on these subjects, as less than 10% of collected cases provided some information in this regard. Data management as a subject is not usually part of the communication of a project and insights generally come from personal experience and direct involvement; additionally, only a subgroup of participatory projects in CH, generally those run for research purposes, collects structured data that need to be properly managed. Data gathering, on the other hand, can more often be inferred from the participatory approach used, even if there is a lack of explicit information.

To illustrate an example, the Web has become one of the main sources of data gathering in crowdsourcing projects related to CH (Ridge, 2014; Toscano, 2018) and this is reflected in the REACH repository, where projects like the **Museum of Broken Relationships**, **LabIN Granada**, **COURAGE**, **CONECT-e**, **HETOR**, **exiliad@s**[6], to name just a few, take full advantage of online data collection to support very different participatory approaches. Additionally, online crowdsourcing itself is a category that can be further divided into different modalities of collaboration: transcription of digitised material, collection of objects for virtual exhibits, crowdfunding, selection and polling of ideas, social tagging and metadata classification, collaborative mapping, collaborative genealogy and wiki, etc. Technology has transformed data gathering, because it opens up the possibility for immediate and unmediated access to collections, combined with partial automatic validation of contributions and the possibility to easily scale target users from localised communities to small groups spread across large areas or to encompass global phenomena.

Even projects fully devoted to the use of a distributed online approach to data gathering can then take advantage of physical events to engage with citizens and stakeholders: collection days, gathering of physical objects, focus groups, storytelling and face-to-face interviews are valuable occasions to get content in a different way and receive direct feedback to improve the overall data collection methodology. Additionally, these events help to create links with the initiative, the organisers and other participants; these connections normally then bounce back as an increase in online participation. It goes without saying that the two strategies are compatible and complementary.

One aspect, often undervalued, is the extent to which a good data gathering and management practice can positively affect the success of a participatory initiative and how much those two subjects are linked. To illustrate this point and conclude this short section, it is useful to consider one specific example: the **Historic Graves** project, a community focused grassroots heritage project in Ireland, where local community groups are trained in low-cost high-tech field survey of historic graveyards and recording of their own oral histories.

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[6] Initiatives recorded in the REACH repository are highlighted in bold in this document. Individual records are available on the Open-Heritage.eu portal.

Data gathering and management procedures have proved essential on two fronts: data collected in the field is normally available online the day after; on the website, memorial transcription is unmediated and immediately available to share. Instant publication proved to be highly engaging for the volunteer groups involved: they see immediate results for their work and are willing to share them with family and friends living abroad. Each local community can then download individual datasets of their own records, as tabular Open Data. Versioning, access control and system logging complete the puzzle to ensure data integrity. The global community of users takes responsibility for quality control and completeness.

### 3.3    PARTICIPATORY APPROACHES: AN OVERVIEW

Participation comes in many shades. It takes different forms in different contexts; it may originate in institutional initiatives or community actions, and involve a variety of beneficiaries, from large, undefined audiences to small and specific groups of citizens and stakeholders. Not all modes of participation in cultural heritage entail the sharing of responsibility and power that defines participatory governance[7]. However, they all bear witness to the increasing interest, especially in the twenty-first century, in democratising access to culture, and opening up the fruition, management and preservation of heritage to ensure the active and effective collaboration of communities, neighbourhoods and individuals.

Achieving a level of participation that is truly transformative requires both short- and long-term processes, whereby participatory approaches are tested and experiments are conducted which facilitate the transition from 'rhetoric' to 'practice'; from the theoretical consensus about the importance of participation, to the realisation of sustainable initiatives that verify, in the field, what works and what doesn't. For this reason, mapping exercises such as the one undertaken by REACH are relevant, as they gather a variety of examples of participation in action. With over a hundred records of good practices, European and extra European, on a large or a small scale, the REACH repository provides ample material for a qualitative investigation of the modalities according to which social participation in cultural heritage is imagined and implemented.

The literature on participation – Arnstein (1969) and Wilcox (1994), in particular – distinguishes between degrees of participation measured against an eight-step 'ladder' (Arnstein) or five 'stances' (Wilcox). The spectrum of positions Wilcox and Arnstein identify runs the gamut from minimal to optimal participation, the latter being achieved when citizens fully share control, power and responsibilities. Rather than simply classifying the entries in the REACH repository according to these yardsticks, it is more useful to highlight how participation is interpreted by the various actors involved in any given practice, what strategies and approaches are adopted (some more frequently than others), what social groups are involved in targeted actions (large audiences, minorities, indigenous communities, women or disadvantaged groups of citizens) and how participation is evolving.

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[7] See the recent report of the OMC working group of Member States' experts, *Participatory Governance of Cultural Heritage* (2018).

As Wilcox rightly argues, 'different levels [of participation] are appropriate at different times to meet the expectations of different interests' (Wilcox, 1994: 4). In other words, no one-fits-all model can apply to every case, hence the need to be observant and open-minded when it comes to assessing good practices. Each one of them contains valuable lessons. The records collected in the REACH repository of good practices are diverse, but some common trends or patterns can be detected that show the nuances of participation in relation to recurrent strategies or approaches. In what follows, five constellations of participatory practices will be presented in more detail, to emphasise commonalities across different projects and to flag innovative approaches. Some projects include practices that are here classified under different constellations; the patterns thus identified ought not to be regarded as a rigid classificatory grid.

### 3.3.1    Participation, minorities, indigenous and local communities

The Roma community is the single largest ethnic minority group in Europe. It has suffered several forms of discrimination throughout history, which have caused situations of exclusion in different social areas, from work and education to housing and political rights. The REACH project, with its specific minority focussed pilot on Hungarian Roma cultural heritage, is committed to tracing good practices of participation that involve Roma groups at various levels. So far the archive contains 8 records, which range from recent initiatives (**Cloudfactory**) to long-standing projects (**Gandhi Institutes**), aimed at safeguarding both tangible (**First Roma Country House**) and intangible aspects of Roma heritage (**Rajko Method**; **RomaInterbellum**). Interactive participatory approaches characterise nearly all these practices. **The First Roma Country House**, for example, created by a civic initiative in 2001, has worked closely with the local community ever since, organising programmes for children, teenagers and the elderly, which help to forge a stronger connection with the past. Similarly, though with an orientation towards the future, the **Cloudfactory** social design workshop, in the Bódva Valley, brings together children living in extreme poverty and young designers to co-produce not only objects but also, most importantly, 'perspectives' to help children imagine future career plans. Through oral history, Roma families were directly involved in creating the **Romani local collection in Újpest**, while the COST project **RomaInterbellum** relies on crowdsourcing modalities to compile a comprehensive multilingual bibliographical record of the Roma and their culture. While these and other activities illustrate how participation can drive heritage preservation, the question of increasing the visibility (and sustainability) of marginalised cultural heritage sites remains problematic.

Good practices that foster the participation of Indigenous communities such as the **Cuddie Spring project** (in New South Wales, Australia) are of particular relevance as they openly address intercultural issues, seeking sustainable solutions. The model of participation adopted by researchers and archaeologists at Cuddie Spring entails the involvement of Aboriginal people not just during fieldwork or excavations, but also in the process of investigating culture and history, as well as in disseminating information to the general public. This is achieved by providing employment and training to indigenous people, subject to availability of funds, and by gaining the trust of local communities through repeated consultations, negotiations with land-owners, regular visits to the area, and the production of documents (reports) in 'plain English'. The traditional knowledge of indigenous and rural communities, their intangible heritage, can best be safeguarded by encouraging participatory forms of collaborations as the **CONECT-e** (Spain)**, Anta-Cusco** (Perù) and **Vale de Copán** (Honduras) projects testify.

The **Anta-Cusco** project taps into the local knowledge of medicinal plants, agriculture and natural heritage, which elderly people still possess, to activate forms of intergenerational exchange and learning that can ensure the effective transmission of valuable expertise and the valorisation of existing biodiversity. In this case, protecting and re-activating forms of intangible heritage that are about to disappear can *only* be warranted by engaging the local indigenous communities in collaborative and participatory activities.

When actions are undertaken that address minority heritage and indigenous communities, participatory approaches are not just advisable, they are necessary, whether to preserve marginalised heritage sites, re-activate local knowledge that would otherwise be lost, or engage indigenous people in projects located in their own territory. The REACH dataset contains unequivocal evidence of the validity of participatory strategies in this respect.

### 3.3.2 Participation and gender

Women are not a minority. Yet their presence as producers and transmitters of cultural heritage has often remained in the shadows, as several scholars in the field of heritage studies have been arguing for quite some time.[8] It is therefore important to flag good practices that encourage the participation of women or manifest a high degree of gender awareness. The REACH repository contains several examples of projects notable for their sensitivity to gender dynamics in the cultural heritage field. These projects differ in terms of scale and approaches, but they all place strong emphasis on a gendered notion of participation, whether highlighting women's contribution to the creation of heritage (**MoMoWo**, **e-xiliad@s**), their specific knowledge and expertise (**Bobbin Lace Tradition**, **The Çatalhöyük CPBR project**, **Mayan-Achi Food System**), or the entrepreneurial possibilities arising from a combination of tradition and innovation (**Rural Heritage and Creative Female Entrepreneurs**, **Umm-el-Jimal Women's Empowerment Project**).

Some projects are specifically designed to tap into the knowledge and experience of mothers. To preserve the **Mayan-Achi** food system, in Guatemala, the Mother Earth Association has devised a programme based on mother-to-mother participatory workshops, which promote the exchange of knowledge about nutrition, local plants and seeds with a view to marketing organic products thus providing women with an additional source of income. Museums too are showing some interest in promoting initiatives targeted to a specific sector of the public, migrant women, as in the project **Mothers** supported by the Civic Museums of Reggio Emilia, Italy. Based on storytelling sessions and interviews conducted with a group of 40 adult women of different nationalities, this initiative aimed to create transcultural bridges between migrants' experiences and the representations of motherhood celebrated in the arts. Though this practice follows a top-down approach to participation, its value resides in fostering integration through heritage interpretation.

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[8] see Smith 2008, Levy 2013, Shortliffe 2015, Colella 2018.

Bottom-up approaches are not lacking as testified, for instance, by the **e-xiliad@s** initiative – which aims to collect online information about the Spanish republican exile, and openly solicits women to contribute to the collection by sharing their experience of exile – and the **Umm-el-Jimal Women's Empowerment Project** in Northern Jordan, run by women's associations and designed to increase the active participation of local women in the provision of hospitality and cultural education services in an area of high heritage value. Finally, the desire to keep alive the memory of both female craft – the **bobbin lace tradition** in Balatonendréd, Hungary – and women's professional contribution to the creation of tangible heritage (**MoMoWo**) has inspired good practices of participation, involving younger generations and helping to disseminate knowledge about women's creativity.

Some might object that singling out good practices solely for their focus on women may have the unintended effect of further demarcating marginalisation. This objection would be valid if the cultural heritage sector were already fully attuned to the importance of recognising gender as a central component in the creation, management, interpretation and transmission of heritage. However, this is not the case, even when it comes to gathering and assessing best practices in participation and participatory governance, which ought to be understood as truly inclusive processes. By highlighting examples of women's inclusion, REACH aims to encourage further research along similar lines, advancing an idea of participation that eschews the gender blindness still prevailing in many heritage contexts.

### 3.3.3   The role of the arts in participatory approaches

A sizable percentage of good practices in the REACH dataset rely on participatory approaches that capitalise on the impact of the arts – the theatre, street and public art, and creative sessions – in order to expand the reach of participatory actions. This finding is of relevance as it illuminates the social function the arts can successfully perform in heritage projects, as catalysts of public interest. The arts are usefully deployed in a variety of initiatives, whether small or large, local, regional or international, as strategic tools to enhance people's participation and involvement.

In some cases, the arts provide both the object and the method: the **Independent Theatre** in Budapest not only performs Roma plays thus preserving intangible heritage, it also offers non-formal art education and support to young prospective professionals by organising art-based participatory programmes. In other cases, local artists have launched bottom-up initiatives to safeguard intangible traditions (**Puppetry in Chrudim**, Czech Republic) or tangible remains (**stained glass, Libyně**; **Luková revitalisation**) that have then attracted the attention and collaboration of municipalities, civic organisations and volunteers, giving rise to successful participatory actions in small towns. In other cases, deploying the arts is an integral part of innovative methods devised to engage people in reflective activities: the Horizon 2020 project **TRACES** explicitly leverages the potential of artistic expression to address painful and difficult aspects of a divisive historical legacy, by organising creative co-production experiments involving heritage professionals, stakeholders, researchers and artists. Along similar lines, the Horizon 2020 project **UnREST** mobilises the power of theatrical performances to provoke ethical and political questions about modes of remembrance. Paired with qualitative reception analysis of audiences' experience, impressions and feelings, the staging of a play can trigger participatory processes.

Collaborative street art is also central in municipal projects, as in the case of **Almócita** in Spain, that are undertaken with the full participation of citizens, aiming to reverse the decline and rural depopulation of the area. The bottom-up collective initiative, **Percurso do Negro** in Porto Alegro (Brazil), uses public spaces to exhibit, and render more visible, the semi-hidden heritage of the Afro-Brazilian community, with public art playing no marginal role in creating tangible signs of the presence of this community throughout history. Other initiatives are designed to increase accessibility to culture, specifically addressing the needs of people with sensory disabilities: the **Opera Festival** in Macerata, Italy, has a programme of activities (touch tours, audio descriptions and assistive listening) that allow visually impaired and deaf citizens to enjoy the performances. The involvement of active spectators in decision-making processes is the aim of the European project **BeSpectACTive!** Focused on audience engagement with artistic creation and cultural organisations, the project illustrates how participatory governance in the performing arts can be implemented.

The vital role the arts play in participatory approaches to culture and heritage can hardly be underestimated. The traditional form of participation – attending arts performances – is not what is at stake here; rather, several good practices in the REACH repository demonstrate that, through the arts, a widening of participation can be achieved, in local contexts, as well as in larger transnational cases.

### 3.3.4 Participation and digital platforms

In addition to the promotion and dissemination of existing heritage knowledge to wider audiences, digital platforms also allow people to create their own shared heritage or to shape the content of online collections. Several initiatives in the REACH dataset perform this function, soliciting the direct contribution of participants through custom-made online platforms, apps and games. A distinction can be drawn between place-specific projects (**Historic Graves**, **LabIN**, **WomenOfIreland**, **Hetor and People's Republic of Stoke Croft**) and global or distributed online initiatives (**LandMark and Museum of Broken Relationships**), but they share similar strategies.

Participation is often activated in the shape of an online crowdsourcing of ideas, memories, personal stories, and other data according to the thematic focus of each initiative. The **LabIN** project, based in Granada, adopts the user-centred, open-innovation system of the living lab to gather citizens' ideas about improvements to the city environment, including the cultural heritage dimension. This method is supplemented with in-situ activities such as workshops, or seminars with volunteers in order to scale up the participatory component. Similarly, the Irish **Historic Graves** initiative has an online platform for the transcription of memorial epitaphs open to all registered users. Training workshops are also offered to local communities interested in contributing to surveying historic graveyards. The combination of online interaction with local workshops and meetings works best in terms of ensuring meaningful participation.

As for global initiatives that capitalise on bottom-up approaches, tapping into the resources of digital technology allows for a considerable expansion of participation in content creation, as exemplified by the community mapping exercise of the **LandMark** project (aimed at quantifying the lands collectively held and used by Indigenous Peoples), or the collection of personal stories about heart breaks, launched by the **Museum of Broken Relationships**, which confers the status

of heritage to a multiplicity of experiences across the world. The value of this participatory approach resides in the opportunity thus created for shaping and sharing forms of heritage that are collectively deemed important.

Digital technology is also instrumental in enabling citizens to act as skilled storytellers and curators, as in the activities planned by the **PLUGGY** project which test the collaborative practice of 'distributed curation' of heritage content, emphasising everyday competence rather than formal artistic education. Users are thus allowed to create virtual exhibitions, which are then hosted on the PLUGGY social platform. Targeting all sectors of the creative industries, the **Europeana Space** project facilitates the creative (re-)use of digital cultural content with a view to increasing opportunities for employment and economic growth. In this case, though participatory practices are addressed to a specific professional sector, it is the link between participation, creativity and economic impact that is deserving of attention.

That digital instruments have the potential to enhance participation is by now a self-evident truth. As the REACH dataset demonstrates, nearly all dissemination activities make extensive use of digital and social media platforms; but the most interesting experiments pertain to the intelligent application of digital tools in order to shift the emphasis from users-consumers to active creators, in line with the 3.0 model of culture theorized by Sacco.[9]

### 3.3.5    Participatory archaeology

A rich set of data in the REACH repository points to the pivotal role archaeology can play in encouraging long-lasting forms of participation. Several designations are in use – public archaeology, community archaeology, archaeology from below, experimental and reconstructive archaeology – which testify to the long tradition of public engagement inscribed in the history of this preservation orientated disciplinary field. That in the REACH repository archaeology-driven participatory practices are numerous should come as no surprise. A variety of approaches are adopted, ranging from research partnerships with local communities to educational games and role-playing.

One project tests the method of **Community-Based Participatory Research (CBPR**) in a well-known archaeological site, **Çatalhöyük**, in Turkey. Based on the assumption that research too can be democratised, the team of archaeologists working in the area have devised a series of long-term capacity-building activities to educate indigenous communities and ensure their involvement in the process of knowledge production. Engaged in all aspects of the research project as partners, community members effectively contribute to the sustainability of the project itself. The **recovery of traditional irrigation channels** in Spain, carried out under the auspices of the MEMOLA project, is the result of a participatory and collaborative set of initiatives that brought together researchers, students, volunteers, local farmers and irrigators, involved not only in the recovery work, but also in management and decision-making processes. It is a telling example of social participation for the sake of preserving and re-activating rural heritage.

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[9] See Sacco 2011.

Historical reconstruction and experimental archaeology are the main channels through which social participation is achieved in the **Gilena Museographic Collection** and the **Historical Vlahos Dwelling** project. In the former, over 120 volunteers are involved in the development of research, educational and dissemination activities aimed at 'socialising' heritage in entertaining ways. Several good practices in the archaeological field have a marked educational orientation, placing children, teenagers, students, teachers and schools at the centre of participatory processes. The **Heritage Education Programme** in Uruguay has reached over 500 students in rural areas via a series of initiatives carried out in collaboration with local schools. Based on the principles of inclusive archaeology, the **Heritage for All** project in Poland is addressed to students with learning and cognitive problems, and aims to tackle fundamental questions about the perception of history and heritage by taking into account the perspectives of young people with cognitive disabilities. To raise awareness about archaeological heritage and its conservation, the MEMOLA team has built an **Archaeodrome** (an artificial archaeological site), which allows primary-school pupils to practice excavation techniques and to discover the history of their city via hands-on experimentations.

Finally, devising novel ways to expand the reach of public participation in contemporary archaeology is the main objective of the large collaborative project **NEARCH**, funded by the European Commission Culture Programme. Their public engagement strategies include a virtual 'European Day of Archaeology' (which encourages collaboration between professionals and amateurs), a mobile app (to allow the public to interact with historical records and resources) and a call for projects aimed at gauging public perceptions of archaeology.

These and other initiatives confirm the propensity of archaeology to inspire participatory practices, collaborative and inclusive, capable of raising the awareness of communities as regards their local heritage. The examples included in the REACH archive show that engaging the public yields mutual benefits if participation is not limited to excavation work, but is instead understood as an opportunity to share knowledge about the past and to involve local communities in making decisions that affect the development of their territory.

### 3.3.6    Other trends

In addition to these five clusters, it is worth mentioning examples of good practices that may not coalesce into a distinct pattern, but are nonetheless noticeable for their emphasis on specific participatory outcomes. Capacity building, for instance, is a priority in at least five cases (**Inca Road, Acting Communities, NewPilgrimAge, CHOICE and Independent Theatre**); activities oriented towards the revitalisation of abandoned sites or buildings, which produce positive effects in terms of increased tourist flows and local participation, are not lacking (**Architecture of the Abandoned, Terra Incognita, Project Querença and Forget Heritage**), and the well-known concept of the 'museum without walls' or ecomuseum has been adapted and re-modelled in a variety of practices (**La Ponte Ecomuseum, Valls d'Aneu Ecomuseum, Almócita Ecomuseum, Parabiago Ecomuseum and River Caicena Ecomuseum**) all designed to improve local networks and to spur place-based development. Last, but not least, building resilience is the explicit goal of some interventions (**EcoDa, ProteCHt2save and Cloudfactory**) that focus either on the resilience of heritage in relation to climate change or on strengthening civic practices of resilience.

This overview has identified five areas of commonality across the sample of good practices collected in the REACH dataset. The five constellations of participatory approaches have been classified either in relation to groups of beneficiaries (3.3.1 and 3.3.2) or according to modalities of social participation (3.3.3, 3.3.4 and 3.3.5). This classification has the advantage of highlighting two fundamental aspects: *who* is involved and *how.* An exact assessment of degrees of participation would have necessitated more detailed information about the final results of each project, with specific data not only about numbers of participants but also about arrangements put in place to implement participatory actions. This information is hard to come by, also considering the fact that several activities are still ongoing. The conclusions one can draw at this stage, are therefore provisional and based only on the information that is currently available in the REACH repository, although this is expected to grow further with the addition of other examples and more specific evidence about existing records.

### 3.4 TAXONOMY

In addition to some predefined lists related, for example, to CH typologies (urban, rural, institutional, minorities/indigenous and intangible), while compiling the records each contributor could choose up to 5 'keywords' that best captured defining aspects of the activity under review. This process has generated a rich list of keywords, more than 150, some of which occur more frequently, while others identify specific thematic orientations that pertain to only one or two records. The more frequent keywords have been fundamental in delineating some of the clusters of participatory approaches discussed in section 3.3, for example art, archaeology, digital technology and gender. Selecting keywords is always contingent on subjective interpretations of semantic fields, unless a pre-packaged list of keywords is provided. Contributors to the REACH repository were left free to select the keywords that they thought would best summarise a given activity. The advantage of this approach is that it allows the capture of variety and particularity, especially as regards the specific aim or theme of any practice under review. Once the repository is made public as Open Data on the open-heritage.eu portal, this particularity might prove helpful to users looking for a specific type of activity, reflecting the thematic richness of participatory approaches applied to CH.

In order to improve the effectiveness in the public use of this taxonomy, a review process has been undertaken to discard too generic tags (i.e. participation or heritage), remove duplicates (i.e. women and gender, or accessibility and disabilities) and non-descriptive tags, refine and simplify some definitions, correctly tag untagged records and even include new keywords, referring to recurring topics in the repository, such as castle or ecomuseum. The main advantage of this review, which reduced the total number of keywords to less than 90, is that similarities can now be highlighted instead of getting lost in the semantic nuances of freely chosen tags. The review also proved a useful instrument for reflecting on the participatory dimension of cultural heritage, highlighting links among tags and topics. For example, co-creation and design thinking often go together and are applied to initiatives centred on the use and (re-)use of CH elements. Further simplification is still possible, but would also negatively affect the variety of topics described.

The taxonomy included below illustrates, in a succinct form, the range of themes, approaches, purposes and outcomes covered in the REACH repository. Items are sorted according to their frequency of occurrence.

ART (21) MUSEUM (20) ARCHAEOLOGY (20)

DIGITAL TECHNOLOGY (16) LOCAL COMMUNITIES (14)

EDUCATION (12) CO-CREATION (11) WOMEN (10) ARCHITECTURE (9) CO-MANAGEMENT (9) CIVIC ENGAGEMENT (8) ROMA HERITAGE (8) BOTTOM-UP (8) CROWDSOURCING (8) ABANDONED PLACES (7) TOURISM (7)

RESILIENCE (6) ACCESSIBILITY (6) AWARENESS (5) CAPACITY BUILDING (5) ECOMUSEUM (5) INCLUSIVITY (5) LANDSCAPE (5) TRADITIONAL KNOWLEDGE (4) LOCAL HERITAGE (4) DESIGN THINKING (4) CREATIVITY (4) COLLABORATIVE MAPPING (4) CASTLE (4) REVITALISATION (4) CRAFTS (4) STORY TELLING (3) GAMES (3) THEATRE (3) MIGRANTS (3) CHURCH (3) AGRARIAN HERITAGE (3) TOP-DOWN (3) FOOD (3)

AUDIO-VISUAL (2) CITY HISTORY (2) COLLECTIONS (2) CULTURAL LEGACY (2) DANCE (2) E-INFRASTRUCTURE (2) EMPOWERMENT (2) ETHNOGRAPHY (2) GARDENS (2) INTEGRATION (2) REHABILITATION (2) REGENERATION (2) REFUGEES (2) INNOVATION (2) OPEN DATA (2) ACCESS TO PRIVATE PLACES (2) NETWORKING (2) PRIVATE-PUBLIC PARTNERSHIP (2) MUNICIPALITY (2) LOCAL DEVELOPMENT (2) LIBRARIES (2) KNOWLEDGE SHARING (2) INTERCULTURAL DIALOGUE (2) MUSIC (2)

ORAL HISTORY (1) MEMORY (2) PARTICIPATORY RESEARCH (2) PHOTOGRAPHY (1) POPULAR HERITAGE (1) SOCIALIST HERITAGE (1) GRAVEYARDS (1) SUSTAINABILITY (1) TERRITORIAL RESCUE (1) USER EXPERIENCE (1) WOMEN'S HERITAGE (1) OPPOSITION (1) SPATIAL APPROACH (1) OPERA (1) EXPERIMENTAL ARCHAEOLOGY (1) LIVING-LAB (1) INTERPRETATION (1) GENEALOGY (1) EYE TRACKING (1) ENTREPRENEUR (1) EMOTION (1) DIALOGUE (1) ANDEAN COMMUNITIES (1) AGROECOLOGY (1) AGONISTIC MEMORY (1) ACTIVE SPECTATORSHIP (1)

Figure 9: bivariate graph showing the relationship between CH approaches and taxonomy tags. Source: M. Toscano

## 4. RESULTS AND IMPACT

The work described in this document has produced a number of tangible results and some potential impact. The main result is obviously the database of good practice, composed of over 100 records describing activities spread across several CH topics and a multitude of countries, linked by a common approach that facilitates openness to civil society. This repository has value as a whole but it also holds a variety of valuable data within, such as: several stakeholders identified, both as organisers and as beneficiaries of these initiatives; a wide range of different participatory approaches (crowdsourcing, collaborative mapping, co-creative sessions, co-management, collaborative media production, interviews, intergenerational meetings, role-playing, storytelling, capacity building, revitalisation of abandoned sites, conflict management, creative residences, living lab and forum theatre); a large collection of participatory engagement strategies and a reviewed list of about 90 taxonomy terms, which reflects the thematic richness of the subject under study.

Another valuable result is the reflection carried out to identify common tendencies and recurring strategies in implementing participation in a fairly broad selection of cases. This critical review, which proves the potential of the dataset as a source of investigation, will also inform further analyses to be conducted on public engagement strategies (PES). These strategies are necessary for a participatory project to be effective and, as such, are deserving of more specific scrutiny, which will be provided in a separate document (a scholarly article) in the next few months.

Besides these results, there is a potential broader impact that the database can produce beyond the project itself, once published on the open-heritage.eu website. It is impossible to measure this type of impact at the current stage, before publication, since the results will also depend on the final implementation, graphic attractiveness, perceived usefulness and usability. However, one can already estimate at least a twofold purpose. The database, once all its records and data will be indexed by major search engines (i.e. Google), will generate traffic to the website, increasing also the visibility of the other resources and services hosted therein. To estimate the volume of this traffic at this stage is difficult, but it will be easily measurable with standard web analytics tools, able to monitor the "landing page" and "behaviour flow" of each user of the platform over time. Furthermore, as already stated, the repository has the potential to serve as a growing source of inspiring practices for the large community of European stakeholders involved in cultural heritage participatory activities.

Finally, in terms of the impact on the REACH project, this deliverable, whose role in connection with others work packages has been discussed in section 2.2, contributes to the attainment of an important project milestones, MS7, with the 'first output of the mapping exercise delivered and made available for review and further improvements'[10]. The results described above also contribute to the progress of the project addressing the specific scope of the call: 'critical mapping of participatory initiatives will inform the whole project implementation; the platform will map and share European and extra-European best practices'.[11]

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[10] Grant Agreement-769827-REACH, p.30.

[11] http://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/topics/cult-coop-06-2017.html

Best practices are considered of vital importance for achieving REACH's goals: they represent illustrations of proposed innovation and a powerful means of knowledge transfer and aggregation within the network[12]. Additionally, these results deliver a contribution to the expected impacts of the project, as defined in the Grant Agreement, namely: provide examples of best practices and success stories, both EU and non-EU, elaborating lessons learnt to be shared in the REACH network, best practices will be made available in the form of a 'registry of resources', easily searchable, with links to documentation and contacts. Analytical tool-kits – e.g. based on Google analytics to assess user participation on the online portal, or anonymous statistics on gender, age and social conditions of participants - will be used for the analysis of data associated with best practices, and contemporary participatory experiences[13].

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[12] Grant Agreement-769827-REACH, p.6.

[13] Grant Agreement-769827-REACH, pp.21-22.

## 5. CONCLUSION

The purpose of this document was to provide an overview of the participatory dimension of cultural heritage, through a collection of hand-on experiences carried out in a variety of different contexts. The dataset illustrated in this deliverable has been conceived from the very beginning as a resource to help the REACH project to progress towards its objectives as a Coordination and Support Action. In this regard, its results acquire greater value especially in relation to other project's tasks.

In addition, it provides a critical reflection on the collected records, focusing on who is involved and how, in a series of constellations identified as common tendencies in the current international scenario. The conclusions drawn at this stage are provisional, based on the information that is now available in the REACH repository, which is expected to grow further with the addition of other examples and more specific evidence about existing records. In its current form, as well as in its successive iterations, the dataset is to be considered a tool to be further improved and exploited, both within the REACH project's timeframe and afterwards.

Final thoughts:

- Social participation is not just a catchphrase; it is a global occurrence in the cultural heritage field. Mapping out good practices extensively, though still partially, as the REACH repository does, serves the purpose of pinpointing a diverse range of concrete situations in which participation has happened and is happening. Put differently, the transition from rhetoric to praxis is well underway. Pure forms of participatory governance may still be infrequent, but the orientation towards modalities of participation that blur the distinction between professionals and amateurs or facilitate the release of control and power, in tentative ways, to communities and citizens is unmistakable.
- The value of incentivising social participation in cultural heritage is linked to the need for higher inclusivity, felt all the more keenly in troubled times by citizens as well as institutions. The REACH repository shows that widening participation in culture and heritage, by addressing the interests of minorities, indigenous communities, disadvantaged groups of citizens, is a socially responsible commitment that many are willing to undertake. The sustainability of these initiatives is inextricably bound up with the ceding of responsibility and decision-making power to the very communities or groups involved in any given action.
- While commitments to mainstreaming gender in the development sector have a long history, in cultural heritage gender issues tend to hover on the margins. Hence the need to render women's participation more explicit, to flag initiatives that raise gender awareness and to collect examples of good practices that tap into the resources and capabilities of women, across the world. This is a necessary first step in the broader process of sensitising individuals and institutions to the gender dynamics at work in the heritage field. Unlike other datasets, the REACH repository charts specific activities that illustrate how gender awareness can make a difference.

More evidence is needed in this respect, as well as more incentives to integrate gender issues in the theory and practice of heritage.

- As for modes of participation, the findings confirm the crucial role of digital platforms in providing a virtual space for participatory interactions as well as content creation shared by many. The pre-eminence of the digital, however, should not be understood as a replacement for other types of activities – workshops, meetings and seminars – which remain valuable forms of engagement. The arts too emerge as a powerful catalyst of participation; the high incidence of art-related initiatives in the REACH repository suggests that creativity can be successfully harnessed to encourage models of participation that combine reflectivity and entertainment. With its proven record of community participation, archaeology provides several examples of effective involvement of different groups of citizens in activities that concern the management of heritage resources, whether cultural or natural.

- Museums and cultural institutions have a long tradition in participatory activities and their presence in the REACH repository is relevant, as a transversal topic connected with arts, minorities and migrants, gender and rural heritage (ecomuseums).

- Public engagement strategies (PES), a subject barely touched on in this document, should be considered as a key element of participatory approaches in CH, as they are an answer to the specific problem of how to bring people in and attract their interest, how to engage the public so as to make a participatory approach work more effectively. In this sense, PES help to better define the audience and can be targeted to specific groups.

- Data gathering and management methodologies, underrepresented and not fully exploited in the current REACH dataset, do not apply to the full set of public oriented initiative, as in many cases there is no data or it is just instrumental to pass on information. However, experience shows that, where applicable, having a well-structured approach to managing data improves the meaningfulness of participation as it makes clear how each contribution is incorporated into the collective effort towards a shared objective.

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## APPENDIX: DEFINITIONS OF TERMS AND ABBREVIATIONS

| ACRONYM | DEFINITION |
|---------|------------|
| COVUNI | COVENTRY UNIVERSITY |
| UGR | UNIVERSIDAD DE GRANADA |
| ELTE | EOTVOS LORAND TUDOMANYEGYETEM |
| CUNI | UNIVERZITA KARLOVA |
| SPK | STIFTUNG PREUSSISCHER KULTURBESITZ |
| CH | Cultural Heritage |
| PES | Public engagement strategies |