

# Awareness raising & advocacy

Learning kit for  
heritage civil society  
organisations

# Impressum

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**Design:**

Avgust Studio

**Publisher:**

Europa Nostra

The Hague, 2018

ISBN: 978-90-827959-1-2

**Contributions of examples of good practices:**

4 Grada Dragodid, Croatia

AKCIJA Sarajevo, Bosnia and Herzegovina

Almašani, Serbia

DIEHL+RIT<sup>T</sup>TER, Germany

Cabanyal Archivo Vivo, Spain

Europa Nostra, based in the Netherlands

Georgian Arts & Culture Center and Georgian Heritage Crafts Association, Georgia

Museu de Polícia Judiciária, Portugal

POLIN Museum of the History of Polish Jews, Poland

Hunebedcentrum, The Netherlands

Pro Patrimonio Foundation, Romania

Sisifo Research Group, Spain

Smile at Subotica, Serbia

Art Ukraine Foundation, Ukraine

Denizli Metropolitan Municipality, Turkey

Fondazione Aquileia, Italy

Kunsten '92, The Netherlands



Co-funded by the  
Creative Europe Programme  
of the European Union

In the framework of the Europa Nostra Network  
project "Mainstreaming Heritage" (2014-2017)

# Foreword



**Martine Reicherts**

Director-General for  
Education and Culture  
European Commission

A handwritten signature in black ink, consisting of a horizontal line followed by a stylized, cursive flourish.

At the beginning of the European Year of Cultural Heritage 2018, we are very pleased to introduce this Learning Kit for Heritage Civil Society Organisations (CSOs) on the theme of *Awareness Raising & Advocacy*, a central topic in the existence and the sustainability of many CSOs in the heritage field.

This Learning Kit, together with the Learning Kits on *Fundraising* and *Citizen Engagement & Education*, were prepared following the three editions of the *Capacity Building Days* (CBDs) that Europa Nostra organised in the framework of its Network project “*Mainstreaming Heritage*” co-funded by the Creative Europe Programme of the European Union between September 2014 and August 2017. They reply to one of the key priorities of the project which was to strengthen the capacity of cultural heritage players throughout Europe and enhance their skills, competences and know-how in the field of heritage conservation, management, fundraising, communication, education and involvement of the youth by facilitating and stimulating peer-learning and exchanges of best practices at European level.

This publication follows the second edition of the CBDs on “*Communicating Heritage*”, which took place in April 2016 in Brussels, but also brings valuable insights and many more examples from the field to a much wider community of heritage professionals in Europe today.

Over the last decade, the EU strategic policy and legal framework for cultural heritage developed gradually, culminating in the adoption of far-reaching policy documents in 2014 (including the Council Conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe and the European Commission’s Communication of 22 July 2014 “Towards an integrated approach to cultural heritage in Europe”). This policy momentum - sustained by the results of the cooperation Report Cultural Heritage Counts for Europe coordinated by Europa Nostra and funded by the EU Culture programme (2007-2013) that aimed to raise greater awareness on the multiple benefits of cultural heritage for Europe’s economy, society, culture and the environment and present strategic recommendations for tapping into heritage’s full potential - has continued under the current European Commission and has led to the decision to organise the European Year of Cultural Heritage in 2018. A stronger focus on Education and Culture



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has been again reached recently on the occasion of the EU Social Summit of Gothenburg on 17 November 2017 with a EU leaders' working lunch on education and culture. This was preceded by a new Communication of the European Commission entitled "Strengthening European Identity through Education and Culture", and followed on 14 December 2017 by the very first European Council conclusions related to Education and Culture.

Civil society organisations from the heritage field and the wider cultural field, including Europa Nostra and the entire European Heritage Alliance 3.3, take pride in their active contribution to this momentum illustrated by the recent statement of the President of the European Council Donald Tusk: <sup>[1]</sup> *"Europe is first and foremost a community of culture. A rich and powerful heritage makes us proud but above all it makes us who we are, Europeans. Without our cultural heritage Europe simply would not and could not exist!"*

We are therefore confident that the European Year of Cultural Heritage will provide a unique opportunity for EU Institutions and European heritage stakeholders to give a further impetus to EU policy, action and funding in support of cultural heritage and to develop a much more ambitious European Agenda for Education and Culture. At a time when the European Union is faced with unprecedented political, economic, social and ethical challenges and changes, this Year also offers a formidable chance to convey a positive and cohesive message about Europe for its citizens and to promote an integrated, holistic and transversal approach to cultural heritage.

We believe that this Learning Kit will provide the CSOs a better understanding of the notions of awareness raising and advocacy in and for heritage, as well as useful and inspiring practices to these issues which are among the 10 European Initiatives that the European Commission intends to implement in the frame of the Year. We are therefore proud that this learning kit addresses issues identified in the objectives of the Year legal basis (and more specifically objective j) and will contribute to the tangible and sustainable legacy of the European Year of Cultural Heritage 2018.

To end, special thanks to the authors of this publication, Višnja Kisić and Goran Tomka, and to all the participants of the CBDs and external contributions received.

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# Introduction

## What are you looking for?

For a better understanding of advocacy and awareness raising and its specificities in the heritage field, see pages 9-12.

For a wider look at social movements and what it takes for collective action to happen, see pages 13-16.

For ways to improve your planning and practice of managing awareness raising and advocacy campaigns, see pages 17-35.

For inspiration and learning from existing practices and experiences across Europe, see pages 36-61.

## Who is this learning kit for?

For those who are looking for ways to engage citizens and policy-makers in recognising the importance and value of heritage and the work they do related to it.

For those who are seeking policy change and improvement of legal solutions to enhance or make possible their work (e.g. heritage protection or funding).

For those who are seeking wider public attention or support for working with particular endangered heritage.

# Why this learning kit?

Advocating heritage is a demanding, ethical, political and social activity that is highly complex. This learning kit offers basic understanding of awareness raising and advocacy campaigns in the heritage field, defined as organised communication activities which aim to create awareness on particular topics related to heritage; influence perceptions, beliefs, attitudes and behaviour among the targeted population; and change specific policies and practices. The core issue of both awareness raising (a concept implying more general public attention) and advocacy (a term that usually assumes decision makers as the final address) is how to push for the issues that are of concern for a particular group and position them as a widely understood public interest. This is a challenge, since many potential issues and interest groups are simultaneously fighting for the attention and recognition of common citizens, opinion leaders and decision makers.

In this learning kit we look at awareness raising and advocacy as members of the same “family”, comprised of activities, methods and strategies that help organisations argue for certain heritage related issues or causes in a wider social and political arena. There are many different methods of awareness raising and advocacy, suited to different kinds of heritage causes, organisations and political

contexts. What is however characteristic of diverse awareness raising and advocacy initiatives, is that they have found a suitable recipe for linking three key factors: 1) framing their issue in a way that relates to wider public concerns; 2) mobilising diverse resources available to them (skills, knowledge, networks, etc.); and 3) using the opportunities or mitigating risks coming from the wider political, cultural, economic and social context. Because of this, there is no single how-to recipe, but diverse modalities and specific ideas which intersect particular heritage issues, organisational resources and wider contexts.

Thanks to the contributions of many people who shared their practices of advocacy and awareness raising with us, this learning kit brings inspiring cases of civil society organisations across Europe which go beyond the “best practices” of big actors. It presents the diversity of topics and methods of communicating heritage issues used by CSOs in diverse contexts of Europe, all aimed at igniting a bigger interest in heritage within and beyond their environment.

# Understanding awareness raising and advocacy

In this introductory part, we want to open the discussion on awareness raising and advocacy with several fundamental questions. First of all, we will look at what it means today to raise awareness and advocate in general and offer some definitions that will guide us through the rest of this learning kit.

Then we will briefly explore the emergence of campaigning for heritage and discuss some of its underlying specificities. Finally, we will take a broader look at the theories of social movements and collective action in order to find a solid ground for understanding what campaigning for something in our contemporary societies is about.



# What are awareness raising and advocacy about?

Raising awareness is probably one of the foggiest terms — so widely used, but rarely defined. Usually, the basis is that someone's awareness about something is not as high as it should be. The resulting action is the raising of awareness, which can involve just about anything and as a result produce any kind of change, or none. This vagueness is very problematic to work with, so here we start from a bit more concrete understanding.

The premise is that in a society, everyone stands for certain ideas and values and uses resources to support, preserve and promote them. Awareness raising means to increase the status and desirability of certain ideas and values. It is about changing the priorities and interests of the media, policy-makers, citizens, companies, governments, etc. In other words, it is the promotion of a particular interest as a public interest. For example, the European dimension in valorising and interpreting heritage has been undervalued compared to national and local heritage. Recently, many experts, citizen associations, institutions and finally the European Union are pushing it on all agendas, devoting more time for it in the media, more money for the preservation and promotion of it, new awards, literature on

good practices, etc. All of those actions can be considered as raising the awareness of the European dimension of heritage.

In order to change the way a particular topic is understood, it is important that the arguments, ideas or information in question appear legitimate, credible and authoritative. This is why the legitimacy of advocates and promoters is crucial in awareness raising, in addition to the soundness and evidence base for the campaign. An issue or an appeal can be legitimised in several ways. The first is when political elites with their state administration apparatus are behind the campaign. They can reinforce or legitimate their actions with state budgets, public media, the educational system and the democratic capital that they possess as part of the elected political body. Second, if CSOs do not have state support for their awareness raising efforts, legitimacy can come from their professional authority — as history, architecture, policy or museum experts. Third, campaigns, actions and events that gather large numbers of people can also have democratic or popular legitimacy — the very fact that a great number of people is willing to stand for an idea can be very persuasive. Finally, a campaign can be

legitimised from a combination of different sources. In the above case, European heritage is legitimised by the EU, but also by many other actors, including professionals, while the discourse of it is linked to desirable ideas of peace, stability and multiculturalism.

**Awareness raising and advocacy are complex processes that aim to change the way an issue is understood, covered, financed and dealt with, which can include a variety of possible activities and methodologies.**

Defined in this way, awareness raising is very similar to advocacy. The only significant difference is that in advocacy the addressees are more narrowly defined: they are decision makers of some kind, usually politicians. However, there is no

advocacy without raising the awareness (of decision makers) and no real consequence of raising awareness without some kind of changed decision-making (by different groups). This is why we will treat advocacy and awareness raising in a similar fashion.

Moreover, both approaches are entangled with all other sorts of activities, strategies and methodologies. Almost all successful awareness raising efforts include campaigning, organising events, managing people and information, collecting resources and funds, education, presentation, research, and more. For that reason, in this learning kit, we will treat awareness raising and advocacy as complex processes that aim to change the way an issue is understood, covered, financed and dealt with, which can include a variety of possible activities and methodologies.

# How has heritage become a public concern?

When talking about advocacy and awareness raising in the field of heritage, it is crucial to remind ourselves that heritage is not a given phenomenon or something that exists by itself independent of a particular time and society. It is produced, maintained, recognised, rejected, negotiated and transformed as a part of a public concern by specific people, in specific places, for specific reasons. Therefore, it is impossible to discuss awareness raising, campaigning and advocacy related to heritage without understanding that heritage has been framed and turned into a public issue precisely through different advocacy and lobbying initiatives. For any issue to become a matter of public interest and public good, there has to be a whole climate and context supportive of it, as well as a group of people who have enough capacity to frame and position their views as relevant for the whole public. Moreover, heritage as a public issue cannot be understood without being placed in context of the needs and yearnings for a specific past, the visions of a particular future and the ways in which these two capture the political imagination of their time.

## The “birth” of heritage

All societies, in all times and all places, have had their own particular relation to the past, but heritage as the concept we

know today is a much newer, modern, European invention. The common ground of this invention has since then been mainstreamed into national and international policies, as well as professional and institutional practices. This common ground, which Laurajane Smith<sup>[1]</sup> terms the “authorized heritage discourse”, relies on the materiality of heritage, presented in monuments, sites and tangible assets, and understands heritage values and meanings as innate, i.e. embodied by the physical object itself. In the heritage-making processes of the 19th and 20th century, material remains from previous historic periods were given the status of “heritage” — bearing witness to a single (mainly national, elite, “white”) past.

This modern invention formed at the end of 18th and throughout the 19th century came together with the ideas of the nation state, public good, progress and democratic governance, at the time of a great industrial revolution. In the context of the nineteenth century, the idea of heritage as “the material remains of the past worth protecting and remembering” successfully played upon the sense of loss and the fear of an unpredictable future, influenced by industrialisation and political revolutions. These are the roots of today’s notions of authenticity, preservation of original objects, and the

idea that heritage is a non-renewable resource (i.e. once it is destroyed it cannot be made the same again). At the same time, this modern invention was very much future oriented, as it embodied the vision of a nation state consisting of people united by a shared identity and common destiny — with heritage being a key transmitter of desirable values to the generations to come. These concepts however, have been both formulated and mediated by heritage pioneers, establishing the notion that heritage is the domain of those with a particular expertise, in which citizens have passive roles as visitors, learners or donors.

Heritage advocates and supporters of the day were mainly the educated elites and aristocracy of western European nation states, many of whom were involved in politics and decision making (such as William Morris and John Ruskin in England, or Guizot and Viollet-le-Duc in France). Without the wide social movements or campaigns that we know today, they were able to mobilise enough social contacts to frame heritage preservation as a public concern — creating associations and institutions, making inventories, influencing policies and directing finances.

Already at that time, the heritage field did not have a homogenous vision, despite the above-mentioned underlying ideas. There were tensions between more progressive (socialist, international) and conservative views on the role of heritage; disputes about whether conservation or restoration were best suited for safeguarding material

remains; and argues about the primacy of protection versus the use of heritage. But through these disputes, writings, education, advocacy and lobbying, the ideas about heritage safeguarding were slowly framed into national policies and institutions, as well as into the wider international arena. Since then, there have been numerous further developments, new areas of focus and new understandings of the place and role of heritage in contemporary societies. However, many of the founding ideas are still very much present, and play a role in the ways we today think about and advocate for heritage.

### **Campaigning for heritage**

Research on social movements for environmental protection has underlined three key notions that environmental campaigns lean on: a sense of moral duty (humanity as a guardian of the Earth), the sense of risk and danger (self interest for the survival of our species); and the sense of injustice (made by people towards other people, species and the Earth). In the history of campaigning for heritage, we can observe very similar patterns.

### **Heritage and moral duty**

The sense of unquestionable moral duty for preserving heritage for future generations is a concept deeply embedded in heritage, very much linked to the idea of cultural sustainability. Heritage is construed as a sort of DNA that is almost genetically given from one generation to another in a particular community, and can be sustained only if preserved in a way

that future generations can enjoy it. Consequently, the value of heritage is promoted as a cohesive resource from which future generations can learn “where they come from” and navigate the future. This is the underlying idea behind numerous awareness raising programs that aim to secure a wide degree of social protection for heritage by citizens.

However, these ideas of moral duty are interwoven with the idea that heritage has an unquestionable intrinsic value – an idea that today is being challenged on numerous fronts. Today, this abstract, self-referential and non-measurable idea of heritage having intrinsic value is confronted with the need to understand heritage in terms of its instrumental value – the value and impacts that it brings to diverse aspects of life, society, economy and culture. This is why recent heritage policy making and funding are increasingly based on evidence that can prove the value of investing in heritage, rather than on preference and emotional or moral attachment to it. In this context, easy-to-measure economic benefits are threatening to outweigh those social, cultural and symbolic aspects of heritage. Consequently, an increasing number of heritage organisations is making the case for heritage by pointing out the benefits outside the traditional heritage discourse.

### **Heritage in danger**

Another key feature of even the earliest heritage narratives that remains highly mobilising today is a sense of danger over

the loss and irreversible disappearance of valuable remains of the past. The danger to material remains is just a mediator that plays into the risk of the disappearance of particular identities and ultimately cultures. The villains causing destruction are numerous — human neglect or forgetting, intentional destruction, business and investment interests, globalisation, wars, natural catastrophes, slow decay over time... And diverse heritage initiatives are heroes in the story — acting against the destructive forces.

This is how many heritage organisations actually started, as social movements campaigning for the protection of a particular heritage site in danger — mobilising forces, practitioners and solidarity across neighbourhoods, countries or the world. Interestingly, with wider recognition and institutionalisation of heritage, these threats do not cease to exist. On the contrary, more and more professional institutions and community groups are engaging in campaigns for historic places, while there is a record number of programs that systematically focus public attention on heritage that is endangered. Examples of these are: the [7 Most Endangered programme](#) run by Europa Nostra in partnership with the European Investment Bank Institute; the [World Monuments Watch](#); [World Heritage in Danger](#) by UNESCO; and [Heritage at Risk](#) by ICOMOS.

In efforts to safeguard heritage against destruction, particular attention has been given to protection of heritage during the armed conflicts. For over a century, a

series of international conventions and actions have been adopted aiming to counteract the destruction, looting and illicit trafficking of cultural heritage during the conflicts or natural disasters like the [UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict](#) adopted in the Hague in 1954 or [UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property](#) in 1970. The International Committee of Blue Shields was established in 1996. Recently, serial attacks on cultural heritage during the wars in Iraq and Syria have triggered a new wave of international actions and resolution, including the [European Parliament resolution on the destruction of cultural sites perpetrated by ISIS/ Da'esh](#) in 2015.

With the expansion of heritage to include intangible aspects and the wide scope of values and beliefs that people relate to and identify with, the issue of endangered culture becomes even more present. Globalisation is often positioned as the biggest enemy of cultures, languages and customs today — threatening to melt diverse ways of expression and ways of being into a homogenous market-driven whole. Unlike large heritage sites, intangible heritage is much more connected to the everyday life, while citizen groups are perceived as one of the key actors in safeguarding it. This is the reason we see a surge in new grassroots movements to protect intangible heritage.

## **Heritage and injustice**

Finally, the issue of injustice is another often hidden element of heritage. When heritage was being framed as a public concern during the nineteenth and twentieth centuries, there were numerous groups whose histories and voices were left out of the official heritage — namely the women, the poor, non-Europeans, non-whites... Human rights movements during the sixties started opening up the question of cultural rights, rights to self-determination and remembrance. "[Why Have There Been No Great Women Artists?](#)" was the name of a pioneering essay for feminist art history, published in 1971 in the USA, which questioned how unequal access to education, production and valorisation of art influenced the absence of women artists from the artistic heritage and history.

Similar questions were soon posed by other marginalised groups. Where is the place for the traces and memories of indigenous communities within public institutions? Why are workers' histories not presented nor remembered officially? What is the responsibility of former colonial powers in addressing the history of conquest and oppression? Such questions have become part of the heritage arena, often carried out by diverse civic groups and initiatives. This is what triggered many new community groups to start creating and operating volunteer-run museums, monument sites and archives — linking heritage and politics of memory to the wider agendas of the fight for social equality and cultural rights.

# What does it take for collective action to happen?

Before we move on to the practical issues of how to run a campaign, there are several general considerations about awareness raising and advocacy that are worth keeping in mind. As we have discussed before, awareness raising and advocacy boils down to making some sort of an economic, cultural or political transformation — e.g. a new law on heritage conservation, a new funding stream for promoting intangible heritage, an increased number of citizens visiting an old fortress. Laws and regulations are altered, behaviour is changed, money flow is shifted. In short, it is about some sort of new collective action taking place. Not surprisingly, social scientists have been intrigued by such social dynamics ever since the birth of sociology. What ignites collective actions and changes, what drives them, what determines their success, what contributes to their failure? Why do some campaigns capture the imagination of millions while others never manage to leave their neighbourhood? Why do some rather small campaigns manage to change legislation while big ones end up in nothing but violence or disappointment?

Over two centuries, the social science of movements and collective action has very much evolved. At the beginning, it was considered appropriate to explain social

movements and uprisings as accumulated subconscious frustration suddenly erupting, or to explain social change as mysterious evolutionary tides. Today, most researchers studying social movements and changes in society have come to the appreciation that social change is a much more complex phenomenon. It is in the highly complex web of influences and coexisting phenomena that a change happens. What this means is that anyone seeking to create some sort of social change — be it awareness raising, advocacy or change of the political regime in power — cannot hold on to any simplistic explanations, nor hope that previous good examples will work again. In what follows, we will briefly outline some key learning points from the science of social movements.

The theoretical model we are about to present consists of four factors that can determine the success of a social movement or, in our case, a campaign in advocacy or awareness raising.<sup>[2]</sup>

## Perceived problem

Even large social movements start small. There is an individual, a group or an organisation who wants to resolve some issue. A certain condition in society, community or a field of practice is

perceived by someone as a problem which requires attention and some form of collective action — if an organisation or a group can handle it on their own, no need to start a campaign. A common understanding of the problem is the starting point of any change. However, there is no objective problem as such. The problem always centres around a certain way of understanding a situation. For example, the deterioration of socialist

**It is essential for any campaign to formulate and frame a problem in a way that is compatible with the key ideas and constructs of the population or special groups whose involvement in the campaign is needed.**

monuments across Eastern and Central Europe is mostly not conceived by policy-makers as a major problem today, just as the decay of a monastery was not during the socialist and communist regimes. So, such decay has to be understood as undesirable in the wider frame of references — e.g. in official ideology, in popular beliefs or in dominant scientific theories. Thus, it is essential for any campaign to formulate and frame a problem in a way that is compatible with the key ideas and constructs of the population or special groups whose involvement in the campaign is needed, or who has to be influenced by the campaign.

## Resourcefulness

Those who share a problem and feel the need (or have an interest) in acting for change have to have certain resources to initiate and maintain collective action of some sort. What are those resources? Quite obviously, you will need skills, knowledge and determination to start and successfully manage an advocacy or awareness raising campaign. This is what scientists call expertise or cultural capital. It is related to education, as well as to experiences and other types of hands-on knowledge in dealing with the issue. Do you have the right knowledge to make a good proposal of change (e.g. a draft of a new law)? Will you be able to do good public relations, to maintain relations with the media and shape your media presence to your advantage? Then, there is the money issue, and campaigns can be truly demanding in this respect. You need money or in kind material support to write, design, print, publish and exhibit your messages; plan, organise, promote and secure events; and manage all the relations with media, politicians, citizens, supporters...

If you have a shortage of money or expertise, you can however acquire it from your social circles. Social capital — the sum of connections, friendships and other relations — is indispensable for any kind of social work. Well connected individuals, organisations and networks are much more likely to succeed. Information, knowledge, resources, influence, they all travel through social networks. Breadth, density and extension of those networks



around your organisation is very important. This is why membership organisations are much more likely to initiate and run successful campaigns.

Symbolic capital or reputation is another important resource. It is all about the perception of your public about whether you are a credible individual, group or alliance to start and realise such a campaign. What can be considered symbolic capital? Is there an influential person within the initiators or their close collaborators? Do initiators have similar experiences in their biographies? Can they be a guarantee of the success? For many people, joining a movement or a campaign is not worthwhile if it is likely to turn into a failure. Being young, energetic, unknown and unspoiled by previous political movements can also bring some credit and be considered by your audiences as a strength.

All these resources will influence not only the ways you will manage the campaign but also the prospects of attracting new resources. If you already receive some coverage, other media will come as well. If your campaign has made some traction in social circles, other people will join too, and the same goes for money. Finally, the way you manage the campaign will affect your reputation, not only for the running of affairs but for future actions as well.

### **Shared identities and values**

If a wider collective action is needed for a desired change to happen, then a campaign has to also touch those who are not immediately and directly affected by

the issue. So, the question is how to inspire action from a person we have never met? More and more researchers are finding that it is the common values, shared identities and sense of belonging that motivate individuals to be part of a social movement or other type of collective action. Even if success is questionable, individuals are willing to act if there is a sense of commonality created by (1) common means and ends; (2) shared values and beliefs; (3) shared emotional investments; and (4) active relationships in which individuals spend time together, influence each other, negotiate, and make decisions. Crucial for underpinning this process are memories, sense of place, vistas, stories and other cultural experiences.

This is why your organisation, those attracted directly by it and wider groups have to be aligned along a compatible axis of common beliefs and identity. It is the we-feeling that is crucial for any collective action. If a person says “We have to make this change happen!”, then that person is part of the movement. The we-feeling is created through a process in which many people negotiate and harmonise their systems of references. In other words, through education and dialogue, they begin interpreting the world around them in a similar and compatible way (e.g. in the end they all think that a local church needs restoration). This does not mean that there is complete harmony and homogeneity inside the movement. On the contrary, it means that despite disagreements, there is a way for

negotiation, settling disputes and understanding the common purpose in a compatible way, which results in a common action.

### Political circumstances

Finally, on the macro scale, for a change to happen, the much wider political surrounding has to be inclined towards it in one way or another. An activist group can acquire some amount of power and reach out to wider circles, but if the proposed change is too distanced from what the system can absorb (no matter if we are talking cities, nations or continents), a positive outcome is very rarely going to happen. We can understand political surroundings as a

### **For a change to happen, the much wider political surrounding has to be inclined towards it in one way or another.**

climate in which change happens (or not). On the broader level, it is about existing histories, mechanisms and institutions which favour democratic activities, consultations, collaboration and bottom-up political change. If decision making processes are accessible to wider publics and decision-makers are ready and capable to support a desired change, then it is much more likely to happen. At the same time, if there is a culture of dissent, if the institution of protest is well-rooted and citizens are used to taking it out on the streets, then a movement is much more likely to happen on any issue. There are countries or cities in which petitions,

campaigns and rather small protests quite often have important legislative and political consequences. Those are more often than not also populated by well-established advocacy and pressure groups, NGOs, activists and citizens ready to join initiatives. Contrary to that, in some regions protests occur rarely, NGOs are underdeveloped and protests have to turn into revolutions for political change to happen. Comparing campaigns and methods across these different climates is very problematic.

If you want to know whether your political circumstances are inclined to your cause or not, there are some questions you can start from. Did similar advocacy campaigns happen already? Were they successful? Is your government inclined towards listening to and collaborating with activist/professional groups? If most of the answers are positive, your political climate will be a wind at your back. If most are negative, three other above mentioned factors (perceived problem, resourcefulness and shared values) need to be very strong because the bad political climate for your action can alone inhibit much of the change. Finally, if there are many frequent and fragmented campaigns run by different organisations that are tackling similar issues, citizens might feel unmotivated to offer support.

# Running the campaign

Awareness raising and advocacy can take all sorts of forms. Just one of them is a campaign, which is a time-bound set of interrelated activities aiming to produce certain social and or political change through a collective action of many diverse actors. Other ways to raise awareness and advocate for an issue might involve activity of a group of people which spans a much longer timeframe, like running a magazine, an evening community club or a blog. All of these forms might be fitting for particular causes, and you can find examples of these diverse forms in the third section of this learning kit. However, for most small CSOs in heritage, running a campaign is the most suitable form of raising awareness because it uses resources in a concentrated, time-bound and project-friendly manner. For that reason, we will focus particularly on campaigns and discuss some of the key steps in launching it.

When we say campaigning, probably the first thing that comes to mind is sending emails, posting on Facebook, or organising public events. However, much closer to the reality of what it actually means to run a successful campaign is long hours —

reading, researching and planning — as well as hundreds of meetings, negotiations, brainstorming sessions. As in so many things, in campaigning, preparation, experimentation and continuous evaluation are the key to success.

In this part of the learning kit, we will take you through the process of designing, planning and evaluating awareness raising and advocacy campaigns. In reality, the process that we will take you through is not nearly as linear and neat as it will be presented. In the middle of the campaign, new information can change your direction and put you in a position to re-define the very issue you started from in a different way. Still, for didactic purposes, we will construct an imaginary line of action in order to offer advice and good practice examples for all the crucial elements that make up a campaign.

# Preparing for the campaign

## Defining the issue

In the dynamic life of civil heritage organisations, a myriad of events is taking place every single year. Most of them are “business as usual”, but some spark new interest, ideas and actions. Some are a new opportunity: New players might enter the field and bring new energy, knowledge, public attention or dynamics. New methods, tools and techniques of research, conservation, protection or promotion might open new possibilities. Some new or old debates might (re)occur in the media and shed a different light on the work of an organisation. New political regimes might change the attitude and funding mechanisms of government towards a heritage in focus. Others represent a threat: New regulations, law and development plans, or the violation of them by some party can considerably threaten heritage sites. Investors, local communities or pressure groups might find a site or an object standing in their way of working. New right, or left-wing administrations can also threaten to change the usual ways of thinking about and dealing with heritage. Throughout the twentieth century, we have also seen that conflicts, global or regional, can be a menace to heritage and memory. Finally, environmental disasters, not only by destroying, but by questioning the usual ways of building and developing cities and

sites, can be a true issue for heritage organisations.

In relation to such events, certain circumstances, activities or norms are interpreted as problematic or as an “issue” that needs further attention. However, the issue and the way you perceive it at the beginning is only a point of departure. What seems to be an issue might not be an issue for many of those you rely on in making a campaign, or may only be a fragment of a much bigger issue to which you could devote your efforts. Thus, thorough investigations, new information and insights, as well as new competences are needed for an issue to be framed and resources collected in order to start a campaign.

## Doing the research

The goal of the research is to collect all the possible knowledge you can (in a set time frame and with available resources), that will aid you in further planning and running of the campaign. This research is often neglected and poorly done (although some form of information gathering always occurs), which can produce noises in communication, loss of resources and a bad reputation. There are all sorts of information that could be useful, but in what follows we have offered a list of questions and ideas on a number of possibilities.

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## Professional environment

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***Which international conventions, declarations and manifestos treat similar issues?***

These documents can serve as a potent advocacy and awareness raising tool. You can base your media campaigns, public events and educational programs around presenting, debating, opposing or promoting them.

***Which new approaches to protection, management or promotion of heritage could you benefit from?***

New methods can save you time and money and make some otherwise very difficult tasks possible. They also open new questions and enable new local and international connections.

***Which alliances, professional networks and educational platforms could support your campaign with legitimacy, knowledge and funds?***

Many heritage organisations have been running painstaking campaigns and understand the difficulties involved. Thus, they could be your allies in finding knowledge, funds and partners. Larger international organisations can also support your advocacy efforts by publicly announcing their support for your cause and spreading the word about it.

***Are there any considerable developments in related fields that could inspire or strengthen your action?***

Many heritage initiatives learned from and collaborated with organisations from other sectors. As shown in the cases in the third section of this learning kit, those can range from security forces to information technology, education or contemporary arts.

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## Policy landscape

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***How is heritage understood in the political arena?***

Look at what kind of heritage and approaches to its management and governance have been protected, promoted and funded by various levels of government as well as on the international level and by other funders around you. Take a look at laws, regulations, international declarations and conventions, as well as calls for projects and funding, and speeches of political leaders.

***Which kinds of projects are supported?***

Support is always selective. Find out which projects receive financial, symbolic, organisational support and set your position in relation to those.

***What are the conflicting narratives?***

Existing political tensions are important events to be understood. They offer valuable insights into the configuration of the political landscape. Following debates and opposing arguments that have played an important role in these tensions can help you better frame your narratives and arguments.

***What are the less common alternatives?***

If there are some political forces — e.g. political parties, pressure groups, media companies, large NGOs, think tanks, universities — who are not dominating the field but do have an alternative standpoint and significant political capital, they could be your allies.

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## Current research

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***Which existing reports and documents offer insights into similar issues?***

If there are existing reports on the issues you are dealing with or similar campaigns (e.g. in the form of good practices), those can be very valuable information and inspiration pools. Look for them online or ask international heritage networks for their advice as they are increasingly commissioning such reports.

***Which universities and departments could support your research efforts?***

Researchers can offer their support in looking through existing literature as well as gathering new knowledge through genuine research. You can partner with them, and they can follow your campaign and give you valuable feedback.

***Who are the main stakeholders related to the issue who could take part in your process of inquiry?***

If there is a lack of existing research, you can run your own inquiry by organising focus groups, interviews, roundtables and surveys with groups who are related to your issue. You can even turn those into public and media events and additionally legitimise your future action.

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## Similar initiatives

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***Have there been similar initiatives in your city or country?***

Find all the info you can gather on those examples — newspaper articles, internet archives, stories by people you know... If you can, contact people who have been engaged in similar initiatives. If there haven't been such campaigns, try looking further. There are many compilations, studies and other material of such kind across Europe. In the final part of this learning kit, we will offer some examples.

***Can you use some of their expertise?***

Having someone on your team with the direct experience of running similar campaigns is always a good idea. If you do not already, think of working with / hiring someone outside your team. They could consult you, or work with you directly.

***Are there any initiatives you could collaborate with?***

When researching existing initiatives look at the current ones as well, and think if any of those could be your partner. What would that partnership bring? How difficult would it be to work together?

***Are there any initiatives that work in direct opposition to you?***

Also look out for those organisations and initiatives who are advocating for opposing values, policies and goals. If they exist, you have to take their actions into account and design a strategy that will engage publics and policy makers in a better way. Moreover, you could also learn from their success and mistakes.

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# Planning the campaign

Once you have collected all the relevant information, tips and knowledge from your surroundings, it is time to develop the communication strategy. This stage includes setting the goals, defining target groups, developing a narrative, choosing channels and organising resources. Having a communication strategy means that all the decisions made in the process of planning are coherent, based on an assessment of alternative options and best available solutions and tend to look at individual actions from a long-term perspective.

However, this does not mean that the process of organising the campaign is

necessarily a linear and orderly. For example, inquiry and planning are entangled and in a constant dialogue: as you set new goals, new knowledge is needed and when you acquire it, a new definition of a goal or a strategy is needed. As Eisenhower once said in his address to soldiers, “plans are worthless, but planning is everything”!<sup>[3]</sup> Don’t stick to your plan, but don’t stop planning, looking ahead, forecasting, organising. While acknowledging the back and forth movements of running a campaign, for didactic reasons, we will look at the planning as a linear process starting with goal setting.

## Questions before you start

Campaigns usually consume a lot of resources and demand the dedication of everyone involved. This is why starting a campaign should be a conscious and reasoned decision. The following questions can help you decide whether you are ready for the campaign and what you need to do to prepare better.

1. Does the Board agree with the initiative and are they ready to support you along the way?
2. Are the main people behind the campaign experienced with running campaigns?
3. If not, what additional knowledge is needed? Do you need to hire an additional person with the required experience?
4. Are all the key people planning to stay in the organisation for the duration of the campaign?
5. Do you need volunteers? If yes, is it the sort of campaign people would volunteer for?
6. Are the resources needed for the campaign already available to you? If not, will they be secured during the campaign?
7. Do you have the support of your partners and donors?

## Goal setting

The usual way to understand goals is to think of them as important reference points for action; milestones set by the organisers to imagine, understand and reach them more successfully. That is of course true. However, goals have many more important functions in general, especially when running a public campaign. First of all, goals are very beneficial in contributing towards team cohesion. Through a shared process of setting and defining goals, team members communicate not only their ideas, visions,

values, but also fears and worries that are better communicated earlier than later. Being able to imagine where your organisation is heading is also very important for motivation, which stems from a sense of ownership over the action and a feeling of belonging to the collective. Only then is it possible to see a team fully devoted to the action.

When it comes to wider mobilisation and attracting partnerships and financial support, clearly defined and inspirational goals are almost mandatory. All too often, social movements fail because their

## Make your goals AWESOME

When it comes to defining and communicating your goals, we propose going beyond the “S.M.A.R.T.” criteria for setting goals and objectives, which means that goals should be specific, measurable, attainable, relevant and time-based.

Goals should also be A.W.E.S.O.M.E, meaning that they have to include the following criteria:

**Adaptable** | There is nothing good about being stuck with your previously set goals. Situations change, new information flows in, so the goals have to reflect important changes. Still, changing goals during the campaign is not an easy task. With every change, you have to be as open, sincere and cautious as when setting them for the first time.

**Worthy of trust** | By declaring your goals, you are also declaring your values, your

vision and standpoint. If you are about to engage a number of people in your campaign, you’ll have to not only inspire or move them, but also earn their trust. Be sure that you fully stand by your goals and be honest when setting them up. All the possible uncertainties should be discussed as they show up.

**Embedded** | Goals have to be embedded not only in the values you stand for, but also in the resources, skills and knowledge you possess. In other words, they have to be rooted in what you are actually doing, or going to do.

**Shared** | All the key partners and actors in your campaign have to be in line and agree with the goals they are all contributing to. If goals are not shared, then all the messages that you send out might seem

ambiguous and the activities contradictory. Circulate your goal definitions with all the partners and make sure everyone is on board.

**Open** | Even better is to open up the process of setting the goals and define them in an open, collaborative manner. Turn the goal setting process into an opportunity for collaboration, learning and motivating those around you.

**Motivating** | If you want your audiences to be part of your campaign, your goals have to be moving. Don’t be either too technical or too corny with your goals.

**Expressive** | Finally, goals are not to be hidden in a notebook in your back pocket. The way you express them has to be loud and clear. Pack them well and send them out into the world. Don’t be shy to express what you want to achieve.



objectives were not comprehensive. When goals are well defined, they serve as a mobilising force in front of and behind the action. Finally, in cases in which negotiation is part of the advocacy or raising awareness, goals also function as navigating points. Define several scenarios and goals of various attainability and you can be sure to be on the right track in your process of advocacy.

### Turning your campaign into a story

There is probably no better way to express your goals and causes in an engaging way than to tell them in the form of a story. We listen, tell and imagine stories every day. So, what actually is a story? A story is about drama, and drama is about conflict. There are no engaging stories without some kind of tension which is renegotiated throughout the story until it is finally resolved. Or, there is a “cliff-hanger” ending and audiences need to wait for a sequel. In any case,

advancement of opposed elements is what unfolds the storyline. Although we are used to characters as carriers of the narrative, a story can rely on much more abstract or impersonal entities. In the case of heritage, we are surrounded with all sorts of engaging stories: industrial or urban development endangering traditional values, patriarchy concealing memories of important women or oxygen destroying layers of a famous painting.

Seeing a story in many events and developments can help us better understand them, while also making us better at constructing our own engaging stories. The following straightforward storytelling model, which can be used as an analytic and creative tool, consists of several key elements, whose interplay guides a story (see picture below). In it, the main axis is formed around the relationship between the hero and the villain. The hero/heroine has a goal (to find a holy grail, save the princess, or remove the dictator) and the villain stands in the way. The balance of power between the two is of a crucial importance for moving the story. The imbalance in their strength and power has to be rather delicate and indeterminate, implying a sense of danger and uncertainty of the final outcome. This is what narrative theorists call narrative equilibrium. It forms the backbone of the story as it shifts from one side to the other in unpredictable ways.

However, the hero/heroine and the villain are not enough. To make that imbalance more engaging, what is needed are the

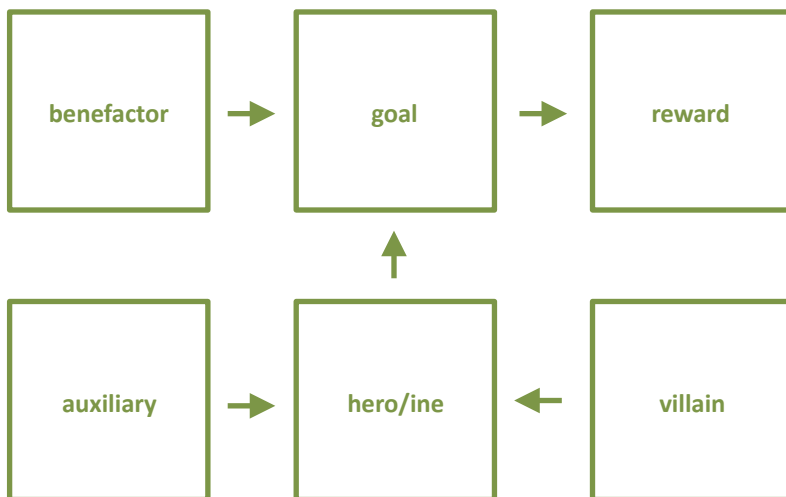


Image 1: Storytelling model

auxiliaries, partners or accomplices on both sides. If you look at the popular stories, all the heroes/heroines have one: Sherlock had Dr. Watson, Alice in Wonderland has the Cheshire Cat and even the commanding Mary Poppins has the Bag... A hero is always in need — seldom strong, brave or smart enough to defeat the villain on their own. This is what builds the tension. The tension is released when the villain is defeated and the goal attained. As a final touch, there is some kind of a reward — a lesson for Little Red Riding Hood (not to go into the woods alone), a million bucks for the Slumdog Millionaire, or a happy life ever after in most of the old fairy tales.

Many stories openly present citizens as heroes or auxiliaries. If you buy local

food, small, authentic producers will be able to sustain the market attack from soulless, international corporate competition and continue producing healthy and locally-sourced food. In the process of building the Aswan High Dam in Egypt, the world was called to support the unprecedented relocation of the Abu Simbel temples to a safe distance from the new river bank. The whole action ignited the inception of the World Heritage Convention and the World Heritage List and assured the importance and role heritage plays in modern societies. In it, the storyline followed the same pattern, with foundations, governments and individuals helping the heritage as such against the environmental consequences of necessary development.

## Storytelling tips

- Construct your call for action or advocacy requests as a story.
- Start with a hero/ine. It could be a heritage site, a particular memory, a group whose memory is lost or heritage under threat.
- Define the villain. Key agents behind the problem are adversaries. Is it some sort of questionable development, inadequate protection regulation or mistreatment by citizens? Describe the villain in a way that there is a reasonable imbalance of force, but that positive outcome can be imagined.
- The goal in the story also has to be clear and attainable. What is it that happens if the story has a happy end? Community pride, justice for a person or a group, new public space, new regulation, improved equipment for conservation? Whatever it is, it has to capture the public's or decision-makers' imagination.
- Choose auxiliaries well: those could be citizens, funders, decision-makers... What is it that makes a good helper, or a friend? Courage, determination, sensibility, kindness, empathy, forward-looking?

## Targeting and framing the narrative

Telling a story to a set audience is one thing, but presenting a story to a myriad of parties and groups is a much more demanding task. Establishing what is good and bad and why is a much more challenging task if there is a diversity of opinions and positions within the political space. What is a bad development for some is desirable for others. What is the unquestionable worth of a heritage object or a site to some is very questionable to others.

So, just like in fundraising or education, various “translations” are needed for the campaign to work across different publics.

What is needed is a story that can communicate at various levels to different groups. In a recent study<sup>[4]</sup> on the reception of the movie Avatar, researchers found that viewers evaluated it in different ways: as a call for environmental policy change; as a call for a different relationship to nature; as a technological, storytelling or cinematic marvel; as a critique of US intervention in the Middle East; and as a rather patronising colonial narrative of another species. All of them, except the last group, liked the movie, but for different reasons. Hence, you need to manage your various levels of communication, and this involves

## Who cares for the Almaš Quarter?

The Almaš Quarter is one of the oldest central neighbourhoods of the city of Novi Sad, Serbia. In 2005, since the quarter was a bit run down but in a good location, the city authorities planned to change the regulations, demolish the old single-storey houses and run a boulevard with apartment blocks through the neighbourhood. Parts of the local community supported the plan, since they could swap their old houses for new flats. Another group of locals who owned more decent housing and felt connected to the spirit of the neighbourhood, started a campaign against the development and the changes to the urban plan that it required. Under the one

overall goal of safeguarding the neighbourhood, each key stakeholder that worked towards it saw their own interests which had to be negotiated in the process. Shop owners saw preservation and touristification of the neighbourhood as their chance to have more visitors and customers.

During the campaign, poorer neighbours were assured that the protection and renovation of the neighbourhood could also be an opportunity to increase the worth of their real estate in order to sell it for small business purposes. Well-off individuals imagined it as a more orderly and nice, yet

authentic neighbourhood after the action. The Institute for Protection of Cultural Monuments of Novi Sad saw it as a chance to improve their position and reputation in the city with a good case under their belt. In the end, for city officials, the political cost of development became too high, while the benefit of being protectors of the city’s urban heritage rose. The combination of the two made them change their decisions. For every party, a slightly different but equally engaging story had to be told, in each case well researched and well planned.

targeting, segmentation and selection.

Targeting is about weighing your available resources against the scope of outreach you want to achieve. In a nutshell, because you have limited resources, you need to select certain groups who are more relevant to your work than others and communicate your messages to them. In general, the more you narrow down your target groups, the more tailored your campaign can be. However, awareness raising campaigns often need to be wide and reach many people. The same goes for advocacy. If the general electorate is the power lever for decision makers, then it is hard to narrow down target groups. Thus, the balance between the width and depth of a campaign is very important.

The usual way to define target groups is to segment and then select parts of the public based on the properties of your campaign. There are many ways to segment a population based on demographic (age, gender, occupation, income, consumption patterns, family status, ethnic belonging), geographic (region, city, rural areas, neighbourhoods), or psychographic criteria (types of personality, religious and other attitudes, lifestyle, interests, values, identities). In the case of heritage campaigns, segmentation in relation to the heritage in focus can be a guideline. Those who are geographically and symbolically close to the heritage are your primary focus group and from there on wider circles of citizens.

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## Mapping public opinions

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***What kinds of debates have attracted the attention of the wider public?***

Examine the reception of recent heritage debates in the media amongst the broader public. How did various groups of people react? Facebook and media comments are a treasure trove for such analysis. Project possible reactions to your issue, as well as different ways of framing the narrative around it.

***What are the popular views on your issue?***

Try to make an overview of different views on heritage issues and look for their placement in various parts of society. Who is conservative, progressive, old fashioned, liberal, etc.?

***Which groups and strata of the wider population could be interested in your cause?***

Discuss with journalists, researchers and media specialists about the issues you are working on and construct a map of possible groups who could be interested in your work. For example, if you are dealing with some sort of law violation or corruption, all those negatively affected by such phenomena throughout society could be your supporters.

***Who could be your insight into that community?***

If you plan to be working in a particular geographical area, look for locals and possible first-hand insights.

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## Choosing communication channels

When it comes to the use of various communication channels, the rule of thumb is to go where (your) crowd is. The media preferred by your target groups is the media you need to be present in. But how do we know which one? We often start from ourselves, thinking that everyone has a similar media use behaviour. However, that is most likely not true for any broader campaign. A starting point can be to take a look at the general statistics of your country, ask partners in media or communication departments, etc. The bottom line is that the media channels favourable to you or the ones you think are favoured by everyone else may not be the place you really need to be. Therefore, before deciding, it is important to conduct a mapping and analysis of the potential media debates and channels and think about potential media partnerships.

Nevertheless, the choice of media channels is not only about reaching the

right audiences. They all offer different opportunities in terms of complexity of messages or the control of visuals and experience. For some campaigns and messages (stories), one media channel is much more suitable than the other. It is often hard to communicate a complex issue in a short TV appearance. If that is your case, a radio program or a full-length article in a specialised press may be more suitable.

For all the campaigns aiming to meet the attention of diverse groups, trans- and multi-media appearance (sometimes called transmedia storytelling) is a norm today. Still, choosing a right mix of media channels is always challenging. Finding the combination of the most available media channel that you can access; the most used media channel for your audiences; and the most trusted format can get you the furthest. You could cover social media intensely, but raise your credibility and trustworthiness with sporadic radio or TV appearances also featured on your social network profiles.

## Creating your own media channel: The case of “Hunebed nieuws café”

“In this very swift-living world, it looks to us a good idea to have your own contacts with people and special target groups that are interested in your theme, monument or content of your museum.”

Not wanting to rely on occasional reporting by the local and national media, [Hunebedcentrum](#), a museum in

the Netherlands dedicated to the oldest dolmen of the country, decided to create their own e-magazine website ([www.hunebednieuwscafé.nl](http://www.hunebednieuwscafé.nl)) with news, activities, background articles, films, blogs and columns. They started in April 2015, creating more than 300 different articles, reaching out to several thousand website visitors and expanding the base of

contributors who write for them. Not only can people read about different topics linking prehistory and contemporary times, but they can react or comment on the articles. Ironically, now journalists from the traditional media are contacting them more often, because of what they read in the e-magazine.

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## Analysing media debates, channels and partnerships

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***Which media devote their efforts toward and attract audiences related to your issue?***

Make a list of all the media that have covered heritage related issues, as well as activist, socially engaged events. Often, more sensitive or controversial issues are not covered by large media outlets. If yours is one of these, find alternative media channels who could be interested.

***Which media articles attracted attention recently?***

See what you can learn from those, in terms of the narrative, style of reporting, the way that the issue has been framed and its relation to the media set.

***How could you reach journalists covering your area of work?***

Make a list of journalists you already have contacts with, look into your networks for additional contacts, make contact with those who cover the field. Finally, engage a person from your team who is a good public speaker to convey your messages to the media.

***Are there any PR agencies or public figures that could support you?***

There are PR and advertising agencies who collaborate with non-profits as a part of their social responsibility. If that is the kind of support you need, research them, see what kind of stories they supported so far, and think of the stories that could be moving for them. Furthermore, think about the public figures who can be ambassadors of your campaign in the media or select testimonials that can best represent your cause.

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## Which media do EU citizens favour?

As the [2016 Eurobarometer survey](#) shows, TV is still the first choice of most EU citizens.<sup>[5]</sup> Although TV's popularity is in slow decline, as much as 82% of EU citizens watch TV (almost) everyday. TV is followed by internet (61%), radio (47%) and printed press (29%). Social networks are the most trending media format, and their usage grows yearly by a considerable margin. There are still stark regional differences that have to be taken into account. For example, in Romania 24% of

respondents listen to the radio daily or almost every day while in Germany and Ireland it is 65%. 66% of Swedish respondents have TV as their primary media choice, while in Portugal the number is 94%.

However, showing up on media is not the only important thing. The kind of influence the message makes is much more important. Related to that, different media enjoy different levels of trust. Radio is the most trusted media (59% tend to trust it), followed by television (50%) and printed

press (46%). Social networks are not trustworthy for the majority of EU citizens (59% distrust them) and the distrust seems to be rising.

## Creating alliances

Networking, making alliances and building support is necessary for any campaign to go outside of its courtyard and reach out to the “unusual suspects” beyond the narrow heritage arena. This is particularly true for areas that are not on the radar of citizens and areas that are not perceived as a top priority on political agendas. Networking and joining forces is even more relevant for Civil Society Organisations that by definition deal with specific issues and have very limited resources. The most challenging issue in creating alliances is to find a sufficiently unifying common ground among the allies. Sometimes it is small niche interests and disagreements that prohibit the collective action of numerous similar CSOs. Meanwhile, for alliances with other fields, media or public figures, the biggest challenge is about finding the common language between heritage and their frame of reference. This process of harmonising, negotiating and working together can be time and energy consuming, but it is usually worth investing in.

So, who could be your allies? The obvious ones are other similar CSOs. In such collaborations, you can simply multiply

the same message you are sending through a myriad of channels that the rest of your alliance uses. Apart from the homogenous voice, there is also a benefit in establishing interdisciplinary and intersectoral partnerships that are able to address a niche problem from diverse perspectives.

It is particularly effective when there are organisations in such partnerships who represent groups with either influence or symbolic capital that is relevant for your campaign. For example, you can promote the safeguarding of industrial heritage based on its aesthetic and symbolic values. But your campaign will be much stronger if you have workers’ unions on your side to tell authentic stories and advocate the social and personal values of the heritage in question. In addition, public figures and celebrities can be strong advocates because they have a sort of reputable and recognisable voice. Finally, sometimes building a relationship and an alliance with a member of parliament who can raise your issue in a parliamentary debate can raise awareness with decision makers faster and more effectively than anything else.

## Creating alliances: Case of Rosia Montana, Romania

The landscape of Rosia Montana in Romania and its surrounding villages is one of the most representative mining landscapes of Europe, testifying to the development of mining over more than three millennia. The greatest threat to the site is a large scale, open-cast mining project that has been pushed by the Canadian-based company Gabriel Resources for the last 20 years, with the support of the public administration at local, regional and national levels. The approval of the mining project would lead to irreversible destruction of the largest part of the site, starting with the mountains themselves which hold the valuable gold ore, but also including the unique, invaluable prehistoric, Roman and later mining systems and tunnels.

After years of protests against the mining project, in 2013 the CSO Pro Patrimonio from Romania nominated Rosia Montana for the 7 Most Endangered programme — run by Europa Nostra in partnership with the European Investment Bank Institute (EIBI) — aiming to unite local actors and reinforce national media by acting on an international level. The campaign aimed to promote a heritage-led sustainable development as an alternative to extensive mining.

The strategy of alliances that Pro Patrimonio has envisioned and secured is a good practice in supplementing limited resources and mobilising wider support.

They have formed impressive alliances locally and nationally:

- ICOMOS Romania;
- Romanian Chamber of Architects;
- ARA “Architecture. Restoration. Archaeology” Association - professional organisations active in the field of research and protection of cultural heritage that will coordinate and implement direct conservation actions and contribute to the educational programme proposed within the campaign;
- “Alburnus Maior” Goldminers’ Association, the major local organisation which represents over 150 families opposing the destruction of the natural and cultural environment and of the community by a proposed mining project, which would facilitate the involvement of the local community and ensure a broad dissemination of the project message, aims and ideas;
- and the Unitarian Parish of Rosia Montana, which would provide venues for meetings and public activities. Each of the members of alliance therefore had a role that fits their focus and experience.

In 2013, the inclusion of Rosia Montana on the list of 7 Most Endangered heritage sites in Europe ensured wide European visibility and expert support to the site. The campaign proved successful, and in 2016, the Romanian Government supported the creation of a heritage-led development strategy for Rosia Montana.



# Execution, monitoring and adaptation

Once the campaign starts, it opens a world of surprises, which can bring new opportunities as well as new treats. Being open to everything that arrives is without a doubt very important. Many successful turning points in campaigns happen intuitively and accidentally. Still, when circumstances are the only ones that guide actions, there is the potential to become reactive, rather than proactive, and to lose the control. This is why it is important to keep observing, learning and planning ahead.

If we think of the process in the form of a simple scheme, the prepared plan would be drawn as a straight line (see the image below), taking the organisation and activities from the pre-campaign point (a) to the desired destination (b). However, the actual events have their own way of meandering around the plan. The role of

monitoring and managing is to notice, analyse and understand the change underway and to manage the situation back under control in order to reach the goals set at the beginning.

However, there are also situations which show that the initially set goals are no longer valid. They are either too bold and unrealistic, or too modest, or would take us in an unwanted direction. This is when adaptation plays a role. It is important in these moments (c) to change the plan (dashed line) according to the new circumstances and new knowledge available. There is no rule when it happens or should happen, however, we can say that the interplay between monitoring and adaptation — always being aware and prepared to act — is what makes a campaign dynamic and vital.

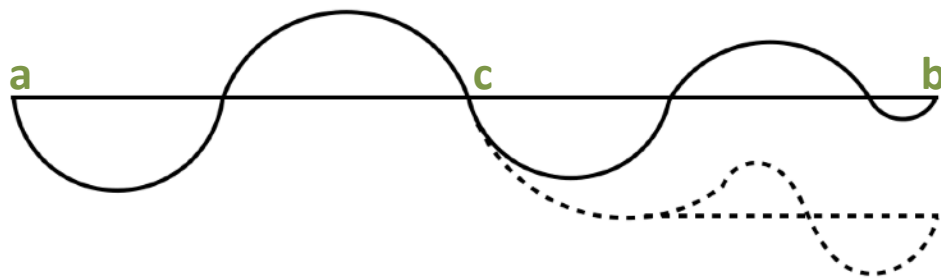


Image 2: Monitoring and adaptation

## Get them by surprise: Save Subotica campaign

In 2011, following the announcement by the City of Subotica to change the city planning and zoning regulations in order to remove the protection of the buffer zone of the historic centre, a small group of citizens and professionals started an opposing campaign called “Save Subotica”. They organized an international conference which showcased examples of the successful safeguarding of historic urban landscapes and created the “[Subotica Declaration](#)”, a document which foresaw the holistic protection and management of the historic landscape of the city, as well as a position for representative citizens within the city’s decision-making structure for urban planning.

The initiative set out to collect signatures for the Subotica Declaration through a wide range of events and tours around the city, aimed at raising awareness and mobilizing citizens. This turned out to be a successful but slow method, as the city’s date for voting on the new regulations was set to occur before the initiative had reached the required

number of signatures. Therefore, an urgent change in the strategy was needed.

In order to awaken those citizens who live in the disputed buffer zone but were passive during the initiative, the group prepared a surprise for them. They printed and sealed “death notes” for each and every house in the area, stating: “This house is to be destroyed following the new plan for regulation that is going to be voted on at City Hall this Saturday at noon. In order to protect it, show up and protest against the plan.” The action disturbed and outraged the citizens, so they showed up at City Hall and fought successfully for banning the new plan and ratifying the Subotica Declaration.

# Evaluation

Each project or activity is a good learning and improvement opportunity. The same stands for advocacy and awareness raising campaigns. Therefore, both during the process and after it, don't forget to reflect and note down "things to remember" for the future. When evaluating, do not think only about whether you have achieved your set of objectives. Consider the relationships, partnerships and alliances that you have established, new learning and awareness raising that you have created among your supporters, new skills and knowledge that you have acquired.

Evaluation is a good moment for reflection, for learning, for engaging. Finally, evaluation is not only outward looking, but also a time to work on your own team, to exchange experiences, tighten bonds and establish a healthy foundation for further work.

Evaluate your campaign with the help of the following questions.

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- Did we reach our objectives and how do we know that?
  - Why did we succeed or fail?
  - What tactics (email, word of mouth, social outreach, direct mail, advertising, etc.) worked the best in terms of achieving our objectives?
  - What was least effective and why?
  - What did we spend the most time on during the campaign, and was it worth the time?
  - How did each of our communication efforts perform and why? What were the aspects that triggered the most attention by supporters?
  - What were the turning points or challenging moments and how did we act upon them?
-

# Follow-up

A successful advocacy and awareness raising process does not end with the finalisation of a single campaign. The crucial element in following up awareness raising and advocacy campaigns is to make sure that the practices and ideas advocated for during the campaign are incorporated

**Having done a successful campaign often means that there is a new type of responsibility for making further changes through future advocacy and awareness raising activities.**

into the ways of thinking and doing things within your own organisation, feeding future projects and activities.

Furthermore, successful campaigners keep relationships alive, thus keeping alive the ideas and practices they have advocated for, and rely on them during the next project. It often happens that after the organisation or alliance has done a successful campaign, many eyes of professionals and the wider community are still focused in that direction and there are new expectations aroused based on the recent success.

Having done a successful campaign often means that you have managed to draw out needed resources, create a strong enough network of supporters and use momentum to start a change process. This however also means that with this new position there is a new type of responsibility for making further changes through future advocacy and awareness raising activities. It means that smaller organisations might approach you for consultation or support for their campaigns, politicians might look for alliances with you or expect your feedback on newer policy developments, and citizens might expect continuing activities that they can participate in.

This is why oftentimes a decision to go into a single campaigning field means opening the door for a new kind of longer term strategic direction. Therefore, instead of a simple follow up, the issue that many organisations face is how to create enough space and resources to be able to use and build on this newly created position.

## **Sustaining efforts through mainstreaming: Museum of the History of the Polish Jews POLIN, Poland**

A good way to sustain the effects of your awareness raising or advocacy project is to transform it from a project to a regular activity. In what is often called mainstreaming, various activities and pilot actions are incorporated and included as a standard element of the larger structure. A small exhibition is expanded and included as a permanent exhibition in a museum, a workshop is slightly altered and included in the official school curriculum or a video blog is turned into a show on national television. In such a way, what was once an experience of a small group of people in a niche, is now accessible to a larger population.

The project “[Jewish Cultural Heritage](#)” by the [Museum of the History of the Polish Jews POLIN](#), is a case of excellent mainstreaming of educational and awareness raising activities into existing systems of communication and knowledge dissemination. Dealing with the question of the history of Polish Jews, the museum

presented Jewish heritage by relating it to the more general questions of freedom, oppression, memories and struggles of many people in contemporary Poland: marginalised groups, minorities, immigrants and people with disabilities. During the project, POLIN has established close cooperation with school teachers (the project involved around 900 teachers alone), journalists and various consultants who have carried their message in their own circles and spheres of influence, thus reaching more than 500 000 people. The project was awarded the [European Museum of the Year Award](#) in 2016 and [EU Prize for Cultural Heritage/ Europa Nostra Award](#) in 2017.

# Experiences worth sharing

Thanks to the contributions from heritage organisations, practitioners and researchers from across Europe, in this part we will share a series of experiences and stories that have been successful in catching the imagination of citizens, institutions and politicians and in mobilizing support for their cause. Some

of them are small grassroots initiatives, some are much wider movements, some are tackling heritage at risk while some advocate for specific changes in practice and legislation. They differ in approaches, methods and scale, which is why together they present a mosaic of practices worth sharing and learning from.



## Opening the museum through a citizens' movement: I am the museum

Four years of inter-ethnic wars in Bosnia and Herzegovina, which were a part of the dissolution of Socialist Yugoslavia, ended with the Dayton Peace Accord in 1995. This ended the conflicts, and paved the way for an independent Bosnia and Herzegovina, but at the same time it institutionalised ethnic divisions among Bosniaks, Serbs and Croats. One of the consequences is that there is no cultural policy on a national scale, neither in

planning, budgeting nor the responsibilities of a national Ministry of Culture. Instead, cultural policies are practiced either by the Republic of Srpska or by the 22 cantons that are part of the Federation of Bosnia and Herzegovina. This political situation has created a 'legal vacuum' for the seven cultural institutions that were state-level cultural institutions during former Yugoslavia. Now, due to the unresolved founder's rights and the lack

of will by political elites to resolve the issue, these institutions have remained without formally regulated funding. One of these seven institutions is the National Museum of Bosnia and Herzegovina, known as ‘the British Museum of the Balkans’. Established in 1888, it is the oldest modern cultural and scientific institution in Bosnia and Herzegovina, with a collection of four million artefacts. For years, the museum has managed to survive with the help of diverse short-run local, regional and international project-based grants. However, due to sudden budget cuts, the museum has lost 80% of its total funding since 2012. As a consequence, the management and the workers of the National Museum decided to close it to the public.

***“We want to show that the museum is not only a building and a collection, or a political issue par excellence as it is being presented in the media, but living people who are fighting for it every day.”***

**Aida Kalender**  
Executive director, Akcija Sarajevo

The museum was closed for three years (2012-2015), but the workers continued to go to work without having salaries, health or social insurance and managed to preserve the museum’s four buildings, the botanical garden and all the artefacts in the collections. However, the act of

closing the museum was presented in a very negative light in the media, leading to a negative image of the institution and its employees. The unresolved financial and legal status of the museum and the irresponsibility of political elites were neglected, and instead, museum workers were perceived as irresponsible and not proactive enough. The institution was left on its own, with the danger that it would ‘dissolve in silence’.

This was the situation in which the independent cultural NGO Akcija Sarajevo entered the scene. Akcija is one of the leading cultural CSOs in Bosnia and Herzegovina, founded in 1998 to promote culture as a public good through research, education and advocacy. In 2014 they managed to get a grant for “Civil Society Sustainability” in the cultural sector, in partnership with Mediacenter Foundation Sarajevo and supported by USAID and the Open Society Foundation, which they could use on a few strategic campaigns for systemic changes in the cultural sector. They decided to use these resources for the struggle to open the National Museum and create a wide solidarity campaign with citizens aiming to change the image of the museum workers (from villains to heroes) and highlight the responsible authorities. To do so, they have created the campaign “I am the museum”, aimed at deepening the public’s understanding of the value of the museum and bringing the reopening of the museum to the top of the agenda of the political decision-makers. The whole campaign was implemented through three



key segments:

The documentary and exhibition project “Museum Guards” aimed to change the image of the museum workers. Its goal was to tell a different, intimate story about the people guarding the museum for three years and being so easily forgotten or judged by the media and the wider public. The action consisted of 38 artistic photographs of workers done by photographer Zijah Gafić, followed by interviews with museum workers. The exhibition “Museum Guards” opened on 27 July 2015 in the National Museum and served as an announcement of the wider campaign “I am the museum”, which was to follow in August.

The central focus of the “I am the museum” campaign was an action called “My guard shift at the museum”, which lasted for more than 30 days. The call for the guard shift was open to all interested citizens, who were offered the chance to symbolically support the museum workers that were guarding the museum for the previous three years. Besides the official lists of guard shifts, the process was also opened to anyone who wanted to come ad hoc, raising the number of supporters on a daily basis. Diverse people responded to the call for solidarity — schools, faculties, academics, teachers, students’ associations; workers from factories, employees and management from different companies; employees of various media and civil society organisations; artists, writers, musicians, curators and cultural workers in all areas of culture; politicians, religious leaders and

diplomats; sports clubs and athletes, hiking societies and environmental activists. They all took individual and/or group photos, left comments in the guard book and shared images and comments via social networks with the “I am the museum” hashtag (#jasammuzej).

Finally, there was a series of artistic actions. “Visuals for the museum” was an art action by a group of younger and middle-generation artists, designers, illustrators and architects from Bosnia and Herzegovina who supported the initiative “I am the museum,” which was turned into an exhibition within the museum that lasted for the whole campaign. The artists donated the copyrights for these artworks to the museum workers for potential use for souvenirs after the campaign is over. “Story for the museum” was an action call for writers from the country and the wider region to write stories about the National Museum or museums in general, thus showing solidarity with the museum workers. The stories were a gift from the writers and were collected and edited in a publication “Stories for the museum”. “Musical program for the museum” was a program expressing solidarity of musicians with the museum, contributing to the campaign through a number of performances and concerts within the museum itself. The “Movie for the museum” program consisted of showing the documentary movie “National Gallery,” in cooperation with the Real Human Film Festival.

The participatory guarding and continuous artistic actions repositioned

the closed museum as an important venue on the map of Sarajevo and turned it into a vivid place of action, art and meetings for diverse groups of citizens. The action attracted enormous local and international media coverage, both in traditional and social media — covering new stories and statements about the museum by both ordinary citizens and famous public figures. During the more than 30 days of this civic action, there were more than 3000 citizens from diverse backgrounds

who participated in the symbolic action of guarding the museum, expressing the urgency of solving this issue. This wide involvement of all segments of society gave particular legitimacy to the campaign and sent a message to political elites about the importance of opening the museum. Together with other political and diplomatic efforts, it resulted in the opening of the National Museum of Bosnia and Herzegovina on 15 September 2015.

## Learning summary

“I am the Museum” is a good example of the cooperation between civil society and institutions in running a focused and well targeted advocacy campaign. The personalised narratives of museum employees, citizens and public figures contributed to wide public mobilisation, emotional attachment and media support. In “I am the Museum”, people acted as a personification of the National Museum and highlighted the responsibility of each and every one for its opening, while calling upon the government to take necessary actions.

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*"We felt that it was only by spreading the word that we could reach out and teach citizens to understand the huge potential of what was so close to us, and to see our patrimony as a valuable element to identify with, and its possibilities as a resource for the future."*

*We are archaeology project team*

© Photo courtesy of Arqueología Somos Todos

## Behind the scenes of a profession: We are archaeology

Archaeological excavations and research are one of the most difficult to understand and hard to relate practices from citizens' perspective. Interpretation of excavations is usually done within a small group of scholars, engaging the local community mainly in the physical labour of digging. Unlike architectural or artistic heritage, most traces of past civilisations are often visible just as a group of stones, making it hard to appreciate by citizens who are not educated in archaeology. Furthermore, the time distance

contributes to the feeling that this is some far away heritage of long gone civilisations. This lack of understanding explains the lack of support for archaeological research and the practices of looting or polluting heritage sites. Therefore, one of the biggest challenges for many archaeologists is how to make research findings communicative, appreciative and usable by communities.

This was the issue for Sisifo Research Group (SRF), from the University of Córdoba, which has been doing research

for the last two decades, making a vital contribution to the interpretation, protection, conservation and appreciation of the archaeological heritage of Córdoba, a city whose subsoil is home to more than 5000 years of history. Since the severe economic crisis has curbed investment in research and in archaeology, SRF started to focus more on the interpretation and promotion of archaeological findings among the wider population. In 2011 SRF set up the project “We are archaeology,” using rich research data about archaeological findings, in a way that awakens curiosity, scientific interest and creativity.

The group has formed a multidisciplinary team, able to work on interpretation and awareness raising and has established collaboration with different heritage

**One of the biggest challenges for many archaeologists is how to make research findings communicative, appreciative and usable by communities.**

institutions and management entities, including the University of Córdoba, Arabic and Sephardic Centres in Córdoba, the Diocese of Córdoba and Vimcorsa (Municipal Housing Authority). With no immediate and stable economic investment by local and regional administrations, the “We are archaeology” project has been maintained from the beginning thanks to SRF’s own resources,

in combination with public and private prizes and grants.

The initiative has annually offered several programs of activities adapted to the needs of different ages and levels of knowledge. Each year had a different overarching theme: 1) We are archaeology: 10 years making history (2011-2012); 2) We are archaeology: Reinventing the future (2012-2013); 3) We are archaeology: Shaping the future (2013-2014).

The activities done each year can be grouped into five main blocks:

- Conferences and informative talks, given at different venues in Córdoba within different theme-based cycles;
- Archaeological routes around the city of Córdoba and the province, offering new itineraries with access to little-known archaeological remains usually closed to the public;
- Children’s workshops making children aware of the value of their historical and archaeological heritage in an entertaining way;
- Exhibitions, photographic competitions, archaeological essays and cultural travels;
- Promotion and dissemination of the activities in various local, regional and national media, as well as on the webpage, Facebook and Twitter.

What is usually scientific knowledge available to a few was now promoted to the public on different levels, continuously renewing the language and methods of communication. This required

not only an extra effort to analyse the basic research, but also the structured organisation of awareness raising work, as well as a high level of social commitment. Until 2014, the initiative managed to attract widespread participation — 6000 citizens attending more than 200 activities — a significant number when starting from zero in 2011. The programs were adjusted to very different groups — associations of residents, educational centres, associations of university graduates, organisations for cooperation and social aid, specific cultural groups, or children and youth.

Thanks to the initiative, different groups of citizens have begun to understand that archaeology is a useful science, capable of offering intellectual and aesthetic

enjoyment and of creating mechanisms with which to identify oneself and achieve cultural and economic benefits. Locally, the efforts carried out by the group have won the Juan Bernier 2011 Prize (Art, Archaeology and History Association) and the II Prize for Recuperation of Provincial Historical Artistic Patrimony (Córdoba Rural Savings Bank Foundation). The initiative was not only recognised locally and nationally, but has been shared as a successful model with other research institutions around Europe: Université Paris-Sorbonne; Archäologisches Institut at the Universität Köln; Universidade do Algarve; Università di Firenze; University of Oxford; Universidad de Padova.


## Learning summary

“We are archaeology” is a good example of taking archaeological research out of its narrow academic context and sharing it with diverse groups of citizens through workshops, guided tours, lectures and exhibitions. It shows us that citizens' understanding, appreciation and support for archaeology are crucial in keeping this profession relevant to a society.

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*"The Judiciary Police Museum is often seen as an outsider — whether in the police or in the world of museums. However, this position can also be seen as a privileged convergence point of very different perspectives, permitting a critical distance to issues and an interdisciplinary approach to problems which sometimes can be especially efficient."*

Leonor SÃ  
responsible curator JPM, project coordinator

EU PRIZE FOR  
CULTURAL HERITAGE /  
EUROPA NOSTRA  
AWARD

2013

© Photo courtesy of Câmara  
Municipal de Loulé

## United against illicit trafficking: SOS Azulejo

The more heritage gains status, value and recognition internationally, the more it is not only the object of safeguarding, but also the target of looting and illicit trafficking. This is particularly so when local communities either do not recognise or take for granted their historic surroundings, thus making heritage an easier target for organized transnational crime. This was becoming the case with azulejos, Portuguese historic and artistic facade tiles, introduced by the Arabs to the Iberian Peninsula in the 14th century and in Portugal in the 16th century.

Azulejos can be found on both the interior and exterior of churches, palaces, houses and bars all around Portugal, playing a decorative role, serving to control the temperature or depicting stories about Portuguese history, religion and culture. Because they are so common to see, they are taken for granted by many owners and local people, resulting in a lack of valorisation, awareness and care. During the last few decades, however, preserving this heritage became an even larger challenge, since the increased interest in them by art experts, historians

and antique dealers made them a desirable target of art and antiques burglary and trafficking.

The “[SOS Azulejo](#)” initiative was started in 2007 by the [Portuguese Judiciary Police Museum](#) (JPM) as a response to this trend. It was first imagined as a crime prevention project addressing the rising thefts and trafficking of azulejos. The JPM was well positioned to initiate this, as it has a good reputation coming from its competence in crimes related to works of art and cultural goods. However, their position in terms of resources was quite weak, with a team of only two people involved and no separate budget for the initiative. Moreover, the team very soon realised that the problem affecting azulejos comprised not only crime, but also the lack of conservation, protection and valuing of azulejos by ordinary citizens.

Therefore, they needed to turn this publicly visible but often unperceived heritage into an active public issue. In order to tackle the complexity of the problem — and the knowledge and resources it required — JPM established intersectoral partnerships with prestigious institutions aimed at protecting and raising awareness of the importance of this unique Portuguese heritage: the [General Directorate of Cultural Heritage](#); [University of Lisbon](#); [University of Aveiro](#); [Polytechnic Institute of Tomar](#); [National Association of Municipalities](#); [Public Security Police](#); [National Republican Guard](#). These partnerships not only enlarged the institutional support of

this project and legitimated its interdisciplinary approach, but also extended the working team and the scope of the work. Furthermore, as the project had no separate budget, all of the partners coordinated and optimised their institutional budgets, directing some of their resources toward the project objectives.

Because of this very small team, JPM’s initiatives were well chosen and focused. They consisted of very simple and minimal inputs aimed at strategically chosen points — such as especially important publics or potential turning points — that could bring significant outputs. Developing very simple, systematised and strategic procedures is the key for creating a meaningful campaign with a small team. But, in order to envisage the micro inputs that will have macro effects, strong leadership is necessary to plan and think very thoroughly about complex matters, comprehensively considering specific advantages, disadvantages and priorities.

### **Informing and making azulejos publicly present**

After exhibiting a collection of stolen azulejos that had been recovered by the police but could not be given back to their unknown owners, JPM started documenting and disseminating images of figurative stolen tiles on their website in order to make this information public, make identification possible, prevent the circulation of stolen azulejos in the markets and have a dissuasive effect on thefts. Furthermore, the initiative has

cooperated with media (TV, print, radio, internet) and has published articles in national and international reviews.

### **Making azulejos a national brand and pride through awards and education**

Another issue was to conceive activities that would not only increase citizens' awareness of azulejos, but create attachment, pride and care. Since 2010, the initiative has run the "SOS Azulejo Annual Awards" for good practices in protecting azulejos, giving them wide visibility and encouragement. Since 2011, the JPM started organising its annual "School Action SOS Azulejo" with the participation of thousands of students and teachers from all over Portugal, raising awareness and interest in azulejos among the younger generations. Finally, in 2017 the initiative managed to create the "National Day of Azulejo" which will annually raise general awareness of the importance of this unique Portuguese historical and artistic tile heritage.

### **Advocating for new policies**

Finally, the social protection and care by citizens had to be supplemented by the proper legal protection of azulejos. At the start of advocacy efforts (in 2011), the initiative proposed new municipal regulations forbidding the demolition of tiled facades and the removal of tiles in Lisbon, which were put into force in 2013. Three other municipalities followed this regulation. The same regulation was proposed at a national level directly to Parliament in 2016, finally being implemented by law in August 2017 across Portugal.

All of this has led to incredible results — achieving a decrease of more than 80% in the theft of registered historical tiles since the beginning of the project.

Furthermore, it stopped the demolition or removal of tile covered façades and became recognised as a good model, leading to the creation of "SOS Azulejo Brazil" in 2017.

## **Learning summary**

"SOS Azulejos" is a good example of a campaign addressing heritage looting and theft. It succeeded in identifying an important problem that was not even publicly discussed before, putting a spotlight on it and fighting it in a multi-faceted manner. Due to this campaign, more and more people, on the national and international level, began to recognise the importance of azulejos and the damage caused by their theft. Finally, this example shows how the obstacles arising due to the lack of resources can be overcome by creativity, good intersectoral partnerships and adaptation.

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*"What is this district by the sea?  
Where gypsies sit amidst palm trees  
So much beauty in these streets  
Sure to sweep you off your feet..."*

Poem about El Cabanyal

EU PRIZE FOR  
CULTURAL HERITAGE /  
EUROPA NOSTRA  
AWARD

2013

© Photo courtesy of Living Cabanyal Archive

## Staging the hidden life of a neighbourhood: The Living Cabanyal Archive

The Cabanyal is one of three historic neighbourhoods in Valencia, Spain, declared as Areas of Cultural Interest with the maximum level of protection in the Valencian Community. Unfortunately, the plan of the City Council established in 1998 foresaw the need for the construction of a large avenue which would cut the neighbourhood in two and destroy more than 1651 houses. The plan caused great public opposition which became organized as collectives and associations like "Save the Cabanyal". These voices of opposition, together with

opposition from the Spanish Ministry of Culture, managed to paralyse the project for 14 years. However, since 1998, the Cabanyal has been in a state of social and urban abandonment, and the "Living Cabanyal" Archive set out to change this trend and make visible the problem of the Cabanyal.

This awareness raising campaign was started by the Cultural Association Ésfera Azul with a grant of 97,000 euros given by the Spanish Ministry of Culture. It ran throughout 2011, in collaboration with

specialists in different fields, as well as with neighbours, associations and local organisations. The campaign aimed to sensitise the local community about the value of the historical, social and artistic heritage of the Cabanyal neighbourhood. In order to do that, it set out to generate a thorough analysis of that area, to teach the importance of the context and the value of town planning to diverse groups, and to give the local residents a voice for discussing the social and urban problems they face. The campaign encompassed interdisciplinary projects in the field of education, architecture, heritage, public participation, art and new technologies, with a playful, creative and innovative component aimed at different types of users. This is why in the first quarter of 2011, the initiative organized only preparatory activities in which the technicians and various professionals consulted the residents of the area through the neighbourhood association of the “Cabanyal Canyamelar,” collecting ideas, support and information for the campaign. These consultations led to the implementation phase, which was framed around seven key actions:

**“Cabanyal Archivo Vivo Online”** was the first action, creating the campaign’s visual identity and webpage in order to store all the historic data such as interviews, articles, biographies, press releases, links and graphic documentation which has been generated over a number of years.

**“Let’s Talk About the Cabanyal”** collected more than one hundred

interviews, bringing together personal stories, memories and anecdotes of the Cabanyal. It was made available on the internet in order to share with others the rich oral memory and social identity of the Cabanyal across different generations of inhabitants and visitors.

**“Playing and Learning with the Cabanyal”** was an action aimed at the youngest of pupils, creating new materials for children to learn about the heritage and culture of the neighbourhood through play. The educational project was distributed to more than fifty schools in the Valencian Autonomous Region. The games can be downloaded individually and are also placed at the disposal of school groups who wish to use them as activities in the classroom.

**“The Cabanyal: Cultural Heritage, Citizen Participation and Future Initiatives”** was a series of roundtable debates with specialists in architecture, conservation of heritage and neighbourhood associations in order to design future actions.

**“Virtual Drifts in the Cabanyal”** presented five proposals created by artistic and research organisations using new technologies for smartphones such as geolocalisation and augmented reality.

The artistic project **“The Most Beautiful Beach”** achieved the participation of 25 national and international artists, resulting in a contemporary art magazine that is still being produced today. This magazine has been distributed for free in museums,

institutions, libraries, galleries, bookshops and for the general public at a national and international level.

At the culmination of the project, a catalogue of all the projects of “**The Living Cabanyal Archive**” was published, including texts by all those invited as guests to the debates, texts by the directors of the projects, a description of the projects and images of all the activities. The 550 copies of the catalogue were distributed to universities, museums, libraries, public and private entities, specialized bookshops, artists and interested members of the general public, making the information about the campaign available in one place.

The “Living Cabanyal Archive” wanted to achieve continuity over time, and this is

why the campaign had both a community building and archival approach. It created numerous spaces for conversations, encounters and inspirational new ways to think about and value Cabanyal, for the residents, diverse professionals and tourists. It also created a web repository where one can find all the results, download any educational material for use in schools, and use and build on the artistic materials and mobile tours at any time. This is why most of the project components are still ongoing, while there is a renewed sense of pride in being an inhabitant of Cabanyal. At the same time, the threatened development project has lost its appeal for decision-makers.

## Learning summary

”The Living Cabanyal Archive” is an inspiring example of uniting recent technology, artistic practices and local people, heritages and histories in revaluing heritage at risk. It built on the previous ongoing protests against destructive developments, paving the way for the new life of the quarter as a vivid community and tourist attraction off the beaten track. The team that started the initiative claims that all those actions were made possible by the positive reaction and participation of the local community, who became involved by sharing their experiences in audio-visual interviews, collaborating in the editing process of the magazine, attending the debates and participating in an active way throughout the programmed activities.

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*“The enthusiasm of local communities for dry stone heritage is the key element of the continuing success of our program. We learned that people are always interested in their heritage and are willing to invest time and effort to make it a vital part of their lives if provided even with just a small incentive. It is our goal as CSOs to aim our advocating and awareness raising efforts in such way as to provide that incentive.”*

Dragodid team



© Photo courtesy of Dragodid

## Noticing the common heritage: 4 Grada Dragodid

Throughout history, dry stone building techniques were the optimal low-tech way to deal with the excess of stone in karst landscapes, protect crops, expand fields and divide grazing areas along the eastern Adriatic coast. With industrialisation and advancements in agriculture, this art of land cultivation gradually became economically irrelevant. The structures and landscapes fell into disrepair, and the building techniques were almost forgotten. Today local communities show interest in their dry stone heritage, but the

lack of economic viability of this building technique and the lack of skilled master builders is one of the biggest challenges for preserving dry stone heritage.

This nearly-forgotten heritage and skill was a challenge for a group of dry stone heritage enthusiasts from Croatia. In 2008, following a successful student workshop set up to restore the village of Dragodid, they established the organisation 4 Grada Dragodid with the aim of raising awareness about the significance of dry stone heritage in

Croatia and advocating for the protection and revaporisation of dry stone heritage.

Less than ten years after their establishment, Dragodid managed to put dry stone heritage both on the local and national agenda and at the heart of local communities and many young professionals and enthusiasts. Today, their yearly budget is 33,500.00 EUR, and their team has 2 part-time employees, 40 active individual members and 50 volunteers who put in 3,284 volunteer hours in 2016 and are the key professional contact point for this particular type of heritage. The secret of their success is a long-term focus on a specific heritage niche, which they have tackled in an integrated manner – connecting research, documentation, preservation, capacity building, community engagement, education and advocacy.

Their method of doing awareness-raising and advocacy is multileveled, but focused on the particular heritage niche of dry stone building that runs through all activities of the organisation.

There are five key components that run simultaneously:

**Building an informal partnership network** with local, national and international CSOs, institutions and local communities to cover as much of the territory as possible, providing basic assistance, know-how and contacts to the local communities that then continue to work on dry stone heritage management in their own capacity.

**Systematic documentation of dry stone heritage** which includes mapping and valorisation of the material heritage, as well as identifying, promoting and engaging local dry stone craftspeople as bearers of the intangible heritage.

**Providing information and educational material on dry stone heritage** to the public – including public lectures; a dry stone [news portal](#) and the [Dragodid Facebook page](#), which provide information about dry stone heritage, legislation regarding the subject and news about workshops and other activities; and a dry stone building manual “Gradimo u kamenu” (We Build with Stone) that was published and distributed by a major newspaper in Croatia and has so far seen three editions.

**Connecting local communities with their own local tradition**, mainly by organising workshops for the public to disseminate the knowledge and skills of dry stone building techniques. Furthermore, the organisation has started an [open GIS platform](#) through which they encourage the public to map their local dry stone heritage, providing basic geo-information and photographs. In that way, they try to actively engage the public in heritage management and by that kind of public contribution to create a detailed map and registry of dry stone heritage that could not be created by other means.

**Providing expert services and knowledge** in evaluating the condition of dry stone structures while providing consulting services for managing this heritage and

organising conservation and restoration projects.

Over the years, their advocacy and awareness efforts have contributed to educating more than 500 people about dry stone building techniques at more than 120 volunteer camps, disseminating more than 8.000 publications on building in dry stone, completing 4 landscape studies, documenting 3.235 dry stone locations, recognising and listing 53 bearers of the intangible heritage of dry stone building techniques, and the recognition of dry stone heritage in more than 30 specific local communities and on a national level.

In the end, their efforts resulted in the inclusion of dry stone building techniques on the national list of protected intangible heritage, and today 4 Grada Dragodid

represents Croatia in the drafting process of the multinational nomination for the inclusion of dry stone building techniques on the UNESCO list of intangible heritage.

## Learning summary

”4 grada Dragodid” is a good example of a dedicated heritage-revitalisation CSO. Their case tells us of the importance of the focus of a campaign. Instead of covering a wide area of heritage, they have designed and performed a diverse range of activities for one particular issue and one particular type of heritage - dry stone walls. However, by being creative in how they interpret, present and collaborate, they have managed to make dry stone techniques relevant not only to the local communities, but to architects, designers and other creatives who will serve as ambassadors and guardians of that heritage further on.

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## Safeguarding the heritage of the ephemeral: Dance Heritage Fund

As Madeline Ritter, director of [DEIHL+RITTER](#) explains: “Too often, contemporary dance is considered to be a frivolous hobby rather than a serious, meaningful art form, such as visual arts or music, which often leads to lack of support and fragility of this art form.” In most European countries there exists no substantial support for dealing with the intangible heritage and knowledge of dance, and there are hardly any public memory spaces for this art form. In

Germany, the birthplace of the [Dance Heritage Fund](#) initiative, 80% of the government spending for culture is invested into the safeguarding of cultural heritage but close to none of it is allocated to the preservation of dance heritage.

The obstacles to safeguarding dance heritage go well beyond the lack of public funding. The intangible and ephemeral character of dance as an art form means that too many of its achievements, including the works of dance and

**“Unlike the other arts, dance has developed no definitive method of recording itself. And although there are dance writings, choreographic notations, images and video material, the actual dance event disappears as soon as it is performed. What stays behind is the experience now living within the bodies of the dancers — and the audience.”**

**Madeline Ritter,  
Managing Director, DIEHL+RITTER**

performances themselves are being forgotten. With no suitable method of documenting the process and results of dance as art form, there are many layers of dancers' knowledge and experiences that are being lost.

This is the situation that triggered the creation of a pioneering awareness raising and safeguarding project dealing with the heritage of dance. Its creator is DIEHL+RITTER, a Berlin-based non-profit organisation that acts as a catalyst for the German dance scene with the goal of systematically strengthening dance as an art form. In 2011, the organisation launched Tanzfonds Erbe (Dance Fund Heritage), and raised an overall budget of 6 million euros to initiate artistic projects dedicated to the cultural heritage of dance. The organisation was well positioned to start this kind of initiative, both in terms of resources and reputation. Since 2005 it has been at a forefront of the structural changes in funding and programming of

the German dance scene. Currently, DIEHL+RITTER has an average annual budget of 1,5 million euros, 14 employees and long-term funding support from the German Federal Cultural Foundation and the German Federal Government Commissioner for Culture and the Media.

Interestingly, the way to raise public awareness and influence more sustainable and supportive policies for dance was not through an outreach campaign, but through a fund aimed at piloting innovative ways of safeguarding dance that incorporates an understanding of its embodied character. Therefore, the goal of Dance Heritage Fund was to foster a diverse and lively cultural memory of dance with the participation of people involved in as many different dance sectors as possible and followed by public outreach.

In order to achieve that, DIEHL+RITTER ran a call for project proposals to safeguard dance heritage, which ranged from stage works to films and exhibitions to festivals and websites. The selected artists were encouraged to fully research their projects and work closely with experts in the fields of history, dance studies and choreography, while DIEHL+RITTER ensured the visibility of each project and its process of creation. The rediscovery of archival material by the selected artists has led to the reconstruction of historical dance pieces, thus ensuring the preservation of an ephemeral art form all too easily lost. Finally, as a part of long term outreach and awareness-raising, all results have





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been documented and are freely accessible to the general public via a well-designed website ([www.tanzfonds.de](http://www.tanzfonds.de)) that presents a dance history of the 20th-century, including videos of rehearsals, interviews and performances, as well photographs,

artworks and articles. The platform serves as a rich resource for the wider public, at the same time preserving dance heritage for future generations.

## Learning summary

“Dance Heritage Fund” initiative is a good example of how an initially problematic aspect of heritage (the ephemerality of dance heritage) can be turned into a strong call for preservation. The campaign started from existing networks and known circles, and it looked to the dance scene itself for impulses and innovative approaches for safeguarding dance heritage. By raising awareness inside the field itself, they have learned how to best present and protect dance as an important memory. In the end, they have managed to position the topic of dance heritage as a prominent theme in current cultural politics, highlighting existing gaps in the current policy mechanism.

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## Rejuvenating intangible heritage: Georgian Crafts

Over the centuries, Georgia has valued its crafts, both as a source of pride and of income. However, the transition period from the Soviet system to the global market economy led to the degradation of the sector. The local market turned to cheap industrial items produced in other countries, while crafts suffered from "souvenirisation" (being valued primarily as souvenirs, rather than for their use) and limited access to foreign markets. In addition, the Soviet-era style of heritage crafts continued, producing items that didn't match modern requirements and

trends. This created an image of crafts as something "outdated," with "no prospects" and "economically not profitable" — perceptions that led to the decline of the interest of youth in practicing crafts. Even though Georgia ratified the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage, as well as the UNESCO Convention for the Protection and Promotion of Cultural Expressions, "heritage crafts" stayed outside the country's development policies.

In that situation, Georgian Arts and Culture Centre (GACC) saw an opportunity to push publicly the issue of the cultural significance and economic potential of crafts. Since its establishment in 1995, GACC was among the first CSOs to deal with support to the heritage sector from a creative industries perspective — strengthening the economic viability and self-sustainability of cultural institutions; fostering international relations and cultural exchange; and supporting small and medium businesses and individuals working in the field of arts and culture. The idea behind the advocacy campaign “Georgian Crafts” was on the one hand to raise the status of crafts as an important intangible cultural heritage, while on the other hand to emphasise and valorise its economic potential. Overall, the initiative had six key elements that all contributed to the repositioning and revitalisation of the crafts sector in Georgia.

### **Researching the crafts sector and suggesting evidence-based policies**

The advocacy started with an assessment study of the crafts in the South Caucasus region. In Georgia, 500 crafts makers were interviewed, revealing the gender and age structure of the sector, the distribution throughout the regions, educational and technological profiles, as well as human, social and economic challenges. The study resulted in a comprehensive policy paper and database, which provided a variety of craft related statistical data and formed a platform for strategic advocacy activities. The established personal relations and

face-to-face contacts with the local population built trust and mutual understanding.

### **Continuous engagement and partnership with key stakeholders**

GACC involved governmental bodies as partners from the inception stage, which resulted in strong ownership from both state and non-state actors. Equally important were face-to-face meetings, events, conferences and round tables dedicated to different challenges faced by the sector. These have helped to shape the entire picture of the crafts sector from various perspectives.

### **Unification, professionalisation and positioning of the crafts sector**

GACC has established the professional membership network Georgian Heritage Crafts Association with the aim of strengthening the capacity of crafts actors, coordinating and advocating for the interests of craftspeople, enhancing their role in decision-making, developing their networking opportunities and acting as an organisational support for the craft sector in Georgia. The initiative organized competitions and prizes, such as “Best heritage crafts from the South Caucasus”, “Georgian Craftspeople of the Year” and “Best Teacher Transmitters of Craft Traditions in Georgia”, raising the profile of craft makers and their role in society. Finally, GACC has supported international exchange through international conferences, participating in international fairs and integrating the Georgian crafts sector into the World Crafts Council’s European Branch.

### **Revitalising the sector and integrating the youth**

Besides the “Best Teacher Transmitters of the Crafts Traditions in Georgia,” GACC developed different ways of integrating the youth in the ageing crafts sector. The initiative launched a small grants program for local crafts producers aimed at transferring their knowledge to future generations through the employment-oriented secondary education. They engaged state organisations such as the Children and Youth Development Fund of Georgia, in order to raise matching funds and support regional development through crafts.

### **Policy advocacy**

Following the assessment study, GACC organized a series of policy advocacy activities. Training and consultations with representatives of the Georgian National Agency for Cultural Heritage Preservation and the cultural departments of local municipalities resulted in one of the local governments launching a special

program to support the safeguarding of intangible cultural heritage and the development of crafts businesses. GACC also helped to develop the Georgian law for intangible cultural heritage, introducing a special status for transmitters of intangible cultural techniques as “National Treasure”.

### **Promoting crafts widely and creating an enabling environment**

Successful cases of crafts revitalisation were promoted as interesting stories and brought to light for a wider audience. These contributed to the wide support from the youth and the general public and created a more enabling environment for the crafts sector in Georgia.

During these years GACC developed successful cooperation with more than 600 individual artisans and crafts-based businesses all over Georgia, including professional crafts-based workshops, small and medium enterprises, women, inmates, and other underrepresented groups engaged in crafts making.

## **Learning summary**

”Georgian Crafts” is a good example of advocacy and awareness raising project aimed at repositioning and revitalising the crafts sector. Detailed field research, policy advocacy and public promotion combined with structural support for the craftspeople were able to tackle different problems regarding the status of crafts in Georgia. This initiative has positioned crafts as an important intangible cultural heritage, while emphasising and valorising its economic potential.

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## Advocacy backed by evidence: Cultural Heritage Counts for Europe

The past few decades have seen significant conceptual and policy shifts at both European and national levels, which have put forward the idea of the instrumental value of heritage for diverse social issues and public policy areas. Recent policy making in Brussels has become more evidence-based and increasingly focused on an economic vision of “smart, sustainable and inclusive growth”. Unlike other sectors, the heritage sector at the EU level did not have reliable data and

evidence about the impact that heritage can make to the overall EU vision of development, making it hard to influence policy making beyond the field of culture.

This is the context in which [Europa Nostra](#) (EN) saw the opportunity for an advocacy campaign. As the leading heritage network in Europe, it had already mobilised the heritage sector through the [European Heritage Alliance 3.3.](#), has had continuing support for its programs from the European Commission, and has been

an advocate for mainstreaming heritage in diverse policy areas in Brussels. However, in the impact-driven policy making context, the members of the European Heritage Alliance 3.3 identified a clear lack of evidence base on which to do this. This is why Europa Nostra decided to form and coordinate a broader partnership, combining research with policy advocacy at the EU level in the project entitled “Cultural Heritage Counts for Europe” (CHCfE). The research partners were the International Cultural Centre (Krakow, Poland) and the Raymond Lemaire International Centre for Conservation at the University of Leuven (Belgium), both having extensive research experience and academic networks. Other partners were leading European networks - Europa Nostra, Heritage Europe - The European Association of Historic Towns and Regions, ENCATC (European Network on Cultural Management and Policy) and The Heritage Alliance - with wide professional outreach and experience of involvement in EU policy developments.

The goals of the project, funded by the Culture Programme of the European Union (2007-2013), were straightforward: to collect, analyse and systematise existing evidence-based research and case studies from around Europe regarding the economic, social, cultural, and environmental impacts of cultural heritage; to use clear qualitative and quantitative evidence to highlight the value and impact that cultural heritage brings; and to raise awareness among

professionals, researchers, and particularly policy makers in Europe, in order to be able to genuinely influence future policies and heritage practice.

In order to do this, the research partners performed detailed theoretical and policy analyses on heritage value and impact, as well as a wide-ranging literature survey, which collected numerous existing research and cases from around Europe and was disseminated via contacts of partnering networks and the European Heritage Alliance 3.3.

During project implementation from 2013-2015 a number of conferences and professional and academic meetings on the topic of valuing heritage was organised, positioning project topics among the wider groups of stakeholders and gathering additional information. The project offered an integrated holistic way of understanding the value of heritage on economic, social, cultural and environmental levels and highlighted the impact that cultural heritage has on employment, identity, regional attractiveness, creativity and innovation, economic contribution, climate change, quality of life, education and lifelong learning, and social cohesion. These research results were communicated in the two key project outcomes: a Full Research Report, aimed primarily at researchers, as well as a communicative and short Executive Summary, aimed at policy-makers and practitioners, with ten key findings on heritage impact and strategic policy recommendations.

Since the publication was first presented in Oslo in 2015 at Europa Nostra's Annual Congress, in the presence of Mr Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport, and Mrs Ingvild Stub, State Secretary to the Norwegian Minister for EEA and EU Affairs, it has often been cited and presented on many public occasions throughout Europe to a wide range of heritage stakeholders. Since then, the "Executive Summary" has been translated into 10 languages.

in the decision to organise the European Year of Cultural Heritage in 2018.

On the policy level, the Report has provided a convincing evidence-based narrative on the impact of cultural heritage on the economy, society, culture and environment of Europe and played an active role in the gradual development of the EU strategic policy and legal framework for cultural heritage, as well as

## Learning summary

“Cultural Heritage Counts for Europe” is an illustrative example of far-reaching results and advocacy effects that come from joining the competences, knowledge and resources of civil society networks and academic institutions. While academic partners ensured high quality research and evidence for future policy-making, the leading European networks made sure these results were heard and taken into account by decision-makers and heritage professionals.

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# Notes

- i. Invitation letter by Donald Tusk to the members of the European Council ahead of the Leaders' Agenda discussion on education and culture, 14 November 2017.
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4. Michelle, C., Davis, C. H., & Vladica, F. (2012). Understanding variation in audience engagement and response: An application of the composite model to receptions of Avatar. *The Communication Review*, 15(2), 106-143.
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## About the authors

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## About Europa Nostra

Europa Nostra is the pan-European federation of heritage NGO’s which is also supported by a wide network of public bodies, private companies and individuals. Covering more than 40 countries in Europe, the organisation is the voice of civil society committed to safeguarding and promoting Europe’s cultural and natural heritage. Founded in 1963, it is today recognised as the most representative heritage network in Europe. The world-renowned opera singer Plácido Domingo is the President of the organisation.

Europa Nostra campaigns to save Europe's endangered monuments, sites and landscapes, in particular through the 7 Most Endangered programme. It celebrates excellence through the EU Prize for Cultural Heritage / Europa Nostra Awards. It also contributes to the formulation and implementation of European strategies and policies related to heritage, through a structured dialogue with European Institutions and the coordination of the European Heritage Alliance 3.3. Europa Nostra has strongly promoted and is actively contributing to the European Year of Cultural Heritage 2018.