STEPS – BUILDING SPECIALISATION STRATEGIES ON LOCAL PARTICIPATION AND HERITAGE RESOURCES

THE ROLE OF CULTURAL HERITAGE IN ENHANCING COMMUNITY COHESION:

Participatory mapping of diverse cultural heritage

Contents

What is Cultural Heritage – the vision of the Convention on the Value of Cultural Heritage for Society (Faro Convention) of the Council of Europe

It is commonly recognised that cultural heritage can be a source and occasion to promote contact, exchanges and reciprocity between different stakeholders and publics. This is particularly true when people engaging with heritage are not considered as passive consumers but as creators, distributors and decision makers.

The discussion about the social effects of cultural heritage and how it can contribute to enhancing community cohesion, fostering sense of belonging of the whole population and building citizens' capacity in pluralistic and democratic societies is facilitated by the increasingly broadening scope of heritage policy. An important contribution to this debate has been initiated by the Council of Europe's Convention on the Value of Cultural Heritage for Society (Faro Convention). The Convention shifted the paradigm from the protection of specific objects, collections, monuments and sites to paying particular attention to the interactive nature of the cultural heritage, recognising that it is defined and redefined by human actions and that it must not be perceived as either static or immutable.

The "Faro Convention" emphasizes the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society. The Convention encourages all members of society to recognise that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent.

Cultural heritage is also a resource for the protection of cultural diversity and sense of place in the face of growing standardisation and gentrification: a territory that is set apart from the people, narratives and collective representation is, in fact, as Christopher Tilley[1] states "open for exploitation and homogenous in its potential exchange value for any particular project".

In this regard, the Faro Convention Action Plan promotes heritage-led and people-centred actions around a defined common interest. It argues that when heritage is considered as a source and resource, everyone's opinion, interests and aspirations count.

The Convention subscribes to the idea that culture can be understood as the set of symbolic and conceptual tools that members of a society need in order to interpret the reality surrounding them. Consequently, the more culturally diverse a society is, the richer is the set of interpretations available to its citizens, providing diversity is positively embraced. In this model, the role of heritage is to give citizens sufficient conceptual stability and self-confidence to

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1 Tilley, C., (2008) "Phenomenological approaches to landscape archaeology" from David, B. and Thomas, J., Handbook of landscapearchaeology

appropriate change without feeling threatened. Shared understanding and co-construction of heritage, included actively negotiating its meaning, is also an important citizenship capacity in a democracy.

Therefore, as stated by the European Parliament and the European Council in their Decision 2017/864[2] on the European Year of Cultural Heritage (2018), "new participatory and intercultural approaches to heritage policies and educational initiatives that attribute equal dignity to all forms of cultural heritage have the potential to increase trust, mutual recognition and social cohesion".

Focusing on cities – The Intercultural Cities programme

In the last decades cities are regaining a central role in the work on inclusive integration and cohesion. This is due to their intermediate status, being at the same time global and local. The flexibility of municipal institutions and the challenge to take up wider responsibilities compacts this trend. In particular, throughout Europe, regionalisation and decentralisation have strengthened the role of municipalities as funders, coordinators and sometimes organisers of artistic and cultural life.

In addition, in a scenario where European cities are becoming more and more ethnically diverse, arts and heritage are also more diverse and multi-faceted. All arts and heritage in a city are historically grown. At the same time, they may be subject to continuous negotiation and can be actively shaped.

Urban heritage is the repository of a city's identity. Different to national identities, urban identities are more easily inclusive to everyone living in a city, across national borders or citizenships, because of the daily interactions that are lived by a plural population.

As André Malraux clearly stated, national cultural policies in the West have long confined themselves to the ideal of "making the great works of humanity available to the largest possible number of people"[3]. An intercultural approach to the heritage sector, on the other hand, focuses on the idea of place making and allows a city to actively open up the urban identity to all communities, increasing trust, mutual recognition and ultimately social cohesion through an identity inclusive to all.

In particular the intercultural policy framework, supported by the Intercultural Cities programme (ICC) of the Council of Europe, and endorsed by the more than 130 cities which are part of the ICC Network, is based on the idea that a sense of belonging to an intercultural city cannot be based on religion or ethnicity, but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC's framework applicable to cultural heritage as well.

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[2] https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32017D0864
3 André Malraux's famous expression, enshrined in the decree founding the French Ministry of Culture in 1959.

For this reason, the last ten years the network's activity have seen a number of good examples of the use that can be made of cultural heritage production and negotiation to trigger off dialogue, mutual recognition and understanding.

OSLO INTERCULTURAL MUSEUM (NORWAY)

The Intercultural Museum was founded to reflect intercultural reality of Oslo which other museums were failing to do. It was set up as a public foundation which undertook a prize-winning transformation of an old police station and in 2006 merged with two other museums including the old City Museum. Its ethos of respecting diversity and casting an equal gaze was embodied from its inception in its representation– with a majority of people of immigrant background on its management board.

It also conceives of the museum as a space of dialogue involving as wide and diverse a range of people as possible. It works on issues of mental health and discrimination against gay people, intergenerational relationships as well as intercultural ones and it draws on universal and shared aspects of culture - such as rites of passage - to make connections across ethnic differences.

It has staged more than 100 art exhibitions, performance and courses (painting, dancing, and storytelling) for children and youth. It also arranges tours in the most diverse part of the city and tells stories about historic and contemporary immigrant communities and mutual influences between different population groups.

Another important aspect is offering assistance to young people in accessing training and the cultural heritage job market. Also indirectly helping artists with minority background to enter established networks, and presenting them in the gallery and promoting them to other professional galleries and museums. There is provision of special training in cross-cultural awareness and competence to professionals in the city council and to school children.

The museum also takes a public stance to advocate the rights of migrants through exhibitions, debates and seminars, including an ongoing series of public debates and meetings in cooperation with the University of Oslo and the Anti-Racist Centre, tackling controversial themes relevant to diversity in Norway.

INTERCULTURAL MAP OF MELITOPOL (UKRAINE)

One out of five main dimensions of the ICC Strategy of Melitopol is intercultural tourism and hospitality. It is along the lines of this dimension that the local ICC coordinator launched "Intercultural Map" Initiative in August 2017.

The "Intercultural Map" is an incarnation of an ambitious idea to add the tastes and flavors of different cuisines of Melitopol ethnos to the list of cultural practices. This idea was inspired by the true historical rarity of our city - the book "Tips of the Melitopol Cooks of the XIX century" – that was discovered, restored and published in 2017. Recipes for this book were once carefully assembled by a young officer, who won the heart of his beloved by having walked through all settlements carefully collecting a great variety of the recipes typical for each culture residing in Melitopol at the time.

Relying on the information from the book, the "Intercultural Map" was created to include ethnic restaurants in the city that specialize on ethnic cuisine – Georgian, Karaim, Tatar, Hungarian, Jewish, German. A short video was also prepared about each ethnos featuring costume, music, traditions and, of course, cuisine. The map was published and distributed to the guests and participants of the 233th anniversary celebration of Melitopol City.

The action raised awareness of Melitopol residents and its visitors about the intercultural history of Melitopol and boosted a number of customers for the participating ethnic cuisine restaurants. This action is a result of close collaboration of the local SMEs, local University (historians and students), and the Melitopol City Hall.

LUTSK CASTLE – UNITED BY A COMMON HISTORY (UKRAINE)

The Lutsk Castle serves as a center of intercultural dialogue and interaction, offering a public space for all nationalities and ethnicities living in the city and aiming to unite people by drawing attention to their common history. It hosts various cultural events, such as festivals or art-shows that encourage different ethnic/cultural communities to participate and express their cultural identity. Examples are the festival "Palette of Cultures", the art-show "Night in Lutsk castle", the festival "Polissia summer with folklore" or the festival of medieval spirit "Prince's feast". Moreover, discussions on historic themes are held regularly, in which historians and representatives of national minorities take part, informing locals about the intercultural history of the city as each ethnic group has contributed to its development. The Lutsk Castle has become an object of urban heritage, shared by all. Its events are organized by the Department for Culture of Lutsk City Council in cooperation with several NGOs and cultural/ethnic associations.

SMALL THEATRE – GREAT PLACE FOR INSPIRATION – PAVLOGRAD (UKRAINE)

The renovation and transformation of the historical Pavlograd Drama Theatre from the 19th century was part of an initiative within the city's "Program of Cultural Development and Cultural Heritage Preservation of Pavlograd for 2015-2020". As an object of cultural heritage, the old building has been transformed into a theatre center open for all, offering a space for cultural activities and education, social mixing and interaction, dialogue and creativity. The project aims to link the city's cultural heritage with current societal challenges. Considering the increase of forced migration, for example, it aims to assure that migrants' social and cultural needs are met and also to support them in dealing with their experiences and traumas through art and theatre. The project is run by a collaboration of the City Council, a number of NGOs, secondary and higher education institutions, cultural/artistic groups and communities as well as the main coal enterprise in the city. An evaluation is planned at the end of its implementation in 2020.

THE PATRAS CARNIVAL (GREECE)

The Patras Carnival goes back more than 180 years ago and has evolved tremendously due to the different cultural influences from Patras, Eastern Italy and the Ionian Islands. Based on openness, creativity and innovation, culture is here constantly in a process of transformation, merging various cultural elements and adapting to current societal topics. The carnival takes place every year, starting on the 17th January and lasting till the beginning of March, ending on "Clean Monday". Throughout these weeks a variety of activities and celebrations are held, such as parades and dances, exhibitions and creative contests as well as a "Carnival of Children" held on the second to last weekend. The parades specifically address current societal issues, while the costumes and chariots are designed and created to reflect these issues. Each parade has a specific theme, such as equality, discrimination, human rights, migration or unemployment. Anyone can take part and form a carnival group with the opportunity to take part in a contest and winning an "honored award" in the closing ceremony. The groups may create their own chariots, although these are usually designed and created by the "Patras Carnival Laboratory". The carnival is organized by the Municipality of Patras, specifically by the "Patras Carnival Municipal Enterprise", but the carnival groups themselves play a large role in the organization and preparation of the events. Each year it is evaluated by a committee, taking suggestions and making recommendations for the next year.

PROJECT "SPARC" – PATRAS (GREECE) & BARI (ITALY)

The SPARC project is funded by the "INTERREG Greece-Italy" EU program and aims to promote sustainable development in Patras (Western Greece) as well as Putignano and Bari (Eastern Italy) by valorizing and enhancing the cultural and natural heritage of these regions. Among the most important cultural heritage assets of both Greece and Italy, involved in the implementation of the project strategy, are the Carnival of Patras, the Carnival of Putignano as well as various theatre and film institutions. "Creativity Hubs" are to support and enrich the creative and cultural sector, while connecting it with other sectors. To guarantee the sustainability of results, other long-term initiatives that are linked to SPARC are encouraged and the Creative Hubs will continue to operate for at least fiver further years. The project also includes an evaluation and monitoring plan.

CREATIVE ORCHESTRA – SANTA MARIA DE FEIRA (PORTUGAL)

The Creative Orchestra is a community project that aims to bring forward the social dimension of music. The orchestra is accessible for all, regardless of one's musical experience, age or social/cultural background. Based on pluralism and the mixing of different arts, lives and concepts, the orchestra encourages innovation and creation of alternative ways of making music, while deconstructing the conventional ways. It is a project where differences are valued and required, where various social groups unite, collaborate and create together.

URBAN TRENDS. OPEN MICRO – LOGROÑO (SPAIN)

"Urban trends and open micro" is a space for participation of young people from different backgrounds in the city of Logroño. Despite their official status as citizens of Logroño, and the fact that these young people share common formal spaces in Secondary Schools, they kept separating in the non-formal spaces of relationship because of their origins, being them from Latin America, Romania, Pakistan, Morocco, etc.

To avoid segregation, the city proposed to find a common point of interest that could contribute to making youth converging, interacting and creating something together. Hip Hop was chosen as a tool to bring the youth together, and the city created a free meeting space for young people to promote participation and facilitate emotional expression through urban culture and its different disciplines: dance, music, plastic art, etc. Using the language of music, art, dance, and freestyle "rap battles", beat box, etc.

A mix of young people of diverse origins participate and express themselves in a new language, their own and different ones, used to communicate their vision of the world and the emotional expression of their experiences. Hip Hop has proven to be an instrument that allows these young people to express them freely but also to develop an attitude of acceptance and respect for differences. Thanks to the specific focus on interculturality in the management of the space, the artistic results are very creative and are nourished by the influence of diverse cultural references that make them unique. The experience has become a good example of how diversity can be translated into greater creativity and cultural enrichment.

From this, and from the continued relationship of these young people with hip hop as a vehicle, other elements have been introduced to deepen aspects of democratic participation, citizenship, diversity, tolerance, anti-rumors, etc., increasing critical capacity and the commitment of youth.

There is an evaluation of this programme as a measure of the Intercultural Plan of the city and of the social and educational intervention projects with young people.

TODOS FESTIVAL – LISBON (PORTUGAL)

Todos (Everyone) is a festival which makes simultaneous impacts in a variety of policy arenas. It is an annual festival of world music and culture which combines international professionals with local performers. It is a peripatetic event being located in a particular neighbourhood of the city for three years before it moves on to another. This may be a quarter in which the city council wishes to focus its efforts, for example through the combination of urban renewal, employment and business development and migrant integration.

The festival was first launched in the Largo do Intendente/Mouraria district, but is now centred in its third new territory, in the area of São Bento and Poço dos Negros.The organizers intended to discover new intercultural foci in the city of Lisbon, challenging the idea of ghettos and bringing people from diverse cultural backgrounds and age groups closer to each other. The programme of the Festival highlights the interculturality present in Lisbon and inter-religious dialogue is sub-theme associated to that idea.

2016´s edition took place between 12th and 15th of September and included street performances, an itinerant photo exhibition,

theatre, gastronomy, music, drawing, dance, visits, walks, and meetings, among many initiatives that foster another look on the city and its relation with other cultures.

The neighbourhood is rich in diversity. From the African bars and restaurants, where can have "cachupa" and Cape Verdean music, to the Brazilian hairdressers and restaurants, shops from Pakistani and Nepalese merchants, to the Passos Manuel Hight School, one of the partners in this initiative, where children from 33 different nationalities can be found.

APROPA CULTURA IN BARCELONA (SPAIN)

Apropa Cultura is a network of cultural facilities, such as theatres, concert halls, festivals and museums, whose main purpose is to encourage inclusiveness promoting cultural activities and events. The initiative started during the season 2006/2007 when L'Auditori launched the Auditori Apropa: a programme targeted to attract groups at risk of social exclusion, encouraging minorities to attend events at a lower price. Few years later, L'Auditori invited other organisations in Barcelona to participate and, as a result, the Apropa Culture was created with a new rich programme with all sorts of events: music, theatre, dance and circus. Nowadays, Apropa counts 15 cities with a total of 55 cultural centres, involving every season about 20.000 spectators.

In addition to music, theatre, dance and circus, Apropa offers a wide range of activities: for instance, museums and cultural centres offer free visits of their exhibitions. Some activities have been designed exclusively for vulnerable groups and are carried out throughout the season in different theatres and auditoriums. Moreover, every year courses are organised in the performing of arts, music, plastic and visual arts. Specifically, Educa amb l'Art ("educate with art") is a project for social workers, therapists, coordinators etc. without any prior knowledge in art and music.

Agropa Cultura philosophy and main goal is to prevent social exclusion encouraging people's participation promoting the democratization of culture. In particular, the following vulnerable groups have been involved: people with intellectual or physical disabilities, mental illness, elderlies, immigrants, children and adolescents, people with drug addictions and women victims of domestic violence. In fact, Apropa strongly believes that culture develops creativity while improving people's wellbeing, confidence and self-esteem.

ESPAI AVINYO-LANGUAGE AND CULTURE CENTRE IN BARCELONA (SPAIN)

Espai Avinyó-Language and Culture Centre has been providing since 2011 a wide range of cultural activities aiming to be as inclusive as possible, highlighting the importance of interculturality through the masterpieces of artists coming from different cultural backgrounds.

The artistic activities are realized with different formats, such as photography, cinema, dance, music etc. these rich forms of expression mirror Barcelona's multiculturality, fostering dialogue and strengthening relations between the participants.

Many activities are carried out in partnership with the Barcelona Anti-Rumour Strategy and/or the Barcelona Anti-Rumour

Network, these connections foster awareness on cultural diversity, harmony and living together, discouraging stereotypes. Equally important, activities have also the aim of promoting popular and contemporary Catalan culture, stressing the importance of the city's historical and cultural heritage.

The Language and Culture Centre send a clear message: cultural diversity should be perceived as an enriching element that strengthens connections, foster creativity, highlighting the values of equality and mutual respect.

THE DANISH CENTRE FOR ARTS & INTERCULTURE (DENMARK)

DCAI acts as a 'centre of the mind' or think-tank for the intercultural transformation of the cultural sector, rather than as a physical public space of meeting, although it is housed in a centre of global culture and world music. Its aim is to create a national platform which reflects the diversity of Danish society in the cultural sector, by building intercultural competence. The means to achieve this are through working with partners to make the presence felt of a new generation of Danish artists of immigrant background, who have grown up on the periphery of the five major cities of Denmark.

DCAI is seeking to change the structures of representation so that the life experience of the migrant suburbs is fully reflected in the culture which remains dominated by the rural popular or urban high culture. It has canvassed migrants in the suburbs to gather their stories and images and encouraged the national theatres to widen their repertoire by engaging in co-productions and partnerships with artists of immigrant background. It also argues for them to increase access to broaden the audience in their own self-interest.

DCAI was established as Project Brændstof by the County of Copenhagen in 1999. From 2007 - 2010 the Centre was funded by the Ministry of Culture in a specific and temporary governance structure. From 2011 DCAI has been a 'self-governed' private run NGO.

The goal of DCAI is to enable full and equal participation of individuals and communities from all origins in the continuing evolution and shaping of all aspects of Danish cultural life and to assist in the elimination of any barriers to such participation. DCAI promotes cultural diversity by strengthening the capacity of cultural industries to produce and distribute goods and services and helping them gain access to domestic and international markets.

The centre aims to cooperate with any organisations involved in the creative sector and supports initiatives that take inspiration from the interchange of ideas and techniques among individual artists from diverse backgrounds. DCAI's approach encourages and aims to improve access to knowledge between cultural diversity and intercultural dialogue in the context of globalisation. DCAI gives special attention to building the capacities of stakeholders and decision-makers in the management of cultural diversity and intercultural dialogue.

STEPS – Participatory mapping of diverse heritage

As stated before, the background of the STEPS project is the idea that heritage is implicated in the complex social processes in which people – individuals or communities – identify those things that are of value to be passed over to future generations. These include practices and traditions, as well as the web of meanings that reinforce the ideas of belonging and communality and are part of place-making.

Previous experiences carried out by the Council of Europe (in particular through Intercultural Cities and the work of the Faro Convention) demonstrate that cultural and social activities – festivals, events or just day-to-day recreational experiences and practices – provide occasions for interactions with people with a different background and, not only enhance community pluralistic identity, but also reinforce the closely intertwined relationship of the community with the broader environment.

The STEPS methodology, therefore, builds on the experience and achievements of the Council of Europe, European Union and European cities (particularly the ones taking part in ICC) in the field of cultural heritage, as well as culturally diverse societies.
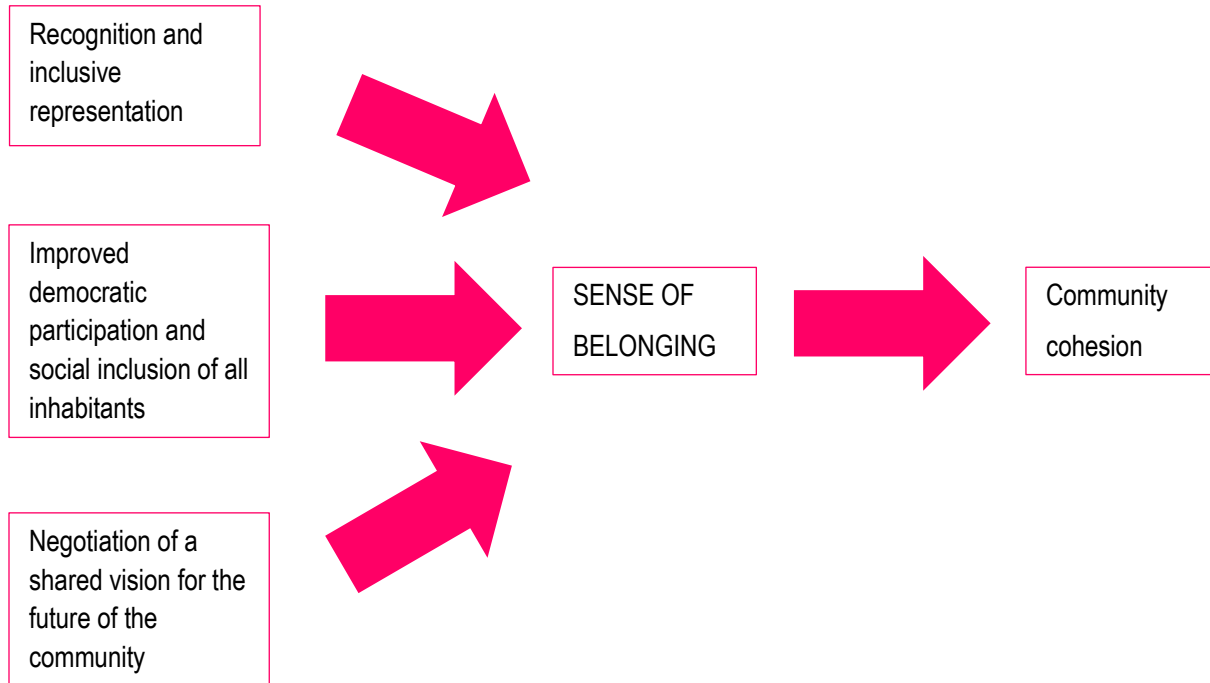
The project's theoretical framework is also based on the idea that sense of belonging is fostered by 1) recognition and inclusive representation; 2) improved democratic participation and social inclusion of all participants in negotiating the meaning and making decision about the common cultural heritage; 3) negotiation of a shared vision for the future of the community accommodating pluralistic voices.

A number of studies, as well as the work of the Council of Europe in the realm of social cohesion (Revised Strategy for Social Cohesion, 2004[4]) have associated sense of belonging with social and community cohesion. In particular, Ted Cantle[5] describes a cohesive community as one where:

- There is a common vision and a sense of belonging for all;
- The diversity of people's backgrounds and circumstances is appreciated and positively valued;
- Those from different backgrounds have similar opportunities;
- Strong and positive relationships are being developed between people from different backgrounds and circumstances in the workplace, schools, neighbourhoods, etc.

[4] https://www.coe.int/t/dg3/socialpolicies/socialcohesiondev/source/RevisedStrategy_en.pdf
[5] T. Cantle (2002), Guidance on Community Cohesion, The Local Government Association

Recognition and inclusive representation	→			
Improved democratic participation and social inclusion of all inhabitants	→	SENSE OF BELONGING	→	Community cohesion
Negotiation of a shared vision for the future of the community	→			

Through participatory mapping, community members collectively create visual inventories of their own community's assets. They negotiate what can be listed in the inventory. This results in a map of those heritage assets that make up the pluralist identity of the community. Assets can include built, as well as intangible heritage features (traditions, practices, knowledge and expressions of human creativity), anything that people who live and work in the territories feel it is significant to them, in line with the Faro principles.

This process facilitates an understanding of what these features mean to individuals and how they impact each other. Moreover, the group gains insight into the specific value granted to community assets by different community members.

Recognition and inclusive representation:

As Charles Taylor has emphasized[6], "due recognition is not just a courtesy we owe people. It is a vital human need'.

Axel Honneth[7] goes even further by depicting how this need for recognition and representation in the common cultural space is often denied to people member of a minority group, whose culture and way of life is consider unworthy of public knowledge, recognition and celebration let alone being part of the collective narrative of the area.

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[6] C. Taylor (1992), The Politics of Recognition
[7] N. Fraser & A. Honneth (2003), Redistribution or Recognition?

Participatory mapping of cultural heritage by a diverse group of residents has the cardinal virtue of exposing to view the cultures of others and giving them legitimacy. It contributes to processes of recognition that create the conditions for a better shared existence in cities.

Cartography has always been the right medium to express tacit knowledge of resources and their cultural significance. When it is started by the local administration, as it is the case in STEPS, it represents a strong message that everyone can have a saying in negotiating what cultural heritage is.

The mapping process also adds a dimension of mutual knowledge and is instrumental for the discovery and disclosure of diversity existing within the urban area even in places that might look non-diverse at first sight. The mutual knowledge of this diversity fosters inter-community dialogue. It helps people understand one another and to recognise one another as equally worthy.

Improved democratic participation and social inclusion of all inhabitants

Intercultural literacy, reciprocity and power sharing are important operational points of the intercultural framework that were felt of pivotal importance in STEPS as well. The baseline idea is that people need to be recognised in their full potential by the society they are living in, as well as do not feel intimidated or stereotyped. For this reason, local authorities are encouraged to build spaces and opportunities for people to participate to decision making on an equal foot.

This is also true in heritage management and policies, where people are called to play an active role in negotiating

what they value as cultural heritage and which meaning they attach to it, not only to be passive consumers of top-down choices.

Being part of a negotiation and decision-making regarding the past, present and future of the community where one lives is an important part of democratic life. It also helps developing skills that are more and more needed in the 21st century.

Participatory mapping activities are particularly effective in this realm as the very act of capturing detailed local knowledge about all of the areas represented on a given map requires the input of the people who live, work, and play in each portion of that map. Stated simply, everyone has expert knowledge about their own personal part of the territory.

Negotiation of a shared vision on the future of the community

A pivotal notion in participatory mapping is that it should not only collect narratives, but trigger a discussion on the search for a common thread to develop a shared vision for the future, based on the enhancement of the local heritage and on the wishes of local people.

This vision is a collective construction, made of the collective stories and representations, supported by people memories of the past, experience of the present and, above all, imagination of the future. Therefore it reinforces belonging, communality and the sense of place.

Lessons learnt:

The next chapter will provide with a step by step methodology on how to develop a participatory mapping process of diverse cultural heritage and how to leverage this for community cohesion. It will also give insights on the experience of the two cities of Rijeka and Lisbon that piloted the STEPS methodology.

Still, some general lessons learnt and recommendations from the pilot work in Lisbon and Rijeka have emerged as important in order to meet the challenges and achieve the objectives of fostering community cohesion through participatory mapping of cultural heritage:

* Particular attention should be paid to shifting the paradigm from understanding cultural heritage not as a set of objects but as a set of resources identified by the community as of value to be kept for future generations, including practices and traditions and the web of meanings that reinforce belonging and communality and are part of place-making.

* Engaging people with different backgrounds in heritage mapping is pivotal if we want to map and leverage the biggest possible set of heritage assets – to do so, it is important to work in partnership with associations and other actors that represent and have access to different public. Because of the different publics it is necessary to preliminary work on building trust between the different partners and mappers. Trust building has to continue throughout the entire project.

∗ Because of the different public involved, it is also important to devote time to building intercultural capacities in the group and to make sure everyone is understanding the same thing when mentioning concepts like "cultural heritage", "sense of belonging" etc.

∗ If they want to gain from a real participatory process, local authorities and all the other partners need to be committed to create an environment that put people on equal foot by working on confidence building, avoiding stereotype and recognising the role and expertise of each person involved in the process.

∗ Local authorities also need to make a clear and resolute political commitment both before and after the mapping and to be engaged at each stage of the process (partnership setting, outreach to the mappers, mapping and strategic planning level). As mentioned before, the power of the involvement of local authorities is to send a strong message that everyone can have a saying in negotiating what cultural heritage in the city is.

∗ It should be made sure that all the actors involved understand and agree that participatory mapping is not a product but a process and that should be regularly replicated in order to keep cultural heritage alive, include newcomers to the community and renegotiate the shared vision.

Annex I - How to shape a Participatory process to map Shared Cultural Heritage

0. Preparation

- <u>Why, how and who</u>

It is important for the success of the participatory process and for the impact of the action to clarify from the very beginning who is taking the decision to initiate such a process and what are their goals and expected results.

The examples of Lisbon (Portugal) and Rijeka (Croatia), the two cities which piloted the methodology, clearly show how differences in the decision making process and expectations can affect the different approaches and final results.

LISBON

The participatory mapping process was initiated by the Department of Social Rights of the Lisbon Municipality (together with a strong partnership involving actors on the ground) to create and facilitate opportunities for migrant community members to participate as active agents to shape the common narrative of the neighbourhood, as well as to create an opportunity to foster interaction between different stakeholders and representatives of various communities.

Furthermore the process was aiming at strengthening the impact of the Gabinete de Apoio aos Bairros de Intervenção Prioritária - GABIP (Support Office for Priority Intervention Neighbourhoods) which was created in the Almirante Reis Borough to counteract the unregulated growth, matched with overwhelming increase in tourism and gentrification that was putting the social fabric of the neighbourhood at risk. The participatory mapping process therefore was felt as both a way to nurture interactions between long term/majority Portuguese and migrant background communities and to address the lack of social practices that merged distinct cultural heritages or regularly brought together people with different backgrounds.

RIJEKA

The participatory mapping process was initiated by Rijeka 2020, the agency jointly founded by the City of Rijeka and the Primorje-Gorski Kotar County, for the purpose of planning and managing the programme of the European Capital of Culture 2020.

The process goal has therefore fit in the general goal of the European Capital of Culture to strengthen local communities by developing interpersonal relationships and increasing the frequency and qualities of cultural activities where people can come together.

In the framework of including citizens in negotiating what is part of the common narrative of a city identity, it is particularly relevant to show the political commitment for this negotiation to happen. Commitment means first and foremost allocating human and economic resources to the process, especially by steering and coordinating the entire process.

Local authorities also need to be committed to set up an environment that put people on equal foot by working on trust and confidence building, avoiding stereotypes and recognising the role and expertise of each person involved in

the process. This might be facilitated by the act of mapping, as everyone has expert knowledge about their own personal part of the map.

Finally city administrations need to show their engagement at each stage of the process (partnership setting, outreach to the mappers, mapping and strategic planning level) to also build trust of the population in the sincerity of the action.

Equally important is to know from the beginning who will technically lead each phase of the process.

LISBON

As we will see below, while the general coordination and initiation of the process was ensured by the Municipality, during the partnership setting it was agreed and signalled that single strands of work were going to be led by different partners on the basis of their particular competences. For example, due to the nature of its core work, Solidariedade Imigrante was designated as the main responsible for mobilising migrant communities and identify active agents within each community who could carry out mapping of cultural heritage within the Arroios Borough. At the same time, Ateliermob was charged with leading the identification and framing of the historical and material cultural heritage in the Arroios Borough. Furthermore, the Aga Khan Foundation had the task to provide the technical framing for the project's implementation on the ground, leading in the adaptation of the participative methodologies and tools.

- Identify key actors to involve

Building a strong partnership from the start of the project is crucial for a number of reasons: accessing and mobilising both expertise and networks as diverse as possible; leveraging findings collected from the mapping process. Moreover, actors involved will have the key roles in society to set the example of valuing diversity and to develop intercultural competences that could be disseminate to their employees. The choice of partners therefore is of pivotal importance for the impact of the process.

Examples of actors to be involved in the process are:

- ✓ Schools
- ✓ Universities
- ✓ NGOs
- ✓ Heritage institutions
- ✓ Migrant associations

LISBON

Members of the local partnership were mobilised even from before initiating the process and took part to the designing of the action. They were mobilised by the Municipality because of their knowledge and experience which shaped the contribution they were able to bring to the process.

In particular:

- **DINÂMIA'CET-IUL- Centre for Socioeconomic and Territorial Studies** is a research centre of the Instituto Universitário de Lisboa (University Institute of Lisbon) focusing on the study of social, economic and territorial change with the aim of contributing to a better understanding of the contexts, processes, actors and consequences of change.

The Centre was tasked with the impact evaluation of the action, including working on the choice of the indicators to use.

- **SOLIDARIEDADE IMIGRANTE (SOLIM)– Associação para a Defesa dos Direitos dos Imigrantes (Association Defending Immigrants' Rights)** is a not-for-profit organisation aiming to defend the rights of immigrants in Portugal. Being the biggest migrant association in Portugal, with over 28,800 associates representing 97 nationalities, SOLIM had the role of mobilising members from different communities and facilitate their involvement as active agents in the process. (http://solimigrante.org/)

- **ATELIER MOB | "Trabalhar com os 99%" - "Working with the 99%"** is a multidisciplinary platform for the development of ideas, research and projects in the areas of architecture, design and urbanism. Given their proven experience in the implementation of participative methodologies and projects in the areas of urban regeneration - and its relevance for local communities - and in valuing material heritage, Atelier Mob has been responsible for framing the historical and cultural patrimony within Arroios for this project. (http://www.ateliermob.com/)

- **FUNDAÇÃO AGA KHAN PORTUGAL (AKF),** established to foster social cohesion in communities shaped by migration. The goal of the Foundation is to improve quality of life by strengthening social, cultural and economic inclusion to foster a pluralistic society with a cosmopolitan ethic that benefits everybody. Within the participatory mapping process, AKF's role has been to readapt the participative methodologies and tools within the Arroios Borough context, as well as including lessons learnt from the pilot implementation within the Local Development Plan of GABIP Almirante Reis. (http://www.akdn.org/where-we-work/europe/portugal)

The entire process was opened up to other civil society actors, by using the mechanisms the Municipality already had in place (thus enabling sustainability and cooperation) which are based the horizontal structuring and representation of political decision makers from the Lisbon Municipality as a strategy to stimulate cooperation of civil society organisations.

RIJEKA

In the case of Rijeka, different partners were involved in different moments of the process, according to the specific tasks they carried out, as well as the stake they held:

- **Neighbourhood associations** of the different areas involved (Cres, Drenova, Gomirje, Kastav, Novi Vinodolski). The associations involved in the participatory process have been selected on the basis of the themes and activities they were developing for the European Capital of Culture programme. This means that they were already in a dialogue with Rijeka2020 since before the start of the process. For example, the community of the city of Cres was already working around the topic of intangible cultural heritage of everyday life, as well as non-dominant architecture; Kastav was focusing on the life of the local Čakavian dialect; Gomirije was working on facing the challenge of preserving local traditions as the lack of cultural activism was leading to a poor cultural scene.

- **RESTART** is an organisation focused on production, education, distribution and exhibition of creative documentary films. RESTART was tasked with technically assisting the local community in mapping the territory and was not involved in the planning of the process.

- **Faculty of Humanities and Social Sciences** of the University of Rijeka: the research group composed by a coordinator, a sociologist and a mediologist, was charged with the impact evaluation of the action, including working on the choice of the indicators to use. They have a strong partnership with the European Capital of Culture programme that has preceded the process and they were involved from the first preparatory meeting.

- **Academy of Applied Art of Rijeka**: the students of the Academy were mobilised in the phase of structuring and collecting interviews to support the mappers and their creative process.

- <u>Understand diversity in the territory</u>

Identifying the main characteristics of the city context that are relevant to the process goals is also important to develop a successful participatory mapping exercise that would leverage diverse cultural heritage to build trust and strengthen community cohesion.

Particularly relevant is to understand what are the main sources of diversity in the context of the specific area of work, what are the main variable and their evolution in the city's population. It is also important to clarify what are the current challenges connected to this.

The mapping process will eventually add a dimension of mutual knowledge and is instrumental for the discovery and disclosure of diversity existing within the urban area even in places that might look non-diverse at first sight.

LISBON

Along its rich history, the city of Lisbon has been shaped by civilisations whose backgrounds where rooted in different world geographies (East Asia, Persian Gulf, West and East Africa and South America), making the current scenario that of a cosmopolitan city in dynamics and heritage. Further, in the 1970s and coinciding with the diaspora, a remarkable number of communities came from Portuguese speaking countries; in the 90s, people from Eastern Europe started arriving, whilst more recently, populations from Asian countries have gained a significant presence in the city of Lisbon, and especially in Arroios.

Within the Lisbon City, the Borough/Parish of Arroios is located in a privileged wider patch, bordering the historical centre, benefitting from the public transport network and access to various services, including vibrant local commerce and a very significant flow of people circulating daily in the Borough (c.ca 200k). Many migrant groups have been settling or carrying out their daily activities in this area of the city, making Arroios the Borough/Parish of Lisbon that concentrates the highest percentage of migrants and the highest number of nationalities. Out of the 31653 people officially living in Arroios, 20% are immigrants, with a total of 97 different nationalities present in the Borough. Brazilians, South East Asians and people from the Far East are the largest groups, notwithstanding communities from other places that have not been historically countries of origin amongst the Portuguese population, such as Iran, Pakistan, Bangladesh and Nepal.

RIJEKA

Not always diversity comes in the form of 97 different nationalities living in the same neighbourhood. In the case of Rijeka, diversity means first and foremost rediscovering the pluralistic heritage of the region and increase dialogue and cooperation between different, even if bordering, areas which have lacked, in the last decades, incentives and occasions to interact with each other. These processes of rediscovering shared challenges and common solutions, as well as the creation of new personal links have been the *fil rouge* of the entire process.

The intergenerational theme has also been approached during the participatory mapping while, for example, discussing the future of the local Čakavian dialect in Kastav or the narrative that Novi Vinodolski is building for itself.

INSIGHTS FROM LISBON

Before setting off – what to equip yourself with:

✓ A truly participatory process must be a person centred process. Information and knowledge shall be a privileged tool to understand why and how people participate in different ways.

✓ Flexibility, active listening skills, genuine interest in people and in questioning your own language and approaches, cultural sensitivity are necessary for embarking in this process.

✓ People do not all live according to the same pace and time concept. For a successful participatory outcome, it is crucial to provide (comfortable) space and time, fine tune our observation skills, and offer silent gaps. Patience to constantly readapt to such diversity in "codes" will also positively influence the effectiveness of outcomes when aiming for active participation of all and genuine sharing exercises.

✓ Wording and language. In view of offering a practical example, the moment of sharing core STEPS objectives was fairly revealing. «Intercultural Dialogue» «What is that? What does it mean?» «Heritage[…]» «Well…what do you mean by that…?» We were faced by blank expressions at first, thinking we needed to invest in explaining the concept. Of course it turns out that the content and meaning of it is quite universal; however, the language may need to be adapted to foster a greater sense of group belonging and project ownership for *groundstigators*. Thus, building language and rephrasing together -without 'correcting'– was an important preparation phase.

✓ Discovering (by observing, testing, adapting) comfortable and safe spaces in everyone's perceptions. The advice is to be open to change, test, try, observe, listen, and watch. In which places did each one of the people involved in the project, individually contributed the most? And looked most comfortable?

✓ Developing a circle of trust. Participatory work is all about relationships. Finding the right *groundstigators* for a process like this requires effort, intellectual and relationship investment in itself. And background thinking on languages, ages groups, cultural patterns it may be important to represent, while setting priorities.

✓ Whilst it is not easy to know what and whom people feel comfortable with at the start of a project, most known (non-formal) European team building exercises may not work. Investing in relationships, finding common ground rules, times, spaces, common working languages, will all be crucial to creating a safe space for each person to express perceptions they may be otherwise shy to voice or feel unsafe about.

1. Finding the mappers

- <u>Examine the demographic of the selected area</u>

As it is impossible to mobilise everyone, it is important to make sure that the core mappers group is as representative as possible of the linguistic, age and cultural diversity of the neighbourhood. In order to achieve this, it is important to have a clear idea of who inhabits the area and what are the representations to prioritise in the mappers selection process.

Potential mappers should be mobilised on the basis of the language spoken, network, and experiences in living in different areas, diversity of life experiences and background, as well as interest in contributing to the redefinition of the city narrative.

Particular importance should be placed in ensuring equal gender representation.

In selecting the mappers, focus should be placed on their skills and flexibility to adapt to tasks and comfort level in moving and interacting with other people should be taken into account.

- <u>Use the networks of the partners to mobilise as many people as possible as mappers</u>

Involving people that are often left out from mainstream cultural production is one of the priorities of the participatory mapping process. For this reason, outreaching to as many people and publics as possible is crucial to build a really inclusive process. Using the networks of the different partners to engage potential mappers is the easiest way to make sure that people with different backgrounds in terms of language, age, gender, and life experiences are reached.

LISBON

Most *groundstigators[8]* were identified through Solidariedade Immigrante (SOLIM) and Aga Khan Foundation (AKF), thanks to the positive and constructive relations both organisations have built through their work with migrants and local population in general.

An initial session was organised by SOLIM and AKF as a first mobilisation attempt, followed by a one-to-one conversations with other potential *groundstigators*.

Following this the city administration of Lisbon and the University have organised a series of focus groups to discuss further the topic emerging from the mapping as well as its preparation.

- <u>Make sure all the material is accessible to a full range of people</u>

From the very beginning all material to steer group interactions and facilitation should be produced in more than one language and not only using written language. For this reason it is crucial to be able to count on a team leading the project with a clear understanding of inclusive communication and a well-developed set of intercultural skills. In

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[8] See "recognise the role of the mappers"

particular, it is important for the team to understand and show not only their facilitator role, but also their willingness to participate as learners in the process, not feeling threatened by having to change practices and adapt to different styles of interaction.

- <u>Recognise the role of the mappers</u>

Intercultural literacy, reciprocity and power sharing are important operational points of the intercultural framework that are of crucial importance in this process too. The baseline idea is that people need to be recognised in their full potential by the society they are living in, as well as not to feel intimidated or stereotyped.

Participatory mapping activities are particularly effective in this realm as the very act of capturing detailed local knowledge about all of the areas represented on a given map requires the input of the people who live, work, and play in each portion of that map. Stated simply, everyone has expert knowledge about their own personal part of the landscape.

Participatory mapping of cultural heritage by a diverse group of residents has, therefore, the cardinal virtue of exposing to view the cultures of others and giving them legitimacy. It contributes to processes of recognition that create the conditions for a better shared existence in cities.

LISBON

The name *groundstigator* was chosen at the beginning of the participatory mapping process to value the role of the mappers as researchers "on the ground", as thinkers and careful observers of the diverse perceptions of people. Jointly co-developing the mapping tool and choosing a title that would represent their paramount value within the project as field researchers, was crucial to understand the importance of involving other people in the project. It was also a way to make mappers feel responsible for the work delivered.

RIJEKA

Particular attention was paid to shaping the narrative in a way that would stress the leading role of the local communities, as well as put them at the centre of the stage. Several events have been organised for the local communities to showcase the results of the mapping to other peers, as well as to an international audience. Furthermore, the mappers were equipped with technical material (like stabilisers, microphones etc) to demonstrate the support and commitment of Rijeka 2020. The result of the mapping will also be presented during the European Capital of Culture programme when a Festival of Neighbourhood will bring to European attention the work of the communities.

2. Discuss themes and expressions of cultural heritage

- <u>Develop a negotiated and shared understanding of the main concepts</u>

It is important to remember that people might have a very different idea of what terms like "cultural heritage", "community", "belonging", "intercultural dialogue", "public spaces" might mean. It is then important to spend time in the initial phase of the process to make sure these concepts are extensively discussed and agreed on.

At the beginning, it might be useful to simply allow people to freely list all the things that come to their mind with regards to:

- What they attach cultural value to?
- Which practice/place/object do they consider as an expression of their knowledge and traditions?
- Which practice/place/object is fostering cultural mixing and interaction between people with different backgrounds?
- What do they consider as a public space?
- Which activity/place/object does make them proud to be living in the neighbourhood?
- What does make them feel at home? And why?
- Which activity/place/object does make them happy and why?
- What do they define as a "community"?

Make sure to provide some options on how to answer (orally, on post its, in writing on a big paper, in drawings, ...) and to restrain from passing judgments on the list, rather engage the group in a discussion.

INSIGHTS FROM RIJEKA

Opening up the conversation

Everybody stand up and have a sheet and a pen.

First they are asked to write their name on the top of the card.

They are then informed that their colleagues will draw a portrait of them in 5 steps. They are asked to choose someone they don't already know to start with and to exchange their cards with each other. Each person in the pair will have to draw a part of the body of the other. They are instructed that while they are both drawing they will discuss a given topic/question.

Select a partner

STEP ONE: The mouth

In your partner's card you have to draw their mouth. At the same time you talk about…

Can you describe your neighbourhood?

Change partner

STEP TWO: The Ears

In your partner's card you have to draw your partner's ears. At the same time you talk about…

What is the most impressive story you've ever heard or read about your neighbourhood?

Change partner

STEP TREE: The Eyes.

In your partner's card you have to draw your partner's eyes. At the same time you talk about…

What is the most wonderful view in our neighbourhood?

Change partner

STEP FOUR: The Nose.

In your partner's card you have to draw your partner's nose. At the same time you talk about…

How do you imagine the future of your neighbourhood?

Change partner

STEP FIVE: The Hair.

In your partner's card you have to draw your partner's hair. At the same time you talk about…

What would you like to take away from this mapping experience?

- <u>Finding the right territory</u>

LISBON
Identifying a specific territory takes some time, even more so in the setting of a dynamic, ever moving city, luckily with no ghettos nor specific group demographic concentration pockets. Most of the mappers involved in this pilot spent their days moving from one area to another. So, when it is discussed the need to talk with other people whom share their roots or migration journeys, they appear to be thrown by the concept of finding someone "static" in a specific circumscribed area of the city and limiting their research area to a smaller geographical pocket of streets. After all, in Lisbon and in any urban setting, people move around and are constantly involved in a number of activities…

Once mappers have reached agreement on what the group means for cultural heritage and sense of belonging, as well as other concepts, it is beneficial to use a map of the neighbourhood/city to start marking the different places and activities that have been discussed.

It is also important to go out and test the validity of the areas of cultural heritage outlined, as well as sharing and testing different possible tools to collect information during the mapping process.

This walk on the ground might be an occasion to put again on the discussion table some of the concepts that were considered as agreed on.

LISBON
The specific portion of territory to map was focused throughout the first few months of work together and achieved by walking the territory together, fine tuning observation through sharing and dialogue afternoons and evenings, and eventually defining a more restricted area of investigation.

Various exchanges throughout the Walking the talk exercises also alerted the group of differences in concepts and in the visual a word can portray. This is better represented by the following episode: the group was walking in search of places that would represent diverse cultural heritage examples, and stopping at the Market. Unsurprisingly, we understand that the local borough market was failing to offer any elements of a sense of belonging for the majority of the mappers: «Markets should be open air, feature a wide range of products on sale…they look, feel and smell very different. People would interact differently».

3. Developing a tool to support the mapping process

Once agreement has been reached on the list of themes to be reflected in the mapping, a tool that will support the research in the territory has to be developed.

Within the two cities which have piloted the methodology, the chosen tool has been different. In the case of Lisbon, a structured guideline for interviews has been co-developed by the mappers, while in Rijeka interviews have been left unstructured and attention has been placed on collecting different materials that could feed the mapping.

In both cases blank maps of the areas have been used to anchor the discussion.

Furthermore, when preparing to interview people it is useful to keep in mind the following steps:

- Share the questions within the group of mappers and discuss why each of them carries importance
- On the basis of the reactions, involvement, appreciations, stimulation of discussion that some of the questions have produced, operate a selection to limit the number of questions
- Test the questions within the group to see what kind of answers they stimulate and if the responses are in line with the project objective
- Make sure the questions are equally fitting in the different languages in which they might be used. Would they provoke the same answers? Would they sound respectful? Might they stimulate a hurtful story?

4. Mapping

- <u>Finding the right medium to record</u>

INSIGHTS FROM LISBON

Flavours of adaptation: Practical examples

Different alphabets, different levels of self-assurance about writing. Different forms of expressing themselves. How to find a common language, that would be representing specificities identified? How to reflect diverse identity expressions in the process, in order to respect and value all?

<u>A number of different ways of recording information were suggested:</u>

Notebooks (given out for free)

Post-it notes

Images (a camera was made available)

Suggesting mappers could use other means beyond writing:

- drawing, photos, videos, audio;

- recordings, etc., to express, collect, share perceptions about the themes/tasks/topics of discussion in each phase of the project;

- Posters to draw, scribble, doodle on;

- Voice recorders.

A short workshop was also organised on what tools to choose and how to use a chosen tracking tool.

Some people found their own communication tools of comfort, i.e. bringing a wire-free speaker to share music with the whole group in order to brainstorm about similarities and differences between Fado and other musical expressions, musical languages-metrics, musical instruments rooted in other geographies.

- <u>Foster a focus shifting in the approach to cultural heritage</u>

Through participatory mapping, community members collectively create visual inventories of their own community's assets on a map. They also discuss and negotiated what should be placed on the map and what is not part of the collective narrative and vision. This results in a map of those heritage assets that make up the pluralist identity of the community. Assets can include built, as well as intangible heritage features (traditions, practices, knowledge and expressions of human creativity), anything that people who live and work in the territories feel it is significant to them, in line with the Faro principles.

The mapping process facilitates an understanding of what these features mean to individuals and how they impact each other. The group also gain insight into the specific value granted to community assets by different community members.

To unlock this potential, it is important to make sure that an understanding is built around the fact that during the mapping no right or wrong proposals could be made. Everyone should feel free to contribute what they wish, and the group will then have to discuss, retain or not the proposal, but always because they fit or not the shared narrative.

LISBON
The Church of Angios was one of the first cultural heritage assets discussed as it was a shared reference as a place that everyone in the group knew and used as a landmark to meet. As it was soon realised, the value of the church for most of the mappers had little to do with the architectural style of the building or its artistic qualities, but rather with the fact of being a place where different people would meet, all attracted by the feeling of being welcomed in this open establishment and place of worship.

- <u>Do not avoid conflict, but be ready to manage it</u>

As mentioned before the process of participatory mapping will inevitably see some of the proposals be discarded by the group. Therefore, conflict should be expected. As in many other situations, conflict should not be ignored and hidden, but anticipated, identified, addressed and resolved as a fundamental process of living together in a dynamic and communicative community.

- Introduce the project and prepare to answer questions

An important quality of the information collection for the map is the creation of a space of trust between the mappers and the people contributing. In particular it is important to be ready to introduce the project in a way that is quickly understandable, including what the final goal will be and in which ways people will be able to contribute, and to answer questions that might arise.

5. Dissemination

- Public presentation

A participatory process, especially in the realm of cultural heritage, would necessarily need to put attention on the dissemination phase.

In particular, at the end of the mapping phase, organising a public presentation of the results is a vital part of the process for a number of reasons:

- To demonstrate the real commitment of the city administration to include diverse cultural heritage at the core of the city's narrative;
- To publicly recognise the role of the mappers and citizens as active negotiators and decision-makers regarding the past, present and future of the community;
- To reach out to more actors that might be interested in being part of the participatory mapping process, as well as building on its findings and results;
- To encourage different organisations and institutions in including the participatory asset mapping approach in their work;
- To raise public interest and understanding of the pluralistic past, present and future of their city;
- To check the reactions to the results of the mapping process and have a pulse of the attitudes at the neighbourhood level.

LISBON

The mapping processes, as well as its results, were presented at a public conference within the ICSTE University Institute at the presence of the City Councilor in charge of the file, municipal employees, several students of the university, and members of the Solidariedade Imigrante association, as well as interested citizens. The presentation also featured a *theatre of oppressed* performance raising questions about what assets diversity brings to the city and what sense of belonging means.

- Material and resources for communication

Designing and producing materials and resources to disseminate knowledge about the process and the findings of the participatory mapping is fundamental for the successful impact of a participatory mapping process to mobilise diverse cultural heritage for community cohesion.

The main tool to disseminate the results is, of course, the map itself, which can take very different forms, as the experience of the two pilot cities have demonstrated.

In the case of the map, attention should be paid, as in any other phase, to keep it as inclusive as possible. In particular preference should be given to a multi-medium support as it removes many barriers, notably language ones.

The map should also be presented as a product open to continuation, to mainstream the idea that participatory processes and negotiation of the city narrative should be repeated in time and never be considered as something achieved.

LISBON

The partners have produced a foldable map of the Almirante Reis area featuring on one side the mapped landmarks, and on the other side the respective reason for the choice.

The map purposely leaves one space blank and ask the person who is reading it what is their heritage in Almirante Reis.

The original map was produced in Portuguese, but an English version was also prepared for the city touristic office, as part of the official material that contribute to the image put forward by the administration.

A blank version of the map is also being prepared to be distributed to kids in local schools, as well as community centres.

RIJEKA

The map has been shaped as an online platform which allows browsing among the different contributions uploaded by the mappers (interviews, pictures, videos, written contributions, soundscapes, etc).

The map is open to receive more contributions and to be kept updated for as long as people are interested in continuing the process of participatory mapping.

- Promoting positive interaction

At the core of the STEPS methodology and of interculturalism in general, lies the idea that interaction between people with different background can contribute to reducing prejudice and support community cohesion when people are treated equally and engaged in a cooperative action based on common objectives which stress similarities of interests more than differences.

For this reason it is desirable that every step of the process involves people with different profiles and background. This might happen naturally, but in other cases it is necessary to promote specific actions and spaces in which these positive interactions can happen.

LISBON

The choice made by the partners in Lisbon was to select all *groundstigators* with a foreign background. Throughout the interview process they interviewed a diverse group of people. Still, to make sure that positive interaction was maintained throughout the process, some walks in the Almirante Reis were organised during the summer to involve not only tourists, but also residents of the surroundings.

LISBON

The partners and the *groundstigators* decided to produce postcards to be distributed by the tourist office of the city of Lisbon. The *groundstigators* were also able to send them back to their countries of origins and families and show what they found in Lisbon that make them feel at home and how these landmarks and activities remind them, or not, of their country of origin.

RIJEKA

Fostering interaction between mappers from different areas of the city that did not have occasions to meet while living next to each other,

was one of the main objectives of Rijeka participation in the STEPS project. Therefore numerous capacity building workshops (for example on the use of smartphones to register interviews and other materials for the mapping) were used as a way for people to meet and interact.

This has allowed an exciting process of knowledge and trust building culminating with the cooperation between the neighbourhoods of Kastav and Drenova to preserve the endangered Chakavian Language using Artificial Intelligence.

6. Monitoring the impact of the process

As already mentioned, part of the process involves also the definition of what "community cohesion" and "sense of belonging" represent for the mappers themselves and the wider community.

Indicators should be built on the basis of this common understanding and in partnership with the University/ research group which would be associated from the very beginning.

As far as possible, members of the University/research group should be present to all meetings of the leading team and of the mappers in order to develop a deep understanding of these complex issues, as well as to monitor a change in the dynamics of the group.

In particular on the basis of the chosen definition of community cohesion, some of the indicators that can be considered for monitoring are:

➢ Feeling of belonging, as captured by the "inclusion of the other in the self[9]" scale as readapted by the NGO "Beyond conflict";
➢ Confidence in expressing one's ideas, as captured by qualitative analysis of the discussion dynamic within the group;
➢ Deepening of the relationships, as captured by increased number of joint activities and exchanges among mappers coming from different backgrounds;
➢ Openness to the surrounding urban environment, as captured by patterns of occupation and use of public spaces
➢ Sense of ownership of the process and the mapping, as captured by the role of the mappers themselves and of the members of the community in disseminating the map;
➢ Civic and political participation, as captured by standard indicators like community problem solving and active membership in a group/association
➢ Interest and engagement in replicating the process

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[9] The "Inclusion of the other in the self" scale (IOS; Aron et al., 1992) is a pictorial measure comprising seven pairs of two increasingly overlapping circles, showing the "self" and "the city". Participants are asked to rate their perceived closeness to the city/neighbourhood.

LISBON

Witnessing the development of trust and confidence in the group discussion, as well as the quality of the dynamic increasing at each meeting, as been quoted by the participants as one of the most interesting results of the process. The mapping exercise has also allowed for daily interaction between people with different backgrounds and the creation of sound relationships in the group.

The usability of the tool and the engagement in replicating the process has also been demonstrated by the fact that some of the mappers are currently reemploying the methodology in other locations. Particularly interesting is the story of one of the mappers, originally from Aleppo (Syria), who, after returning to the city has started mobilising people around cultural heritage, using the STEPS methodology and his experience from Lisbon.

The city administration is also developing further the project and is planning to repeat the process in the schools of the Almirante Reis area, as well as in the public leisure centres.

RIJEKA

Many of the people who intersected with the process have expressed their wish to replicate the methodology – for example the students of the Academy of Applied Arts of Rijeka have committed to replicate the process in their own neighbourhood (or city) and discuss the results during the next academic year.

Results in terms of deepening the relationships between different areas and of civic participation are also visible. For example, as a result of the participatory mapping the neighbourhoods of Kastav and Drenova have started working together on a project to save Chakavian language. By using the IT skills of the mappers from Drenova, an AI powered bot is being developed, able to speak chakavian even when the last human speaker will be passed away.