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TOOLKIT-TWO

WORKING WITH COMMUNITIES TO REVALORISE HERITAGE

Who is this toolkit for?

- Heritage and urban planning professionals
- Municipalities
- NGOs interested in heritage, historic environment, communities and urban development
- Civil society stakeholders (neighbourhood and residents' associations)

(Previous spread)
Coffee with participants

(*Previous page*)
Participant Yetvart

This is one of six toolkits to help you to develop innovative ways of:

- **Valorising** the past in the present
- **Engaging** and working with communities
- **Recognising** the different meanings of heritage and narratives of about places and their pasts
- **Presenting** heritage to local and non-local audiences
- **Building** social cohesion, peaceful communities and heritage tourism

Why is this important?

Communities are the everyday users and makers of heritage value. Many communities have close connections to official heritage sites. Some people live in or around them. Their everyday lives, routines and individual and group memories may be closely tied to historic areas which they frequent. Other communities may have historic links with sites, and even if they no longer reside in the vicinity, they have strong emotional connections that continue to define group identities. Working with such communities is critically important because:

The 2005 Faro convention on the Value of Cultural Heritage for Society states 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'.

- It allows them to feel recognised as stakeholders, contributing to pride of place, wellbeing and positive relations between authorities and citizens.
- The meanings with which communities invest official heritage sites, and the multiple memories and stories that they safeguard, can add fascinating new dimensions to our understandings of heritage value. These can be used for public interpretation initiatives that are of interest to other audiences and have the potential to impact positively on tourism.
- Communities' familiarity, memories and everyday interactions with heritage sites form a kind of lived expertise and knowledge that offers a balance and counterpoint to authorised valorizations of the archaeological, historical and architectural significance of the material remains of the past.
- Communities' continued engagements with, and memories of, heritage can help to stop sites from becoming 'frozen' in the past, showing their continued relevance and vibrancy in the present as part of living cities and neighbourhoods.
- Community engagement is now considered to be a key part of best practice, as a core element within the management of world heritage and in the Faro Convention.

Key problems

Where there is little or no engagement with local communities and other stakeholders, people can feel alienated from official heritage authorities. The meanings that are attributed by recognized experts to the historic sites that matter to them may not represent community members' own feelings and attachments. While the historical, archaeological and monumental features of built heritage are important markers of significance, these can seem to be associated with elite expertise. Archaeologists, historians, architects and other expert figures tend to be presented as the only people with the right to speak about the past and its material remains in the present. This is known to undervalue community perspectives and disempower community engagement. The management and interpretation of heritage is entrusted to an elite who provide **'top-down'** or **'from-above'** valorizations. These valorizations are often built into heritage management processes that respond poorly to community needs and interests.

Heritage Studies scholar Laurajane Smith has popularized the concept of **'Authorized Heritage Discourse' (AHD).** This concerns the ways in which heritage is valorized – as historically and/or aesthetically significant – and who has the power to do this. The result is a canon of heritage (what counts as heritage and why, what is important and why) and a lens for understanding its value that disables other perspectives.

Smith, L. (2006) ***Uses of Heritage***, Routledge

Rethinking heritage value

We need to seek a balance between different kinds of knowledge of heritage sites and the different ways in which they are valued, whether by authorised experts, or by communities who may have other forms of expertise because of their personal experiences and stories of living with sites. We need to balance between top-down and 'bottom-up' heritage, or from-above and 'from-below'. Often, this also brings with it the possibility of linking tangible[1] and intangible[2] cultural heritage. Key heritage agencies such as UNESCO and many national and regional bodies recognize this need and promote it in management practice. In our work, this involves talking with community members about their memories of living in or with heritage sites, their everyday lives and their feelings, personal interests in and engagements with the past. This approach produces a rich, multi-layered social history that adds new dimensions to our understanding of heritage and is in danger of being lost. **This does not mean dispensing with architectural, archaeological or historical knowledge about heritage, but it does mean enriching it, rethinking heritage value and considering the different ways in which heritage matters to people.** In our final toolkit, ***Rethinking 'Outstanding Universal Value' at Urban World Heritage Sites***, you can learn more about creative approaches to this.

1) http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/

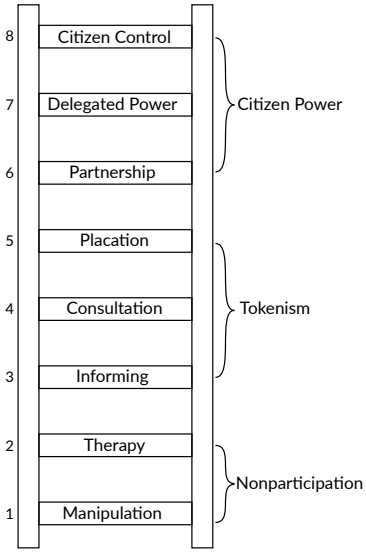
2) https://ich.unesco.org/en/what-is-intangible-heritage-00003

What is participation?

Participation is often used as a catchword for community involvement in power-sharing initiatives. In the case of heritage sites this might concern people's ability to play a part in decisions about the management of sites, or about how they should be interpreted. However, participation takes many forms that achieve different things. For example, consulting community groups to gain their opinions about a heritage site is a limited form of participation, because it simply means listening to communities. Participation where communities have more agency to define the meanings and futures of heritage sites is more difficult, but may lead to considerable benefits in terms of trust-building with the heritage profession, senses of individual and community empowerment and the positive revalorisation of heritage value. This may bring concomitant improvements in tourism infrastructure and appeal, pride of place and the quantity and quality of public-facing heritage interpretation.

One common way of visualising participation is in the form of the 'ladder', which is widely used in civic engagement initiatives across the world. This is a useful way for you to understand and plan your community engagement.

The creator of the ladder, Shelley Arnstein, uses the concept of 'power-holders' as distinct from citizens. In the heritage context, power-holders are heritage professionals, decision-making bodies and those with the ability to influence and inform the way in which a site and its environs is managed, interpreted and made accessible to public audiences. Arnstein recognizes that in some cases citizens themselves can become power-holders, so this is not always a straightforward relationship. She explains the ladder:



Source: Arnstein, S. (1969) *'A ladder of citizen participation'*, Journal of the American Institute of Planners 35.4: 216–224

The bottom rungs of the ladder are (1) Manipulation and (2) Therapy. These two rungs describe levels of "non-participation" that have been contrived by some to substitute for genuine participation. Their real objective is not to enable people to participate in planning or conducting programs, but to enable power-holders to "educate" or "cure" the participants. Rungs 3 and 4 progress to levels of "tokenism" that allow the have-nots to hear and to have a voice: (3) Informing and (4) Consultation. When they are proffered by power-holders as the total extent of participation, citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful. When participation is restricted to these levels, there is no follow-through, no "muscle," hence no assurance of changing the status quo. Rung (5) Placation, is simply a higher level tokenism because the ground rules allow have-nots to advise, but retain for the power-holders the continued right to decide.

Further up the ladder are levels of citizen power with increasing degrees of decision-making clout. Citizens can enter into a (6) Partnership that enables them to negotiate and engage in trade-offs with traditional power holders. At the topmost rungs, (7) Delegated Power and (8) Citizen Control, have-not citizens obtain the majority of decision-making seats, or full managerial power.

Obviously, the eight-rung ladder is a simplification, but it helps to illustrate the point that so many have missed - that there are significant gradations of citizen participation. Knowing these gradations makes it possible to cut through the hyperbole to understand the increasingly strident demands for participation from the have-nots as well as the gamut of confusing responses from the power-holders.

The Institute of Development Studies explains that:

'***What the ladder does not show are the actions and barriers to move from one level to the next. Finally, in real-life situations many more levels may exist, and people may move up and down the ladder over time within the same intervention.***'

(http://www.participatorymethods.org/method/levels-participation)

For reasons we will touch upon later, it may not be possible or desirable for participatory processes to give community members full control over heritage practice relating to sites, but serious participation requires that community members should be able to exercise considerable agency. In our case study, we used participatory methods at different points on the ladder, according to how much people wanted to get involved. At the lower end, we effectively consulted people about the meanings of the site for them, through interviews. At the higher end, some participants worked with us in partnership to produce public interpretation for the site. Since we were careful not to push people in any direction we were able to delegate power to participants to shape the ways in which the site is experienced and understood by audiences.

You may find it helpful to plan participation at different levels, and to have different phases and opportunities for involvement. Of course, you should be certain to avoid levels 1 and 2 ('manipulation' and 'therapy'), which reinforce people's alienation from official heritage practice and are disenfranchising. You should also ensure that you do not make the error of thinking that communities have participated closely and deeply when in reality they have simply been consulted. Participation in heritage practice requires you to give power to those who cannot usually exercise it. It also means that you must think carefully about the communities with whom you share power. **Remember, communities are not a 'resource' for you to exploit,** even though engaging with them can add fascinating new layers to our understandings of heritage, contributing positively to decisions about the identification, definition, management and interpretation of sites. Rather, they are stakeholders whose knowledge, expertise and lived experiences of heritage sites and their environs needs to be respected, and who have a right to participate in discussions and developments in heritage practice.

Which communities? Who can speak?

There are numerous communities whose involvement may be beneficial both for local society and for adding richness to heritage management and interpretation practice. **People who live in or with heritage may make up different communities** articulated around family and friendship groups, ethnicity, occupation, religion, age, cultural interests, disability, sexuality, political beliefs and many other markers of identity. Often, such communities are not discrete and isolated from one another, because there is interaction, shared memberships and change over time. As stated in Toolkit 1 , categorising people into groups can be controversial because it can reinforce lines of difference. This is also about who has the power to classify people in groups. Ideally, people should self-identify as part of a group and practise membership of it, through everyday activities and socialisation.

People who live in or near sites may be longstanding residents or relative newcomers. It can be beneficial to work with both groups to understand older and newer meanings of heritage for people, and how places and living conditions change over time. Be aware that people 'use' and engage with sites in multiple ways, not only in touristic senses, but as places to meet, to traverse, walk, drive and cycle around, or even simply to take shelter. Some people actively use sites to remember their own family and life histories, or to reflect on the past.

A key consideration is that a heritage site might seem tightly boundaried and zoned to official experts, but this may not align with how people engage with the past in the present in their daily lives or memories. For communities, the sites of heritage in or with which they live can be more diffused, and official sites may sit within a larger personal and collective '**memoryscapes**', or the **significant, remembered places of people's lives.** This means that you may need to rethink the borders and limits of the site when you identify which communities you work with.

In our case study work on the Land Walls of Istanbul, community participants felt that the official zoning of the UNESCO World Heritage Site was arbitrary, and did not fit with their experiences of community. They felt it made a false border between 'historic' and 'non-historic' areas that had negative effects.

There may also be groups who no longer live in or near to a site, but who live 'with' it in other ways, for example because of its importance within diaspora community memory. Because of the large number of possible communities with whom you can work, and the complexities of their social organisation, it is not usually possible to be comprehensive in engaging and working with communities. For all of these reasons it is important to:

One group with strong connections to the Land Walls of Istanbul is the diaspora Greek community. Recognizing this, we made efforts to interview members of the community living abroad. Not all communities still live in the vicinity, and there may be important historical reasons for this. Recognizing this can often add rich information about social and demographic change and the historical vicissitudes of a site.

- Undertake research to understand thoroughly the social fabric of the site and its environs.
- Understand and think critically about the geographical limits of the site and its environs.
- Identify which groups you will work with and what the objective of this is.
- Be aware that by working with some groups and not others you may inadvertently contribute to feelings of exclusion. You may wish to manage this by planning future work with other groups and communicating this.

When trying to understand people's lives and memories in depth, it is generally important to use qualitative research methods. This makes it difficult to have a representative sample, especially where a population may be in the hundreds of thousands or millions. In such cases we should try to reflect diversity in the population as sensitively as possible, attending to the most prominent vectors of social groupings. These will be different in different places. You need to be clear about the statistical limitations of your approach.

Above all, remember that you will need to consider how representative your community engagement is. Some groups are relatively easy to work with, perhaps because they have leisure time and relevant cultural interests. This is not representative in general. For this, it is also necessary to engage 'hard-to-reach' groups, sometimes including marginalized or disenfranchised ones. The age profile is also relevant: it is often easier to engage older participants, because they may have more time to give and sometimes greater readiness to talk about the past. Comparably, patriarchal cultures in some communities may mean that women are less likely to participate. Many community-based projects also avoid engagement with groups whose views about heritage are controversial or divisive. You need to make sensitive judgements about this, bearing in mind the ethical, legal and publicity issues that this can involve. In the following sections we will discuss strategies for responding to these issues.

Consider also that the people whom you engage need to be understood as speaking for themselves as members of a community, rather than speaking for the community as a whole. This can be complex, since people may assume a 'spokesperson' role that would not necessarily be condoned by others. As principles, we suggest that you:

- Recognise both minority and majority voices
- Make visible the invisible
- Recognise the validity of 'small stories' and non-authorised heritage
- Engage with conflict and disagreement about the meanings of the past, reflecting on how to do this responsibly and ethically

Case study: Birol's story

In our case study project focusing on the Plural Heritages of the Land Walls of Istanbul, we adopted many of the methods listed above. We met Birol – a man in his early 60s – by 'hanging out'. Three researchers saw him going about his daily business. We approached him and informed him in a friendly manner about the scope and purpose of our project. He was very interested in this, as he had lived all of his life around the Land Walls and was enthusiastic about some aspects of their history. However, it was prayer time, so he asked if the researchers would wait for him outside of the small mosque near his home. We did. Afterwards, he talked to us at greater length and we set a date and time for a walking interview with him. The plan was that he would take us to the places that were most important to him and central to his life, and tell us what he thought, felt and remembered about them. As a secondary issue, we were concerned to find out what, if anything, he knew about the UNESCO status of the Land Walls, and about how they were being managed.

Informed consent is about making sure that participants are fully aware of the nature of the project and their involvement. They need to know, and to consent to, the ways in which any personal data of theirs, or material they contribute, will be stored and used, and by whom. Procedures for anonymization, withdrawal from the project and contacting personnel need to be clear.

When we undertook the interview we first obtained his informed consent to record what he said and take photographs during the interview. During the walk he took us to the local amateur football club, which was an important part of the history of the area for him because of his coaching activity. Another important aspect for him was the history of buying, selling and trading pigeons near the Walls, and he took us to the bird market area and told us his experiences and stories about pigeon-keeping around the Walls. He pointed out sites where buildings that were important to him had once been, and discussed urban, demographic and social change in the area. Birol talked about his childhood friendships, some

of which had lasted until late adulthood, and how these had crossed religious and ethnic lines, showing the ways in which different communities intermingled in the past. While he talked about his family history in the neighbourhood, he explored his specific interests in the 'deeper' history of one area in the World Heritage Site spanning hundreds of years before his lifetime, and what it meant to him to live nearby. This gave us a picture of how the longer history of the area and his own 'autobiographical memory' were interconnected in his reflections on living in the neighbourhood.

In our walking interviews we quickly learned that it was important for us to photograph the sites that people remembered, even if they had changed or there was nothing left there. The history of places is made as much by change and absence as by the preservation of traces of the past.

[Image 3] Birol

During the interview, we researchers listened carefully, allowing him to speak without interruption. We avoided leading questions (e.g. 'why is the history of the walls important?') and showed interest in his words and in his life story. As far as possible, the interview should feel 'natural' to participants, so that they can feel free to say what they want. It should not feel like a test of their knowledge. We avoivded using the 'language' of heritage or specialised terms that people would be likely not to understand.

As stated above, we were also interested in participants' knowledge of UNESCO and management issues, but we were careful not to assume that people would know anything about this. We did not want to refer to these issues out of the blue, and potentially make people embarrassed about their lack of knowledge of official heritage structures. To get round this problem, we used references to UNESCO in the cityscape itself as prompts for conversation, such as interpretation panels and street signs bearing the UNESCO logo. We pointed at these and asked whether they meant anything to participants. If they did, a discussion would follow. If they did not, we did not press. For us it was equally relevant to learn that some people had little or no awareness of official heritage practice or the World Heritage status of their neighbourhood. This technique provided an opportunity to introduce the topic and find out what people knew, without intimidating them.

Co-production is defined by Rhiannon Mason and Christopher Whitehead (2013) as a 'process of producing some form or aspect of cultural heritage [that is] deliberately shared/distributed beyond the usual institutional players'.

In our case study project we worked with community members to produce films, audio recordings and guided walks that will enrich people's understandings of the Land Walls and their neighbourhoods.

Co-production will be the focus of tookit 4 from this series.

Through the interview we learned a lot about the layering of histories around the Land Walls, and gained a complex understanding of the ways in which people live with the past and make meaning from it. Through this and other interviews we also made a photographic archive that links to interviews to record people's landmarks and the areas that they pointed to as historically important or meaningful in their lives, even if these had now changed. During the walking interview, Birol met many acquaintances, and introduced us to them. Some of them were also interested in our project and later became participants too. Birol enjoyed the interview, and because of this we invited him to help us make a short film as part of a co-production activity.

Link to film:
https://vimeo.com/253810072

Finding and identifying communities and participants to work with

Earlier in this toolkit we showed that identifying that identifying groups to work with is difficult and involves political choices. It also involves practical difficulties. Once you have identified relevant groups, how do you get in touch with them? There are numerous approaches that you can adopt here, either singly or, more normally, in combination.

Working with Non-Governmental Organisations (NGOs): NGOs are civil-society organisations and often seek represent specific interest groups and communities. The term 'NGO' has a very broad range: it can include organisations with political agendas and also local organisations such as residents' groups. It can also involve collectives of people who are interested in particular issues relating to the cultural memory of an area or group. NGOs can frequently be contacted via websites, but personal contacts and local knowledge are often more effective.

Showcasing your project in key public spaces: A helpful way to engage communities is to set up a stall or distribute materials in community centres, libraries, gathering places, cafes, religious buildings, and even outside, weather permitting. This requires the production of graphic materials and information about the project, written in lay language. You must ensure that you have identification and that the presentation of the project is attractive and unthreatening.

'Hanging out': simply being and walking around a site is a key way to engage people. It is permissible to approach passers-by in a friendly, respectful and professional manner. You should immediately explain who you are, which organisation you represent and what you are trying to do. Depending on your community engagement you may require only a short amount of people's time or longer engagement, and you must make this clear. When people do not want to talk you should politely let them be without insisting.

Once you have found people who are willing to participate, you may wish to look at the demographic and community mix that you have achieved so far. Does it fulfil your objectives? Do you need to approach other groups, perhaps through further research and through developing new contacts?

A key issue when approaching communities and participants is to gain and maintain trust, as the final section - Responsible and respectful engagement with communities – will explore.

[Image 4] Explaining the process to participants

Last but not least, you must **always consider the safety and wellbeing of your team**. It is always preferable for personnel who engage with communities to be in groups of 2-4 people (more than this can be off-putting for potential participants). Meetings should take place in safe environments and times of day, where possible in public space. Personnel should undergo training with regard to their own safety and should be encouraged to raise any concerns and queries before meetings in order to remove any chance of risk.

Responsible and respectful engagement with communities

Many people are mistrustful and/or afraid of official and academic authority. You can mitigate this by:

- Avoiding use of official and specialized language.
- Avoiding reference to your own expertise, qualifications, position or credentials, unless asked. Try to identify yourself as a project member or researcher.
- Being approachable and friendly.
- Treating participants as equals, with expertise that is different from, but equivalent to, your own.

Remember that people may feel anxious that they do not know the official histories connected to a heritage site; they may feel that their contribution is inadequate compared to a heritage professional or a historian, archaeologist or architect. It is your job to communicate to them that this is not the case, and that you are interested in alternative stories that relate to heritage. These include people's stories, and it is important that you make participants feel valued, and that what they say is of importance and interest to you. This also means that you should not:

- lecture them about the site.
- show surprise when people do not know about historical, archaeological, architectural or technical aspects (avoid expressions like 'didn't you know that…?')
- correct people's factual inaccuracies or contradict them.

Make sure each person or group has one or two key contacts within your organisation. Try not to change this by having new people take over. The effect can be disorientating and it can be negative for maintaining trust.

You also need to have carefully designed informed consent procedures in place. The purpose of informed consent is partly to explain the terms of engagement, so that participants are fully informed about their involvement in the project. You must make a framework in which participants never feel coerced or obliged to help you, and are always free to withdraw without giving a reason. People's participation takes time, and for some people time is a limited resource. Be careful not to ask too much of your participants, and remember that people can become tired or bored by participation projects, or simply be unable to continue because of other circumstances within their lives make other demands.

This is about avoiding **participation fatigue.** It is particularly important because your project should reflect and care for community interests, and without the necessary respect participants will feel exploited. You or other agencies may also have cause to work with groups and individuals again, so it is critical to maintain trust and contact at all stages of the project. This includes **aftercare**, which is maintaining contact after the end of a project, either through small events or bulletins. People like to know what has happened as a result of their participation, how to access relevant resources and even continue their engagement. Abruptly ceasing contact with participants can give communities the sense that their participation was only valued while the project was ongoing.

Conflicting stories and communities

As stated in Toolkit 1, it is now common to think about conflict as a natural part of heritage, and that, rather than ignoring this, we should try to understand it and to create the grounds for different groups and heritages to coexist peacefully. The marginalisation and silencing of heritages is more likely to lead to division and senses of disenfranchisement than the recognition of different, even conflictual heritages. Working with different groups simultaneously may also lead to different and conflicting stories about the past, or about inter-group relations. This is nothing unusual, and reflects the different and complex social and political values of the past in the present. It can be important to represent dissensus rather than a fictional unanimity about the past. Tools for managing this can be found in the Faro Convention, which argues that:

conflictual situations can be transformed through a constructive intercultural dialogue with an active engagement of stakeholders involved, and heritage plays an important role in this process. The contextual structure of this methodology is embodied in the identification of a common ground; working towards a mutual understanding; attempting to restore respect for dignity and multiple identities; and redefining and redesigning relationships.

The Faro methodology is based on processes of finding common ground between groups, such as interests and attachments to the past and concern about place and wellbeing, even though there may be conflicting narratives of the past that relate to tensions in the present. The methodology cultivates a willingness to work together on the part of different groups. This is intended to develop new initiatives that promote intergroup respect and acceptance (re-humanising), while also reframing relationships.

This is an arduous and painstaking process that requires a significant investment in community relations. Many participation projects stop short of active conflict resolution or reconciliation actions. In our case study project, for example, we did not have the resources to achieve this, and limited our purpose to showcasing the many stories that make up the plural heritages of our site, where there are multiple stakeholder communities, particularly relating to religion, ethnicity and age groups.

This alone was a significant gain in counteracting a singular Authorized Heritage Discourse, and making communities feel that their voices were being heard. Our purpose was to represent plural views, not to reconcile them. In your work, you need to think carefully about whether it is realistic or desirable to do more. This is because **official attempts to create a reconciled, shared heritage are often criticised for being forms of social engineering, or top-down impositions that do not reflect people's identities and histories.** It may be more helpful and respectful of community differences to consider how heritage processes can enable people to **live peaceably with difference and division**, rather than assuming that communities can be 'brought together'. This also applies to community events that you might plan, where you need to be aware of the risks of bringing conflicting groups into proximity.

[Image 5] Stakeholder discussions

Delegating power to people to tell their stories and voice their opinions also brings with it the risks of factual errors, misrepresentations of the past for contemporary ideological purposes or to foster intergroup animosity. In case such as this you will need to make sensitive judgements about what to do. While it is important to hear and represent all kinds of views about heritage, this needs to be **moderated** in cases where it can stoke intergroup tension, cause further social division or promote hatred. Indeed, this may lead to legal consequences relating to public order legislation. It may also put people at risk of reprisal, endangering their safety. This is precisely why it is rarely possible for participatory engagements to achieve full citizen control – the highest level of the 'ladder of participation'. For these reasons you need to maintain awareness that you exercise a duty of care and responsibility towards society as a whole, as well as to the heritage site and places to which your project relates.

The key messages from this toolkit are:

- Communities who live in and with heritage are key stakeholders. They have knowledge, memories and 'lived expertise' that often add new dimensions to our historical understandings and offer a counterpoint to conventional and official ideas of heritage value.

- Community involvement in heritage practice has numerous benefits, including empowerment of social groups, the positive revalorisation of sites, the development of new layers of interpretation of interest to audiences and fulfilling heritage management best practice.

- Community involvement means participation; there are different levels of participation, and it is important that you think carefully about what you can achieve and what the objectives and limitations of the participation are. It is crucial not to mistake basic consultation for meaningful community participation.

- The community is not one thing – there are multiple communities and they intersect in complex ways. This means you should be aware of the political dimensions of identifying communities with which to work. A range of practical techniques for doing this are given above.

- It is critical that you gain and maintain trust with the communities you engage, so that people are empowered to participate. As part of this, respectful and responsible communication practices are essential.

- Different communities who live in the same place or have attachments to the same history may have different and potentially conflicting narratives about it, that connect to tensions in the present. You must be sensitive to this and have clear objectives. It is not always desirable to 'resolve' conflicts and reconcile different groups, and approaches that help groups to live with conflicting viewpoints can also be appropriate, depending on the context. This is one of the most difficult aspects of community engagement, for it can relate to serious social, political and legal issues to which you need to be sensitive. This means that heritage professionals involved in community engagement have to develop significant new expertise and accept a duty of care, not just for heritage sites but for stakeholder communities too.

Participant Soner talking about his life around the Land Walls of Istanbul.

This series of toolkits was produced by an international team of researchers based in Newcastle University, UK, and Istanbul Bilgi University and Bursa Uludağ University, Turkey. They are for general use by people who are involved in engaging with heritage and communities.

The toolkits are based on our 'Plural Heritages of Istanbul – The Case of the Land Walls' research project and the aim of the toolkits is to share what we learned from our experience. We asked how communities give meaning to major heritage sites and what happens when such meanings are intertwined with marginalisation, or are not recognised in official heritage interpretations. Our project explored the 'plural heritages' of the Istanbul Land ('Theodosian') Walls and their environs. This 5th century UNESCO World Heritage site stretches over six kilometres setting a boundary to the Historic Peninsula of Istanbul. In this context we asked how ethnographic studies, community co-production and dialogue with heritage agencies could contribute to a more 'plural' account of the site's heritage.

www.pluralheritages.ncl.ac.uk

Toolkit 1: Different Experiences of Places and Pasts
Christopher Whitehead

Toolkit 2: Working with Communities to Revalorise Heritage
Christopher Whitehead
Gönül Bozoğlu

Toolkit 3: Creating Memory Maps
Tom Schofield
Gönül Bozoğlu
Figen Kıvılcım Çorakbaş

Toolkit 4: Community Co-production
Tom Schofield
Christopher Whitehead

Toolkit 5: Understanding and Documenting Intangible Cultural Qualities of Urban Heritage
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Toolkit 6: Rethinking 'Outstanding Universal Value' at Urban World Heritage Sites
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